

SEASON 2021

# MSO

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 2021 ANNUAL REPORT

As Patron, I congratulate the Melbourne Symphony Orchestra for its achievements in 2021.

For the second year in a row, the Orchestra adapted to disrupted performance schedules and the restrictions of border closures. It skilfully changed to a combination of live and online concerts, reaching huge audiences across 50 countries. And it maximised the opportunity to showcase local – including First Nations – talent.

On behalf of all Victorians, I wish to thank the MSO for continuing to enrich and uplift us with beautiful orchestral music.

Thank you too to the audience members, subscribers, donors and partners who have supported the work of the MSO this past year.

You have all made a great contribution to our wellbeing, and to Victoria's local and international renown as a Creative State.

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

# Chairman's Report



In my first year as Chairman of the Melbourne Symphony Orchestra, and the second of the COVID-19 pandemic, I am proud of what this great Orchestra was able to achieve in delivering, where possible, an incredible combination of live and online performances and events. Sadly, we were forced to cancel more than half of our annual season, and concerts that were able to proceed were impacted by density restrictions and the understandable reticence of anxious audiences. Despite these challenges, we at the MSO continue to believe that music—played by our magnificent musicians—is crucial in bringing us together and lifting our spirits.

In 2021, the operating result for the year prior to the fair value adjustment of financial assets and donations of endowment nature was a surplus of \$863,149 (2020: \$1,140,684).

In a usual pre-pandemic year, we would expect 40% of the Orchestra's revenue to be self-generated from ticket sales. By the end of 2021, Melbourne had endured 262 days in lockdown, the effects of which were profound, touching every aspect of our organisation. The MSO was forced to make the heartbreaking decision to cancel 77 of our planned mainstage performances. Resulting from these necessary event cancellations, our earned revenue was \$11M below pre-Covid levels achieved in 2019.

We are pleased to have strong relationships with all levels of government and are grateful to have received much-needed additional support. On top of \$1M through the JobKeeper scheme, the MSO was thankful to receive an additional \$3M through the Federal Government's Arts Sustainability Grant program to support our organisation in stabilising our financial position. On a State level, the Victorian Government provided a \$2M grant to support staffing costs and the delivery of our artistic programs. Without this government support for our organisation in 2021, the MSO would have faced a significant financial loss.

It is our shared vision for our Orchestra's future that unites our supporters and I can say with confidence that we would not have survived 2021 without the support of our government, our audiences, subscribers, sponsors and the many generous gifts and donations from our Patrons and philanthropic

community. In an extraordinary show of generosity, thousands of our wonderful audience members converted cancelled tickets to donations. Working together, our musicians, Board and staff sustained important relationships with our Patrons and stakeholders to keep our community engaged with the Orchestra. Similarly, support and flexibility from Trusts and Foundations throughout the year provided a much-needed lifeline to our digital, schools, touring and learning and engagement programs, helping to keep us connected with our dispersed audiences. Without the support of our community there would be no future for our organisation, so it is with heartfelt gratitude that I thank you all for staying with us in this most unusual time. It is to you that we now owe the strong position we're in to face the future.

Despite managing the very real challenges to our organisation's financial security, in 2021 we commenced several strategic initiatives. As part of our broader commitment to diversity and equity, the Board approved the First Nations Engagement Strategy developed with our First Nations Creative Chair, Deborah Cheetham AO. This important blueprint supports our long-term investment in First Nations programming, career development and commissioning and we look forward to the enrichment this will provide our Orchestra and community long into the future.

In 2021 we shared the disappointment of our world-class MSO musicians who were kept off stages, unable to perform the music they've trained a lifetime to perfect. I could not be prouder of how, under the deft leadership of Managing Director Sophie Galaise, our musicians, artistic staff, management, and administration came together to face some challenging circumstances as one team. I congratulate Sophie on steering our Orchestra through another pandemic year with great fortitude and resilience. This leadership was celebrated on an international stage, with Sophie being named in world-leading industry publication, *Musical America* magazine, as one of their Top 30 Professionals of the Year for 2021.

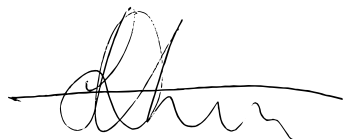
Despite our inability to travel, we were able to strengthen our international ties and were delighted to work with diverse global partners in innovative and exciting ways to maintain connections with our colleagues from around the world via the unifying power of music. We were proud to renew our MOU with the Singapore Symphony Orchestra, a collaboration acknowledged by the Prime Ministers of Australia and Singapore as an important indicator that despite the pandemic, the cultural exchange between our two countries could continue to flourish through innovative and digital ways of working and performing together.

We are off to a strong start in 2022, having launched our season with optimism. It gives me great pride to see a full program of performances, workshops, and learning and engagement opportunities available across the year. We are thrilled to welcome our new Chief Conductor, Jaime Martín, into the MSO family where the impact of his vivacity and virtuosity is being felt by our musicians and those audiences already privileged to see him at work.

I'd like to thank my colleagues of the Board for their incredible commitment and dedication to our great Orchestra in 2021. With gender equity an important priority for the MSO, I take the opportunity to especially acknowledge the great work of Helen Silver AO and Di Jameson who were appointed our Co-deputy Chairs this year. In 2021 we also welcomed two new Board Directors, Shane Buggle and Gary McPherson. I thank them for their support and guidance and look forward to our future work together.

Finally, I acknowledge the incredible work of Mr Michael Ullmer AO who retired as Chairman of the MSO Board in April 2021. Michael had been on the Board since 2007, as Chairman for the last 5 of those years, and during his tenure oversaw more milestones than I can list here. It has been an honour and a pleasure to work with Michael, and I extend my heartfelt thanks to him for his leadership and friendship.

Stepping into the role of Chairman, I look forward to seeing the Orchestra continue to push musical boundaries and grow our reputation as one of Melbourne's great cultural institutions.

A handwritten signature in black ink, appearing to read 'David Li', with a long horizontal line extending to the right.

**David Li AM**  
Chairman



# Managing Director's Report



The Melbourne Symphony Orchestra worked tirelessly across 2021 to create ways to stay connected with our community, seeking opportunities to share our wonderful artform and the talents of our musicians. Together with our colleagues across the Victorian arts sector, our challenge was to create moments for meaningful people-to-people experiences and dialogue despite facing another season of major disruption.

After 2020 it was clear that COVID-19 was going to be an ongoing factor in our lives and in the life of our great Orchestra. The survival of the MSO was always front of mind and a strategic plan was put in place to reckon with the significant effects of COVID on our organisation. Four strategic goals were identified early in the year - Balance the budget and return all our people to full salaries; Build diversity in our audiences, people and music; Drive alignment and purpose in our organisational culture; and, Align musical delivery formats across our platforms. After the many sacrifices made and hardships faced by our Orchestra in 2020, I was particularly delighted that in July we were able to restore the salaries of all musicians and staff to 100% (up from 80%). I am humbled by the generosity of spirit and resolve of our people that make our Orchestra what it is today, and their incredible efforts in working together to ensure our survival.

With international borders closed, 2021 presented an opportunity to shine a light on Australian composers and performers, showcasing wonderful homegrown musical talent across mainstage and digital platforms. Despite well over 100 MSO concerts and events across the State being impacted by COVID-19 restrictions, in 2021 we successfully presented 126 Australian works and 69 new commissions. The programming of contemporary Australian singers with full symphony orchestra proved popular with audiences; *Birds of Tokyo with the MSO* (rescheduled from 2020), and *Vera Blue with the MSO: Everything is Wonderful*, were both stand-out box office successes.

Our commitment to promoting First Nations arts and artists, championed by our new First Nations Creative Chair Deborah Cheetham AO, saw the presentation of her new work *Nanyubak* at our Season Opening Gala, which in an orchestral first

featured First Nations classically trained soloist, Noongar violist Aaron Wyatt. The ground-breaking *WATA* was another of the year's major Australian music events and we were pleased that it could take place in front of a live audience in Hamer Hall. Led by our Composer in Residence Paul Grabowsky AO, the performance brought together Indigenous songmen Daniel and David Wilfred, improvisers from the Australian Art Orchestra and the MSO in a unique, large-scale, collaborative celebration of ancient Indigenous song.

The role of music as a tool for cultural diplomacy was a theme taken up in our Ears Wide Open series with *Symphonic Diplomacy*, an online roundtable supported by the Australian Government through the Office of the Arts and the National Foundation for Australia-China Relations. This program investigated the role that a 21<sup>st</sup> Century orchestra has in fostering mutual understanding between countries.

The launch of MSO.LIVE in late 2020 meant we were ready to offer high-quality, world-class musical experiences digitally. Importantly, this enabled us to reach those that due to lockdowns, travel restrictions and isolation mandates, were not able to join us for a live concert. Connecting our audience across the globe via live streams, broadcasts, online performances, panel discussions and learning events meant our content reached communities in more than 50 countries. This digital opportunity removed geographical barriers to participation, effectively increasing our overall reach and impact.

When our theatres and stages were silent, the Performance of a Lifetime digital campaign connected our community with the broader arts sector and received an overwhelming response, reaching over 12M people. Launched in July, together with arts organisations and artists across Victoria, this MSO initiative was built around expert health advice recognising that mass vaccination is key to preventing the lockdowns and venue capacity restrictions that were strangling the arts sector. As our final concert for 2021, the MSO presented an industry-wide line-up including the stars from the digital campaign at our Performance of a Lifetime LIVE concerts. More than 1,000 complimentary tickets per concert were issued to front-line workers as a gesture of gratitude for their tireless commitment to our community.

In the moments where live performance was possible, the MSO was also delighted to resume its regional touring commitments as soon as Victoria reopened for regional travel. Upon the lifting of restrictions, the MSO successfully engaged more than 7,500 people across the eight Victorian communities of Wangaratta, Shepparton, Bendigo, Warrnambool, Hamilton, Horsham, Warragul and for the first time, Mallacoota.

The MSO believes in the power of collaborative artistic relationships, and my heartfelt thanks go to the Orchestra's wonderful Artistic Family. This dedicated and talented group of artistic leaders enabled more superb artistic achievements than I can mention here. I appreciate their advice, creativity, passion and guidance; Principal Conductor in Residence, Benjamin Northey; Principal Guest Conductor, Xian Zhang; First

Nations Creative Chair, Deborah Cheetham AO; Cybec Assistant Conductor for Learning and Engagement, Nicholas Bochner; Chorus Master, Warren Trevelyan-Jones; Composer in Residence, Paul Grabowsky AO; 2021 Cybec Young Composer in Residence, Matt Laing; Creative Chair for Learning and Engagement, Dr Anita Collins; Ensemble in Residence, Melbourne Ensemble; Creative Producer, MSO Chamber Series, Christopher Moore; Artistic Ambassadors Tan Dun and Lu Siqing and new in 2021 Young Artist in Association, Christian Li.

I would like to particularly acknowledge the flexibility and ingenuity of our wonderful Principal Conductor in Residence, Benjamin Northey and for his great support of our Orchestra in 2021. Whether on or off the stage, live or on screen, Ben's capacity to strengthen connections within the organisation and in support of it was truly remarkable and we are so fortunate to have him as a valued member of our family.

To our leadership team, musicians, and staff I extend my sincere gratitude. So many champions rose from across the organisation, working collectively and with great optimism to face the challenges presented to us. Throughout the ups and downs of 2021, the commitment and innovation of our people were a source of inspiration to many of us. I was continually impressed by their dedication to keeping connected with our audiences, donors and partners which has led us to the stable financial position we are in at year's end. Despite many difficulties, I was bolstered by the support our community of supporters across government, sponsors and philanthropy that have stayed with us throughout this truly extraordinary year. It is to this generous community that we owe our survival.

Looking forward, we have much to be excited about. After a five-year search, in 2021 the MSO was pleased to appoint Jaime Martín as our new Chief Conductor. With his signature vivacity and warmth, Jaime will lead our exceptional musicians to new heights in this next chapter of our history. My thanks to our Search Committee members, led by former MSO Board Chair Elizabeth Proust AO, for their great work. The announcement created quite a buzz; as well as being taken up across Australian media, it made international news, with articles in the UK, USA, Spain, France and Luxembourg. I extend my deepest gratitude to MSO life members Mr Marc Besen AC and his late wife Eva, who support the Chair of our new Maestro.

I gratefully extend my thanks to the Board of the MSO, for their tremendous dedication in steering our organisation through a truly exceptional period. In April 2021, Mr Michael Ullmer AO retired from the Board and his role as Chairman after a long and successful tenure which was extended by mutual agreement in 2020 so that he could help guide the Orchestra through the challenges presented by COVID-19. We are grateful that Mr Ullmer will remain connected to the Orchestra, leading our International Advisory Committee. I was delighted to welcome David Li AM — who has been instrumental in the establishment of the MSO's annual East meets West program which includes the popular Chinese New Year Concert — into the

role of Chairman and I look forward to continuing working closely with him as we move our wonderful Orchestra forward.

Finally, my sincere thanks go to you, our supporters, audience, and partners who are a vital part of our MSO family. As we look back on the road we have all travelled together through this most challenging year, it is clear that it is the strength and unwavering support of our community that has sustained and empowered us. Together with you, we continue to look forward to a future in which we will share many truly remarkable musical experiences.



**Sophie Galaise**  
Managing Director



From left: John Arcaro percussion, Nicolas Fleury french horn, Michael Pisani cor anglais,  
Rosie Turner trumpet, Mary Allison violin, Stephen Newton double bass  
Wardrobe by Armani





# 2021 Highlights



**2.4M+**

TOTAL DIGITAL AUDIENCE



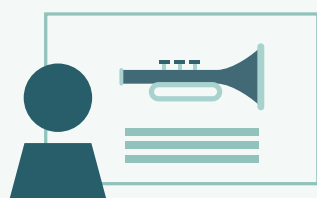
**80,826**

LIVE AUDIENCE



**97**

PERFORMANCES  
(Live and online)



**149**

SCHOOLS WORKSHOPS  
ATTRACTING

**4,081**

school-aged students  
and teachers/views



**8**

SCHOOLS  
PERFORMANCES  
ATTRACTING

**11,589**

school-aged students  
and teachers/views



**25**

AUDIENCE ENGAGEMENT  
TALKS, CONVERSATIONS  
& LEARNING EVENTS  
ATTRACTING

**20,635**

people/views



**72**

WORLD PREMIERES\*



**126**

AUSTRALIAN  
WORKS PERFORMED\*



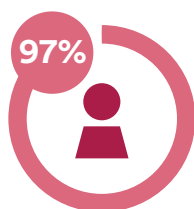
**69**

MSO COMMISSIONS  
PERFORMED\*

MSO  
CONCERTS  
VIEWED IN **58** COUNTRIES



PRE-RECORDED/ARCHIVED  
PRODUCTIONS BROADCAST



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



SURVEY RESPONDENTS  
BELIEVE THAT THE  
MSO IS A TRULY GREAT  
ORCHESTRA

## AWARDS + NOMINATIONS

### BENJAMIN NORTHEY

MSO Principal Conductor in Residence  
shortlisted for *Limelight* 2021  
Artist of the Year Award

### MSO's SIDNEY MYER FREE CONCERTS

named as finalist in the  
International Music Cities Awards

MSO Young Artist in Association

### CHRISTIAN LI

receives ARIA nomination for Vivaldi's  
*The Four Seasons* recording with the MSO

APRA AMCOS 2021 Art Music Awards –  
**NOMINATIONS IN 5 CATEGORIES**



**78,924**

FACEBOOK followers  
(5% increase)



**28,575**

INSTAGRAM followers  
(14% increase)



**18,620**

YOUTUBE subscribers  
(12% increase)



**13,240**

TWITTER followers  
(2% increase)



**5,392**

LINKEDIN followers  
(22% increase)



**5,188**

NEWS MENTIONS  
with audience reach of

**99,605,020**

# 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.







# 2021 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. Since 2020, Benjamin has 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.



## SIR ANDREW DAVIS CBE

*Conductor Laureate*

One of today's most recognised and acclaimed conductors, Sir Andrew has conducted virtually all the world's major orchestras and opera companies. Former Chief Conductor of the MSO from 2013–2019, Sir Andrew was appointed to the role of Conductor Laureate in 2019.



## NICHOLAS BOCHNER

*Cybec Assistant Conductor for Learning and Engagement*

*Supported by The Cybec Foundation*

Nicholas joined the MSO in 1998 as Assistant Principal Cello, and always having had a strong commitment to music education and community engagement, was appointed the Cybec Assistant Conductor for Learning and Engagement for 2020 and 2021. In this role he has explored classical favourites in the Ears Wide Open series, conducted MSO for Schools performances, and hosted several live-streamed events.



## PAUL GRABOWSKY AO

*Composer in Residence*

Paul is a pianist, composer, arranger and conductor. Born in Papua New Guinea, Paul was raised in Melbourne. During the late 70s he became prominent in the music scene in Melbourne, working in various jazz, theatre and cabaret projects. Since then, Paul has had a distinguished career which has included composing for films and founding the Australian Art Orchestra.



## DR ANITA COLLINS

*Creative Chair for Learning and Engagement*

Anita is an award-winning educator, researcher, and writer in the field of brain development and music learning. She is the author of *The Music Advantage*, a book for parents and teachers about the extraordinary and often surprising benefits of learning music for children from newborns to teenagers. In 2020, Anita presented a Keynote speech at MSO's inaugural Melbourne Music Summit, and in 2021 was appointed as the Orchestra's Creative Chair for Learning and Engagement.



## DEBORAH CHEETHAM AO

*First Nations Creative Chair*

Yorta Yorta woman, soprano, composer and educator, Deborah, has been a leader and pioneer in the Australian arts landscape for more than 25 years. In 2014, Deborah was appointed an Officer of the Order of Australia (AO), for "distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance". In 2020, she was the MSO Composer in Residence, and in 2021 was announced as MSO's First Nations Creative Chair.



## MATT LAING

*2021 Cybec Young Composer in Residence*

*Supported by The Cybec Foundation*

Matt has been writing music since he started university, sketching ideas whilst training to be a viola player, and completing a Bachelor of Music/Bachelor of Commerce at the University of Melbourne. Matt was appointed the 2021 Cybec Young Composer in Residence after participating in the MSO's Cybec Young Composer program.



## MELBOURNE ENSEMBLE

*Ensemble in Residence*

Having based the group's instrumentation around Beethoven's Septet, Melbourne Ensemble is made up of seven innovative and dynamic musicians from the MSO. Reducing and expanding the group's size as necessary, Melbourne Ensemble has developed a reputation for curating exciting programs for some of Melbourne's favourite music venues, and was appointed MSO's 2020 and 2021 Ensemble in Residence as a result.



## CHRISTIAN LI

*Young Artist in Association*

Christian Li has captivated audiences around the world since he became the youngest-ever Junior 1st Prize-winner of the 2018 Yehudi Menuhin International Violin Competition at the age of 10. In 2020, Christian recorded Vivaldi's *The Four Seasons* with the MSO, making him the youngest violinist ever to professionally record this work. He is also the youngest artist ever to sign with Decca Classics.



## CHRISTOPHER MOORE

*Creative Producer, MSO Chamber Series*

Christopher spent nine years as Principal Viola with the Australian Chamber Orchestra, returning to Melbourne to be appointed as MSO Principal Viola. Christopher produces the MSO's Chamber Series, featuring MSO musicians (and friends) in intimate performances throughout the year.



## WARREN TREVELYAN-JONES

*Chorus Director*

Regarded as one of the leading choral conductors and choir trainers in Australia, Warren was appointed Chorus Master of the MSO in September 2017. He has had an extensive singing career as a soloist and ensemble singer in Europe, and 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.



## TAN DUN

*Artistic Ambassador*

The world-renowned artist and UNESCO Global Goodwill Ambassador, Tan Dun has made an indelible mark on the world's music scene with a creative repertoire that spans the boundaries of classical music, multimedia performance, and Eastern and Western traditions.



## LU SIQING

*Artistic Ambassador*

Born in Qingdao, Lu Siqing is one of China's superstars of the violin. Invited by Yehudi Menuhin to study at his school in London aged 11, in 1984 he returned to China and five years later went to Juilliard to study with Dorothy DeLay. In 1987, he was the first Asian violinist to win First Prize at Italy's Paganini International Violin Competition.



## HIROYUKI IWAKI AO\*

*Conductor Laureate*

*In memoriam: 1974–2006*

As the MSO's longest serving conductor, Hiroyuki Iwaki began 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. His dedication earned him many accolades including the renaming of the ABC Southbank studio to the Iwaki Auditorium in 1995. In 1996, to commend his contribution to Australia-Japan relations, he was promoted to an Honorary Officer of the Order of Australia.

