

SEASON 2022

MSO

ANNUAL REPORT



Melbourne Symphony Orchestra

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



OFFICE OF THE GOVERNOR
VICTORIA

MESSAGE FOR THE MELBOURNE SYMPHONY ORCHESTRA 2022 ANNUAL REPORT

As Patron, and on behalf of all Victorians, I would like to congratulate the MSO for another wonderful year bringing orchestral music to the community.

The Orchestra's reach is something of which to be proud. Returning to a live performance schedule, it reached more than 230,000 people in the city and the regions, as well as more than 23 million online, ensuring that wherever they were, audiences could share in the joy of live music.

Amongst the MSO's notable achievements in a busy year, in February, it made history with Aaron Wyatt becoming the first Indigenous person to conduct an Australian state symphony orchestra, leading the MSO's Musical Acknowledgement of Country, 'Long Time Living Here'. In the course of the year, it also secured two significant industry awards, and succeeded in providing a range of programs to engage our littlest Victorians.

Along with the MSO itself, audience members, subscribers, donors and partners have played an important role in supporting the vibrancy of Victoria's musical culture.

Thank you to everyone at the MSO, and to you all.

The Honourable Linda Dessau AC CVO
Governor of Victoria

Chairman's Report



Welcome to our 2022 Annual Report, and a look back on what was a year of recovery for the Melbourne Symphony Orchestra. While the effects of the COVID-19 pandemic were still being felt here at the MSO and with our audiences and stakeholders, it was wonderful to present a full season of performances and events.

In 2022, the operating result for the year prior to the fair value adjustment of financial assets and donations of endowment nature and special purposes was \$76,889 (2021: \$863,149). This positive result is testament to the good work of our Board, management, artists, and people, and I thank them for their hard work and commitment. I also wish to acknowledge the great support of the Australian Government through the Office of the Arts, and the Victorian Government through Creative Victoria for their significant contribution in 2022 to sustain the Orchestra. This additional funding ensured we were able to return an operational surplus.

In 2022, the MSO presented 148 performances to a live audience of more than 217,000 people. While still not at pre-pandemic levels, it is an increase on previous years and almost triple our total live audience in 2021. It was pleasing to see so many returning to the concert hall and Jaime Martín's first season as our Chief Conductor. I thank Maestro Martín for bringing his great vision and creativity to the MSO, working across the entire spectrum of the Orchestra's activity.

We delivered a new strategy for 2023 and 2024 which focuses on emerging from COVID-19 and I thank the MSO team for this which has been so well received by our core funding partners, demonstrating the flexibility of the MSO as it evolves to the constantly changing operating environment. I commend the management team for their flexibility and agility in working to reflect our community in programs we so proudly present. Our new Friends of the MSO program and *Encore Magazine* are receiving strong support and feedback, both enabling our audiences and supporters to get closer to their favourite orchestra.

I am grateful to our corporate partners for working with us so collaboratively and would particularly like to mention our Principal Partner Emirates who

in 2022, renewed their partnership for another four years. And I warmly thank our donors, trusts and foundations for believing in the power of the MSO to support our industry and propel it forward for the betterment of our collective cultural wellbeing.

To my fellow Board members, thank you for your wonderful support and guidance. In 2022, we farewelled long standing Board member Danny Gorog, and I thank him for his service over the past nine years. In November we welcomed new Board member, Farrel Meltzer, who brings with him great experience in finance and investment. Thank you also to our sub-committee members who bring a wealth of knowledge to the Board table across a range of areas.

On behalf of the Board, congratulations to Sophie Galaise, her leadership team, and staff for their incredible efforts in 2022. And thank you to our musicians whose brilliance shines so brightly at every performance. It is the magic you all create which makes what we do so exciting.

Finally, my sincerest thanks to our audiences. The last few years have been challenging for us all, however there is so much to be excited about for the future and it warms our hearts to have you back in the concert hall sharing beautiful music with us.

David Li AM
Chairman



Managing Director's Report



It was such a delight to present a full season of performances and events once again—the first since 2019—and while also a time of recovery, I am pleased to share the many highlights of this exciting year.

Our 2022 Season ushered in a bold new era for our great Orchestra under the baton of our new Chief Conductor, Jaime Martín. It was a joy to see him on stage with our musicians working together to bring passion, emotion, and an incredible sense of musicality to all performances.

The year was brimming with outstanding Australian composers and musicians, cross-cultural collaborations, international engagement that extends our reputation as a leading cultural ambassador, and a vibrant program of classical and contemporary masters.

I was deeply proud that the season featured an unprecedented seven female conductors/player-directors, more than 40 Australian composers, and more than 100 First Nations artists and ensemble members, as we continue our commitment to present a balanced program accessible to the many tastes and passions of our community.

Experiencing Australian artists at the height of their careers relies upon the continuous development of emerging artists, and so in 2022, we piloted our new MSO Academy. The MSO Academy provides young instrumentalists a vital final bridge to a successful career and we eagerly look forward to watching the careers of some very talented young musicians take flight. The MSO Academy sits alongside other MSO initiatives for emerging artists including our Cybec Foundation programs, and Snare Drum Award.

Hand in hand with supporting Australian artists is our presentation of Australian works and our focus on telling Australian stories. Across the 2022 Season we saw the performance of 12 MSO commissions including from MSO Composer in Residence Paul Grawbowsky AO, Bianca Gannon, MSO Cybec Young Composer in Residence Alex Turley, and Melissa Douglas, among a great many others. These 12 works were included in the more than 100 Australian works and arrangements that we presented throughout the year.

With borders now open, the MSO resumed its international activity with a small contingent of musicians and staff travelling to the UK to sign a historic, four-year agreement with the London Symphony Orchestra. This trip was generously supported by the Australian Government as part of the UK/Australia Season of Culture 2021-22 and by the Gandel Foundation through the MSO's Now and Forever Future Fund.

Also abroad, the MSO was delighted to resume its activity in Indonesia with the fifth Youth Music Camp in Yogyakarta. While there, we signed a new memorandum of understanding with the Vice Governor of Yogyakarta Special Region to extend our cross-cultural partnership for another three years.

In 2020, the MSO transformed a challenge into an opportunity with the launch of our digital concert platform, MSO.LIVE. Two years later, we are more than ever committed to engaging with our online audiences around Victoria, Australia, and the world, with people in 59 countries enjoying the platform's content throughout the year. 2022 was a year where we surveyed our customers and adjusted our offering to one presentation per week and focused on presenting wonderful collaborations with small to medium organisations and international partners.

Back home, the MSO undertook its first full regional tour in the past few years travelling around Victoria and across the border into Albury. In total, we connected with more than 6,000 people in nine regional centres with a program of 38 concerts, workshops, and events.

Putting First Nations First, 2022 saw several wonderful initiatives celebrate First Nations artists and creativity, including the launch of two new programs for emerging artists: The Ensemble Dutala Residency and First Voices. On stage, history was made when Noongar man Aaron Wyatt became the first Indigenous person to conduct an Australian state symphony orchestra, and we were pleased to present the world premiere of *Baparrripna*, the first collaboration between MSO First Nations Creative Chair, Deborah Cheetham Fraillon AO and Kalkadunga Yidaki master, William Barton. Together with MSO's celebrated NAIDOC Week, featuring Electric Fields and Spinifex Gum, our First Nations program was extremely well received by our community.

Ensuring such a diverse and engaging season, I am incredibly thankful to our wonderful Artistic Family, which comprises influential musicians, conductors, and composers from across Australia and abroad. Our Artistic Family is vital to ensuring the artistic health of our organisation.

I take this moment to thank and farewell Concertmaster Sophie Rowell who left the MSO after eight years and as Concertmaster since 2019. I also congratulate some wonderful milestones in 2022—the 35-year anniversaries of Peter Fellin (violin) and Isy Wasserman (violin), and 40-year anniversary of Trevor Jones (viola) with the MSO.

A very special thank you to our Chairman, Board, and members of our sub-committees for your rigour and energy in supporting the organisation this year. To my leadership team, musicians, and

staff, who all work with such talent, enthusiasm, and passion for the Orchestra, thank you. While we still grapple with the effects of COVID-19, it is the hard work of everyone at the MSO which sees the organisation go from strength to strength, both onstage and off.

Finally, it is with deep gratitude that I thank our audiences, donors, partners, supporters and Government stakeholders for their great passion and contribution to our success. As one of the largest employers in the performing arts in Australia, it means a great deal to so many people continuing to support our Orchestra and share in our success. Together, our hope is that the MSO and our music is to be enjoyed for many more generations. Thank you.



Sophie Galaise
Managing Director



Chief Conductor's Report

As I reflect on the 2022 Season, I am filled with happiness not only for a year of great music but also for the warm welcome I received from the MSO family. It was truly a special year for me, as it marked my first year as Chief Conductor of this incredible orchestra.

We were able to collaborate with so many great artists from Australia and around the world, including Sheku Kanneh-Mason, Pablo Sainz-Villegas, Yeol Eum Son, and Jonathan Biss—performing Brett Dean's dynamic new piano concerto commissioned by the MSO—and the MSO's very own Principal Viola, Christopher Moore; all alongside the incredible musicians of the MSO.

As an orchestra, we were privileged to share the stage with extraordinary First Nations artists including Deborah Cheetham Fraillon AO whose stirring new work *Baparrripna* opened our season and William Barton who's masterful playing of the Yidaki was a highlight. The Orchestra's performance with Uncle Archie Roach AC at the Sidney Myer Music Bowl not long before his passing is a moment I was honoured to experience from the audience and one that will remain with all of us for the rest of our lives.

Away from our mainstage, the MSO undertook an expansive program of learning and engagement activity and regional touring. I was delighted to travel with a group of our musicians to Mildura where we were so warmly received by the community, reminding all of us that our MSO Family extends right across Victoria. I also spent two joyous days working with an orchestra of community musicians who rehearsed and performed side-by-side with MSO musicians in our annual Symphony in a Day project.

Throughout the season, I was constantly astounded by the artistry and commitment of the musicians of our orchestra, who set such a high standard of orchestral excellence. This was particularly evident in our performances of the three Stravinsky ballets and the performances of Verdi's mighty Requiem for which we were joined by fine musicians from ANAM and the MSO Chorus, our sister ensemble who continue to thrive under the inspirational leadership of Warren Trevelyan-Jones.

As I look to the future there is so much to be excited about. I am confident that we will continue to build upon the successes of the 2022 Season and bring even more outstanding music and performances to our communities. Thank you for your continued support of the MSO. We could not do what we do without you, and we look forward to sharing many more wonderful experiences with you in the years to come.

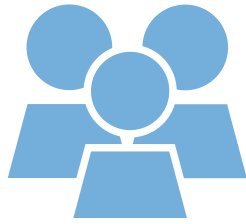


A handwritten signature in black ink that reads "Jaime Martín".

Jaime Martín
Chief Conductor

2022 Highlights

A YEAR OF RECOVERY



230,954

LIVE AUDIENCE



1.4M

DIGITAL AUDIENCE

PLUS 22M VIEWS OF MSO'S CHINESE NEW YEAR CONCERT IN CHINA



148

PERFORMANCES



MSO CONCERTS VIEWED IN

59

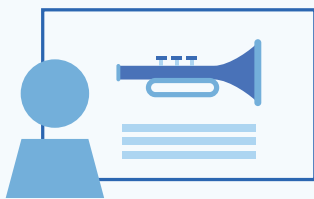
COUNTRIES



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



232

SCHOOLS WORKSHOPS ATTRACTING

16,137

school-aged students and teachers/views



9

SCHOOLS PERFORMANCES ATTRACTING

7,871

school-aged students and teachers/views



36

AUDIENCE ENGAGEMENT TALKS, CONVERSATIONS & LEARNING EVENTS ATTRACTING

17,399

people/views



93

WORLD PREMIERES*



135

AUSTRALIAN WORKS PERFORMED*



92

MSO COMMISSIONS PERFORMED*

AWARDS

WINNER

APRA AMCOS Art Music Award for Performance of the Year: Notated Composition

For *WATA: a Gathering for Manikay Performers, Improvising Soloists and Orchestra*, a collaboration between David Yipinyi Wilfred and Daniel Ngukurr Boy Wilfred, Paul Grabowsky AO, the Australian Art Orchestra, and the MSO, under conductor Benjamin Northey.