# Meet the Orchestra

## FIRST VIOLINS

Dale Barltrop  
*Concertmaster*  
*David Li AM and Angela Li<sup>#</sup>*

Sophie Rowell  
*Concertmaster*  
*The Ullmer Family Foundation<sup>#</sup>*

Tair Khisambeev  
*Assistant Concertmaster*  
*Di Jameson and Frank Mercurio<sup>#</sup>*

Peter Edwards  
*Assistant Principal*

Kirsty Bremner

Sarah Curro

Peter Fellin

Deborah Goodall

Lorraine Hook

Anne-Marie Johnson

Kirstin Kenny

Eleanor Mancini

Mark Mogilevski

Michelle Ruffolo

Kathryn Taylor

## SECOND VIOLINS

Matthew Tomkins  
*Principal*  
*The Gross Foundation<sup>#</sup>*

Robert Macindoe  
*Associate Principal*

Monica Curro  
*Assistant Principal*  
*Danny Gorog and Lindy Susskind<sup>#</sup>*

Mary Allison

Isin Cakmakcioglu

Tiffany Cheng

Freya Franzen

Cong Gu

Andrew Hall

Isy Wasserman

Philippa West

Patrick Wong

Roger Young

## VIOLAS

Christopher Moore  
*Principal*  
*Di Jameson and Frank Mercurio<sup>#</sup>*

Lauren Brigden

Katharine Brockman

Anthony Chataway  
*Dr Elizabeth E Lewis AM<sup>#</sup>*

Gabrielle Halloran

Trevor Jones  
*Anne Neil<sup>#</sup>*

Fiona Sargeant

Cindy Watkin  
*(until August 2021)*

## CELLOS

David Berlin  
*Principal*  
*Hyon Ju Newman<sup>#</sup>*

Rachael Tobin  
*Associate Principal*

Nicholas Bochner  
*Assistant Principal*

Miranda Brockman  
*Geelong Friends of the MSO<sup>#</sup>*

Rohan de Korte  
*Andrew Dudgeon AM<sup>#</sup>*

Sarah Morse

Angela Sargeant

Michelle Wood  
*Andrew and Judy Rogers<sup>#</sup>*

## DOUBLE BASSES

Damien Eckersley

Benjamin Hanlon  
*Di Jameson and Frank Mercurio<sup>#</sup>*

Suzanne Lee

Stephen Newton  
*Sophie Galaise and Clarence Fraser<sup>#</sup>*

Rohan Dasika

## FLUTES

Prudence Davis  
*Principal*  
*Anonymous<sup>#</sup>*

Wendy Clarke  
*Associate Principal*

Sarah Beggs

## PICCOLO

Andrew Macleod  
*Principal*

## OBOES

Thomas Hutchinson  
*Associate Principal*

Ann Blackburn  
*The Rosemary Norman Foundation<sup>#</sup>*

## COR ANGLAIS

Michael Pisani  
*Principal*

## CLARINETS

David Thomas  
*Principal*

Philip Arkinstall  
*Associate Principal*

Craig Hill

## BASS CLARINET

Jon Craven  
*Principal*

## BASSOONS

Jack Schiller  
*Principal*

Elise Millman  
*Associate Principal*

Natasha Thomas  
*Dr Martin Tymms and Patricia Nilsson<sup>#</sup>*

## CONTRABASSOON

Brock Imison  
*Principal*

## HORNS

Nicolas Fleury  
*Principal*  
*Margaret Jackson AC<sup>#</sup>*

Saul Lewis  
*Principal Third*  
*The Hon Michael Watt QC and Cecile Hall<sup>#</sup>*

Abbey Edlin  
*Michael and Nereda Hanlon<sup>#</sup>*

Trinette McClimont

Rachel Shaw  
*Gary McPherson<sup>#</sup>*

## TRUMPETS

Owen Morris  
*Principal*

Shane Hooton  
*Associate Principal*  
*Glenn Sedgwick and family<sup>#</sup>*

William Evans

Rosie Turner  
*John and Diana Frew<sup>#</sup>*

## TROMBONES

Richard Shirley  
*Anonymous<sup>#</sup>*

Mike Szabo  
*Principal Bass Trombone*

## TUBA

Timothy Buzbee  
*Principal*

## PERCUSSION

John Arcaro  
*Anonymous<sup>#</sup>*

Robert Cossom  
*Drs Rhyll Wade and Clem Gruen<sup>#</sup>*

## HARP

Yinuo Mu  
*Principal*

# Meet the Chorus

Warren Trevelyan-Jones  
*MSO Chorus Director*

## SOPRANO

Philippa Allen  
Emma Anvari  
Julie Arblaster  
Carolyn Archibald  
Carolyn Baker  
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  
Clancy Milne  
Tian Nie  
Caitlin Noble  
Susie Novella  
Karin Otto  
Tiffany Pang  
Jodie Paxton  
Tanja Redl  
Natalie Reid  
Beth Richardson  
Janelle Richardson  
Jo Robin  
Elizabeth Rusli  
Jodi Samartgis  
Jillian Samuels

Julienne Seal  
Lydia Sherren  
Jemima Sim  
Chiara Stebbing  
Elizabeth Tindall  
Christa Tom  
Katy Turbitt  
Fabienne Vandenburie  
Imara Waldhart  
Emily Wallace  
Julia Wang  
Ivy Weng  
Tara Zamin  
Sara Zirak  
Jasmine Zuyderwyk

## ALTO

Satu Aho  
Rachel Amos  
Ruth Anderson  
Catherine Bickell  
Cecilia Björkegren  
Kate Bramley  
Jane Brodie  
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  
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  
Jordan Hyndman  
Stuart Izon  
Jordan Janssen  
Robert Latham  
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

# Season Highlights

## CHEETHAM AND BEETHOVEN — NANYUBAK WITH JAIME MARTÍN AND AARON WYATT

(WORLD PREMIERE/COMMISSION)

*Nanyubak* is the first movement of Deborah Cheetham AO's first concerto, brought to life in this world premiere by Noongar violist Aaron Wyatt — Director of Ensemble Dutala, Australia's newly formed First Nations Orchestral ensemble. This extraordinary performance began with Cheetham's *Long Time Living Here* arranged for string quartet and represents the first time a classically trained First Nations soloist has played with a major symphony orchestra in Australia. This extraordinary concert was conducted by Maestro Jaime Martín, who was — later in the year — announced as MSO Chief Conductor Designate to start in 2022.

## WATA

In a highlight of the 2021 program, and a truly magical collaboration, WATA took place live at Hamer Hall and celebrated a gathering for songmen, improvising soloists and symphonic orchestra. *WATA: a gathering for manikay performers, improvising soloists and orchestra* represented a powerful new collaboration between the MSO's 2021 Composer in Residence, Multi ARIA-award winning composer/pianist, Paul Grabowsky AO, David Yipininy Wilfred — the traditional djunggayi (manager) of manikay on the country of Nyilipidgi — and his brother Daniel Ngukurr Boy Wilfred.

Celebrating the world's oldest living culture via the ceremonial song cycles of the Wagilak people of northeastern Arnhem Land, the stunning concert also featured musicians of the Australian Art Orchestra, Peter Knight (trumpet) Aviva Edean (bass clarinet), Erkki Veltheim (violin) and Helen Svoboda (double bass).

Grabowsky writes:

"WATA is an ancient Yolngu word which translates as 'wind' in its many different iterations, both literal and mythopoetic. It is part of manikay which tells of the beginnings and ends of things, of the naming of people and places, songs that in their very performance dissolve our linear time into a vast well, a model of a fully interconnected universe. WATA is also a purification ritual, a song of new beginnings, of release, of flight, and connection to land, ancestry and hope for the future."

**"Diverse as these musical languages are, this blend of ancient and modern gave potent voice to the desire for a more inclusive future, an aspiration affirmed by a standing ovation."**

★★★★

— *The Sydney Morning Herald*, 31 March 2021

## INTERNATIONAL WOMEN'S DAY

### VERA BLUE

Ethereal Australian singer and songwriter, Vera Blue took to the stage with the MSO in a concert that celebrated and honoured women in music. Conducted by Vanessa Scammell, the special event began with a celebration of female composers with a series of short works by Deborah Cheetham AO, Anna Clyne, Ella Macens, Dobrinka Tabakova, Missy Mazzoli and Holly Harrison. Vera Blue then joined the MSO performing her favourite works and chart-topping songs, bringing her soaring vocals and folk-tongued moody electronica to the Hamer Hall stage.

### SUPERWOMEN OF THE MSO

Sharing stories from the road, behind the scenes and on the stage of the MSO, audiences were invited to discover the significant contribution of women across the history of our 115-year-old cultural institution. An unforgettable evening of storytelling and music celebrated some of our local heroes for International Women's Day 2021. As part of our Ears Wide Open series, Superwomen of the MSO was proudly presented by TarraWarra Estate, and supported by City of Melbourne and Creative Victoria.

### KEYCHANGE: WOMEN IN MUSIC

As international music organisations move towards achieving a 50:50 gender balance, this discussion looked at how Melbourne's music community is measuring up. ABC Afternoons' Jacinta Parsons spoke to our panel of music makers, leaders and creators — Deborah Cheetham AO, Monica Curro, Eliza Shephard and Bryony Marks — as they discussed the challenges, opportunities and pathways of their own experience.

MSO's International Women's Day 2021 program was proudly presented by Equity Trustees. As part of our Ears Wide Open series, Superwomen of the MSO and Keychange: Women in Music were proudly presented by TarraWarra Estate and supported by City of Melbourne and Creative Victoria.

## LIVE MUSIC RETURNS TO THE SIDNEY MYER MUSIC BOWL

With the opening up of the State towards the end of 2021, the MSO worked quickly with Arts Centre Melbourne to present a mini 'festival' of live concerts for the people of Victoria to celebrate the return of the performing arts after Melbourne's 6<sup>th</sup> and longest lockdown.

Presenting five major concerts at the Sidney Myer Music Bowl over 2 weeks in December, MSO welcomed almost 15,000 people, with free tickets available for front line workers.

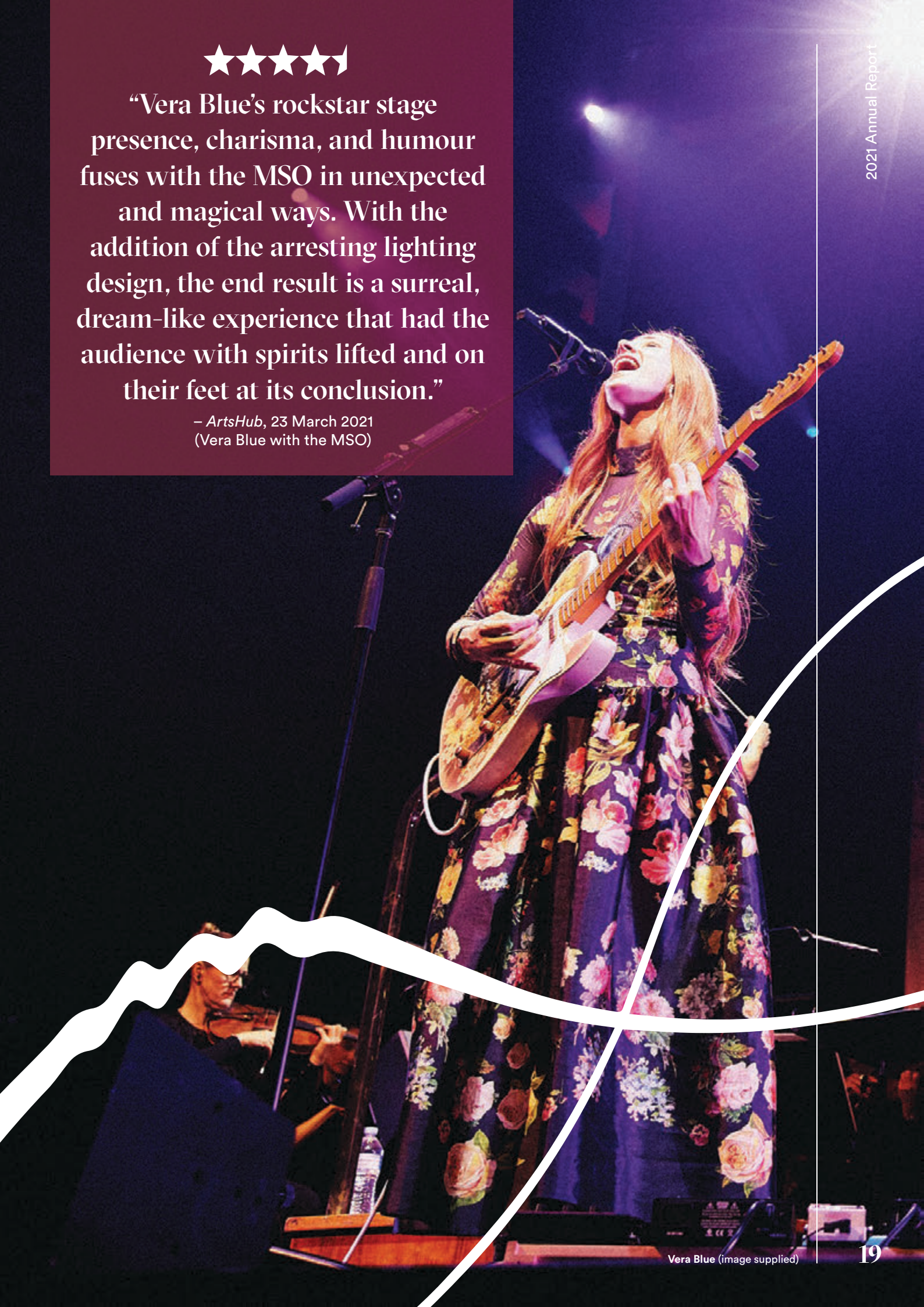
Two Classical Hits concerts featured Holst's well-loved *Op.32: Jupiter* from *The Planets* suite. Next, after being postponed earlier in the year, our special presentation of *Skyfall* in Concert was finally able to take place with an audience of close to 3,000. Uniting 28 artists and performing arts organisations from across Victoria, MSO's two Performance of a Lifetime LIVE concerts were a heartfelt celebration of the resilience of the arts. See page 27 for the full list of participating artists and organisations.





“Vera Blue’s rockstar stage presence, charisma, and humour fuses with the MSO in unexpected and magical ways. With the addition of the arresting lighting design, the end result is a surreal, dream-like experience that had the audience with spirits lifted and on their feet at its conclusion.”

– *ArtsHub*, 23 March 2021  
(Vera Blue with the MSO)









## RAUTAVAARA: ANGEL OF LIGHT

Einojuhani Rautavaara's moody *Angel of Light* was inspired by childhood dreams and revelations and first premiered in 1994. Performed by the MSO under the baton of Benjamin Northey, this late 20<sup>th</sup> Century masterpiece was a much-anticipated season highlight. Along with Sibelius' *Finlandia*, the program also featured May Lyon's *Opal*: Concerto for Two Horns featuring Nicolas Fleury and Rachel Shaw on horn.

**"Conductor Benjamin Northey championed this soul-stirring work by delivering a performance that was as finely detailed as it was broadly conceived, eliciting colourful but cohesive playing throughout and drawing the listener through Rautavaara's enchanting sound world..."**

★★★★★

– *Sydney Morning Herald*, 28 March 2021

## SOPHIE ROWELL PLAYS SUTHERLAND

Conducted by Benjamin Northey, the Melbourne Symphony Orchestra was thrilled to showcase one of our very own, in a rare performance of Margaret Sutherland's Concerto for Violin and Orchestra by MSO Concertmaster and violinist Sophie Rowell. Sutherland's concerto was composed in 1960 and is a rarely performed treasure from a great 20<sup>th</sup> Century, Australian composer. The program also featured Jean Sibelius' *Finlandia*, and Maurice Ravel's *Mother Goose Suite*. The concert was recorded live at Hamer Hall and shared on MSO.LIVE.

**"Sophie Rowell was the ideal performer, because the work has a conversational style that requires an understanding and a degree of equality between the orchestra and the soloist. Who better to sit in conversation with an orchestra than its Concertmaster?"**

– *Limelight*, 31 March 2021

## RULER OF THE HIVE: SHAKESPEARE AND THE SYMPHONY

Fearless, feminine and forthright, Australian actor Pamela Rabe interpreted several of Shakespeare's heroines in Melody Eötvös' *Ruler of the Hive* as part of a program based on Shakespeare in music, conducted by Johannes Fritzsche. Award-winning actor Pamela Rabe's legendary body of film, television and stage work sees her in the company of Australia's most outstanding actors and directors. Here she portrayed portions of Emilia (*Othello*), Beatrice (*Much Ado About Nothing*), Helena (*All's Well That Ends Well*), Isabella (*Measure for Measure*) and Rosalind (*As You Like It*) in this powerful work for narrator and orchestra by young Australian composer Melody Eötvös. Eötvös' works have been performed across the UK and USA, and by many Australian ensembles. *Ruler of the Hive* explored Shakespeare's relationship with women as well as the social and political issues that have impacted women from the Renaissance to present day. Conductor Laureate at QSO and Principal

Guest Conductor at TSO, Johannes Fritzsche, led the MSO showcasing works from Shakespeare-inspired operas by Berlioz and Verdi. In a follow-up Ears Wide Open presentation streamed on April 20, Mairi Nicolson spoke to Eötvös, Rabe and conductor Johannes Fritzsche about this powerful work, investigating Eötvös' writing and collaboration process, as well as Shakespeare's ongoing influence on composers throughout history.

**"Thank you so much for doing this, and leaving it up for replay!!! It was 2am for me when you went live, so getting to watch it tonight has been wonderful. Pamela Rabe is just phenomenal, this was incredible to see."**

– YouTube comment

## MEOW MEOW'S PANDEMONIUM

International siren and comedienne extraordinaire, Meow Meow, returned to the Melbourne concert stage in May accompanied by the full force of the Melbourne Symphony Orchestra for a glorious performance of subversive and sublime entertainment. In this spectacular return, conducted by Benjamin Northey, Meow Meow and the MSO invited audiences to Hamer Hall for an unforgettable evening of exquisite music and pandemonium.

**"Meow Meow is nothing short of a theatrical genius. Her ability to juxtapose the hilarious with the heartbreaking, kitsch with earnestness, and distilled beauty with utter chaos is miraculous and life-giving."**

★★★★★

– Laura Hartnell, TheatrePeople.com.au

## METROPOLIS: BLOOD ON THE FLOOR

Together with conductor Fabian Russell, MSO musicians joined with celebrated jazz musicians Carl Mackey, James Sherlock, Sam Anning and Dave Beck to present Mark-Anthony Turnage's *Blood on the Floor*. This striking, melancholy mix of genres used classical, jazz, and modern expression to enormous impact. Named for the Francis Bacon painting, *Blood on the Floor* is one of English composer Turnage's most celebrated works. It doesn't conform to musical stereotypes, resulting in a piece that's utterly imaginative, compelling, and emotionally sincere.

**"With the MSO players bathed in a muted red glow and the four jazz musicians... starkly lit in clinical white, the opening movement established the suite's musical signatures: elaborate and highly detailed writing, intricate textural shading, slashes of vivid colour, and a gut-wrenching authenticity."**

★★★★★

– *Sydney Morning Herald*, 13 April 2021



“While there was to be no hugging of strangers on this occasion, the performance was a more than persuasive complement to Folds’ argument. Though quieter than your regular rock show, the MSO’s unmatched dynamic range made sure this was a no less riveting experience.

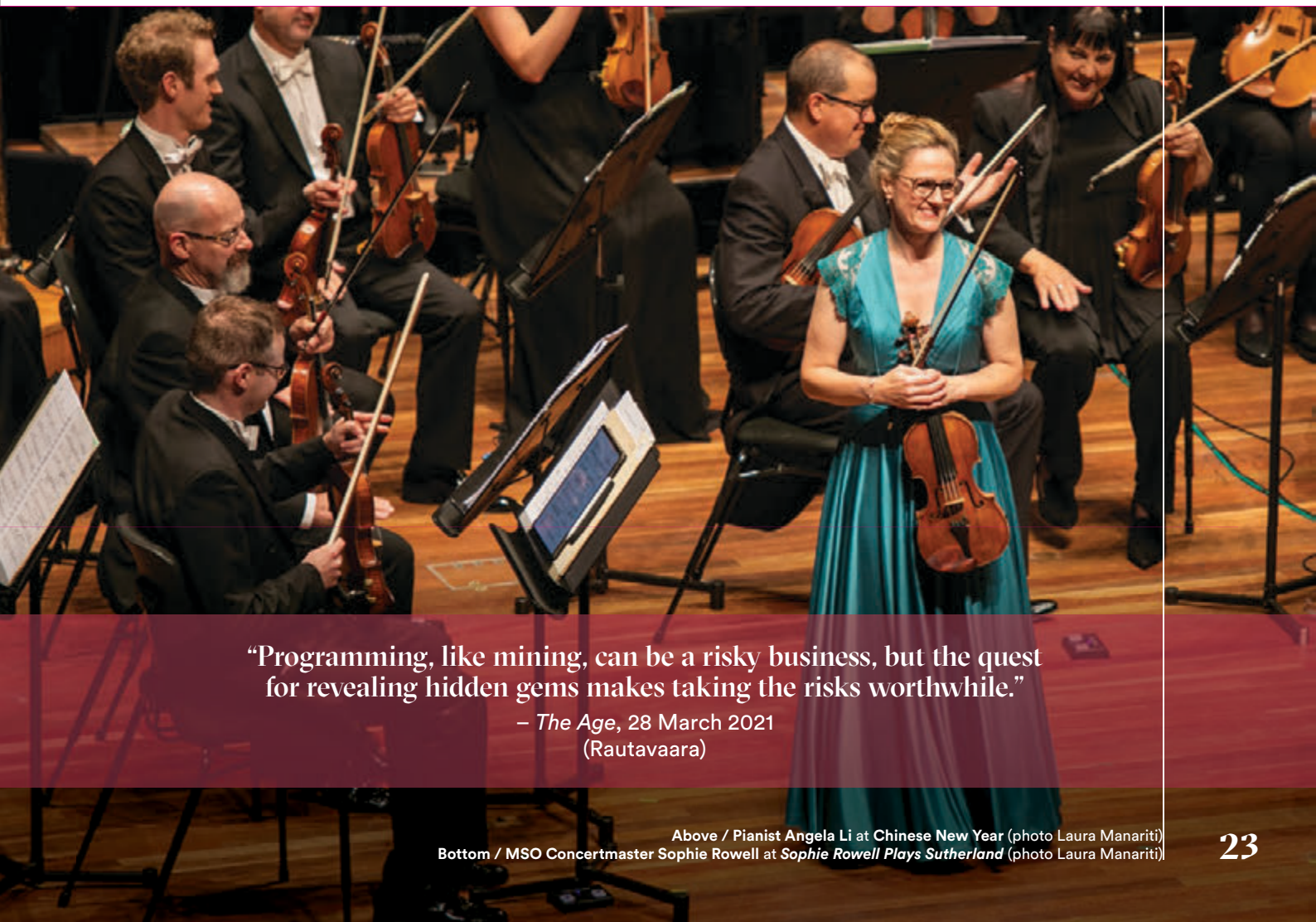
– *Beat Magazine*, 4 April 2021  
(Ben Folds)





“Angela Li’s *Grande Polonaise Brillante* by Chopin was clearly much anticipated given the applause she received the moment she stepped on stage. I learnt why immediately. It reflects a complete mastery of craft.”

– *Farrago Magazine*, 20 March 2021  
(Chinese New Year Concert)



“Programming, like mining, can be a risky business, but the quest for revealing hidden gems makes taking the risks worthwhile.”

– *The Age*, 28 March 2021  
(Rautavaara)





## Performance of a Lifetime

Artists from Victoria's diverse arts community joined forces with some of Melbourne's leading arts organisations to create an awareness campaign encouraging Victorians to get vaccinated against COVID-19.

Performance of a Lifetime was a collaborative video project developed by the MSO, encouraging audiences to play their part and get vaccinated against COVID-19 by giving the community their 'performance of a lifetime'. The video featured a stellar line-up of Melbourne-based performers and amassed more than 100,000 views within 24 hours of launching on the MSO's YouTube channel. Today the video has reached in excess of 12M people and was broadcast nationally by SBS as a community service announcement.

Written and directed by Emma Muir-Smith, the inspiring video was the idea of MSO Production Manager Steele Foster, and was produced in collaboration with Arts Centre Melbourne, Malthouse Theatre, Melbourne Chamber Orchestra, Melbourne Opera, Melbourne Theatre Company, Short Black Opera, The Australian Ballet, Victorian Opera and St Vincent's Hospital. Filming took place at St Vincent's Hospital Royal Exhibition Building Vaccination Hub and Arts Centre Melbourne.