WINNER

ARIA Award for Classical Music Album of the Year

For the MSO recording of *The Enchanted Loom: Orchestral Works by Carl Vine* by the MSO and Sir Andrew Davis through ABC Classic.

WINNER

Sophie Galaise

Asia Society Australia's Melbourne Asia Game Changer—Champion of Recovery



77,221

FACEBOOK followers



34,993

INSTAGRAM followers
(22% increase)



19,586

YOUTUBE subscribers
(5% increase)



13,060

TWITTER followers



435

TIKTOK followers
(new in 2022)



6,667

LINKEDIN followers
(23% increase)



3,972

NEWS MENTIONS
with audience reach of

129,923,607

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.



2022 Artistic Family



JAIME MARTÍN

Chief Conductor

Supported by Supported by Mr Marc Besen AC and the late Mrs Eva Besen AO

Having spent many years as a highly regarded flautist, Jaime turned to conducting full-time in 2013 and is now sought after at the highest level. In 2019 Jaime became Chief Conductor of the RTÉ National Symphony Orchestra and Music Director of the Los Angeles Chamber Orchestra. He was Artistic Director and Principal Conductor of Gävle Symphony Orchestra from 2013 until the end of 2022 and is the Principal Guest Conductor of the Orquesta y Coro Nacionales de España (Spanish National Orchestra) for the 2022/23 season.



XIAN ZHANG

Principal Guest Conductor

Following her successful MSO debut in 2018 conducting Dvořák's Symphony No.9, GRAMMY® Award winner Xian Zhang was appointed as the MSO's 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

In addition to his role at the MSO, Benjamin is also the Chief Conductor of the Christchurch Symphony Orchestra. His international appearances include concerts with London Philharmonic Orchestra, Tokyo Philharmonic Orchestra, Mozarteum Orchestra Salzburg, Hong Kong Philharmonic, National Symphony Orchestra of Colombia, and New Zealand Symphony Orchestra.



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.



CARLO ANTONIOLI

Cybec Assistant Conductor

Supported by Cybec Foundation

Carlo is one of Australia's most promising young conductors. In 2018–2019, he served as the Assistant Conductor to the West Australian Symphony Orchestra, working closely with Principal Conductor Asher Fisch. A recipient of the Alan Bellhouse Memorial Award for Conducting and the Ada Thompson Prize for Postgraduate Students, Carlo completed a Master of Music Studies (Conducting) at the Sydney Conservatorium of Music in 2017.



WARREN TREVELYAN-JONES

Chorus Director

Regarded as one of the leading choral conductors and choir trainers in Australia, Warren was appointed Chorus Director 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.



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.



PAUL GRABOWSKY AO

Composer in Residence

Paul is a pianist, composer, arranger, and conductor. Born in Papua New Guinea and raised in Melbourne, during the late 1970's he became prominent in the music scene in Melbourne, working on various jazz, theatre and cabaret projects. Since then, Paul has had a distinguished career including composing for films, founding the Australian Art Orchestra, and is currently a Professor at Monash University, and director of the Monash University Academy of Performing Arts and the Monash Art Ensemble.



CHRISTIAN LI

Young Artist in Association

Christian 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. Christian won First Prize in the violin category of the 2017 Young Artist Semper Music International Competition and performed at Carnegie Hall in New York in the American Protégé Showcase 10-year Anniversary concert. In 2020, he became the youngest artist ever to sign with Decca Classics, and the youngest violinist to professionally record Vivaldi's *The Four Seasons* (with the MSO).



ALEX TURLEY

2022 Cybec Young Composer in Residence

Supported by Cybec Foundation

Alex is an award-winning Australian composer of contemporary classical music. In 2022, in his position as the MSO's Cybec Young Composer in Residence, two pieces were performed by the MSO: *Lungs*, an exploration of breath in music; and *ANIMALIA*, a companion suite to Saint-Saëns' *Carnival of the Animals*.



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.



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 the MSO's inaugural Melbourne Music Summit, and in 2021 was appointed as the Orchestra's Creative Chair for Learning and Engagement.



DEBORAH CHEETHAM FRAILLON 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 as 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", and in 2021 was announced as MSO's First Nations Creative Chair.

2022 Artistic Family



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.