Versions of the video were created to include captions for priority languages recommended by the Department of Health including Arabic, Chinese, Greek, Hindi, Italian, Punjabi and Vietnamese.

Applauded by the Victorian government, the campaign was based on health advice that mass vaccination is essential to preventing further lockdowns and avoiding the need for social distancing and subsequent limited venue capacities. Minister for Creative Industries, The Hon Danny Pearson MP recognised the MSO's creative and community leadership.

"Our arts community is doing everything they can to recover and reactivate and this campaign is a clever and creative way of encouraging audiences to play their role and get vaccinated. If you can get vaccinated, please book in or visit a Hub — the sooner we get vaccinated, the sooner we can get back to doing the things we love."

### Participating artists and organisations included:

Arts Centre Melbourne  
Malthouse Theatre  
Melbourne Chamber Orchestra  
Melbourne Opera  
Melbourne Theatre Company  
Short Black Opera  
The Australian Ballet  
Victorian Opera  
St Vincent's Hospital  
Christian Bagin  
Carlos Barcenás  
Dale Barltrop  
Shauntai Batzke  
Benedict Bemet  
Samuel Bortolazzo

Rhonda Burchmore  
Deborah Cheetham AO  
Matthew Chin  
Wendy Clarke  
Anthony de Masi  
Nadine Dimitrievich  
Virginia Gay  
Kathleen Halloran  
Robyn Hendricks  
Miss Jay  
Callum Linnane  
Bailey McMillan  
Meow Meow  
Tim Minchin  
Geetanjali Mishra

Bede Nash  
Yiana Pandelis  
Kurt Pimblett  
Belinda Prakhoff  
Sophie Rowell  
Priya Srinivasan  
Matthew Tomkins  
Kurt Pimblett  
Matthew Tng  
Tripod – Scott Edgar, Simon Hall,  
Steven Gates  
Emma Vize  
Ian Wildsmith  
Aaron Wyatt

OVERALL REACH  
IN EXCESS OF **12M** INCLUDING

COMMUNITY SERVICE  
ANNOUNCEMENT

SBS NATIONALLY

**164,122**

EDITORIAL

Front page of **THE HERALD SUN**  
and featured in **THE AUSTRALIAN**

Featured across **ABC Radio Melbourne, ABC Radio National, ABC TV NEWS, SKY NEWS, CHANNEL 10 NEWS, THE PROJECT, CHANNEL 9 NEWS, CHANNEL 7 NEWS**



FACEBOOK POST

**425,834**

people reached

**43,259**

engagements

**3,500**

shares

**3,260**

likes



TWITTER POST

**3,300**

likes on main tweet

**1,900**

retweets

**600+**

tweets about Performance  
of a Lifetime across Twitter,  
reaching at least

**900,000+**

Twitter followers



INSTAGRAM POST

**5,087**

likes

**4,575**

shares

**257**

comments



YOUTUBE VIDEO

**184,500**

views



LINKEDIN POST

**34,249**

video view

**344**

shares

POSITIVE RESPONSES FROM THE COMMUNITY

"The very ad we need! I watched the Melbourne Symphony Orchestra's advertisement about vaccination and started to tear up. Why? I think it was the hidden stress of lockdown, the connection of others in the same situation and relief of the stated common sense. It hit all the important points with humour and pizzazz. Thank you, MSO, for your heartfelt contribution."

– Jane Cheong, Aspendale Gardens *The Age* 22 July 2021

"This video will cut-through and engage which is what we need right now."

– Joubert at Luma Research.

"All up with a small budget and a big heart the arts community have created a compelling and meaningful video which will be noticed."

– Chris Pash, 22 July 2021 AdNews.com.au

"This has actually brought tears to my eyes.  
I miss seeing live performance so much. Thanks  
to everyone involved in this."

"A combination of all things I love: Arts, Science  
and puns. Perfect messaging."

"I am crying...I can't wait to give you a standing  
ovation my beautiful arts community...I will  
always be there up the back row in the shadows  
every performance giving you a standing ovation.  
Thank you."

"Finally! The COVID ad that we Aussies deserve!  
Proud to be Victorian. Great messaging and  
fantastic delivery. Deserves its own standing  
ovation."

"This moved me to tears. Thanks. #applause  
#standingovation"

"Sublime, inspired, uplifting and inclusive. I am  
humbled by this generosity of spirit and the  
inherent sensibility of keeping it real and on  
message. Standing ovation on the collaboration."

"How beautifully and intelligently crafted. A  
powerful message with purpose and soul. This  
should be on every broadcasting station. Well  
done MSO"

"Thank you to the arts community of Victoria.  
I so miss coming to see you in person but you  
have brightened my day and we now lead the  
way to a brilliant comeback."

# PERFORMANCE of a LIFETIME *Live*

Tapping into the momentum of the popular Performance of a Lifetime digital campaign, *Performance of a Lifetime LIVE* was an opportunity for our city's arts companies, theatre productions and live music artists to come together at the iconic Sidney Myer Music Bowl and give back to the people of Melbourne. It was a chance to get back on stage to celebrate the extraordinary Victorian artists returning to what they do best. Melbourne Symphony Orchestra's final concert for 2021 presented an industry-wide line-up including the stars from the digital campaign. More than 1,000 tickets per concert were issued to front-line workers at no charge. *Performance of a Lifetime LIVE* was presented by Ryman Healthcare.







**Performance of a Lifetime LIVE featured**  
 Melbourne Symphony Orchestra  
 Benjamin Northey conductor  
 Zan Rowe host

**Guest Appearances**

Kylie Auldist & Lance Ferguson  
 (The Bamboos)  
 Artists of The Australian Ballet  
 Rhonda Burchmore  
 Kate Ceberano  
 Deborah Cheetham AO  
 Alinta Chidzey & Des Flanagan  
 (*Moulin Rouge! The Musical*)  
 Gillian Cosgriff  
 (*Harry Potter and the Cursed Child*)  
 Emma Donovan  
 Lucy Durack  
 Nicolette Fraillon (Orchestra Victoria)  
 Virginia Gay  
 Paul Grabowsky AO  
 Kaiit  
 Andy Lee  
 Lior  
 Ali McGregor  
 Meow Meow  
 Dannii Minogue  
 Mo'Ju  
 Courtney Monsma & Jemma Rix  
 (*Frozen the Musical*)  
 Josh Piterman  
 (*The Phantom of the Opera*)  
 Felix Riebl (*The Cat Empire*)  
 Tim Rogers (*You Am I*)  
 Liz Stringer



Clockwise from left: Tim Rogers, Dannii Minogue, Mo'Ju, Principal Artist Robyn Hendricks and Senior Artist Callum Linnane of The Australian Ballet, Lior, Kaiit (photos Laura Manariti)

# Connecting our Audiences Across the Globe

Despite not being able to tour internationally in 2021, the MSO reached a global audience via digital channels, connecting with diverse communities wherever they were. The MSO believes that engaging with our audiences around the world allows for music and the arts to be the platform for shared understanding, regardless of language or distance. From Canada to Colombia, breath-taking musical experiences were enjoyed online via live broadcast, streaming or digital recording, with appreciative audiences sharing plenty of feedback.

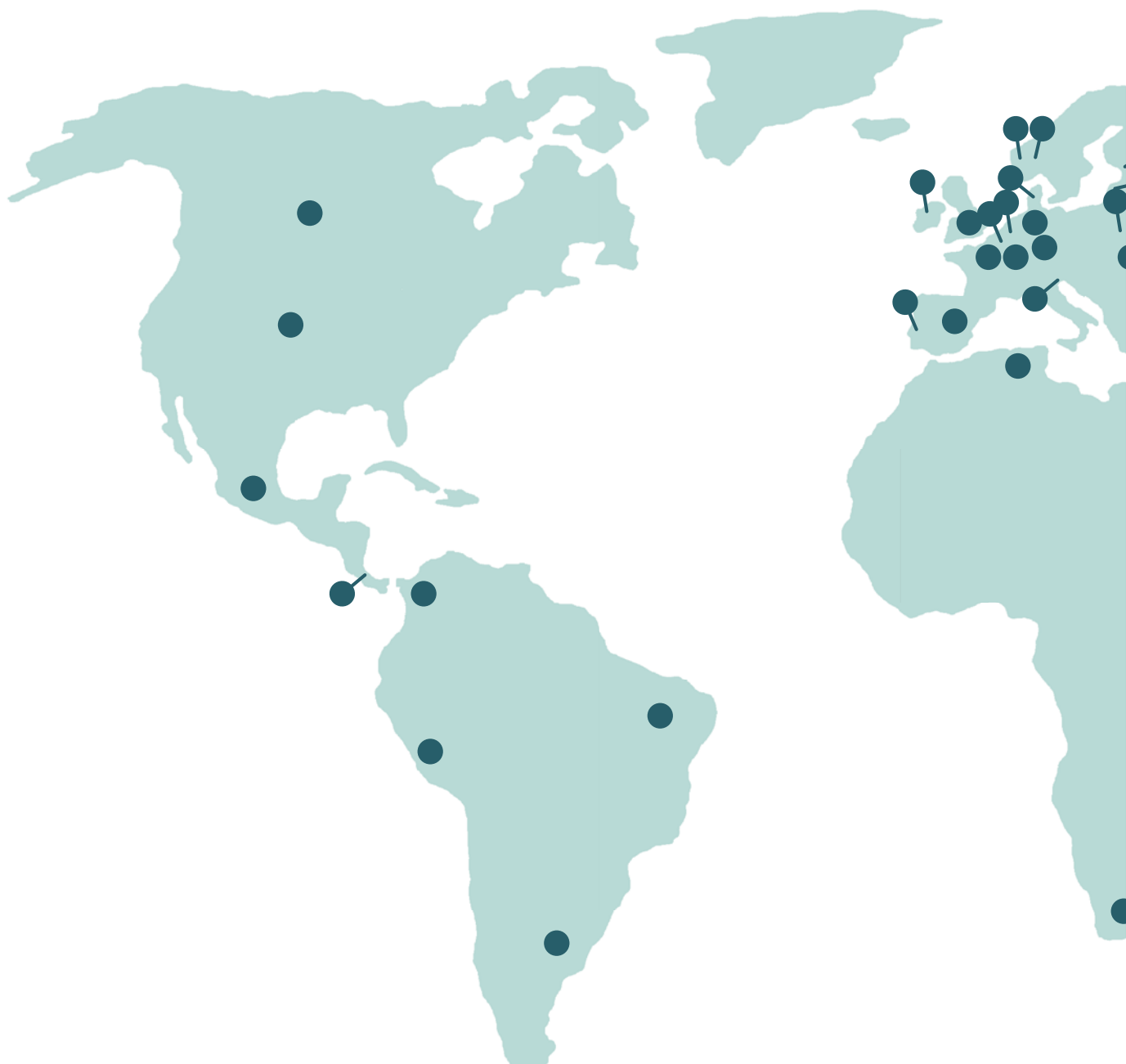
Thank you for all that you do to keep us connected to you in this unique musical way. I love the MSO, and I watch you as often as I can online...from New Zealand.

Copenhagen is here

Hi from Virginia on the other side of the World.

Thank you and bravo from Brussels for that “live” gift!

Hi from Manchester, UK. 2 things I love, Pamela Rabe’s acting and Shakespeare’s heroines. Thank you for live streaming this.





From Texas here, I wanted to say thank you so very very much for sharing this with all of us across the globe. Although just a snippet, hearing Pamela's monologue and getting to watch her live, is such a treat! Beautiful interview from all of those involved, enjoyed this immensely.

Hello from Sydney. Thank you so much for this event.

Thank you very much for such a wonderful and unusual concert. Bravo to the orchestras! Bravo to the video directors! Love! Health! Good luck! Good luck! Togliatti Russia, Pavlodar Kazakhstan.

Really inspiring! Thank you MSO

From Frome, England here and I have greatly enjoyed this discussion of Music and Shakespeare, all in the voice of a magnificent actor that is Pamela Rabe. This is the pick-me-up I needed after quite a tragic week personally and I honestly do give thanks for this live stream and snippets of the monologues. It is wonderful how Shakespeare transcends the centuries still and I think it is something that needs to be able to be continued.

Thank you Australia (from Singapore)







Birds of Tokyo at Sidney Myer Music Bowl (photo Mark Gambino)







# Contemporary Australia



## Snare Drum Award

Congratulations to Huon Bourne Blue, winner of the 2021 Snare Drum Award — an annual initiative designed to encourage the pursuit of excellence in snare drum performance in Australia and New Zealand.

Established by Melbourne Symphony Orchestra percussionist Robert Cossom in 2004, the Snare Drum Award is open to undergraduate tertiary students from Australia and New Zealand, and provides an exclusive opportunity for emerging percussionists to further develop audition skills and performance techniques in a professional environment.

Due to ongoing COVID restrictions, in-person auditions were replaced with a virtual application process via video submissions. MSO percussionists Robert Cossom and John Arcaro selected four finalists — John Alley, Justin Zheng, Leah Columbine and Huon Bourne Blue. Each finalist was required to submit a final round video, performing Joseph Tompkins' specially commissioned piece, *March* as well as a work of their choosing.

A prize pool consisting of cymbals from Zildjian, a percussion bag and a set of mallets from Just Percussion and drumheads from Evans were distributed amongst the four finalists. As the 2021 winner, Huon also received a Mastro Snare Drum and the opportunity to undertake a mentorship with the Melbourne Symphony Orchestra.

The MSO is grateful to Tim and Lyn Edward for their many years of support of the Snare Drum Award, and to the Hon. Michael Watt QC & Cecilie Hall, who also fund the program through the Jenny Morrish Bursary.

### ABOUT HUON BOURNE BLUE

Huon started playing percussion at the age of 10. After learning piano for a year (studying with Luba Totoeva), he began playing percussion in Newcastle Conservatorium community ensembles. Huon began percussion lessons in 2015, studying with Charissa Ferguson, and then from 2016–2018 with Stephan Mühr. He has taken part in the Sydney Symphony Orchestra's Playerlink program from 2015–2017, was Principal Percussionist of the Sydney Youth Orchestra in 2018 and has participated in numerous Australian Youth Orchestra programs since 2017 including their International Tour in 2019.

Huon commenced undergraduate studies at the Sydney Conservatorium in 2018 studying with Daryl Pratt and Mark Robinson (Sydney Symphony Orchestra), however relocated to Melbourne in July 2020 to continue his studies at the Melbourne Conservatorium studying with Guy Du Blêt (Orchestra Victoria). Huon is currently Principal Timpanist of the Australian Youth Orchestra.

## Cybec 21<sup>st</sup> Century Australian Composers' Program

Since the program's inception in 2003, The Cybec Foundation has supported the annual delivery of MSO's Cybec 21<sup>st</sup> Century Australian Composers' Program. Designed to offer hands-on professional development opportunities to emerging Australian composers, each year four participants are selected via an application process to be mentored by leading Australian composers and work with MSO musicians and MSO Library. Each participant is commissioned to compose a 10-minute piece which, following the year-long fellowship, is workshopped by the Orchestra prior to a public showcase concert.

MSO congratulates all four finalists, Melissa Douglas, John Rota, Angus Davison and Natalie Nicolas on their participation in the program in 2021.

At the conclusion of the program, one finalist is selected as the future MSO Young Composer in Residence and commissioned to write further pieces.

The MSO was pleased to announce Matthew Laing as its 2021 Cybec Young Composer in Residence. Laing was commissioned to write a number of new works for the orchestra's 2021 season, working closely with the orchestra over the course of the year-long program. The world premiere of his piece, *Of Paradise Lost* for Bassoon and Orchestra, was originally planned to be performed by MSO in 2021 with MSO principal Bassoon, Jack Schiller as soloist. With the concert postponed twice due to COVID-19, we are delighted that we can include this work — which Matthew has extended to three movements — as part of our 2022 Season, to be premiered in July, under the baton of Vasily Petrenko.

For 18 years, the Cybec Foundation has been a loyal and generous supporter of the MSO. Such support has enabled our Orchestra to become a nationally-recognised exemplar for artist development programs within the sector, contributed to the MSO's reputation as one of the largest advocates for Australian new music, and directly facilitated 68 composers from across Australia to have had works commissioned and performed by the MSO.

In 2021, the MSO commissioned four new concerti from Australian composers to showcase the virtuosity and talent within our woodwind and brass sections. Testament to the impact and legacy of the Foundation's contribution to the Australian orchestral art form, all the composers were current or past participants in MSO's Cybec artist development programs.

### ABOUT MATTHEW LAING

Laing is a violist and composer who studied at the Melbourne Conservatorium of Music. He took part in the Flinders Quartet's Composer Development Program in 2017 and has worked with fellow violist and composer Brett Dean in Berlin.

"I'm absolutely delighted to follow my participation in the Cybec Young Composer Program [in 2020] as the 2021 Young Composer in Residence," Laing said. "Having played viola as a casual musician with the orchestra for a number of years now it also means a lot to be able to write for my colleagues and friends, and share my work with friends and family in my home city."





# 126 AUSTRALIAN WORKS PERFORMED\*

\* Includes arrangements

## Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Peter Allen (arr. Greer)		<i>I Still Call Australia Home</i> (Ben Folds version)	Ben Folds: The Symphonic Tour	
Tina Arena / Cantor / Nevil (arr. Cornish)		<i>Tangled</i>	Tina Arena	
Tina Arena / De Salvo / Roman (arr. Cornish)		<i>Something's Gotta Change</i>	Tina Arena	
Tina Arena / Doko / Lindblom (arr. Cornish)		<i>Dancing On Thin Ice</i>	Tina Arena	
Tina Arena / Doko / Lindblom (arr. Cornish)		<i>Time To Go To Church</i>	Tina Arena	
Tina Arena / Hayes / Harmon (arr. Cornish)		<i>Woman</i>	Tina Arena	
Tina Arena / Lindblom / Wollbeck (arr. Cornish)		<i>You Set Fire To My Life</i>	Tina Arena	
Tina Arena / Parde (arr. Cornish)		<i>The Greatest Gift</i>	Tina Arena	
Tina Arena / Parde / Field (arr. Cornish)		<i>Wasn't It Good</i>	Tina Arena	
Tina Arena / Reswick / Werfel (arr. Cornish)		<i>Chains</i>	Tina Arena	
Tina Arena / Reswick / Werfel / Talking Heads (arr. Cornish)		<i>Burn / Burning Down The House</i>	Tina Arena	
Tina Arena / Tyson / McTaggart (arr. Cornish)		<i>Heaven Help My Heart</i>	Tina Arena	
Tina Arena / Tyson / Ward (arr. Cornish)		<i>Sorrento Moon</i>	Tina Arena	
Tina Arena / Vettese / Veneruso (arr. Cornish)		<i>Symphony of Life</i>	Tina Arena	
Birds of Tokyo (arr. Buc)		<i>Broken Bones</i> (with <i>Uno</i> intro)	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Plans</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Unbreakable</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Circles</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Dive</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>I'd Go With You Anywhere</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Designed</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Silhouettic</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Wild at Heart</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Anchor</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>If This Ship Sinks</i> (I Give In)	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>The Greatest Mistakes</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Two of Us</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>The Gap</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>This Fire</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Wayside</i>	Birds of Tokyo	

## Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Birds of Tokyo (arr. Buc)		<i>Wayside</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Mercy Arms</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Brace</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Good Lord</i>	Birds of Tokyo	
Birds of Tokyo (arr. Buc)		<i>Lanterns</i>	Birds of Tokyo	
Vera Blue (Celia Pavey)		<i>Everything is Wonderful</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Red Rose</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Settle</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Lady Powers</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Hold</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Lie To Me</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Private</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Like I Remember You</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>All the Pretty Girls</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>The Curse</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Regular Touch</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Mended</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Vera Blue (Celia Pavey)		<i>Rushing Back</i>	Vera Blue with the MSO: Everything is Wonderful	✓
Joff Bush (arr. Twist)		<i>Bluey Theme Music</i>	PRE-RECORDED BROADCAST: The MSO Plays Bluey	
Joff Bush (arr. Twist)		<i>Here Come the Grannies</i>	PRE-RECORDED BROADCAST: The MSO Plays Bluey	
Joff Bush (arr. Twist)		<i>Keepy Uppy</i>	PRE-RECORDED BROADCAST: The MSO Plays Bluey	
Anne Cawrse	World (online)	<i>The Rest is Silence: Concerto for Cor Anglaise and Orchestra</i>	LIVE BROADCAST: Haydn's Miracle Symphony	✓
Kate Ceberano (arr. Irwin)		<i>Sweet Inspiration</i>	Performance of a Lifetime: Live	
Deborah Cheetham AO	World	<i>Above Knowing</i>	MSO Chamber Series   Above Knowing: Clara Schumann, von Bingen and Cheetham	✓
Deborah Cheetham AO	World	<i>Nanyubak</i>	Cheetham and Beethoven: The Might of the Human Spirit	✓
Deborah Cheetham AO		<i>Yilaambiyal (Beginning Here)</i>	Performance of a Lifetime: Live	
Deborah Cheetham AO		<i>Long time living here</i>	All major concert performances	✓
Joe Chindamo		Concerto for Drumkit and Orchestra	Sidney Myer Free Concert – Mambo! Dancing across the centuries	
Robert Cossom	World	<i>The Bird's Voice</i>	MSO Classic Kids: Peter And The Wolf	✓
Robert Cossom		<i>Dragonfly</i>	PRE-RECORDED BROADCAST: Cossom & Edwards   Mozart & Penderecki	✓
Robert Cossom		<i>Zengüle Frägmentia</i>	Summer Symphony: City of Hume	
Muthuswami Dikshitar (arr. Northey)		<i>Meenakshi Tvam</i>	Summer Symphony: City of Casey	
Emma Donovan (arr. Buc)	World	<i>Pink Skirt</i>	Performance of a Lifetime: Live	✓

## Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Duffield (arr. Buc)	World	Theme from <i>Round the Twist</i>	Performance of a Lifetime: Live	✓
Ross Edwards		<i>Binyang</i> : for clarinet and percussion	PRE-RECORDED BROADCAST: Cossom & Edwards   Mozart & Penderecki	
Ross Edwards		Concerto for oboe 'Bird Spirit Dreaming'	Sidney Myer Free Concert – The Faun and The Firebird	
Melody Eötvös		<i>Ruler of the Hive</i>	Ruler of the Hive: Shakespeare and the Symphony	
Mary Finsterer	World	<i>Lumen Prime Aureore</i>	PRE-RECORDED BROADCAST: Singapore Symphony Project	✓
Paul Grabowsky AO		<i>Angel</i>	Performance of a Lifetime: Live	
Grabowsky AO / Wilfred / Wilfred	World	<i>WATA: a gathering for manikay performers, improvising soloists and orchestra</i>	WATA: a gathering for manikay performers, improvising soloists and orchestra	
Percy Grainger		<i>Irish Tune from County Derry</i>	Summer Symphony: City of Wyndham	
Iain Grandage		<i>In This City</i>	Meow Meow's Pandemonium	
Iain Grandage		<i>Living the Dream</i>	Meow Meow's Pandemonium	
Iain Grandage		<i>Tear Down the Stars</i>	Performance of a Lifetime: Live	
Stuart Greenbaum		Sonata for Violin and Viola: From Far Above, mov.1: 'Bridge'	Melbourne Music Summit	
Holly Harrison	World	<i>Hellbent</i> (for trumpet and orchestra)	From The New World	✓
Holly Harrison		<i>Frumious</i>	Vera Blue with the MSO: Everything is Wonderful	
Hetfield (arr. Buc)	World	<i>Nothing Else Matters</i>	Performance of a Lifetime: Live	✓
Matthew Hindson		<i>Hey!</i>	PRE-RECORDED BROADCAST: Snare Drum Award	✓
John (arr. Levine)	World	<i>Moulin Rouge: 'Your Song'</i>	Performance of a Lifetime: Live	✓
Stéphanie Kabanyana Kanyandekwe	World	Untitled	Ears Wide Open   Future Music	
Cameron Lam		86	University of Melbourne Composers Workshop	
Lior / Nigel Westlake (arr. Westlake)		<i>Compassion: VII 'Avinu Malkeinu'</i> (Hymn of Compassion)	Performance of a Lifetime: Live	
May Lyon	World	<i>Opal</i> , double concerto for horns	Rautavaara: Angel of Light	✓
Ella Macens		<i>The Space Between Stars</i>	Vera Blue with the MSO: Everything is Wonderful	
Missy Mazzoli		<i>These Worlds in Us</i>	Vera Blue with the MSO: Everything is Wonderful	
Peter Dodds McCormick		<i>Advance Australia Fair</i>	ANZAC Day Dawn Service	
McCoy (arr. Buc)		<i>This is It</i>	Performance of a Lifetime: Live	✓
Thomas Misson	World	<i>Fugue State</i>	University of Melbourne Composers Workshop	
Mo'ju		<i>Native Tongue</i>	Performance of a Lifetime: Live	
Niasha (arr. Vincent)		<i>Harare</i>	Summer Symphony: City of Wyndham	✓
Niasha (arr. Vincent)		<i>Extraordinaire</i>	Summer Symphony: City of Wyndham	✓
Vanessa Perica		<i>The Peacocks</i>	Melbourne International Jazz Festival x MSO Opening Night Gala	
Vanessa Perica		<i>Rebrahmanization</i>	Melbourne International Jazz Festival x MSO Opening Night Gala	
Vanessa Perica		<i>Dance of the Zinfandels</i>	Melbourne International Jazz Festival x MSO Opening Night Gala	

Australian Works Performed				
NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Vanessa Perica		<i>Dance of the Zinfandels</i>	Melbourne International Jazz Festival x MSO Opening Night Gala	
Vanessa Perica	World	<i>Love is a Temporary Madness</i>	Sidney Myer Free Concert – Spanish Harlem	✓
Felix Riebl (arr. Buc)	World	<i>Everyday Amen</i>	Performance of a Lifetime: Live	
Georgia Scott	World	<i>Mechanical Dreamscapes</i>	Cybec Showcase	✓ Supported by the Cybec Foundation
Peter Sculthorpe AO OBE		<i>Earth Cry</i>	Curriculum Concert (Secondary)	
Eliza Shephard	World	<i>Don't Knock, Smash</i>	Ears Wide Open   Keychange, Women in Music	
Hari Sivanesan (arr. Northey)		<i>Thillana</i>	Summer Symphony: City of Casey	
Luke Speedy-Hutton		<i>Happy Birthday Beethoven</i>	Ears Wide Open   Discover Beethoven	
Paul Stanhope		<i>Dancing on Clouds</i>	An Evening with the MSO – Wangaratta	
Paul Stanhope		<i>Spin Dance: Suite</i>	An Evening with the MSO – Warrnambool	
Liz Stringer (arr. Buc)		<i>The Metrologist</i>	Performance of a Lifetime: Live	
Margaret Sutherland		Violin Concerto	Sophie Rowell Plays Sutherland	
Hollis Taylor / Jon Rose		<i>Absolute Bird: Concerto for recorder and orchestra</i>	Genevieve Lacey: Birds of Paradise	
The Bamboos		<i>The Truth</i>	The Bamboos + MSO	✓
The Bamboos		<i>Stranded</i>	The Bamboos + MSO	✓
The Bamboos		<i>I Don't Wanna Stop</i>	The Bamboos + MSO	✓
The Bamboos		<i>Power Without Greed</i>	The Bamboos + MSO	✓
The Bamboos		<i>Golden Ticket</i>	The Bamboos + MSO	✓
The Bamboos		<i>Red Triangle</i>	The Bamboos + MSO	✓
The Bamboos		<i>Daydream</i>	The Bamboos + MSO	✓
The Bamboos		<i>Lit Up</i>	The Bamboos + MSO	✓
The Bamboos		<i>Tomorrow</i>	The Bamboos + MSO	✓
The Bamboos		<i>The Wilhelm Scream</i>	The Bamboos + MSO	✓
The Bamboos		<i>I Got Burned</i>	The Bamboos + MSO	✓
The Bamboos		<i>Like Tears in Rain</i>	The Bamboos + MSO	✓
The Bamboos		<i>Strong</i>	The Bamboos + MSO	✓
The Bamboos		<i>Keep Me in Mind</i>	The Bamboos + MSO	✓
Alexander Turley	World	<i>In A Dream, Falling</i>	Cybec Showcase	✓ Supported by the Cybec Foundation
Alexander Voltz	World	<i>Capital Hill</i>	Cybec Showcase	✓ Supported by the Cybec Foundation
Megan Washington		<i>Skeleton Key</i>	Meow Meow's Pandemonium	
Megan Washington		<i>One For Sorrow</i>	Meow Meow's Pandemonium	
Sam Wu	World	<i>Mass Transit</i>	Cybec Showcase	✓ Supported by the Cybec Foundation
Kezia Yap	World	<i>zhè shì ma ma. zhè shì bà ba.</i> / 这是妈妈. 这是爸爸.	University of Melbourne Composers Workshop	







# 100 GUEST AUSTRALIAN ARTISTS, SOLOISTS AND ENSEMBLES

## Guest Australian Artists, Soloists and Ensembles

**Graham Abbott** conductor  
**Pelham Andrews** bass  
**Harry James Angus** vocalist  
**Samuel Anning** double bass  
**Tina Arena AM** vocalist  
**Kylie Auldist** vocalist  
**Christian Bagin** puppeteer  
**Shauntai Batzke** soprano  
**David Beck** drumkit  
**Birds of Tokyo** ensemble  
**Vera Blue** vocalist  
**Nicholas Bochner** conductor  
**Nicholas Buc** conductor  
**Adam Bull** dancer  
**Rhonda Burchmore** vocalist  
**Nicholas Carter** conductor  
**Stefan Cassomenos** piano  
**Kate Ceberano** vocalist  
**Helen Champion** presenter  
**Deborah Cheetham AO** vocalist  
**Alinta Chidzey** vocalist  
**Samantha Clarke** soprano  
**Grace Clifford** violin  
**Dr Anita Collins** presenter  
**Astrid Connelly** vocalist  
**Gillian Cosgriff** vocalist  
**Nadine Dimitrievitch** puppeteer  
**Emma Donovan** vocalist  
**Shakira Dugan** puppeteer  
**Lucy Durack** vocalist  
**Aviva Endean** bass clarinet  
**Des Flanagan** vocalist  
**Robin Fox** presenter  
**Nicolette Fraillon** conductor  
**Virginia Gay** actor  
**Paul Grabowsky AO** piano  
**Miranda Hill** presenter  
**Jessica Hitchcock** soprano  
**Dr Gillian Howell** presenter

**Alon Ilisar** drums  
**Neryl Jeanneret** presenter  
**Madeleine Jevons** presenter  
**David Jones** drums  
**Mark Jones** piano / celeste  
**Stéphanie Kabanyana**  
**Kanuandekwe** presenter  
**Kaiit** vocalist  
**Brianna Kavanagh** presenter  
**Brett Kelly** conductor  
**Paul Kildea** conductor  
**Peter Knight** trumpet and electronics  
**Josh Kyle** vocalist  
**Karen Kyriakou** presenter  
**Genevieve Lacey** recorder  
**Dane Lam** conductor  
**Angela Li** piano  
**Christian Li** violin  
**Liza Lim** presenter  
**Lior** vocalist  
**Carl Mackey** saxophone  
**Bryony Marks** presenter  
**Ali McGregor** vocalist  
**Meow Meow** vocalist  
**Dannii Minogue** vocalist  
**Courtney Monsma** vocalist  
**Mo'Ju** vocalist  
**Emma Muir-Smith** director  
**Niasha** vocalist  
**Michelle Nicolle** vocalist  
**Mairi Nicolson** presenter  
**Melbourne Ensemble** ensemble  
**Benjamin Northey** conductor  
**Eddie Perfect** presenter  
**Vanessa Perica** conductor  
**Josh Piterman** vocalist  
**Jacqueline Porter** soprano  
**Pamela Rabe** presenter

**Felix Riebl** vocalist  
**Jemma Rix** vocalist  
**Tim Rogers** vocalist  
**Fabian Russell** conductor  
**Sally-Anne Russell** alto  
**Samuel Sakker** tenor  
**Vanessa Scammell** conductor  
**Veronique Serret** concertmaster  
**Eliza Shephard** presenter  
**James Sherlock** guitar  
**Liz Stringer** vocalist  
**Helen Svoboda** double bass  
**The Bamboos** ensemble  
**Richard Vaudrey** presenter  
**Katie Wardrobe** presenter  
**Georgia Wilkinson** soprano  
**Dr Emily Wilson** presenter  
**Daniel Witton** double bass  
**Aaron Wyatt** viola  
**Yang Ying** pipa  
**Daniel Ngukurr Boy Wilfred**  
vocals and bilma  
**David Yipininy Wilfred** yidaki  
**Timothy Young** piano

# Celebrating First Nations





## Musical Acknowledgement of Country

For more than 115 years, the MSO has performed on the lands of the Kulin Nation. Throughout 2021, the Musical Acknowledgment of Country continued to open our concerts across the State. Developed in partnership with Deborah Cheetham AO (MSO's First Nations Creative Chair) and UNESCO, the powerful *Long Time Living Here* enabled the MSO to recognise the Traditional Owners of the land on which it performs, in language.

The Musical Acknowledgement project began in 2019 with support from the Helen Macpherson Smith Trust and the Commonwealth Government through the Australian National Commission for UNESCO. The MSO is grateful to all Indigenous contributions, including language custodians, for their guidance and knowledge, and pays its respects to Traditional Owners and to elders, past, present and emerging.

## Cheetham and Beethoven — *Nanyubak* with Aaron Wyatt

After a long and difficult absence from concert halls due to the pandemic, audiences returned in February to Hamer Hall for this important Season Opening concert featuring works by Cheetham and Beethoven.

The socially distanced audience were treated to the world premiere performance of Cheetham's *Nanyubak*, featuring First Nations soloist Aaron Wyatt on viola. Director of Ensemble Dutala, Australia's newly formed First Nations Orchestral ensemble, Wyatt performed *Nanyubak* under the baton of maestro Jaime Martín. Cheetham's *Nanyubak* was a musical homage to Melbourne in lockdown and resonated as such with the audience. Cheetham notes that the work reflects a year of "loss, sorrow and confusion".

Beethoven's *Eroica* symphony closed the concert in heroic style.

**"Celebrating the indomitable human spirit was rightly on the agenda as live audiences returned to Hamer Hall after a long, pandemic-induced absence."**

★★★★

— *The Age*, 28 February 2021

## WATA

### LIVE IN CONCERT

*WATA: a gathering for manikay performers, improvising soloists and orchestra* was a truly extraordinary musical collaboration. Over two evenings, WATA was another important highlight of the 2021 Season. MSO's 2021 Composer in Residence, Paul Grabowsky AO together with renowned musicians David Yipiny Wilfred (soloist, yidaki), and his brother Daniel Ngukurr Boy Wilfred (soloist, voice and bilma) came together in a celebration of the ceremonial song cycles of the Wagilak people of northeastern Arnhem Land. The profound and ancient *manikay* songs represent some of the oldest music in continual performance in the world. Using the *manikay* as the 'spine' of the work, Grabowsky composed a suite in seven movements, presented as WATA. Under conductor Benjamin Northey, together with members of the Australian Art Orchestra, the performance was a sharing of cultural knowledge and musical traditions, incorporating improvisation and song.

**"Absolutely fabulous. The Wilfred brothers, Paul Grabowsky, Benjamin Northey, Peter Knight ... and every other musician were just amazing ... but there was a double bass player named Helen Svoboda ... the way she made that bass sing and talk ... and her own voice was so beautiful ... I spoke to her after the show ... just wow!!"**

**"How absolutely fabulous! Well done MSO once again what better way to bridge the gap and join together with powerful music. Bravo!"**



## WATA IN CONVERSATION | EARS WIDE OPEN

Streamed live on March 29, this special Ears Wide Open event brought *WATA: a gathering for manikay performers, improvising soloists and orchestra* to a wide digital audience. Rwandese-British composer and broadcaster Stéphanie Kabanyana Kanyandekwe hosted Paul Grabowsky AO, the Wilfred brothers and members of the Australian Art Orchestra as they explored — through story, conversation and song — the culture, country and music of WATA.

**“This Event was so fascinating. I definitely felt it was an advantage to have watched it before going to the performance, which I did last night (31/3) Everything that was discussed, came to life. All quite extraordinary.”**

## BEYOND THE SCORE | WATA

As part of MSO’s Beyond the Score series, this special 7-minute production encouraged viewers to go ‘beyond the score’ and hear the story of the manikay at the heart of the ancient culture of Wagilak people.

Ears Wide Open is proudly presented by TarraWarra Estate and supported by City of Melbourne and Creative Victoria.

The MSO wishes to thank Deborah Cheetham AO for her guidance and support of the Orchestra in her capacity as First Nations Creative Chair, and for her insights and valued contribution in assisting the organisation to further develop its First Nations Engagement Strategy which was approved by the MSO Board in 2021.



“Diverse as these musical languages are, this blend of ancient and modern gave potent voice to the desire for a more inclusive future, an aspiration affirmed by a standing ovation.”

– *The Age*, 1 April 2021  
(WATA)

Daniel Ngukurr Boy Wilfred vocals and David Yipiny Wilfred yidaki at WATA: *a Gathering for Manikay Performers, Improvising Soloists and Orchestra* (photo Laura Manariti)





Emma Donovan performs at Performance of a Lifetime LIVE (photo Laura Manariti)





# Engaging our Community





## Sidney Myer Free Concerts

In what is now a 92-year-old tradition, the MSO's free summer concerts were once again embraced by audiences. Carefully designed social distancing measures were built into the audience experience in 2021 due to COVID, with audience members safely spaced in private tables or on specially installed lawn decks.

Launching the series, *The Faun and the Firebird* welcomed the return of conductor Dane Lam presenting works including Stravinsky's *The Firebird* and Ross Edwards' Concerto for oboe, *Bird Spirit Dreaming* with solos by Associate Principal Oboe, Thomas Hutchinson. Conductor Benjamin Bayl led the Orchestra in *Mambo! Dancing Across the Centuries* which saw audiences enjoy Bernstein's *Symphonic Dances* from *West Side Story* and special guest David Jones featured in Joe Chindamo's Concerto for Drumkit and Orchestra. In *Spanish Harlem*, MSO's Principal Conductor in Residence, Benjamin Northey conducted the Orchestra in works by Ellington and Ravel and the world premiere of an MSO commissioned work, *Love is a Temporary Madness*, by Vanessa Perica. Vanessa also joined the Orchestra on stage, conducting an encore of an excerpt of her composition.

Acknowledged as 'the soundtrack to Melbourne's summer', the Sidney Myer Free Concert series was named as a finalist in the International Music Cities Awards for 2021.

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

## Summer Symphony

It was an exciting start to 2021, with MSO's first concerts for the year engaging local communities in Narre Warren, Wyndham and Broadmeadows. MSO's Summer Symphony program brought popular classical music to Melbourne's backyards in a series of free concerts for local audiences. The MSO performed excerpts and short works from much-loved music, including renowned pieces by Mozart and Beethoven, plus some contemporary classics in relaxed family-friendly concerts.

Engaging local community artists in each program, the MSO series featured collaborations with local artists Niasha, South-East Asian Pathways performers (nine emerging, classically trained musicians and dancers led by Dr Priya Srinivasan and Hari Sivanesan) and students from the MSO's *The Pizzicato Effect*. Younger audiences in the community also experienced the MSO in Sounds of the Symphony presented each morning, with a special Jams for Juniors workshop presentation of Tchaikovsky's *The Nutcracker*.

Our thanks to the Cities of Casey, Wyndham and Hume for their collaboration on these wonderful community concerts.

## ANZAC Day Dawn Service

The MSO Chorus was delighted and proud to once again take part in Melbourne's annual ANZAC Day Dawn Service performing Sibelius' *Be Still My Soul*, as well as the Australian and New Zealand national anthems. The stirring performance was attended by more than 4,700 people, and engaged online audiences via broadcasts on Channels 7 and 10 and ABC TV. As the first live performance by the MSO Chorus in over a year due to COVID restrictions and continued lockdowns, this was an especially moving and important event for all involved.

## MSO Chorus

Despite having to cancel 80% of its annual program in 2021 due to COVID restrictions, significant efforts to connect the 120 volunteer members of the MSO Chorus with our esteemed Chorus Director Warren Trevelyan-Jones were undertaken to keep our community of choristers connected.

Professional development opportunities, rehearsals and activities including trivia nights and even cooking classes were held online for the choristers who were delighted to have the opportunity to come together. With the opening up of the State towards the end of 2021, the MSO Chorus was thrilled to triumphantly return to the Hamer Hall stage to perform the Christmas-time classic, Handel's *Messiah*, and take to the road with the MSO to perform the work for our regional community at the West Gippsland Art Centre in Warragul.

**"Beyond the popular *Hallelujah* and closing choruses, the singers also shone brightly in several other moments.**

***Messiah's* text is so well known it risks soloists delivering set numbers rather than engaging deeply with the words. No such problem exists for mezzo-soprano Sally-Anne Russell, whose musical communication is exemplary. Her superb combination of vocal technique and emotional range was on display throughout, reaching its climax in a heartrending account of *He was despised*."**

★★★★

– *The Age*, 21 December 2021





## Regional Touring

With closed venues and the State repeatedly divided due to COVID in 2021, the MSO was delighted to resume its regional touring commitments as soon as Victoria reopened for regional travel. Upon the lifting of restrictions, the MSO took to the road and successfully engaged more than 7,500 people across eight Victorian communities (Wangaratta, Shepparton, Bendigo, Warrnambool, Hamilton, Horsham, Warragul and for the first time, Mallacoota). While school concerts were not yet possible, the MSO was able to stream two schools' concerts into regional schools as well as a special livestream of its Melbourne performance of Handel's *Messiah* to Bendigo.

For the MSO and its regional partners, these concerts were especially meaningful and in many instances marked a first return to the concert hall for many in the community.

The MSO was particularly delighted to fulfil its long-held commitment to perform in the East Gippsland town of Mallacoota. This location had been scheduled since 2020 after discussions on how the MSO could support and connect with communities recovering from the devastating 2019–20 bushfires.

While much planning was put into the 2021 touring program, the pandemic necessitated numerous changes throughout the year. The close relationships built with regional venues and partners over recent years enabled the MSO to repeatedly adjust touring plans to suit the needs of each regional community and venue safely and swiftly.

The MSO's 2021 regional touring program was made possible by the generous support of Creative Victoria, the Sir Andrew and Lady Fairley Foundation, Freemasons Foundation Victoria, the Robert Salzer Foundation, and Ray & Joyce Uebergang Foundation. Our thanks to these organisations for their flexibility and support across the year.

"I was 13 when a Melbourne-based orchestra visited East Gippsland. Their performance changed my life and music became my calling. It was the most inspiring thing for a country kid my age."

"Thanks Melbourne Symphony Orchestra for touring regional VIC. It means the world to so many of us."

"Just watching that made me happy, it brought back so many wonderful memories of music at school! Truly some of my best and fun days at school were in the music room, or musicals, or performances, or just our music class!"

"Sensational concert this week in Bendigo. One of my favourites. So glad to have you back. Thank you."

"Thank you for the most amazing night in Horsham for a long time."

"Just a quick note to say how much we enjoyed last night at Shepparton. As a great lover of Vivaldi I have to say it was the first time I think I have witnessed it with a full orchestra so I really enjoyed the night."

"Thank you so much for trekking out to Warragul. It was deeply appreciated."

"The first time I've ever seen an orchestra perform. Mind blown. You converted me and I'm now planning my second...and so on."

## MSO.LIVE

Successfully overcoming accessibility barriers by bringing high-quality orchestral performances to audiences wherever they are, the MSO.LIVE digital platform provided a gateway to locked-down, geographically-dispersed, and new digital communities across the world.

2021 was the first full year of operation for MSO.LIVE. Despite operational challenges to live performance due to the pandemic (impacting over 100 scheduled concerts), MSO.LIVE successfully published 79 programs and special content. Featured artists ranged from homegrown stars like Tina Arena and The Bamboos, to international favourites such as the Danish National Symphony Orchestra and the Berlin Philharmonic. Of the many highlights, popular content included *Jonas Kaufmann: My Vienna*, *Spanish Harlem* (recording from the Sidney Myer Free Concert series) and our *Lockdown Special: Rachmaninov Symphonic Dances*.

Recognising MSO's role in rebuilding the health, vibrancy, and resilience of Melbourne's artistic ecosystem, MSO.LIVE provided an important platform for collaboration and resource-sharing with Victoria's small to medium sector. By showcasing these arts organisations and individuals alongside MSO's performances, MSO.LIVE supported employment for artists and shone the spotlight on Australian arts internationally. Specially recorded performances from independent ensembles Evergreen Ensemble, Inventi Ensemble, Partridge x Penny, and the Melbourne Ensemble enriched the impressive suite of classical concerts and contemporary music collaborations available to MSO's growing online audiences. Elevating great Australian artists, MSO.LIVE showcased works and commissions by Vanessa Perica, Margaret Sutherland, May Lyon, Anne Cawrse, Melody Eötvös, Holly Harrison and many more throughout the year.

Additionally, in 2021 the platform enabled concerts that would otherwise have been cancelled due to lockdowns to still reach audiences by offering the option of last-minute pivots to digital delivery.