Meet the Orchestra

FIRST VIOLINS

Dale Barltrop
Concertmaster
David Li AM and Angela Li#

Sophie Rowell
Concertmaster

Tair Khisambeeve
Assistant Concertmaster
Di Jameson and Frank Mercurio#

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#

Robert Macindoe
Associate Principal

Monica Curro
Assistant Principal
Danny Gorog and Lindy Susskind#

Mary Allison

Isin Cakmakcioglu

Tiffany Cheng
Glenn Sedgwick#

Freya Franzen

Cong Gu
The Newton Family in memory of Rae Rothfield#

Andrew Hall

Isy Wasserman

Philippa West
Andrew Dudgeon AM#

Patrick Wong
Hyon-Ju Newman#

Roger Young
Shane Buggle and Rosie Callanan#

VIOLAS

Christopher Moore
Principal
Di Jameson and Frank Mercurio#

Lauren Brigden

Katharine Brockman

Anthony Chataway
Dr Elizabeth E Lewis AM#

Gabrielle Halloran

Trevor Jones
Anne Neil#

Fiona Sargeant

CELLOS

David Berlin
Principal

Rachael Tobin
Associate Principal

Elina Faskhi
Assistant Principal

Miranda Brockman
Geelong Friends of the MSO#

Rohan de Korte
Andrew Dudgeon AM#

Sarah Morse

Angela Sargeant

Michelle Wood
Andrew and Judy Rogers#

DOUBLE BASSES

Rohan Dasika

Benjamin Hanlon
Di Jameson and Frank Mercurio#

Suzanne Lee

Stephen Newton
Sophie Galaise and Clarence Fraser#

FLUTES

Prudence Davis
Principal
Anonymous#

Wendy Clarke
Associate Principal

Sarah Beggs

PICCOLO

Andrew Macleod
Principal

OBOES

Ann Blackburn
The Rosemary Norman Foundation#

COR ANGLAIS

Michael Pisani
Principal

CLARINETS

David Thomas
Principal

Philip Arkinstall
Associate Principal

Craig Hill

BASS CLARINET

Jon Craven
Principal

BASSOONS

Jack Schiller
Principal

Elise Millman
Associate Principal

Natasha Thomas
Dr Martin Tymms and Patricia Nilsson#

CONTRABASSOON

Brock Imison
Principal

HORNS

Nicolas Fleury
Principal
Margaret Jackson AC#

Saul Lewis
Principal Third
Cecilie Hall and the late Hon Michael Watt KC#

Abbey Edlin
Nereda Hanlon and Michael Hanlon AM#

Trinette McClimont

Rachel Shaw
Gary McPherson#

TRUMPETS

Owen Morris
Principal

Shane Hooton
Associate Principal
Glenn Sedgwick#

William Evans

Rosie Turner
Dr John and Diana Frew#

TROMBONES

Richard Shirley

Mike Szabo
Principal Bass Trombone

TUBA

Timothy Buzbee
Principal

PERCUSSION

John Arcaro
Tim and Lyn Edward#

Robert Cossom
Drs Rhyll Wade and Clem Gruen#

HARP

Yinuo Mu
Principal

Meet the Chorus

Warren Trevelyan-Jones
MSO Chorus Director

SOPRANO

Shirin Albert
Philippa Allen
Emma Anvari
Julie Arblaster
Carolyn Archibald
Carolyn Baker
Sheila Baker
Helena Balazs
Aviva Barazani
Tina Battaglia
Giselle Baulch
Anne-Marie Brownhill
Eva Butcher
Jessica Chan
Ariel Chou
Aliz Cole
Jillian Colrain
Kylie Constantine
Veryan Croggon
Ella Dann-Limon
Samantha Davies
Michele de Courcy
Isabelle Dennis
Laura Fahey
Rita Fitzgerald
Catherine Folley
Susan Fone
Carolyn Francis
Camilla Gorman
Emma Hamley
Aurora Harmathy
Juliana Hassett
Penny Huggett
Gina Humphries
Leanne Hyndman
Tania Jacobs
Gwen Kennelly
Anna Kidman
Theresa Lam
Natasha Lambie
Judy Longbottom
Tian Nie
Caitlin Noble
Susie Novella
Karin Otto

Tiffany Pang
Jodie Paxton
Amanda Powell
Tanja Redl
Natalie Reid
Beth Richardson
Jo Robin
Danielle Rosenfeld-Lovell
Jodi Samartgis
Jillian Samuels
Julienne Seal
Lydia Sherrin
Jemima Sim
Eleanor Smith
Fiona Steffensen
Rachel Sztanski
Elizabeth Tindall
Christa Tom
Katy Turbitt
Fabienne Vandenburie
Julia Wang
Asami Weaver
Jillian Wood
Janelle Wytkamp
Jasmine Zuyderwyk

ALTO

Satu Aho
Ruth Anderson
Tes Benton
Catherine Bickell
Cecilia Björkegren
Kirsten Boerema
Kate Bramley
Jane Brodie
Serena Carmel
Jacqueline Cheng
Alexandra Chubaty
Juliarna Clark
Marie Connett
Mari Eleanor-Rapp
Nicola Eveleigh
Lisa Faulks
Claudia Funder
Jill Giese
Jillian Graham
Debbie Griffiths
Ros Harbison
Jennifer Henry
Kristine Hensel
Helen Hill
Jess Hilton
Julie Lotherington
Helen MacLean
Christina McCowan
Rosemary McKelvie
Charlotte Midson
Stephanie Mitchell
Penelope Monger
Sandy Nagy
Catriona Nguyen-Robertson
Nicole Paterson
Natasha Pracejus
Alison Ralph
Kate Rice
Helen Rommelaar
Kerry Roulston
Annie Runnalls
Lisa Savige
Victoria Sdralis
Helen Staindl
Melvin Tan
Libby Timcke
Jenny Vallins

TENOR

James Allen
Adam Birch
Olivier Bonnici
Kent Borchard
Steve Burnett
Peter Campbell
Ed Chan
Allan Chiang
Peter Clay
Keaton Cloherty
James Dipnall
Simon Gaites
Daniel Griffiths
Lyndon Horsburgh
Nader Masrour
Michael Mobach
Jean-Francois Ravat
Colin Schultz
Robert Simpson
Brad Warburton
Stephen Wood

BASS

Maurice Amor
José Miguel Armijo Fidalgo
Kevin Barrell
Alexandras Bartaska
David Bennett
Richard Bolitho
David Brown
Roger Dargaville
Ted Davies
Peter Deane
Andrew Ham
Andrew Hibbard
John Hunt
Jordan Hyndman
Jordan Janssen
Gary Levy
Tim March
Douglas McQueen-Thomson
Steven Murie
Vern O'Hara
Douglas Proctor
Stephen Pyk
Nick Sharman
Liam Straughan
Matthew Toulmin
Caleb Triscari
Maciek Zielinski

Performance Highlights

ONE SONG: THE MUSIC OF ARCHIE ROACH

Celebrated as a national treasure, the MSO was privileged to share the Sidney Myer Music Bowl stage with Gunditjimara and Bundjalung musician Archie Roach AC, in an extremely special evening of music. Joined by MSO Composer in Residence Paul Grabowsky AO and conducted by MSO Principal Conductor in Residence Benjamin Northey, the evening saw Uncle Archie map our journey as human beings across the oceans and lands of the world through song.

In nine beautiful orchestral pieces (arranged by Grabowsky) Uncle Archie brought many to tears, and to a sustained standing ovation. Roach was joined on stage by guitarist Stephen Magnusson, double bass player Sam Anning, along with long-time friend and vocalist Sally Dastey. The heartfelt performance had many highlights, including *Weeping in the Forest*, with the orchestral arrangements enriching Roach's lyrics.