Philanthropic support from The Ian Potter Foundation, as well as the Alan (AGL) Shaw Endowment and Margaret Lawrence Bequest (both managed by Perpetual Philanthropy) has been vital to the MSO's ability to realise MSO.LIVE and increase the Orchestra's reach and broader sector support within the ever-growing digital space.



30,000+  
VIEWS



58  
COUNTRIES



79  
PROGRAMS AND  
SPECIAL FEATURES

# Discovering the Joy of Music





## Up Late with Ben Northey

With continued lockdowns during 2021, the popular Up Late with Ben Northey online conversation series continued to provide an important point of connection for our dispersed audience. These hour-long episodes provided a direct line of access for members of our community to ask questions and engage in a dialogue with members of the MSO on topics ranging from life to music and everything in between. The series, which is supported by Creative Victoria and City of Melbourne, proved popular with audiences who were delighted to hear directly from Ben and our wonderful musicians including our new Maestro Jaime Martín, sisters Sarah and Monica Curro, husband and wife Saul Lewis and Freya Franzen, Roger Young, Anthony Chataway, Madeline Jevons, Andrew MacLeod and Tiffany Cheng. Up Late with Ben Northey is proudly presented by TarraWarra, and was supported by the Crown Resorts Foundation and the Packer Family Foundation, and the Victorian Government through the Department of Jobs, Precincts and Regions.

**“I’ve watched quite a few of these — Ben is an absolute treasure! Who would have known a conductor would be such great interviewing talent??? — Hats off to MSO for this project!”**

## Jams for Juniors

Taking place as part of the Summer Symphony series, in 2021 Jams for Juniors offered children primary school age and younger the chance to create their own shaker instrument at home before coming together for musical warm-ups and sing-alongs. Presented by well-loved music educator Karen Kyriakou, children had access to colouring in activities and lyric sheets to continue their experience at home. Taking place in Bunjil Place in the City of Casey, Broadmeadows Town Hall in the City of Hume and Wyndham Park in the City of Wyndham, Jams for Juniors introduced children to Tchaikovsky’s family favourite *The Nutcracker*.

## Jams for Juniors online

Ensuring that as many children as possible had access to the exciting musical experiences available in the Jams for Juniors program, little (and big!) kids alike were invited to join the MSO for a musical ride through classical music with Jams for Juniors online. Kids could shake, make and create music with the MSO as Jams for Juniors content was made available at no cost on MSO.LIVE along with past recordings on the MSO’s YouTube channel. Presented by Karen Kyriakou and musicians from the MSO, these online music sessions offered little ones free, engaging and hands-on music lessons. Jams for Juniors online delved into Camille Saint-Saëns’ family favourite *Carnival of the Animals* and Holst’s beloved suite, *The Planets*.

## The Melbourne Music Summit

Returning online in July, MSO’s now annual Melbourne Music Summit welcomed views from over 2,400 generalist and specialist music teachers over the five-day conference. Galvanising keynote addresses from MSO’s Learning and Engagement Creative Chair Dr Anita Collins, and Graham Abbott bookended the Summit, while intensive breakout sessions with exceptional educators and presenters offered strategies and resources to use in the classroom. Generously supported by the Erica Foundation, recordings of the sessions are available free of charge to all teachers on an ongoing basis via MSO’s online hub for teachers and educators, [MSOSchools.com.au](https://MSOSchools.com.au).

**“I attended this event both this year and last year. I have been very impressed with the speakers and what they have presented. As I am from South Australia, I would not be able to attend this event in person, so hope that it continues to be presented on-line (even if it is also in-person at the same time).”**

**“Thank you again for the great learning opportunities.”**

**“You are doing wonderful work. I hope to be able to grow in knowledge with future workshops and summits.”**

**“I was only able to attend the Keynote but was very keen to see the other events. Having digital access after the event is fantastic and allows people to access the professional development even if the time is not viable.”**

**“I think the most informative part of the summit was Dr Anita Collins’ presentation. Thanks to the MSO and everyone who was involved in arranging the Melbourne Music Summit.”**

"I want to thank Nicholas and the amazingly talented musicians of the MSO at every performance. I was really encouraged to go to Ears Wide Open after this. I think the interaction between audience and musicians is totally underrated. I find myself wanting to congratulate each member of the orchestra for the incredible performance I just witnessed. Sometimes I think more than applause is needed as I would really like to thank the musicians for what they do.

Getting the violinists to talk about their history with their association with music and in the orchestra was very informative, and an insight into these very talented musicians. We rarely — if ever — get to hear how hard it is to learn and play those instruments, so that was something that really impressed me, and gave a human and personal touch that is not available when the orchestra just plays a performance, then disappears. Please keep these coming, and giving a more personal atmosphere, making a connection between performers and audience achievable which hasn't been done before. I believe it would foster a greater following of people to the orchestra, knowing they could ask questions like how long you've been learning your craft and what's been your hardest piece of work?

I might be in the minority, but I really appreciated it because I have so many questions after each performance and want to really thank the musicians rather than just clapping with the masses. Keep up the good work. You do a great job, Nicholas, and talking to the violinists was great. Thanks for the background and history for each piece of work, it really brings a greater understanding of the climate the piece of music was written in. Thank you again MSO, as you continue to amaze and impress me with everything you perform."

Tim Goodall

## Ears Wide Open

Ears Wide Open is the MSO's talks and ideas program celebrating our music and artists through informative presentations, conversations, behind the scenes demonstrations and participatory workshops. These unique musical journeys and fascinating conversations help audiences deconstruct famous classical pieces and participate in thought-provoking conversation on important topics. In 2021 Ears Wide Open sessions were offered free and online, giving a global audience the opportunity to engage in the conversation via live chat. Highlights from 2021 included Discover Vivaldi's *Four Seasons*, Cello Masterclass with Li-Wei Qin, Discover Beethoven with Nicholas Bochner, Symphonic Diplomacy — Cultural Diplomacy Roundtable, Future Music and Shakespeare and Music. Ears Wide Open is proudly presented by TarraWarra Estate and supported by City of Melbourne. Additional support is received from Crown Resorts Foundation and the Packer Family Foundation.

"It was a very interesting discussion. Thank you so much for live streaming it for us, I watched from Europe, Denmark. Mairi Nicolson is a natural interviewer! Such a relaxed, harmonious, intelligent conversation with all panel guests and the audience. Nice and warm awareness of the environment: the artists who were there, the audience, and us watching on YouTube. Thank you including us into interaction and reading up our questions to Pamela, Melody and Johannes."

— Ekaterina Wyss Storm





## MSO for Schools

Our program of inspiring performances and open rehearsals for schools provided students with the opportunity to engage with music and create memories that last a lifetime. In 2021, MSO for Schools offered 13 concerts and learning events, 7 of which were in-person, and 6 as live streams. By creating curriculum-linked, tailored online learning opportunities, the reach of our Schools program continues to grow, supporting more teachers and inspiring more students to engage with the Orchestra.

In 2021, with the support of the Telematics Trust, the MSO launched our new website, MSOSchools.com.au, a dedicated resource hub which is the first of its kind for any Australian orchestra. Housing free curriculum-linked resources, MSOSchools empowers teachers to deliver quality music learning strategies in their classrooms, whether they are generalist or specialist music teachers. Providing educators with music-inspired tools, exercises, and activities to explore with their students, the diverse resources inspire, support, and provide direction.

### PETER AND THE WOLF — PRIMARY AND SECONDARY

As part of the MSO for Schools program, MSO presented Prokofiev's timeless *Peter and the Wolf*, a classic introduction for the young and young at heart to the sights and sounds of a symphony orchestra. The irreverent story of Peter and his menagerie of animals has resonated deeply with

generations of children, and this special MSO production was developed to bring the imaginative world of music alive for young audiences, with the addition of puppets.

In continued consultation with our school community and thanks to an anonymous donation, the MSO was able to significantly reduce the cost of student tickets in 2021 to just \$9 (down from \$17.50). Despite COVID restrictions around school excursions, this important move provided access to thousands of students from 58 schools when concerts were possible. More than 7,200 tickets were issued across the *Peter and the Wolf* concerts. To ensure that geography was no barrier to participating, the MSO also live-streamed a *Peter and the Wolf* concert as a special event for regional schools, recording an additional 5,000 views.

Complementary to the live concert experience, primary school aged students also had the opportunity to meet MSO musicians and their instruments, up close and online — beamed all the way into the classroom via MSO Online Incursions. This enhanced experience was available as an add-on, building on the students' live concert experience of *Peter and the Wolf*, and introducing the musical concepts referred to during the concert.

The Peter and the Wolf schools concerts were proudly presented by Channel Seven. Nicholas Bochner's position as Cybec Assistant Conductor for Learning and Engagement is supported by the Cybec Foundation. MSO Schools' Concerts are supported by Crown Resorts Foundation and the Packer Family Foundation.

"Just wanted to send to thank you all for the wonderful opportunity to see the MSO perform Peter & the Wolf on Friday. My students were blown away and loved every minute of the excursion! Many of them had never been to that part of the city before let alone Hamer Hall and they were in complete awe! Seeing the story come to life right before their eyes was an experience they will never forget."

— Teacher feedback

"The students had a fantastic time at the MSO and have been talking about it non-stop. I was expecting them to sleep on the way home from all the excitement, but they were still so amped up that they were wide awake and ready for more fun, even after such a long day."

— Teacher feedback



Richard Vaudrey narrating at *Peter and the Wolf* (photo Laura Manariti)

## CURRICULUM CONCERT

### — HAYDN'S SYMPHONY NO.94 AND SCULTHORPE'S *EARTH CRY* ADVANCED SECONDARY

Students were invited to dive into the music of ground-breaking composers Joseph Haydn and Peter Sculthorpe in a live orchestral concert and learning event at the Iwaki Auditorium in our first ever Curriculum Concert. Guided by MSO Cybec Assistant Conductor Nicholas Bochner, with special guest Jessica Hitchcock, two works were presented: Haydn's Symphony No.94 and Sculthorpe's *Earth Cry*. Students were encouraged to discover why Haydn is known as the 'Father' of the Symphony and how Sculthorpe was inspired by indigenous music and music-makers, to create a unique Australian sound. Students participating in the Victorian Challenge and Enrichment Series were invited to participate free of cost.

Curriculum Concerts are supported by the Department of Education & Training Victoria and by Crown Resorts Foundation and Packer Family Foundation.

## Work Experience Program

Our work experience program returned in September for the first time since 2019, with 27 year 9 and 10 students from 21 schools attending across three days. Another 19 students were welcomed in November for an in-depth introduction to the MSO. The placements ran in a group format, with a strong focus on arts administration. Students came away from their placement with a broad understanding of the role played by the MSO — as a cornerstone of Melbourne's rich cultural heritage — in the Victorian and Australian performing arts industries. In an online first for the MSO, the students attended sessions with MSO staff and musicians, using these learnings to produce a concert pitch project. In lieu of attending a concert as normal, they received access to MSO digital platform, MSO.LIVE.

**"This experience has helped me to understand that there are so many pathways in the arts and has really helped me to consider more opportunities."**

**"I found listening to other musicians' stories is the most valuable and fascinating. It also helps me to gain a better understanding of the music industry in general."**

**"Thank you so much for organising this amazing work experience! I've learned so much and I will definitely recommend this placement to my friends!"**

## Victorian Challenge and Enrichment Series

Offered in partnership with the Victorian Government through the Department of Education and Training, in 2021 the MSO participated in the Victorian Challenge and Enrichment Series (VCES), designing exclusive learning opportunities for nominated high-ability students attending Government schools. MSO's Cybec Assistant Conductor Nicholas Bochner and specialist co-presenters delivered rich and stimulating content through our live, interactive, Online Classroom sessions. Students were inspired by in-depth and interactive discussion, illustrated by professional-quality, pre-recorded MSO performances.

- Online Classroom | Interactive Webinar — Cheetham *Eumeralla*, a war requiem for peace
- Online Classroom | Interactive Webinar — VCE Exam Preparation
- Guided Open Rehearsal: *Enigma* Variations
- MSO Classroom | Interactive Webinar — Explore Copland's *Appalachian Spring* (open to all secondary students)
- Curriculum Concert | Haydn's Symphony No.94 and Sculthorpe's *Earth Cry*

MSO Online Classrooms are supported by the Department of Education & Training Victoria.

## MSO Ignite

Designed to help disadvantaged and diverse schools access the MSO, the Ignite program includes access to subsidised tickets and transport, to support students and teachers to ignite their lifelong love of music. In 2021, 2,220 students from low ICSEA schools engaged with the MSO via in-person concerts and online incursions thanks to MSO Ignite. MSO Ignite is supported by Crown Resorts Foundation and the Packer Family Foundation.

**"Through [the MSO's] 'Ignite' program we were afforded one free bus and discounted tickets for the children as well as additional educational support. This is invaluable inspiration for our young instrumentalists which they will hopefully remember for a lifetime!"**

— Judy Hamilton, Dandenong Ranges Steiner School

**"Thanks so much for the opportunity! The kids really loved it and thought it was SO COOL that Richard 'knew' who our school was."**

— Teacher feedback on MSO Ignite Incursion

## The Pizzicato Effect

*The Pizzicato Effect* is the MSO's flagship community music program. Proudly working in partnership with Meadows Primary School, Northpoint Church and Bows for Strings, this after-school program provides free string instrumental and musicianship tuition twice weekly, to primary and secondary students from Grade 3 or above living in the City of Hume.

*The Pizzicato Effect* has three clear aims:

- Social development of young people and their communities through musical accomplishments
- Access to musical instruction, without cost as a barrier to participation
- Provision of a safe, positive, inspiring, fun and high-aspiring learning environment that promotes engagement with school and community life.

In 2021, the program supported 66 children from 28 different local schools. After almost a year of online teaching in 2020 due to COVID-19, everyone involved with the program was grateful to return to onsite learning at the commencement of the 2021 school year.

In January, as part of MSO's Summer Symphony series, *The Pizzicato Effect's* Chamber Ensemble spent an intensive few days in January rehearsing with MSO's Cybec Assistant Conductor for

Learning and Education, Nicholas Bochner, and members of the MSO. The project culminated with participating students performing alongside MSO musicians to a crowd of hundreds in a special performance which opened the MSO's Summer Symphony concert at the beautifully refurbished Broadmeadows Town Hall.

Due to the ongoing pandemic and various lockdowns in Melbourne, face-to-face program delivery was intermittent in 2021. Due to the resilience, dedication and creativity of our teaching artists, the program once again adapted swiftly to online delivery when required, continuing to nurture students' musical journeys and build cross-community relationships within their local peer group. With a strong focus on community and student wellbeing, the program worked hand in hand with students and their families to ensure continuity of learning, engagement and connection.

In 2021, *The Pizzicato Effect* was supported by the Flora and Frank Leith Charitable Trust, The Marian and E.H. Flack Trust, the Scobie and Claire Mackinnon Trust, and many generous individual donors.

**"You and the Pizzi family have gone above and beyond to keep the kids engaged and involved throughout the crazy year. Thank you so much."**



Above | *The Pizzicato Effect* students rehearse at Broadmeadow Town Hall (photo Nico Keenan)



# MSO x Bluey

THE MSO X BLUEY VIDEOS HAVE  
BEEN WATCHED OVER

200,000

TIMES WITH OVERJOYED  
VIEWERS LEAVING OVER

1,400  
comments



Connecting with some of our youngest audience members, in March 2021 the MSO joined with Australia's favourite animated Blue Heeler to bring music from the beloved children's TV show *Bluey* to life. With music composed by Joff Bush, the videos featured symphonic arrangements for the MSO by celebrated Australian composer Joseph Twist, a graduate of MSO's Cybec 21<sup>st</sup> Century Composer Program. The three songs (*Bluey Theme Song*, *Here Come the Grannies* and *Keepy Uppy*) invited audiences to play, clap, and dance along in this series of light-hearted and imaginative videos, that introduce children to the instruments of the orchestra.

Extremely well received, the videos have been viewed over 200,000 times with delighted viewers sharing more than 1,400 comments.

"My 2 year old was absolutely glued to this. We talked about what instruments we could see in each section and he was so excited by it. Thank you."

"Mr 9 just popped up like a meerkat and came from the other side of the room saying 'that is beautiful music!' He then enjoyed listening and spotting the instruments he knew. Thanks MSO...!"

"That was brilliant! I love that the orchestra is taking the time to do these videos! My son and I LOVE them!"

"That is just amazing!! Thank you Melbourne Symphony Orchestra. This will be such a great teaching tool in my music classroom."

"This is so brilliant, well done MSO and Bluey. I love the coy little smiles, funny sideways looks, and pure joy on the faces of these adult musicians, as they get in on the fun. Thank you!"

"I'm coming to Australia just to see the MSO in person, and I am requesting every Bluey song while I sit in the front row...leave me some room so I can dance. Oh, I forgot, leave some space for me and my son so we both can dance. I forget he likes Bluey, too."

"I just cried the whole time I watched this video. Why? I don't even know...it just moved my soul and touched my heart."

"Absolutely loved it! My 5 yr old keeps asking to hear this rendition over and over!"

"We Love the Symphony and we LOVE Bluey!"

"Brilliant and well done!

I just played it and my 2yr old immediately threw her arms up and announced 'Bluey'

If you ever do a children's theme show music it would be magical."

"My granddaughters love this cartoon and its wonderful theme song! The orchestra has taken it to new heights. Lovely!"

"You cannot tell me there aren't a handful of parents or grandies who didn't know they would be the king or Queen in the castle with their kids after this hahah!"

# Creative Alliances



## ‘Symphony in the Sky’ with Australia 108

Partnering with Australia 108 — the tallest residential tower in the Southern Hemisphere — the MSO performed a sublime repertoire of works by Franz Danzi, Phillip Glass, Francis Poulenc and Mozart. The highest concert ever performed by the MSO, 11 musicians performed against the backdrop of stunning Melbourne views from levels 70 and 71 (a breathtaking 210 metres above ground!).

## Melbourne International Jazz Festival and MSO

The Melbourne International Jazz Festival together with the Melbourne Symphony Orchestra presented a spectacular international collaboration to open the 2021 Festival.

In a joyful celebration of the MIJF's return to the Hamer Hall stage, this performance featured arrangements by Jazz at Lincoln Center Orchestra's Christopher Crenshaw (USA) and Melbourne's own Vanessa Perica.

The stellar musicians of the MSO were joined on stage by the Vanessa Perica Orchestra and an all-star line-up of Australian vocalists including Kate Ceberano, Emma Donovan, Josh Kyle, Harry James Angus, Kylie Auldist, Thando and MC Eddie Perfect.

An evening of jazz standards, laughs and orchestral brilliance.

**“On *The Peacocks*, singer Michelle Nicolle revelled in the rich orchestral colours and slid across angular melodic intervals with unerring poise. And Perica's composition *Rebrahmanization* made for a majestic finale, the MSO and big band relishing the tune's joyful propulsion that swept us along in its wake.”**

– Jessica Nicholas November 28, 2021  
*Sydney Morning Herald*

## Celebrating Contemporary Music

2021 was a year for collaborating with some of Australia's and the world's most interesting contemporary performers.

International music sensation **Ben Folds** returned to Melbourne to once again perform live with the MSO. Folds is widely regarded as one of the major music influencers of our time; a renowned pop artist as well as a critically-acclaimed classical music composer, and best-selling author. Together with the MSO he performed works such as *Zak and Sara*, *The Luckiest* and Peter Allen's *I Still Call Australia Home*.

Australian singer and songwriter, **Vera Blue**, performed with the MSO in March in a concert that celebrated and honoured women in music. Conducted by Vanessa Scammell, the concert began with a celebration of female composers with a series of short works by Deborah Cheetham AO, Anna Clyne, Ela Macens, Dobrinka Tabakova, Missy Mazzoli and Holly Harrison. Vera Blue then joined the Orchestra performing her favourite works and chart-topping songs from the Hamer Hall stage.

In March, funk powerhouse **The Bamboos** partnered with the MSO in a celebration of their 20 incredible years as one of Australia's best soul bands. Hailing from Melbourne, the nine-piece ensemble performed works such as *Power Without Greed*, *Golden Ticket*, and *Red Triangle*.

International siren and comedienne extraordinaire, **Meow Meow**, returned to the Melbourne concert stage accompanied by the full force of the MSO for a glorious performance of subversive and sublime entertainment. Conducted by Benjamin Northey audiences were entertained with Piazzolla tangos, and works from Weill, Brecht, Brel — even Radiohead — alongside original works written by Meow Meow with her frequent collaborators Iain Grandage and Thomas M Lauderdale from Pink Martini.

**“Having the opportunity to perform our music on stage with the full Melbourne Symphony Orchestra at Hamer Hall is really the stuff that dreams are made of.”**

– Lance Ferguson, bandleader, The Bamboos





MSO and Kate Ceberano at the Melbourne International Jazz Festival Opening Gala (photo Nico Keenan)







# Reflecting our Diversity





## Chinese New Year

In celebration of the Year of the Ox, some of Melbourne's finest Chinese-Australian musical talent came together for MSO's 8<sup>th</sup> annual Chinese New Year concert. Due to February's snap COVID lockdown, the concert was rescheduled to March, and took place despite the rain at the Sidney Myer Music Bowl. Zuqiang Wu's *Moonlit Night on Spring River* showcased Yang Ying and the vivid lyrical capacity of the pipa. Throughout the concert young star Christian Li shone on violin, while Angela Li on piano displayed an exquisite touch and tonal range.

Viewers were invited to go beyond the score on MSO.LIVE to learn more about the repertoire featured in the program, including interviews with conductor Benjamin Northey, pianist Angela Li, and pipa soloist Yang Ying.

## East meets West

The Melbourne Symphony Orchestra partnered with the National Foundation for Australia-China Relations on a program of knowledge-sharing and skills exchange with a series of masterclasses and learning events across 2021.

The program of learning events presented by the MSO together with Chinese artists and industry professionals as part of this engagement program promoted connections and practical cooperation. This multi-dimensional project saw the delivery of artistic and learning initiatives which built and deepened cross-cultural connections with diverse communities both in Australia and in China. Particular highlights included brilliant Australian-Chinese cellist Li-Wei Qin's masterclass for the next generation of Australian artists from the Melbourne Conservatorium of Music, and Beyond the Score 2021 Chinese New Year, a deep-dive into the repertoire of the popular Chinese New Year concert.

## Symphonic Diplomacy Cultural Roundtable | Ears Wide Open

Hosted by MSO East meets West Consortium Partner, Asia Society, this panel of distinguished experts explored the importance of 'soft' diplomacy, and the role the arts can play in building international relationships. The panel included:

Chng Hak-Peng — Chief Executive Officer, Singapore Symphony Group

Dr Pippa Dickson — Director, Asialink Arts

Andrew Cumpston — Director Victoria State Office, Department of Foreign Affairs and Trade

Li-Wei Qin — world-renowned cellist and chamber musician, Associate Professor at Yong Siew Toh Conservatory of Music

Sophie Galaise — Managing Director, MSO

The discussion covered the power of the arts to forge immediate and relatable links between countries and offered the online audience a chance to engage in the dialogue by asking questions to the panel via the YouTube chat function.

The recording produced of this discussion is an enduring resource that can be accessed cost-free via YouTube.



## Singapore Symphony Orchestra

Celebrating and amplifying the close cultural ties between Australia and Singapore, in 2021 the Melbourne Symphony Orchestra delivered a number of collaborative projects with cultural partners the Singapore Symphony Orchestra (SSO) which promoted connections and practical cooperation, built understanding and exchange, and showcased Australian and Singaporean artistic excellence.

### MSO X SSO | MUSICAL FRIENDSHIP: A SYMPHONY FOR TWO ORCHESTRAS

Despite the 6000km geographic barrier, Melbourne and Singapore Symphony Orchestras united for a spectacular digital concert celebrating their ongoing cross-cultural partnership. The virtual performance featured J.C. Bach's joyous *Double Symphony*, Op.18, No.1 in Eb Major: *Allegro Spiritoso*, one of only three symphonies that he scored for two orchestras. The twenty-piece orchestras, conducted by Brett Kelly in Melbourne and Joshua Tan in Singapore, also performed *Lumen Prime Aurore*, a recently commissioned partner piece from celebrated Australian composer Mary Finsterer.

**"Bravo MSO & SSO... Music without borders"**

**"Amazing"**

### PORTRAITS OF OUR PEOPLE — DAMIAN PATTI, SSO ASSOCIATE PRINCIPAL TROMBONE

Damian is an Australian trombonist, living and working in Singapore. In this short film, we are offered a glimpse of what it's like to be a professional musician far from home. Damian talks about the cultural differences that enrich his experience of Singapore, highlighting the cultural links between our countries.

### PORTRAITS OF OUR PEOPLE — LI-WEI QIN, CELLIST AND SSO BOARD MEMBER

Li-Wei Qin, an Australian cellist living and working in Singapore, talks about how his life has changed recently; reflecting on how the pandemic has led to more space, more time with his instrument and has led him to investigate the questions: 'What is the real meaning of why we do music?' and 'without concerts, can musicians still enjoy the process?'

## Renewed MOU with Singapore Symphony Orchestra

In 2021 the MSO was thrilled to renew our Memorandum of Understanding with the Singapore Symphony Orchestra. This ongoing collaboration, which flourished despite the challenge of creating music while geographically separated, was acknowledged by the Prime Ministers of Singapore and Australia in their joint statement below (June 2021).

**“Singapore Symphony Orchestra and Melbourne Symphony Orchestra will renew their MOU on cooperation as an important marker that despite the pandemic, our cultural exchanges continue to flourish through innovative and digital ways of working and performing together.”**

## Yogyakarta Royal Orchestra debut

Since 2015, the MSO has enjoyed a strong relationship with the Government of the Special Region of Yogyakarta, Indonesia. Throughout 2020 and 2021, the MSO’s Managing Director, Sophie Galaise, assisted His Highness Prince Notonegoro and his team in the creation of the Yogyakarta Royal Orchestra which had their debut in June 2021. The MSO congratulates His Excellency Sri Sultan Hamengku Buwono X and the Prince for their great vision, innovation, and tremendous courage to create a new orchestra so that the world may hear Yogyakarta’s rich musical tradition and sounds in a new voice on the orchestral stage.

## Supporters

We are grateful to have generous partners supporting the activities that help us connect with diverse audiences and partners.

Chinese New Year concert partners included Swisse, Biostime, the Consulate for the People’s Republic of China in Melbourne, Seven Network, Hengyi, Asia Society, TarraWarra Estate, Executive Wealth Circle, David’s Hot Pot and Chin Communications. Beyond the Score | Chinese New Year was proudly supported by the National Foundation for Australia-China Relations.

Ears Wide Open (Cello Masterclass with Li-Wei Qin and Symphonic Diplomacy) and learning and engagement activities in our East meets West program were proudly presented by TarraWarra Estate and supported by City of Melbourne. Support was also gratefully received from the Australian Government through the Office for the Arts, and the National Foundation for Australia-China Relations.

Activities with the Singapore Symphony Orchestra were supported by the Australian Government through the Department of Infrastructure, Transport, Regional Development and Communications (Office for the Arts), with support from the National Arts Council Singapore, Ministry of Culture Community and Youth.



Above / Yogyakarta Orchestra debut  
Left / MSO x SSO | Musical Friendship: A Symphony for Two Orchestras









# Our Donors

As Director of Philanthropy and External affairs, I am fortunate to oversee funding from both Government and philanthropic sources. This affords a unified approach where public and private supporters work hand in hand to achieve remarkable outcomes for this great Orchestra.

This was certainly evident in 2021 where our various donors and funders carried the Orchestra through another year of challenging circumstances. I was again moved by the generosity and understanding of our supporters, whose genuine care for the Orchestra transcended any inconvenience caused by cancelled concerts, and postponed or altered plans.

With live performances, in-person meetings and hospitality events impacted for most of 2021, our Philanthropy team once again worked hard to remain connected to our supporters via phone calls, email and Zoom, resulting in many heart-warming and candid conversations. Many thanks to our wonderful MSO musicians who happily assisted the Philanthropy team in these efforts.

Despite pandemic-related challenges, MSO celebrated many significant achievements. This included digital projects such as MSO.LIVE, our Melbourne Music Summit and our new online MSO Schools hub, MSOSchools.com.au. Our heartfelt thanks to the various Trusts and Foundations who

funded these projects, enabling so many from across the state and around the globe to remain connected to our music and musicians.

We were thrilled to be able to deliver upon our regional touring commitments, which were swiftly prioritised as soon as Victoria's metropolitan and regional borders reunited. We are grateful to the numerous Trusts and Foundations and Creative Victoria for funding these important activities, and for the ongoing flexibility and understanding as we navigated revised schedules and logistics.

Of course, the announcement of Jaime Martín as our new Chief Conductor in June was cause for much excitement here at the MSO and within our donor community. We are enormously appreciative of Dr Marc Besen AC's generous multi-year support of this vital leadership position.

I extend my sincere thanks to each and every one of our supporters who contributed to the MSO in 2021. From donating back the cost of cancelled tickets, renewing and increasing annual gifts to donating for the first time, you have all played an integral role in the survival and success of our great Orchestra. We are truly grateful. Thank you.

**Suzanne Dembo**

Director, Philanthropy & External Affairs

## MSO PATRON

The Honourable Linda Dessau AC,  
Governor of Victoria

## CHAIRMAN'S CIRCLE

Dr Marc Besen AC and  
the late Dr Eva Besen AO

Gandel Foundation

The Gross Foundation

Di Jameson and Frank Mercurio

Harold Mitchell Foundation

Hyon Ju Newman

Lady Potter AC CMRI

The Cybec Foundation

The Pratt Foundation

Elizabeth Proust AO  
and Brian Lawrence

The Ullmer Family Foundation

## ARTIST CHAIR BENEFACTORS

**Chief Conductor Jaime Martín**  
Dr Marc Besen AC and  
the late Dr Eva Besen AO

**Cybec Assistant Conductor  
for Learning and Engagement**  
**Nicholas Bochner**

The Cybec Foundation

**Concertmaster Chair**  
**Sophie Rowell**

The Ullmer Family Foundation

## Concertmaster Chair

**Dale Barltrop**  
David Li AM and Angela Li

**Assistant Concertmaster**  
**Tair Khisambuev**  
Di Jameson and Frank Mercurio

**Young Composer in Residence**  
**Matthew Laing**  
The Cybec Foundation

## PROGRAM BENEFACTORS

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

**Digital Transformation**  
Perpetual Foundation – Alan (AGL)  
Shaw Endowment, Telematics  
Trust, The Ian Potter Foundation,  
The Margaret Lawrence Bequest  
– Managed by Perpetual

**First Nations Emerging Artist  
Program**  
The Ullmer Family Foundation

**East meets West**  
The Li Family Trust

**Melbourne Music Summit**  
Erica Foundation Pty Ltd

**MSO Live Online**  
Crown Resorts Foundation, Packer  
Family Foundation

**MSO For Schools**  
Crown Resorts Foundation, Packer  
Family Foundation, The Department  
of Education and Training, Victoria,  
through the Strategic Partnerships

Program and the Victorian Challenge  
and Enrichment Series (VCES)

**MSO Capacity Building**  
Di Jameson and Frank Mercurio  
(Senior Manager, Philanthropy and  
External Affairs)

**MSO Regional Touring**  
Creative Victoria, Freemasons  
Foundation Victoria, Robert Salzer  
Foundation, The Sir Andrew & Lady  
Fairley Foundation, The Ray and  
Joyce Uebergang Foundation

**The Pizzicato Effect**  
Flora and Frank Leith Charitable  
Trust, The Marian and E.H. Flack  
Trust, Scobie and Claire Mackinnon  
Trust, Australian Decorative And  
Fine Arts Society, Anonymous

**Sidney Myer Free Concerts**  
Supported by the Sidney Myer  
MSO Trust Fund and the University  
of Melbourne

## PLATINUM PATRONS \$100,000+

Dr Marc Besen AC and  
the late Dr Eva Besen AO<sup>†</sup>

The Gross Foundation<sup>†</sup>

Di Jameson and Frank Mercurio<sup>†</sup>

David Li AM and Angela Li<sup>†</sup>

The Pratt Foundation

The Ullmer Family Foundation

Anonymous (1)<sup>†</sup>

<sup>†</sup> Deceased

<sup>†</sup> Signifies Adopt An MSO Musician supporter



**VIRTUOSO PATRONS \$50,000+**

Margaret Jackson AC<sup>o</sup>  
 Hyon-Ju Newman<sup>o</sup>  
 Elizabeth Proust AO  
 and Brian Lawrence

**IMPRESARIO PATRONS \$20,000+**

Harold Bentley  
 The Hogan Family Foundation  
 David Krasnostein and  
 Pat Stragalinos  
 Lady Potter AC CMRI  
 The Marian & E.H. Flack Trust  
 Anonymous (1)

**MAESTRO PATRONS \$10,000+**

Christine and Mark Armour  
 Margaret Billson and the late  
 Ted Billson  
 Krystyna Campbell-Pretty AM  
 Colin Golvan AM QC and  
 Dr Deborah Golvan  
 Danny Gorog and Lindy Susskind<sup>o</sup>  
 Nereda Hanlon and  
 Michael Hanlon AM<sup>o</sup>  
 Doug Hooley  
 Rosemary Jacoby *in memory of*  
*James Jacoby*  
 Peter Lovell  
 Paul Noonan  
 Opalgate Foundation  
 Ian and Jeannie Paterson  
 Glenn Sedgwick  
 Gai and David Taylor  
 Athalie Williams and Tim Danielson  
 Anonymous (1)

**PRINCIPAL PATRONS \$5,000+**

Adrienne Basser  
 Barbara Bell *in memory of Elsa Bell*  
 Bodhi Education Fund  
 John and Lyn Coppock  
 Ann Darby *in memory of*  
*Leslie J. Darby*  
 Wendy Dimmick  
 Andrew Dudgeon AM<sup>o</sup>  
 Jaan Enden  
 Mr Bill Fleming  
 Susan Fry and Don Fry AO  
 Sophie Galaise and Clarence Fraser<sup>o</sup>  
 Geelong Friends of the MSO<sup>o</sup>  
 Jennifer Gorog  
 Dr Rhyl Wade and Dr Clem Gruen<sup>o</sup>  
 Hilary Hall, *in memory of*  
*Wilma Collie*  
 Louis J Hamon OAM  
 Hartmut and Ruth Hofmann  
 Peter and Jenny Hordern  
 Dr Alastair Jackson AM  
 John and Diana Frew<sup>o</sup>  
 Suzanne Kirkham  
 Dr Jerry Koliha and Marlene Krelle  
 Dr Elizabeth A Lewis AM<sup>o</sup>  
 Dr Caroline Liow

LRR Family Trust  
 Gary McPherson<sup>o</sup>  
 The Mercer Family Foundation  
 Anne Neil<sup>o</sup>  
 Dr Paul Nisselle AM  
 Bruce Parncutt AO  
 Sam Ricketson and Rosemary Ayton  
 Andrew and Judy Rogers<sup>o</sup>  
 The Rosemary Norman Foundation<sup>o</sup>  
 Helen Silver AO and Harrison Young  
 Anita Simon  
 Dr Michael Soon  
 The Hon Michael Watt QC and  
 Cecilie Hall<sup>o</sup>  
 Lyn Williams AM  
 Anonymous (3)<sup>o</sup>

**ASSOCIATE PATRONS \$2,500+**

Mary Armour  
 Sue and Barry Peake  
 Anne Bowden  
 Joyce Bown  
 Julia and Jim Breen  
 Alan and Dr Jennifer Breschkin  
 Patricia Brockman  
 Dr John Brookes  
 Stuart Brown  
 Jill and Christopher Buckley  
 Lynne Burgess  
 Oliver Carton  
 Richard and Janet Chauvel  
 Breen Creighton and  
 Elsbeth Hadenfeldt  
 Sandra Dent  
 Douglas J Savige  
 Barry Fradkin OAM and  
 Dr Pam Fradkin  
 Alex and Liz Furman  
 Kim and Robert Gearon  
 Goldschlager Family Charitable  
 Foundation  
 Merv Keehn and Sue Harlow  
 Susan and Gary Hearst  
 John Jones  
 The Ilma Kelson Music Foundation  
 Graham and Jo Kraehe  
 Ann Lahore  
 Lesley McMullin Foundation  
 Andrew Lockwood  
 The Cuming Bequest  
 Margaret and John Mason OAM  
 H E McKenzie  
 Dr Isabel McLean  
 Douglas and Rosemary Meagher  
 Wayne and Penny Morgan  
 Marie Morton FRSA  
 Patricia Nilsson  
 Ken Ong OAM  
 Alan and Dorothy Pattison  
 Peter Priest  
 Tom and Elizabeth Romanowski  
 Lady Marigold Southey AC  
 Steinicke Family

Peter J Stirling  
 Jenny Tatchell  
 Clayton and Christina Thomas  
 Jessica Thomson-Robbins  
 Nic and Ann Willcock  
 Lorraine Woolley  
 Anonymous (4)

**PLAYER PATRONS \$1,000+**

David and Cindy Abbey  
 Dr Sally Adams  
 Australian Decorative & Fine Arts  
 Society  
 Geoffrey and Vivienne Baker  
 Marlyn Bancroft and  
 Peter Bancroft OAM  
 Janet H Bell  
 The Brett Young Family  
 Patricia Brockman  
 Robert and Jill Brook  
 Nigel Broughton and  
 Sheena Broughton  
 Elizabeth Brown  
 Suzie Brown OAM and the late  
 Harvey Brown  
 Ronald and Kate Burnstein  
 Dr Lynda Campbell  
 Dr Sang and Candace Chung  
 Kaye Cleary  
 Michael Craig  
 Andrew Crockett AM and  
 Pamela Crockett  
 Panch Das and Laurel Young-Das  
 Caroline Davies  
 Natasha Davies, *for the Trikojus*  
*Education Fund*  
 Merrowyn Deacon  
 Rick and Sue Deering  
 John and Anne Duncan  
 Elaine Walters OAM  
 Grant Fisher and Helen Bird  
 Alex Forrest  
 Applebay Pty Ltd  
 David H and Esther Frenkiel OAM  
 Simon Gaites  
 David Gibbs AO and Susie O'Neill  
 Sonia Gilderdale  
 Janette Gill  
 Dr Marged Goode  
 Catherine Gray  
 Jan and Robert Green  
 Chris Grikscheit and  
 Christine Mullen  
 Margie and Marshall Grosby  
 Jennifer Gross  
 Dr Sandra Hacker AO and  
 Mr Ian Kennedy AM  
 Tilda and the late Brian Haughney  
 David H Hennell  
 Anthony and Karen Ho  
 Katherine Horwood  
 Paul and Amy Jasper  
 Basil and Rita Jenkins  
 John Kaufman

Irene Kearsey & Michael Ridley	Leon and Sandra Velik	Geoff and Denise Illing
Drs Bruce and Natalie Kellett	P J Warr <i>in memory of Peter Gates</i>	Rob Jackson
Dr Anne Kennedy	The Reverend Noel Whale	Shyama Jayaswal
John Keys	Edward and Paddy White	Sandy Jenkins
Professor David Knowles and Dr Anne McLachlan	Deborah Whithear	Sue Johnston
Janet and Ross Lapworth	Marian Wills Cooke and Terry Wills Cooke OAM	Huw Jones
Bryan Lawrence	Richard Withers	Fiona Keenan
Peter Lawrence	Anonymous (15)	Phillip Kidd
Elizabeth H Loftus		Belinda and Malcolm King
Chris and Anna Long	<b>OVERTURE PATRONS \$500+ *</b>	Tim Knaggs
Shane Mackinlay	Margaret Abbey PSM	David Kneipp
Wayne McDonald and Kay Schroer	Jane Allan and Mark Redmond	Jane Kunstler
Margaret Mcgrath	Mario M Anders	Elizabeth-Anne Lane
Nigel and Debbie McGuckian	Jenny Anderson	Paschalina Leach
Shirley A McKenzie	Liz and Charles Baré	Jane Leitinger
John and Rosemary McLeod	Miriam Bass	Dr Jenny Lewis
Don and Anne Meadows	Heather and David Baxter	Dr Susan Linton
Dr Eric Meadows	Sascha O.Becker	Janice Mayfield
Sylvia Miller	Peter Berry and Amanda Quirk	Wayne McDonald and Kay Schroer
Dr Anthony and Anna Morton	Dr William Birch AM	Dr Anne McDougall
Timothy O'Connell	Allen and Kathryn Bloom	Jennifer McKean
Brendan O'Donnell	Graham and Mary Ann Bone	Dr Alan Meads and Sandra Boon
Laurence O'Keefe and Christopher James	Stephen Braida	Marie Misiurak
Roger Parker	Anita and Norman Bye	Ann Moore
Ian Penboss	Pamela M Carder	Kevin Morrish
Adriana and Sienna Pesavento	Ian and Wilma Chapman	Joan Mullumby
Alan Poynter <i>in memory of Muriel Poynter</i>	Dr Catherine Cherry	Adrian and Louise Nelson
Professor Charles Qin and Kate Ritchie	Charmaine Collins	Tania Nesbit
Eli Raskin	Geoffrey Constable	Michael Noble
Dr Peter Rogers and Cathy Rogers OAM	Alex Coppe	Rosemary O'Collins
Dr Ronald and Elizabeth Rosanove	Marjorie Cornelius	Conrad O'Donohue and Dr Rosemary Kiss
Marie Rowland	Dr Sheryl Coughlin and Paul Coughlin	Phil Parker
Dr Paul Schneider and Dr Margarita Silva-Schneider	Gregory Crew	Howard and Dorothy Parkinson
Elisabeth and Doug Scott	Dr Daryl Daley and Nola Daley	Sarah Patterson
Sparky Foundation	Michael Davies	Pauline and David Lawton
Jeffrey Sher QC and Diana Sher OAM	Nada Dickinson	Wilma Plozza-Green
Martin and Susan Shirley	Bruce Dudon	Kerryn Pratchett
P Shore	David and Dr Elizabeth Ebert	Akshay Rao
Hon Jim Short and Jan Rothwell Short	Cynthia Edgell	Professor John Rickard
John E Smith	Melissa and Aran Fitzgerald	Liliane Rusek and Alexander Ushakoff
Dr Norman and Dr Sue Sonenberg	Brian Florence	Viorica Samson
Barry Spanger	Anthony Garvey and Estelle O'Callaghan	Carolyn Sanders
Dr Vaughan Speck	Sandra Gillett and Jeremy Wilkins	Dr Nora Scheinkestel
Stephen and Caroline Brain	David and Geraldine Glenney	Dr Peter Seligman
Dr Peter Strickland	Hugo and Diane Goetze	Suzette Sherazee
Dr Joel Symons and Liora Symons	Pauline Goodison	Dr Frank and Valerie Silberberg
Gavin Taylor	Louise Gourlay OAM	Matt Sinclair
Russell Taylor and Cara Obeyesekere	Cindy Goy	Olga Skibina
Ann and Larry Turner	Christine Grenda	Brian Snape AM and the late Diana Snape
The Hon Rosemary Varty	Jason Grollo	Colin and Mary Squires
	Dawn Hales	Ruth Stringer
	Cathy Henry	Anthony Summers
	Clive and Joyce Hollands	Allan and Margaret Tempest
	Natasha Holmes	Reverend Angela Thomas
	Roderick Home	Brett Thomas

\* The MSO has introduced a new tier to its annual Patron Program in recognition of the donors who supported the Orchestra during 2020, many for the first time. Moving forward, donors who make an annual gift of \$500–\$999 to the MSO will now be publicly recognised as an Overture Patron.