For those that could not attend the concert in person, a livestream was made available online with 4,107 viewers on the night and with audiences sharing and connecting via the live chat.

Together with peers across the arts, politics and Australian society, the MSO mourned the passing of Uncle Archie Roach only a few months after this incredible performance, in July 2022.

METROPOLIS: THE LOST

Acclaimed Australian composer Mary Finsterer explored the narrative interpretations of myths and ancient rituals in *The Lost*, her concerto for Viola and Cello with Orchestra and Electro-acoustics, performed in April 2022 at St Paul's Cathedral. The concerto sits as the third in a series of orchestral concertos by Finsterer entitled *Missed Tales* where the three works explore mysteries of nature and place within Northern European mythology.

Curated by Finsterer and conducted by Maestro Benjamin Northey, the performance featured the vocal talents of soprano Astrid Connelly and the MSO Chorus. Sitting alongside Finsterer's significant work, selections of Renaissance and contemporary works by 12th century composer Hildegard von Bingen and contemporary composer, Arvo Pärt were also performed.

Finsterer wrote that "the core idea focuses on the art of storytelling and its sense of evoking wonder and enchantment, expressed through a musical journey. ... *Missed Tales* is an invitation for the listener to enter a space where new stories can be imagined, discovering a richness of memory and ritual, as music and the MSO immerses itself in the city."



"On the eve of World Earth Day, this welcome and powerful experience was, in many ways, out of this world."

– *WA Today*, 3 June 2022

NEW BEGINNINGS: SEASON OPENING GALA

The Opening Gala for MSO's 2022 Season was truly a moment for new beginnings, as Jaime Martín ushered in a bold new era for the Orchestra commencing his tenure as Chief Conductor. Marking this important occasion, opening remarks were offered by MSO Managing Director Sophie Galaise, together with the Honorable Linda Dessau AC, Governor of Victoria and Patron of the MSO, along with video contributions by members of the Orchestra.

Maestro Martín opened the concert with Haydn's Symphony No.6 *Le matin* (The Morning), a sprightly work sprinkled with instrumental solos showcasing the talented musicians of the Orchestra. Next, in an important premiere, MSO First Nations Creative Chair Deborah Cheetham Fraillon AO collaborated for the first time with one of Australia's leading Yidaki (didgeridoo) players, the virtuosic William Barton, to create a new work for orchestra and Yidaki. Titled *Baparripna* (meaning 'Dawn' in the Yorta Yorta language) this world premiere of an MSO commission inspired a standing ovation from the delighted audience.

Gustav Mahler's Symphony No.1 continued the theme of new beginnings in a work described by Mahler as the "awakening of nature from a long winter sleep". This much anticipated concert offered an optimistic program spanning centuries and cultures that marked the beginning of Jaime Martín's tenure. The Season Opening Gala was proudly presented by MSO Premier Partner Ryman Healthcare.



"The MSO's expertise in Mahler's music ... found magnificent expression in a rapturous account of his Symphony No.1."

– *The Age*, 27 February 2022

THE MUSIC OF JOHN WILLIAMS

Celebrating the 90th birthday of arguably the greatest film composer alive today, John Williams, this concert brought Williams' prolific artistic career to life. Featuring conductor Nicholas Buc and Art of the Score hosts, Andrew Pogson and Dan Golding, the MSO guided audiences through his career and iconic themes and melodies, in the ultimate 'love letter' to the great Maestro.

Also featuring the vocal force of the MSO Chorus, the performance included scores from *Superman*, *Jaws*, *Indiana Jones*, *Jurassic Park*, *Home Alone*, *Harry Potter*, *Schindler's List*, *Hook*, and *Star Wars*, among others.

The concert was first performed by the MSO as one of its Sidney Myer Music Bowl events, however with a capacity audience of more than 10,000 people inside the Bowl and many hundreds of others sitting outside the gates listening, the MSO was compelled to schedule two further performances (which later sold out) at Hamer Hall.



THE MUSIC OF

John Williams

A 90TH BIRTHDAY CELEBRATION



Ning Feng and Xian Zhang perform Zhao Jiping's Violin Concerto No.1 as part of Beethoven's Ninth (photo Mark Gambino)

TO BARBRA, WITH LOVE

Featuring an all-star cast, the MSO presented four performances of *To Barbra, With Love*, in celebration of Barbra Streisand's 80th birthday in 2022. With an extraordinary career spanning six decades, Streisand is one of the best-selling recording artists of all time and is responsible for some of the world's most loved songs.

Under the baton of Vanessa Scammell, this premiere concert event featured Australian Broadway and West End star Caroline O'Connor (*Chicago*, *West Side Story*, *Anything Goes*) and Australian singing sensation Katie Noonan, alongside musical theatre stars Elise McCann (*Merrily We Roll Along*, *Matilda*) and Ryan Gonzalez (*Moulin Rouge! The Musical*, *Jersey Boys*). Directed by Cameron Mitchell and with music arranged by Nicholas Buc, songs included Streisand's most famous such as *People*, *The Way We Were*, *Don't Rain on My Parade*, *Yentl's* epic, *A Piece of Sky*, plus many more.

In a partnership between the MSO and Live Nation for its Australian premiere, *To Barbra, With Love* subsequently toured with orchestras such as the Adelaide and Canberra Symphony Orchestras, performing 12 concerts in five cities to more than 15,000 people.



"Alongside a spirited performance by the Melbourne Symphony Orchestra led by conductor Vanessa Scammell and Director Cameron Mitchell, this ensemble of Australian talent was a riotous celebration of a woman whose musical legacy is rich, unique, and lasting."

– Arts Hub, 27 Apr 2022

BEETHOVEN'S NINTH WITH XIAN ZHANG

Xian Zhang, the MSO's Principal Guest Conductor, led the Orchestra and MSO Chorus in this special East meets West program featuring works by Beethoven and Zhao Jiping.

The program included Violin Concerto No.1 composed by Zhao Jiping, one of China's most active and internationally regarded composers. Celebrated violinist Ning Feng delivered an extraordinary performance on his 1710 Stradivari violin known as the 'Vieuxtemps Hauser'. Beethoven's enduring masterpiece, Symphony No.9, featured soloists Madeleine Pierard (soprano), Ashlyn Tymms (mezzo-soprano), Rosario la Spina (tenor), and Nathan Berg (bass). Led by chorus director Michael Fulcher, the MSO Chorus was in full flight for the famous *Ode to Joy*.