Amanda Watson  
 Michael Webber and Ruth Fincher  
 Angela Westacott  
 Barry and Julie Wilkins  
 Robert and Diana Wilson  
 Fiona Woodard  
 Dr Kelly Wright and  
 Dr Heathcote Wright  
 Dr Susan Yell  
 Daniel Yosua  
 Anonymous (36)

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### CONDUCTOR'S CIRCLE

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#### Current Conductor's Circle Members

Jenny Anderson  
 David Angelovich  
 G C Bawden and L de Kievit  
 Lesley Bawden  
 Joyce Bown  
 Mrs Jenny Bruckner and  
 the late Mr John Bruckner  
 Ken Bullen  
 Peter A Caldwell  
 Luci and Ron Chambers  
 Beryl Dean  
 Sandra Dent  
 Alan Egan JP  
 Gunta Eglite  
 Marguerite Garnon-Williams  
 Drs L C Gruen and R W Wade  
 Louis J Hamon AOM  
 Carol Hay  
 Graham Hogarth  
 Rod Home  
 Tony Howe  
 Lindsay and Michael Jacombs  
 Laurence O'Keefe and  
 Christopher James  
 John Jones  
 Grace Kass and  
 the late George Kass  
 Sylvia Lavelle  
 Pauline and David Lawton  
 Cameron Mowat  
 Ruth Muir  
 David Orr  
 Matthew O'Sullivan  
 Rosia Pasteur  
 Penny Rawlins  
 Joan P Robinson  
 Anne Roussac-Hoyne  
 and Neil Roussac  
 Michael Ryan and Wendy Mead  
 Andrew Serpell  
 Jennifer Shepherd  
 Suzette Sherazee

Dr Gabriela and Dr George  
 Stephenson  
 Pamela Swansson  
 Lillian Tarry  
 Tam Vu and Dr Cherilyn Tillman  
 Mr and Mrs R P Trebilcock  
 Peter and Elisabeth Turner  
 Michael Ulmer AO  
 The Hon. Rosemary Varty  
 Marian and Terry Wills Cooke OAM  
 Mark Young

Anonymous (19)

*The MSO gratefully acknowledges  
 the support of the following  
 Estates:*

Norma Ruth Atwell  
 Angela Beagley  
 Christine Mary Bridgart  
 The Cuming Bequest  
 Margaret Davies  
 Neilma Gantner  
 The Hon Dr Alan Goldberg AO QC  
 Enid Florence Hookey  
 Gwen Hunt  
 Family and Friends of James  
 Jacoby  
 Audrey Jenkins  
 Joan Jones  
 Pauline Marie Johnston  
 C P Kemp  
 Peter Forbes MacLaren  
 Joan Winsome Maslen  
 Lorraine Maxine Meldrum  
 Prof Andrew McCredie  
 Jean Moore  
 Maxwell Schultz  
 Miss Sheila Scotter AM MBE  
 Marion A I H M Spence  
 Molly Stephens  
 Halinka Tarczynska-Fiddian  
 Jennifer May Teague  
 Albert Henry Ullin  
 Jean Tweedie  
 Herta and Fred B Vogel  
 Dorothy Wood

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### COMMISSIONING SUPPORTERS

---

The Hon Michael Watt QC  
 and Cecilie Hall  
 Tim and Lyn Edwards

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### FIRST NATIONS SUPPORTERS

---

Colin Golvan AM QC  
 and Dr Deborah Golvan  
 Michael Ullmer AO  
 and Jenny Ullmer

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### HONORARY APPOINTMENTS

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#### Life Members

Dr Marc Besen AC  
 John Gandel AC and  
 Pauline Gandel AC  
 Sir Elton John CBE  
 Harold Mitchell AC  
 Lady Potter AC CMRI

Jeanne Pratt AC

#### Artistic Ambassadors

Tan Dun  
 Lu Siqing

#### MSO Ambassador

Geoffrey Rush AC

#### The MSO honours the memory of Life Members

Dr Eva Besen AO  
 John Brockman OAM  
 The Honourable  
 Alan Goldberg AO QC  
 Roger Riordan AM  
 Ila Vanrenen

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### MSO BOARD

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#### Chairman

David Li AM

#### Co-Deputy Chairs

Di Jameson  
 Helen Silver AO

#### Managing Director

Sophie Galaise

#### Board Directors

Shane Buggle  
 Andrew Dudgeon AM  
 Danny Gorog  
 Lorraine Hook  
 Margaret Jackson AC  
 David Krasnostein AM  
 Gary McPherson  
 Hyon-Ju Newman  
 Glenn Sedgwick

#### Company Secretary

Oliver Carton



# Our Partners

The MSO strives to strategically partner with organisations that share similar values and purpose, and who align strongly with the MSO brand position of quality, excellence and innovation. We are honoured to collaborate with a strong community of extremely loyal corporate partners, who represent true distinction cross-industry, including business, media, travel, hospitality and finance.

We returned to the stage in 2021 with the support of longstanding and new partners, in a challenging year that also brokered exciting new partnership directions. As rolling lockdowns continued throughout the year — particularly impacting back-half activity — we successfully continued to 'pivot' with partners on agile and flexible solutions, including new digital streaming, outdoor concert sponsorship and enhanced corporate hospitality options.

Last year saw strong retention of existing partners, with Principal Partners Emirates and Supporting Partner Sofitel Melbourne on Collins celebrating 18 and 14 years of partnership with the MSO respectively. We were extremely pleased to continue our Premier Partnership with Ryman Healthcare into a third year, while five-year partners Equity Trustees generously increased their support to a Major tier.

We warmly welcomed 12 new partners across general brand and East meets West activity, including Seven Network, Swisse and Biostime, Payton, Austin Lara, Patient Wolf and Karen Wang Weddings and Flowers, for a total of 36 active partners overall. Additionally, large-scale outdoor concert events such as Chinese New Year generated huge interest in corporate hospitality packages. The Chinese New Year 2021 concert alone attracted 12 corporate and private supporters, as well as 15 supplementary corporate hospitality packages — our most successful year to date.

We thank all of our cherished partners for their continued loyalty, support and friendship while navigating a tumultuous business landscape in recovery. In particular, we would like to recognise our Principal Partner Emirates, who have remained unwavering in their commitment to supporting the MSO as well as classical arts in Australia.

We look forward to continuing our work with partners in 2022, as the MSO continues to expand its portfolio and footprint locally, nationally and globally.

**Jayde Walker**  
Head of Partnerships

## East meets West Program Supporters

### Sponsor

Consulate General of the  
People's Republic of China  
in Melbourne

The Ministry  
of Culture and  
Tourism, China

*Li* FAMILY TRUST

### Principal Concert Partner

AUSTIN  
LARA

### Major Concert Partners



### Supporting Concert Partners



### Consortium Partners



### Supporters

Xiaojian Ren & Qian Li

## Thank you to our supporters

### Principal Partner



### Premier Partners



**MELBOURNE  
AIRPORT**

### Education Partner



### Venue Partner



### Major Partners



### Government Partners



Australian Government  
Sustainability Fund



Australian Government  
Department of Infrastructure, Transport,  
Regional Development and Communications  
Office for the Arts



### Supporting Partners



Quest Southbank

Ernst & Young

Bows for Strings

### Media and Broadcast Partners



### Trusts and Foundations



Sir Andrew and Lady Fairley Foundation, Erica Foundation Pty Ltd, Flora & Frank Leith Trust, Scobie & Claire Mackinnon Trust, Sidney Myer MSO Trust Fund, The Alison Puzey Foundation part of Equity Trustees Sector Capacity Building Fund, Perpetual Foundation – Alan (AGL) Shaw Endowment, The Ray & Joyce Uebergang Foundation, The Ullmer Family Foundation

# Our Management

## EXECUTIVE

Sophie Galaise  
*Managing Director*

Judith Clark  
*Executive Assistant to the Managing Director*

Guy Ross\*  
*Chief Operating Officer*

Fraser Stark\*  
*Chief Marketing & Business Development Officer*

## ARTISTIC PLANNING

Katharine Bartholomeusz-Plows  
*Head of Artistic Planning*

Anna Melville  
*Artistic Advisor (until January 2021)*

Matthew Hoy  
*Artistic Advisor*

Michael Williamson  
*Artistic Administrator*

Hannah Cui  
*Artistic Planning and Digital Rights Coordinator (from May 2021)*

Stephen McAllan  
*Associate Producer & Artist Liaison*

Mathilde Serraille  
*Orchestra Librarian (until February 2021)*

Luke Speedy-Hutton  
*Orchestra Library Manager (from February 2021)*

Veronika Reeves  
*Orchestra Library Coordinator (from April 2021)*

Jennifer Powell  
*Orchestra Library Assistant (from May 2021)*

Andrew Groch  
*MSO.LIVE Project Officer*

Andrew Pogson  
*Head of MSO Presentations (until October 2021)*

Karl Knapp  
*Special Projects Coordinator (until February 2021)*

Mark Sutcliffe  
*Executive Producer MSO Presentations (from February 2021)*

## LEARNING, ENGAGEMENT & INNOVATION

John Nolan\*  
*Director of Learning, Engagement & Innovation (Appointed Director of Programming from November 2021)*

Jennifer Lang  
*Senior Manager, Learning, Engagement & Innovation*

Helen Withycombe  
*Acting Senior Manager, Learning, Engagement & Innovation (until July 2021)*

Sylvia Hosking  
*Schools Program Manager (until September 2021)*

Stephen Gould  
*Learning, Engagement & Innovation Coordinator (from September 2021)*

Valerie Becker  
*Schools Coordinator (from April 2021)*

Liam Hennebry  
*Digital Content Manager*

Eva Otsing  
*Digital Content Creator (from January 2021 until December 2021)*

Laura Pemberton  
*Digital Content Coordinator (from December 2021)*

Sarina Walter  
*Teaching Artist Team Leader, The Pizzicato Effect*

## OPERATIONS

James Foster  
*Head of Orchestral Operations*

Helen Godfrey  
*Orchestra Manager*

Nina Dubecki  
*Assistant Orchestra Manager*

Steele Foster  
*Production Manager*

Geetanjali Mishra  
*Production Coordinator*

Matthew Castle  
*Chorus Coordinator (until July 2021)*

Callum Moncrieff  
*Operations & Chorus Coordinator (from August 2021)*

## PHILANTHROPY & EXTERNAL AFFAIRS

Suzanne Dembo\*  
*Director of Philanthropy & External Affairs*

Caroline Buckley  
*Senior Manager, Philanthropy & External Affairs*

Rosemary Kellam  
*Grants Manager*

Nickie Warton  
*Philanthropy Coordinator*

Keith Clancy  
*Donor Liaison*

## PARTNERSHIPS

Jayde Walker  
*Head of Partnerships*

Christopher Cassidy  
*Senior Manager Corporate Partnerships*

Olivia Ouyang  
*Partnerships Coordinator*

## MARKETING

Dylan Stewart  
*Director of Marketing & Sales*

Clare Douglas  
*Senior Manager Marketing & Communications*

Emiko Hunt  
*Digital Marketing Manager*

Phil Paschke  
*Marketing Coordinator / Acting Digital Marketing Manager*

Jane Sutherland  
*Marketing Coordinator (until November 2021)*

Sam Leamen  
*Digital Content Producer (until June 2021)*

Katya Dibb  
*Graphic Designer*

Emily Plater  
*Marketing Assistant*

Ali Webb  
*Publicist (until June 2021)*

Prue Bassett  
*Publicist (from June 2021)*

## SALES

Rhiannon Crowe  
*Senior Manager Sales & Customer Experience (from January 2021 until April 2021)*

Shannon Toyne  
*Senior Manager Sales & Customer Experience (from April 2021)*

Danielle Nicolaidis  
*Box Office Manager (from March 2021)*

Ian Barnes  
*Database Administrator*

Lachlan Hywood  
*Ticketing Database Coordinator*

Megan Donaldson  
*Customer Service Coordinator (until February 2021)*

Noah Lowry  
*Box Office Supervisor (until May 2021)*

Marta Arquero  
*Box Office Supervisor (from March 2021)*

Rowan Donaldson  
*Box Office Supervisor (from March 2021)*

## FINANCE

Sharon Li\*  
*Chief Financial Officer*

Emily Zhang  
*Financial Controller*

Jyothi Kokirala  
*Finance Officer*

Elizabeth Chandra  
*Accounts Officer (until September 2021)*

Tamara Davis  
*Payroll Officer (from April 2021 until August 2021)*

Leni Keramidas  
*Payroll Officer (from September 2021)*

Matt Connell  
*Head of People & Culture (from April 2021 until October 2021)*

Fiona McDonald  
*Head Of People and Culture (from November 2021)*

Michael Stevens  
*Human Resources Coordinator (until December 2021)*





## Dr Sophie Galaise GAICD

### MANAGING DIRECTOR

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

Sophie has been on the board of Symphony Services International since 2013 and became Chairman in November 2021. Sophie is a member of the Advisory Council of the Harvard Business Review and the Australian Institute of Company Directors (AICD) and the CEO Institute of 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.

In December 2021, she was recognised by Musical America as one of the Top 30 Professionals in the world, applauding the heroes of the industry and those people that saved the day during the pandemic.

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



## David Li AM

### CHAIRMAN

#### Member of:

MSO Advancement Committee  
MSO Finance Committee  
MSO Foundation Committee  
MSO Governance Committee  
MSO Learning Engagement & Innovation 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 01 July 2013

Appointed Deputy Chairman  
27 November 2018

Appointed Chairman 30 April 2021



## Di Jameson

### CO-DEPUTY CHAIR

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

Appointed Deputy Chairman  
30 April 2021



## Helen Silver AO

### CO-DEPUTY CHAIR

Chair MSO Governance Committee

In 2021, Helen Silver AO was 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.

In 2015 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 has a Bachelor of Economics (Hons) and a Master of Economics and an Honorary Doctor of Laws all from Monash University. She is a National Fellow of the Institute of Public Administration Australia and a Distinguished Fellow of ANZSoG.

Appointed 14 January 2015

Appointed Deputy Chairman  
30 April 2021





## Shane Buggle

### DIRECTOR

After a 25 year career with ANZ Banking Group, Shane Buggle retired in November 2021 from the role of Chief Financial Officer.

Shane has in excess of 35 years' experience in the finance sector and has held senior roles at Zurich Financial Services and PricewaterhouseCoopers.

He holds a Bachelor of Commerce from University College Dublin, and an honorary doctorate, LL.D, from Monash University. He is a fellow of both of the Chartered Accountants Australia & New Zealand and CPA Australia, and is a member of the Australian Institute of Company Directors.

Shane was a member of Council of Monash University from 2007 to 2018 and was a Deputy Chancellor of Monash University from 2015 to 2018.

With a deep interest in Indigenous engagement, Shane was the Chair of ANZ's Reconciliation Action Plan as well as the executive sponsor of the bank's Reconciliation Network.

Appointed 18 August 2021



## 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

MSO Stakeholder Relations 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

MSO Governance 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



## David Krasnostein AM

### DIRECTOR

Chair MSO Advancement Committee

#### Member of:

MSO Finance Committee

MSO Governance 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



## Gary McPherson

### DIRECTOR

Gary McPherson is the Ormond Professor of Music at the Melbourne Conservatorium of Music, the University of Melbourne.

Trained at the universities of Sydney and Indiana he has held professorial positions in the United States, Hong Kong and Australia.

A former President of the Australian and International Societies for Music Education he has published over 250 academic publications and produced 14 books through Oxford University Press.

Gary served as Director of the Melbourne Conservatorium of Music from 2009 to 2019 and currently teaches and undertakes research on a range of issues related to music performance science and music psychology.

In 2021 he was awarded an Honorary Doctorate from Lund University (Sweden) for his contribution to music and music research internationally.

Appointed 18 August 2021



## Hyon-Ju Newman

### DIRECTOR

**Member of:**  
MSO Foundation Committee

Hyon-Ju's prior executive experience derives from her passion for human connection through music and arts.

She is a genuine supporter of individuals' creativity as it serves to be an inspiration and a transmitter for expression.

After her service as an Ambassador of Mental Health of Multi-cultural, Hyon-Ju currently serves as a Board Director of Melbourne Korean Cultural Foundation and a board member of at KOWIN (Korean Women's International Network) in Victoria.

Prior to this, Hyon-Ju served as the President of Korean Society of Victoria, and was founding member of Melbourne Korea Festival.

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



# Governance Statement

This statement outlines the MSO's corporate governance practices and compliance in line with Australia Council for the Arts' Five Essential Governance Principles for Arts Organisations, authored by Dr Judith S. MacCormick and Bruce Rolph, published by the Australia Council for the Arts, January 2021.

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

1. Ensure alignment of actions and decisions towards delivering on the organisation's mission, while demonstrating its values
2. Contribute to the development of a sound strategic plan to deliver on the vision and identified outcomes
3. Monitor and review activities and the organisation's financial position, and remunerate fairly and responsibly
4. Manage risk and compliance, along with ensuring reporting requirements are met
5. Engage with stakeholders and instil the right organisational culture

In 2021, the primary role of the Board of Directors was to continue to guide the organisation through the COVID 19 pandemic, making decisions to protect the financial viability of the organisation and the wellbeing of musicians and staff.

Key activities undertaken by the Board in 2021 included:

- 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.
- Returning all musicians and staff to 100% salary as of 19 July 2021.
- Continued oversight of the MSO's management of online and pivoted artistic matters, processes, and programming.
- Appointment of Board Chairman, David Li AM.
- Appointment of Chief Conductor, Jaime Martín.
- Approval of the First Nations Engagement Strategy.

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, Helen Silver AO

- 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 longterm viability and financial security of the MSO, and to fund special initiatives.

## 4. Learning and Engagement Committee – Chair, Danny Gorog

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

## 5. Advancement Committee – Chair, David Krasnostein AM (paused for 2021)

- 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 2021:

Robert Breen

Shane Buggle (until his appointment to the Board in August 2021)

Oliver Carton (Company Secretary)

Lisa Maimone

The Hon Chris Pearce MP

## 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
- Risk Management

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

## 2021 Board And Sub-Committee Meetings

DESCRIPTION	NO OF MEETINGS
Board Meeting	6
Advancement Committee	None, paused for 2021
Finance Committee	6
Foundation	5
Governance Committee	3
Learning, Engagement and Innovation Committee	3

## 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

MSO Artistic Committee Comprised of management representatives, the Chief Conductor (vacant during 2021), Concertmasters and elected musicians. Its main purpose is to review:

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

### 2. Two MSO Consultative Committees

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.

### 3. MSO Chorus Committee

MSO Chorus Committee Made up of eight singers, two management representatives, and the Chief Operating Officer, this committee meets to discuss engagement opportunities for the Chorus during lockdowns, programming and issues of artistic quality and performance standards.

### 4. Occupational Health and Safety Committee

Occupational Health and Safety Committee Consists of two elected Health and Safety representatives from the Orchestra, plus the Chief Operating Officer, Head of People & Culture 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.





# Financial Report

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# Directors' Report

## FOR THE YEAR ENDED 31 DECEMBER 2021

The Directors present their report together with the financial report of Melbourne Symphony Orchestra Pty Limited (the Company) for the year ended 31 December 2021 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
David Li AM (Chairman)	1 July 2013 (Chairman from 30 April 2021)
Michael Ullmer AO	1 January 2007 (Resigned 29 April 2021)
Diane Jameson (Deputy Co-Chair)	10 April 2018 (Co-Deputy Chair from 30 April 2021)
Helen Silver AO (Deputy Co-Chair)	14 January 2015 (Co-Deputy Chair from 30 April 2021)
Shane Buggle	18 August 2021
Andrew Dugdeon AM	27 February 2019
Daniel Gorog	19 February 2014
Sophie Galaise (Managing Director)	21 April 2016
Lorraine Hook	27 February 2019
Margaret Jackson AC	8 May 2015
David Krasnostein AM	12 August 2014
Gary McPherson	18 August 2021
Hyon-Ju Newman	14 February 2017
Glenn Sedgwick	10 April 2018

### COMPANY SECRETARY

Mr Oliver Carton

Appointed 16 February 2004

### PRINCIPAL ACTIVITIES

During the financial year, the principal activities of the Melbourne Symphony Orchestra were:

- the performance of symphonic music on stage;
- live-streaming music experiences via digital channels;
- delivery of learning and community outreach activities on-stage and online.

There was no significant change in the nature of the activities of the Company during the year.

The Melbourne Symphony Orchestra has continued to be significantly impacted by COVID-19 in 2021. During the period 01 January 2021 to 31 December 2021, the Company has been operating under limited venue capacity. Further snap lockdowns in February, May, July, August and extended lockdown in September and October 2021 caused significant disruption, with the Company cancelling 77 of its 142 planned mainstage performances. Regional touring and other community programs were similarly affected.

### REVIEW AND RESULTS OF OPERATIONS

The total comprehensive income for the year ended 31 December 2021 was a surplus of \$2,488,993 (2020: \$1,536,156). The impact of the change in fair value of financial assets was a gain of \$447,842 in 2021, compared to a loss of \$6,864 in 2020. The Company received \$1,178,002 in donations of endowment nature in 2021 (2020: \$402,336).

The operating result for the year prior to the fair value adjustment of financial assets and donations of endowment nature was \$863,149 (2020: \$1,140,684).

In 2021, COVID-19 pandemic has continued to disrupt the Company. Throughout the 2021 calendar year, the Company has been operating under limited venue capacity. Further snap lockdowns in February, May, July, August and extended lockdown in September and October 2021 caused significant disruption, with the Company cancelling 77 of its 142 planned mainstage performances.



The Melbourne Symphony Orchestra is very grateful that in 2021, it received a \$3m Arts Sustainability Grant from the Federal Government to support the Company to stabilise its financial position in addition to \$1m of support through the JobKeeper scheme. In addition, the Victorian State Government provided a \$2m Special Grant to support the Company with salary expenses and costs to deliver the Artistic Programs throughout 2021.

Ordinarily, around 40% of the Company's operating revenues are generated from box office ticket sales, covering 40% of the Company's cost base. As a result of event cancellations resulting from the impact of health restrictions, the Company's ticket sales in 2021 were \$11m below pre-pandemic 2019 levels. This significant loss of ticket sales income from the Artistic Programs was mitigated by the ongoing support of the Federal and State Governments, our sponsors and generous gifts and donations from our patrons.

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 have seen the Company re-engaging with donors, as well as securing additional donations to enable the Company to survive the financial impact of the COVID-19 pandemic.

The table below presents the operating result for the Melbourne Symphony Orchestra for the year ended 31 December 2021.

### THE MELBOURNE SYMPHONY ORCHESTRA MANAGEMENT OPERATING STATEMENT

	2021	2020
<b>Revenues</b>	<b>\$</b>	<b>\$</b>
Public Funding <sup>1</sup>	20,483,248	19,308,392
Private Funding <sup>2</sup>	4,910,608	4,195,050
Earned Income <sup>3</sup>	3,886,599	2,959,024
Other	382,422	309,400
<b>Total Income</b>	<b>29,662,877</b>	<b>26,771,866</b>
<b>Expenses</b>		
Employee Expenses	17,774,843	16,589,108
Artistic Programming and production	5,784,727	4,771,162
Marketing Expenses	1,860,613	1,053,140
Other Expenses	3,379,545	3,217,772
<b>Total Expenses</b>	<b>28,799,728</b>	<b>25,631,182</b>
<b>Operating Surplus prior to fair value adjustment</b>	<b>863,149</b>	<b>1,140,684</b>
Donations of Endowment Nature	1,178,002	402,336
Change in Fair Value of financial assets	447,842	-6,864
<b>Surplus</b>	<b>2,488,993</b>	<b>1,536,156</b>

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

Despite the ongoing COVID-19 disruptions, there were no other significant changes in the state of affairs of the Company that occurred during the 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.

## 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 2022. 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

The COVID-19 pandemic has continued to significantly impact the MSO in 2022, with reduced ticket sales, increasing labour and production costs, and private revenue at risk due to restrictions and cancellations around hospitality/events (the third year with restricted access to in-person stewardship).

On 18 January 2022, the Company entered an agreement with the Commonwealth Government, under which, the Company was provided a \$2m grant as part of the COVID-19 Arts Sustainability Fund. This Fund provides assistance to the Company to plan a pathway for recovery from the effects of COVID-19 pandemic.