This concert formed part of the MSO's East meets West program, a year-long celebration that brings traditional and contemporary Eastern music and musicians to the Australian stage, through inclusion in our artistic family, core concert programs, learning initiatives and international engagement activity.



"Melbourne audiences have seen Zhang's true colours tackling Beethoven's Ninth and she was, in a word, sensational. On the conductor's podium, Zhang is dynamic, explosive, and exciting."

– Limelight Magazine, 1 July 2022

SHEKU KANNEH-MASON: MID-SEASON GALA

In-demand British cellist Sheku Kanneh-Mason MBE joined the MSO for a thrilling performance of Shostakovich's dark and stormy Cello Concerto No.2 for the 2022 Mid-Season Gala. Under the baton of MSO Chief Conductor Jaime Martín, Kanneh-Mason played a Matteo Goffriller cello from 1700, which is on indefinite loan to him. One of a family of seven musically gifted children, Kanneh-Mason was appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year's Honours List.

Broadcast live by ABC Classic FM, Kanneh-Mason captivated the audience both in the hall and online. The program featured Australian composer Anne Boyd's *At the Rising of the Sun*, Shostakovich's Cello Concerto No.2, and Dvořák's Symphony No.9 *From the New World*. The Mid-Season Gala was presented by MSO Premier Partner Ryman Healthcare and the MSO also thanks Andrew McKinnon for our collaboration to bring Sheku and his family to Australia for the first time.



“[Dvořák's *Largo* movement] came at the end of a long and, overall, very rewarding and engaging evening of music-making.”

– *Limelight Magazine*, 31 July 2022

STRAVINSKY'S BALLETS

Bringing audiences to their feet the MSO, partnering with the Australian National Academy of Music (ANAM), presented three of Stravinsky's ballet scores under the baton of Chief Conductor, Jaime Martín. Featuring *The Firebird*, *Petrushka* (1947), and *The Rite of Spring*, the concert travelled through Stravinsky's wildly successful collaborations with the bohemian Ballet Russes company in a concert full of as much colour and drama as Diaghilev's performances for which his Ballet Russes was known.

In a rare opportunity to hear all three works together—which have been described as changing the course of Western music—this performance was one of the first with ANAM under a new three-year partnership which will see the two organisations collaborate on fresh pathways and exciting professional development opportunities for the future stars of the MSO and the broader Australian orchestral music sector.

TCHAIKOVSKY'S PATHÉTIQUE AND MORE

Associate Conductor of the BBC Scottish Symphony Orchestra, the acclaimed Alpesh Chauhan OBE directed this intriguing performance which uncovered the spaces between sonority and silence and featured the talents of MSO Principal Cor Anglaise, Michael Pisani.

Opening with British-born Thomas Adès' Three-piece Suite from *Powder Her Face*, audiences were treated with a high energy 'musical flirtation' from one of the most acclaimed living opera composers. This was followed by Australian composer Anne Cawrse's *The Rest is Silence*, an MSO commission, which she describes as a “a prayer, a celebration, and a meditation on the quiet still spaces, the silence amidst the hustle, and the enduring power of music”. Her concerto features an exploration of the Cor Anglaise, in this instance used to highlight the music's most melancholic, bittersweet, and emotionally profound moments.

The evening concluded with Tchaikovsky's Symphony No.6, *Pathétique*, a remarkable work which Tchaikovsky described as ‘the best thing I ever composed or shall compose’. Exploring the struggle between the strength of life force and emotional and physical demise, the work premiered just nine days before Tchaikovsky died of cholera in 1893.

A NIGHT OF COMPASSION

Presented in association with the Festival of Jewish Arts and Music (FOJAM), the MSO reunited with composer Nigel Westlake and singer-songwriter Lior for A Night of Compassion at the Melbourne Town Hall. Westlake and Lior's beautiful seven-movement song cycle, *Compassion*, was created after the tragic death of Westlake's son. Using the strengths of their individual artistry, Westlake and Lior expressed the wisdom of compassion through a meeting of contemporary and classical music told in song and symphony, with text drawn from the rich words of Islam and Judaism. This special concert event featured Emma Donovan with MSO Composer in Residence Paul Grabowsky AO, Billie Tumarkin and Alex Burkoy in a program of original music and culturally significant works that addressed themes of compassion and healing.

This special collaboration with FOJAM, the culmination of many months' work, was a powerful experience for those in the hall. Along with *Compassion*, the evening featured moving songs such as *Bridge Over Troubled Water* (Paul Simon; arrangement by Alex Turley) and *Poviy vitre na Ukraïnu* (Blow, Wind, to Ukraine).

IMMORTAL DIAMOND

Commissioned by the MSO and written by MSO Composer in Residence, Paul Grabowsky AO, *Immortal Diamond* had its world premiere at Hamer Hall in October. Grabowsky's work drew inspiration from a poem by Gerard Manley Hopkins called *That Nature is a Heraclitean Fire and of the Comfort of the Resurrection*, and was written for orchestra, piano, chorus, and vocalist, to which Lisa Gerrard brought her folk-like voice and own lyrics.

With Benjamin Northey at the podium and featuring singers from The Choir of St James' (Sydney) and The Choir of St John's (Camberwell), *Immortal Diamond* took audiences through five 'environments' as described by Grabowsky "from the numinous to the earthbound and back again".

Receiving a standing ovation and four-star reviews, *Immortal Diamond* is a rich and vibrant new Australian work which was composed predominantly during Melbourne's COVID-19 lockdowns and as Grabowsky says, "can perhaps be understood as a secular requiem for those who passed, and a prayer for better days ahead".



"Under the assured direction of Benjamin Northey, the MSO together with choristers... brought abundant energy and commitment to the score."

– *The Age*, 7 October 2022

LALAH HATHAWAY SINGS DONNY HATHAWAY

In partnership with Melbourne International Jazz Festival, the MSO was proud to present five-time GRAMMY® Award winner, Lalah Hathaway, singing the songs of her legendary father, Donny Hathaway, in her Australian debut performance.

Exclusive to Melbourne, the 'First Daughter of Soul' performed *Legacy: Lalah Hathaway Sings Donny Hathaway* under the baton of Principal Conductor in Residence, Benjamin Northey, with songs including *The Closer I Get to You*, *Be There*, *You Were Meant For Me*, and *A Song For You*.

The performance commenced with an acknowledgement of country read by MSO cellist Rohan de Korte and accompanied by the legendary Joe Chindamo on piano. Hathaway's powerful vocals and soulful jazz style were unparalleled, and the audience was treated to an evening of R&B-infused soul-jazz tunes backed by a full symphony orchestra.

VERDI'S REQUIEM

In one of Chief Conductor Jaime Martín's final concerts for 2022, the MSO performed Verdi's momentous Requiem. Featuring soprano Maija Kovaļevska, mezzo-soprano Catherine Carby, tenor Kang Wang, and bass Jonathan Lemalu, the Orchestra was joined by a 120-strong MSO Chorus.

As expected from one of the greatest operatic composers of all time, Verdi's Requiem packs a dramatic punch, moving from thundering crescendos to moments of pious contemplation. Verdi felt compelled to start a Requiem in the wake of the passing of fellow composer and cultural icon Gioachino Rossini. After a five-year delay, he returned to the project following the death of revered Italian author Alessandro Manzoni to whom the work is dedicated.

Performed at both Hamer Hall and Robert Blackwood Hall, Monash University, the performance, like so many of the MSO's included a pre-concert talk which focused on the MSO Chorus, interesting facts about Verdi, and what to expect as part of the performance.



"Abounding in both poetry and passion, this memorable Verdi Requiem set a benchmark for future Melbourne performances."

– *The Age*, 29 October 2022





Sheku Kanneh-Mason MBE and Jaime Martín at the Mid-Season Gala (photo Laura Manariti)



Championing Contemporary Australia





135 AUSTRALIAN WORKS PERFORMED*

Australian Works Performed				
NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Milton Ager (arr. Buc)	World	<i>Happy Days Are Here Again</i>	To Barbra, With Love	✓
Lior Attar and Nigel Westlake		<i>Compassion</i>	A Night of Compassion	
Lior Attar		<i>Safety of Distance</i>	A Night of Compassion	
Burt Bacharach (arr. Buc)	World	<i>One Less Bell to Answer/A House is Not a Home</i>	To Barbra, With Love	✓
Leonard Bernstein (arr. Buc)	World	<i>Somewhere</i>	To Barbra, With Love	✓
Anne Boyd		<i>At the Rising of the Sun</i>	Sheku Kanneh-Mason: Mid Season Gala	
Briggs, Dewayne Everettsmith and Geoffry Gurrumul Yunupingu (arr. Irwin)		<i>The Children Came Back</i>	MSO + Spinifex Gum	✓
Nicholas Buc	World	<i>Barbrature</i>	To Barbra, With Love	✓
Anne Cawrse		<i>The Rest is Silence</i>	Sonority and Silence: Tchaikovsky's Pathetique	✓ (commissioned in 2020)
Deborah Cheetham Fraillon AO		<i>2014 Long Journey Boonwurrung</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>2015 Wominjeka Elements 2</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>2016 Wominjeka Birrarunga</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>2017 Nganga Yinga</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>2018 Yarran Ngarna Yinga</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>2019 Bundjil Ngalingu</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>2020 Wooroongi Biik</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>2021 Galnya Yakarrumdja</i>	Wominjeka Song Cycle	
Deborah Cheetham Fraillon AO		<i>Above Knowing</i>	MSO and LSO Agreement Signing	
Deborah Cheetham Fraillon AO	World	<i>Baparrripna</i>	New Beginnings: Season Opening Gala	✓
Deborah Cheetham Fraillon AO		<i>Long Time Living Here</i>	All major concerts and performances —more than 80 times in total over 2022	✓ (commissioned in 2019)
Deborah Cheetham Fraillon AO (arr. Speedy-Hutton)		<i>Long Time Living Here (septet arrangement)</i>	MSO and LSO Agreement Signing	✓
Elena Kats-Chernin	World	<i>From Anna Magdalena's Notebook (string arrangement)</i>	Bach and Beamish	✓
Elena Kats-Chernin		<i>Slicked-Back Tango</i>	Superwomen of the MSO	
Angus Davison	World	<i>My Mother Plays the Cello</i>	CYBEC Composers Showcase	✓ Supported by Cybec Foundation
Brett Dean	Australian	<i>Gneixendorf Music – A Winter's Journey, Piano Concerto</i>	Beethoven Fives	✓ (commissioned in 2019)
Claude Debussy (arr. Koch)		<i>Pour l'Egyptienne</i>	Chamber Series: Rebirth	
Neil Diamon (arr. Buc)	World	<i>You Don't Bring Me Flowers</i>	To Barbra, With Love	✓