On 13 April 2022, the Commonwealth Government topped up the Arts Sustainability Grant by an additional \$2m to further preserve MSO's artistic capability and branding.

## 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:



David Li AM  
Chairman

Melbourne  
28 April 2022



Sophie Galaise  
Managing Director

Melbourne  
28 April 2022





**Building a better  
working world**

Ernst & Young  
8 Exhibition Street  
Melbourne VIC 3000 Australia  
GPO Box 67 Melbourne VIC 3001

Tel: +61 3 9288 8000  
Fax: +61 3 8650 7777  
ey.com/au

## **Auditor's Independence Declaration to the directors 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 2021, 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:

- a. No contraventions of the auditor independence requirements of any applicable code of professional conduct; and
- b. No non-audit services provided that contravene any applicable code of professional conduct.

Ernst & Young

Alison Parker  
Partner  
28 April 2022

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# Statement of Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
<b>REVENUES</b>			
Government Funding – direct	3a	6,660,742	5,667,650
Government Funding – via parent entity	3b	13,822,506	13,640,742
Ticket sales	4	3,701,861	2,932,637
Sponsorship and donation revenue	5	5,707,805	4,299,285
Other revenue	6	567,160	335,787
Other income from financial assets	7	380,805	298,101
Change in fair value of financial assets		447,842	(6,864)
<b>Total Revenues</b>		<b>31,288,721</b>	<b>27,167,338</b>
<b>EXPENSES</b>			
Employee expenses		17,774,843	16,589,108
Artists fees and expenses		2,000,317	1,924,260
Marketing expenses		1,860,613	1,053,140
Production expenses		3,784,410	2,846,902
Selling expenses		148,264	54,502
Depreciation and amortisation	8	210,544	133,954
Orchestra service fee		88,000	121,176
Other expenses		2,932,737	2,908,140
		<b>28,799,728</b>	<b>25,631,182</b>
<b>Surplus</b>		<b>2,488,993</b>	<b>1,536,156</b>
<b>TOTAL COMPREHENSIVE INCOME</b>		<b>2,488,993</b>	<b>1,536,156</b>

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 2021

	Note	2021 \$	2020 \$
<b>CURRENT ASSETS</b>			
Cash and cash equivalents	16	7,628,739	5,630,650
Other financial assets	11	11,567,022	10,076,166
Receivables	9	1,556,066	240,670
Other	10	969,501	1,409,935
<b>TOTAL CURRENT ASSETS</b>		<b>21,721,328</b>	<b>17,357,421</b>
<b>NON-CURRENT ASSETS</b>			
Plant and equipment	12	207,605	246,016
Intangible assets	13	244,258	51,219
Capital Work-in-Progress		17,835	149,100
<b>TOTAL NON-CURRENT ASSETS</b>		<b>469,698</b>	<b>446,335</b>
<b>TOTAL ASSETS</b>		<b>22,191,026</b>	<b>17,803,756</b>
<b>CURRENT LIABILITIES</b>			
Payables	14	4,885,357	4,689,332
Unearned Revenue		3,314,203	1,996,355
Provisions	17	3,593,438	3,714,779
<b>TOTAL CURRENT LIABILITIES</b>		<b>11,792,998</b>	<b>10,400,466</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	17	990,414	484,669
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>990,414</b>	<b>484,669</b>
<b>TOTAL LIABILITIES</b>		<b>12,783,412</b>	<b>10,885,135</b>
<b>NET ASSETS</b>		<b>9,407,614</b>	<b>6,918,621</b>
<b>SHAREHOLDERS' EQUITY</b>			
Contributed equity	15	438,002	438,002
MSO Reserves	22	8,969,612	6,480,619
<b>TOTAL SHAREHOLDERS' EQUITY</b>		<b>9,407,614</b>	<b>6,918,621</b>

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 2021

	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	\$	\$	\$	\$	\$
<b>As at 31 December 2019</b>	<b>438,002</b>	<b>(4,444,066)</b>	<b>5,410,882</b>	<b>3,977,647</b>	<b>5,382,465</b>
Total comprehensive income	–	1,536,156	–	–	<b>1,536,156</b>
Transferred to reserves	–	(223,772)	133,949	89,823	–
<b>As at 31 December 2020</b>	<b>438,002</b>	<b>(3,131,682)</b>	<b>5,544,831</b>	<b>4,067,470</b>	<b>6,918,621</b>
Total comprehensive income	–	2,488,993	–	–	<b>2,488,993</b>
Transferred to reserves	–	(1,043,016)	5,110,486	(4,067,470)	–
<b>As at 31 December 2021</b>	<b>438,002</b>	<b>(1,685,705)</b>	<b>10,655,317</b>	<b>–</b>	<b>9,407,614</b>

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

# Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2021

	Note	2021 \$	2020 \$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
Receipts from government funding (incl GST)		22,619,219	20,486,072
Receipts from ticket sales		5,026,881	51,456
Receipts from sponsorships (incl GST) and donations		5,022,757	4,712,763
Receipts from other revenue		630,386	420,635
Dividends received		55,019	193,124
Payments to suppliers, employees and artists (incl GST)		(30,258,791)	(26,069,929)
<b>NET CASH FLOWS PROVIDED BY OPERATING ACTIVITIES</b>		<b>3,095,471</b>	<b>(205,879)</b>
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Transfers (to)/from financial assets		(800,000)	–
Proceeds/(Loss) from sale of financial assets		(63,476)	(23,871)
Payment for Capital Work-in-Progress		(143,678)	(52,867)
Payment for property, plant and equipment		(90,228)	(89,109)
<b>NET CASH FLOWS USED IN INVESTING ACTIVITIES</b>		<b>(1,097,382)</b>	<b>(165,847)</b>
<b>NET CASH FLOWS PROVIDED BY FINANCING ACTIVITIES</b>		<b>–</b>	<b>–</b>
<b>NET INCREASE/(DECREASE) IN CASH HELD</b>		<b>1,998,089</b>	<b>(371,726)</b>
Cash & Cash equivalents at the beginning of the financial year		5,630,650	6,002,376
<b>CASH &amp; CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR</b>	<b>16</b>	<b>7,628,739</b>	<b>5,630,650</b>

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



# Notes to the Financial Statements

## FOR THE YEAR ENDED 31 DECEMBER 2021

### 1. CORPORATE INFORMATION

The financial report of the Company for the year ended 31 December 2021 was authorised for issue in accordance with a resolution of Directors on 28 April 2022.

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 financial report has been prepared on a going concern basis which assumes the Company will be able to pay its debts as and when they become payable for a period of at least 12 months from the date of the financial report.

The Company continues to face challenges in 2022, including members of the public are still reluctant to return to live events, rescheduling concerts on short notice, and increasing labour and production costs.

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.

On 17 January 2022, the Company entered an agreement with Commonwealth Government, under which, the Company was provided \$2m 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.

On 13 April 2022, the Commonwealth Government topped up the Arts Sustainability Grant by an additional \$2m to further preserve MSO's artistic capability and branding.

The financial statements have been prepared based upon conditions existing at 31 December 2021. Having carefully assessed the current forecasts, taking into consideration the ongoing operational challenges, the confirmed COVID-19 Arts Sustainability Fund, and the second year into an existing 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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

**2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)****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 under Australian Accounting Standards. Therefore, the financial statements for the Company are tier 2 general purpose financial statements which have been prepared in accordance with Australian Accounting Standards — Reduced Disclosure Requirements (AASB – RDRs) (Including Australian interpretations) adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not for Profits Commission Act 2012.

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

**c) Revenue recognition**

Revenues are recognised 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, the State Government of Victoria and local governments.

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 four years ending 31 December 2024.

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.

***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.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

**2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)****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 2021

**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:

<b>Asset class</b>	<b>Depreciation rates</b>
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 2021

**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 2021

	2021 \$	2020 \$
<b>3. FUNDING REVENUE</b>		
<b>a) Government Funding – direct</b>		
<u>Commonwealth Government</u>		
COVID-19 Arts Sustainability Fund – An Australian Government initiative	3,000,000	–
Federal Government – <i>JobKeeper</i> Subsidies	1,012,840	5,061,810
National Foundation for Australia-China Relations	85,714	–
Department of Infrastructure, Transport, Regional Development & Communications	37,800	–
Federal Government – Small and Medium-sized Enterprises Cash Support	–	100,000
<u>Australia Council for the Arts</u>		
Project Funding	–	11,000
<u>Victoria State Government</u>		
COVID-19 Relief	2,000,000	–
Creative Victoria – Melbourne Symphony Orchestra Chorus Grant	125,590	125,590
Creative Victoria – COVID-19 Strategic Investment Fund	62,250	62,250
Creative Victoria – Regional Tour	157,000	–
<u>Department of Education and Training</u>		
Strategic Partnerships Program Funding	24,750	49,500
Victorian Challenge and Enrichment Series	37,500	37,500
<u>Department of Jobs, Precincts &amp; Regions</u>		
Let's connected Funding	17,298	–
<u>Local Governments</u>		
City of Melbourne – Annual Grant	100,000	200,000
Hume City Council – Pizzicato Program	–	20,000
	<b>6,660,742</b>	<b>5,667,650</b>
<b>b) Government Funding – via parent entity</b>		
Australia Council for the Arts – Annual Grant	11,541,984	11,360,220
Arts Victoria - Annual Grant	2,280,522	2,280,522
	<b>13,822,506</b>	<b>13,640,742</b>
Total Funding	<b>20,483,248</b>	<b>19,308,392</b>

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



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$
<b>4. TICKET SALES REVENUE</b>		
Subscription sales	685,243	358,703
Single night ticket sales	3,016,618	2,573,934
	<b>3,701,861</b>	<b>2,932,637</b>

**5. SPONSORSHIP AND DONATION REVENUE**

Sponsorship	1,219,565	483,316
Donations	2,263,726	2,758,493
Bequests	975,477	254,835
Grants and trusts	1,249,037	802,641
	<b>5,707,805</b>	<b>4,299,285</b>

**6. OTHER REVENUE**

Interest	4,169	20,992
Orchestral hire & performance fees	184,738	26,387
Other	378,253	288,408
	<b>567,160</b>	<b>335,787</b>

**7. OTHER INCOME FROM FINANCIAL ASSETS**

Interest earned from financial assets	49,247	82,666
Dividends	331,558	135,890
Profit on Sale of Financial Assets	–	79,545
	<b>380,805</b>	<b>298,101</b>

**8. EXPENSES**

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

## Depreciation:

Office equipment, furniture and fittings	23,352	28,324
Computers	56,168	31,222
Leasehold improvements	20,164	21,091
Musical Instruments	28,955	35,980
Intangible Assets	81,904	17,337
Motor Vehicle	–	–
<b>Total Depreciation (Note 12)</b>	<b>210,543</b>	<b>133,954</b>
Lease payments – car	7,797	6,960
Lease payments – office equipment	14,796	27,338
Office outgoings	140,400	138,686

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 2021

	2021	2020
	\$	\$
<b>9. RECEIVABLES</b>		
<b>a) Trade and other receivables</b>		
<i>Current</i>		
Trade receivables	1,109,636	58,022
Government funding invoiced in advance	–	55,000
Performance Fee	29,962	–
Sponsorship invoiced in advance	141,836	–
GST receivable	274,632	127,648
	<b>1,556,066</b>	<b>240,670</b>

*Non-current*

Other receivables	–	–
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**b) Trade and other debtors ageing:**

0 to 60 days	1,109,636	91,022
61 to 90 days	–	–
Over 90 days	–	22,000
<b>Total trade and other receivables</b>	<b>1,109,636</b>	<b>113,022</b>

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

**10. OTHER CURRENT ASSETS**

Prepayments	566,421	530,335
Accrued revenue	403,080	879,600
<b>Total Other Current Assets</b>	<b>969,501</b>	<b>1,409,935</b>

**11. OTHER FINANCIAL ASSETS**

MSO Foundation externally managed portfolio	11,558,370	5,800,689
MSO RIS externally managed portfolio	8,652	4,275,477
	<b>11,567,022</b>	<b>10,076,166</b>

- a) Investments held in the MSO Foundation reserves of \$11,558,370 (2020: \$5,800,689) comprise funds set aside for the long-term viability of the MSO and are governed by the MSO Foundation Constitution.

In 2021, following the release of funds held in escrow, the Company amalgamated the MSO Reserves Incentive Scheme (RIS) reserve with the MSO Foundation reserves. As at 31 December 2021, Investments held in the MSO Reserves Incentive Scheme (RIS) reserve were \$8,652 (2020: \$4,275,477).

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

**11. OTHER FINANCIAL ASSETS (CONTINUED)****b) Financial assets****i) Financial assets include:**

	2021	2020
	\$	\$
Cash	1,035,969	1,252,364
Australian fixed interest	4,311,425	4,833,001
International fixed interest	1,605,339	973,093
Australian equities	3,317,398	2,359,332
International equities	1,296,891	658,376
	<b>11,567,022</b>	<b>10,076,166</b>

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
	\$	\$	\$	\$	\$	\$	\$
<b>Cost:</b>							
Opening balance	187,901	1,452,672	239,151	146,508	566,261	10,000	<b>2,602,493</b>
Additions	–	–	18,796	–	71,432	–	<b>90,228</b>
Closing Balance	<b>187,901</b>	<b>1,452,672</b>	<b>257,947</b>	<b>146,508</b>	<b>637,693</b>	<b>10,000</b>	<b>2,692,721</b>
<b>Accumulated depreciation:</b>							
Opening balance	187,901	1,362,932	199,273	116,056	480,315	10,000	<b>2,356,477</b>
Depreciation expense (Note 8)	–	28,955	23,352	20,164	56,168	–	<b>128,639</b>
Closing balance	<b>187,901</b>	<b>1,391,887</b>	<b>222,625</b>	<b>136,220</b>	<b>536,483</b>	<b>10,000</b>	<b>2,485,116</b>
<b>Net book value, 31 December 2021</b>	<b>–</b>	<b>60,785</b>	<b>35,322</b>	<b>10,288</b>	<b>101,210</b>	<b>–</b>	<b>207,605</b>
Net book value, 31 December 2020	–	89,740	39,878	30,452	85,946	–	246,016



## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

**13. INTANGIBLE ASSETS**

	Websites	Software	
	\$	\$	\$
<i>Cost:</i>			
Opening balance	220,187	281,885	<b>502,072</b>
Additions	227,740	47,203	<b>274,943</b>
Disposals	–	–	–
<b>Closing balance</b>	<b>447,927</b>	<b>329,088</b>	<b>777,015</b>
<i>Accumulated amortisation:</i>			
Opening balance	168,968	281,885	<b>450,853</b>
Amortisation expense (Note 8)	74,037	7,867	<b>81,904</b>
Disposal	–	–	–
<b>Closing balance</b>	<b>243,005</b>	<b>289,752</b>	<b>532,757</b>
<b>Net book value, 31 December 2021</b>	<b>204,922</b>	<b>39,336</b>	<b>244,258</b>
Net book value, 31 December 2020	<b>51,219</b>	–	<b>51,219</b>

**14. PAYABLES**

	2021	2020
	\$	\$
Trade creditors	2,622,450	1,715,880
Other creditors and accruals	1,724,626	1,994,898
Unearned government funding	140,233	419,250
Unearned sponsorship revenue	27,500	75,400
Unearned other revenue	370,548	483,904
<b>Total Payables</b>	<b>4,885,357</b>	<b>4,689,332</b>

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

**15. CONTRIBUTED EQUITY**

## Share capital

438,002 (2020: 438,002) ordinary shares, fully paid	<b>438,002</b>	<b>438,002</b>
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On 31 December 2006 MSOHL purchased all shares of the Company that were previously held by the ABC.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$

**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	7,628,739	5,630,650
	<b>7,628,739</b>	<b>5,630,650</b>

The Company has no Cash equivalents at 31 December 2021 (31 December 2020: nil).

**17. PROVISIONS**

## Employee Benefits

*Current*

Annual Leave	1,336,319	1,425,481
Long Service Leave	2,257,119	2,289,298
	<b>3,593,438</b>	<b>3,714,779</b>

*Non-current*

Annual Leave	423,600	—
Long Service Leave	566,814	484,669
<b>Total</b>	<b>4,583,852</b>	<b>4,199,448</b>

Assumed rate of increase in wage and salary rates	2.5%	2.5%
Discount rate (weighted average)	3.1%	1.5%
Full-time equivalent employees at year-end	(144)	(136)

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

**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 2021, and the numbers of meetings attended by each director were:

Name	Position Held	Held	Eligible	Attended
David Li AM (Chairman)	Chairman, Non-Executive Director	6	6	5
Michael Ullmer AO	Non-Executive Director	6	2	2
Diane Jameson	Co-Deputy Chair, Non-Executive Director	6	6	6
Helen Silver AO	Co-Deputy Chair, Non-Executive Director	6	6	5
Shane Buggle	Non-Executive Director	6	2	2
Andrew Dugdeon AM	Non-Executive Director	6	6	2
Daniel Gorog	Non-Executive Director	6	6	5
Sophie Galaise	Managing Director	6	6	6
Lorraine Hook	Non-Executive Director	6	6	6
Margaret Jackson AC	Non-Executive Director	6	6	6
David Krasnostein AM	Non-Executive Director	6	6	5
Gary McPherson	Non-Executive Director	6	2	2
Hyon-Ju Newman	Non-Executive Director	6	6	5
Glenn Sedgwick	Non-Executive Director	6	6	6

**b) Compensation of Key Management Personnel**

	2021	2020
Compensation	1,500,649	1,617,610
Number of KMP	6	10
Average KMP FTE	(5.32)	(6.69)

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 2021

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

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

**b) Parent Entities**

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

**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 2021 were \$541,952 (2020: \$607,244).

**ii) Sponsorship**

Sponsorship from Director-related entities in 2021 was \$50,000 (2020: nil).

**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 (2020: nil).

**f) Symphony Services Australia Limited**

Ms Sophie Galaise, a Director of the Company, was a director and appointed the Chair of Symphony Services Australia Limited ('SSA') on 17 November 2021. SSA provides orchestral services to the Company including the provision of artist services, artist liaison support and music library services. In 2021, the Company paid SSA \$88,000 (2020: \$121,176) for SSA's orchestral services.

**g) Terms and conditions**

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

	2021	2020
	\$	\$
<b>20. AUDITOR'S REMUNERATION</b>		
Audit of the financial report	—	50,000
Grant Audit	5,000	—
<b>Total auditor's remuneration</b>	<b>5,000</b>	<b>50,000</b>

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

	2021	2020
	\$	\$
<b>21. EXPENDITURE COMMITMENTS</b>		
<i>Artists fees contracted, but not provided for, and payable:</i>		
Within one year	1,557,400	284,035
One year or later, but not later than five years	–	–
	<b>1,557,400</b>	<b>284,035</b>
<i>Consulting (Professional Services) contracts as per agreements</i>		
Within one year	102,910	54,996
One year or later, but not later than five years	–	–
	<b>102,910</b>	<b>54,996</b>
<i>Office outgoings committed as per agreements <sup>1</sup></i>		
Within one year	140,400	368,511
One year or later, but not later than five years	–	–
	<b>140,400</b>	<b>368,511</b>
<i>Venue Hire Commitments <sup>2</sup></i>		
Within one year	1,235,182	220,276
One year or later, but not later than five years	–	–
	<b>1,235,182</b>	<b>220,276</b>
<i>Office Equipment Leases <sup>3</sup></i>		
Within one year	14,796	–
One year or later, but not later than five years	14,796	–
	<b>29,592</b>	<b>–</b>
<b>Total</b>	<b>3,065,484</b>	<b>927,818</b>

Expenditure commitments are contracted up to the following dates:

- Artist fees – December 2022
- Consulting – December 2022
- Rental leases – December 2022
- Office equipment – December 2023
- Venue Hire – December 2022

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 2021

	2021 \$	2020 \$
<b>22. RESERVES</b>		
<b>a) Retained surplus/(accumulated deficit)</b>		
Accumulated deficit at the beginning of the year	(3,131,682)	(4,444,066)
Surplus/(deficit) from ordinary activities for the year	2,488,993	1,536,156
Transfer of income earned on and donations to the MSO Foundation Reserve	(986,964)	(133,949)
Transfer of income earned on MSO RIS Reserve	(56,052)	(89,823)
<b>Balance at year end</b>	<b>(1,685,705)</b>	<b>(3,131,682)</b>
<b>b) MSO Foundation Reserves</b>		
Opening balance	5,544,831	5,410,882
Transfer from Accumulated deficit	986,964	133,949
Transfer from MSO Reserve Incentives Scheme	4,123,522	–
<b>Balance at year end</b>	<b>10,655,317</b>	<b>5,544,831</b>
<b>c) MSO Reserves Incentives Scheme (RIS)</b>		
Opening balance	4,067,470	3,977,647
Transfer from Retained surplus/(accumulated deficit)	56,052	89,823
Transfer from MSO Foundation Reserve	(4,123,522)	–
<b>Balance at year-end</b>	<b>–</b>	<b>4,067,470</b>
<b>Total</b>	<b>8,969,612</b>	<b>6,480,619</b>

In 2021, following the release of funds held in escrow, the Company amalgamated the MSO Reserves Incentive Scheme (RIS) reserve with the MSO Foundation reserves.

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2021

**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 four years ending 31 December 2024.

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 2021 (31 December 2020: Nil).

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

The COVID-19 pandemic has continued to significantly impact the MSO in 2022, with reduced ticket sales, increasing labour and production costs, and private revenue at risk due to restrictions and cancellations around hospitality/events (the third year with restricted access to in-person stewardship).

On 18 January 2022, the Company entered an agreement with Commonwealth Government, under which, the Company was provided \$2m 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.

On 13 April 2022, the Federal Government topped up the Arts Sustainability Grant by \$2m to further preserve MSO's artistic capability and branding.

**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

FOR THE YEAR ENDED 31 DECEMBER 2021

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 2021 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:



David Li AM  
Chairman

Melbourne  
28 April 2022



Sophie Galaise  
Managing Director

Melbourne  
28 April 2022

## Independent auditor's report to the members of Melbourne Symphony Orchestra Pty Limited

### Opinion

We have audited the financial report, being a special purpose financial report, of Melbourne Symphony Orchestra Pty Limited (the Company), which comprises the statement of financial position as at 31 December 2021, 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-profit Commission Act of 2012*, including:

- a. Giving a true and fair view of the Company's financial position as at 31 December 2021 and of its financial performance for the year ended on that date; and
- b. Complying with Australian Accounting Standards - 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 auditor independence requirements of the *Corporations Act 2001* and 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.

### 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.

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](https://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). This description forms part of our auditor's report.

Ernst & Young

Alison Parker  
Partner  
Melbourne  
28 April 2022

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