* Includes arrangements

Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Melissa Douglas	World	<i>Wave Variations</i>	CYBEC Composers Showcase	✓ Supported by Cybec Foundation
Judith Durham		<i>Colours of My Life</i>	Judith Durham State Memorial Service	
Ross Edwards		<i>Incantations</i>	MSO Academy Chamber Music #2	
Electric Fields (arr. Turley)	World	<i>2000 and Whatever</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Antara</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Catastrophe</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Dali</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Don't You Worry</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Glorious</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Lore Woman</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Prologue – Anpuru</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Pukulpa</i>	Electric Fields + MSO	✓
Electric Fields (arr. Turley)	World	<i>Shade Away</i>	Electric Fields + MSO	✓
Melody Eötvös	World	Sonarmilo concerto for harp	Darkness and Light: Debussy's Nocturnes	✓
Melody Eötvös		<i>The Saqqara Bird</i>	Summer Symphony	
Edward Fairlie	World	<i>Under/Over</i>	Chamber Series: Rebirth	
Mary Finsterer	World	<i>Missed Tales III – The Lost</i> (2022 Version)	Metropolis: The Lost	✓
Mary Finsterer		<i>When Soft Voices Die</i>	Metropolis: The Lost	
Bianca Gannon	World	<i>Utter Stutter Flutter</i>	A Symphonic Soiree	✓
Barry Gibb (arr. Buc)	World	<i>Guilty</i>	To Barbra, With Love	✓
Barry Gibb (arr. Buc)	World	<i>Woman in Love</i>	To Barbra, With Love	✓
Paul Grabowsky AO	World	<i>Immortal Diamond</i>	Metropolis: Immortal Diamond	✓
Maria Grenfell		<i>Fanfare for a City</i>	Bartok and Beethoven	
Traditional (arr. Griswold)		<i>Joy at the Sunrise</i>	MSO & Sichuan Symphony Orchestra Collaboration	✓
Arthur Hamilton (arr. Buc)	World	<i>Cry Me A River</i>	To Barbra, With Love	✓
Marvin Hamlisch (arr. Buc)	World	<i>The Way We Were</i>	To Barbra, With Love	✓
Jerry Herman (arr. Buc)	World	<i>Before the Parade Passes By</i>	To Barbra, With Love	✓
Adrian Hollay		<i>Farewell</i>	Chamber Series: Rebirth	
Miriam Hyde		Concerto for Piano No.2 in C sharp minor	A Symphonic Soiree	
Miriam Hyde		<i>Village Fair</i>	Benjamin Northey Conducts: Kaleidoscopic Splendour	
Paul Jabara / Bruce Roberts (arr. Buc)	World	<i>No More Tears (Enough is Enough)</i>	To Barbra, With Love	✓
Jessamie Kaitler		<i>Cascades</i>	Superwomen of the MSO	
John Kander (arr. Buc)	World	<i>How Lucky Can You Get</i>	To Barbra, With Love	✓
Paul Kelly (arr. Turley)	World	<i>From Little Things Big Things Grow</i>	Electric Fields + MSO	✓
Anton Koch		<i>Darkness to Light</i>	Chamber Series: Rebirth	
Anton Koch	World	<i>The Court of Bereview</i>	Chamber Series: Rebirth	
Anton Koch		<i>Trapped</i>	Chamber Series: Rebirth	

Australian Works Performed				
NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Matthew Laing	World	<i>Of Paradise Lost</i> , concerto for Bassoon	Vasily Petrenko Conducts Elgar	✓
Michael Legrand (arr. Buc)	World	<i>Papa Can You Hear Me? / A Piece of Sky</i>	To Barbra, With Love	✓
Catherine Likhuta		<i>Lesions</i>	MSO Academy Chamber Music #2	
Christina Macpherson (arr. Speedy-Hutton)		<i>Waltzing Matilda</i>	MSO and LSO Agreement Signing	✓
Peter Matz (arr. Buc)	World	<i>Gotta Move</i>	To Barbra, With Love	✓
Peter Dodds McCormick		<i>Australian National Anthem</i>	Anzac Day Memorial Service (MSO Chorus)	
Neil Murray (arr. Irwin)		<i>My Island Home</i>	MSO + Spinifex Gum	
Stephen Newton	World	<i>In Medias Res</i>	Chamber Series: Rebirth	
Natalie Nicolas	World	<i>Union</i>	CYBEC Composers Showcase	✓ Supported by Cybec Foundation
Robert Oetomo	World	<i>Snares On, Snares Off</i>	Snare Drum Award	✓
David Paterson		<i>Quartettsätze</i>	Chamber Series: Rebirth	
Felix Riebl (arr. Irwin)	World	<i>Battle Cry</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Ganalili</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Gawarliwarli</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Ghosts Whisper</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Intro (Train)</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Lang Interlude</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Locked Up</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Make it Rain</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Marliya</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Mine Steal Tender Ore</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Ms Dhu</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Ready or Not</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Sisters</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Voice Treaty Truth Now</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Wandangarli</i>	MSO + Spinifex Gum	✓
Felix Riebl (arr. Irwin)	World	<i>Yurala</i>	MSO + Spinifex Gum	✓
Archie Roach AC (arr. Grabowsky)	World	<i>A Child Was Born Here</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>Dancing With My Spirit</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>Jamu Dreaming</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>Morning Star</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>Mulyawongk</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>One Song</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>Small Child</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>There is a Garden</i>	One Song: The Music of Archie Roach	✓
Archie Roach AC (arr. Grabowsky)	World	<i>Weeping in the Forest</i>	One Song: The Music of Archie Roach	✓

Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
John Rotar	World	<i>Shighrata</i>	CYBEC Composers Showcase	✓ Supported by Cybec Foundation
Mia Salsjö	World	<i>A Score for Federation Square</i>	Federation Square 20 th Anniversary	
Peter Sculthorpe AO OBE		<i>Sun Music III</i>	Side-by-side with MYO: Pines of Rome	
Harry Sdraulig		<i>Torrent</i>	Reflections: Bruch and Rachmaninov	
Brooke Shelley		<i>Missa Aenigmata</i>	Faure's Requiem and Other Works	
Hari Sivanesan (arr. Northey)	World	<i>Meenakshi Tvam</i>	Summer Symphony	✓
Stephen Sondheim (arr. Buc)	World	<i>Putting It Together</i>	To Barbra, With Love	✓
Stephen Sondheim (arr. Buc)	World	<i>Send in the Clowns</i>	To Barbra, With Love	✓
Bruce Springsteen (arr. Irwin)	World	<i>Dream Baby Dream</i>	MSO + Spinifex Gum	✓
Paul Stanhope		<i>Songs of Innocence and Joy</i>	MSO Academy Chamber Music: 'Home and Abroad'	
Paul Stanhope		<i>Spin Dances</i>	An Evening with the MSO (Wangaratta)	
J. Strauss (arr. Turley)	World	<i>Indian Galop</i>	Summer Symphony	✓
Barbra Streisand (arr. Buc)	World	<i>Evergreen</i>	To Barbra, With Love	✓
Jule Styne (arr. Buc)	World	<i>Don't Rain On My Parade</i>	To Barbra, With Love	✓
Jule Styne (arr. Buc)	World	<i>People</i>	To Barbra, With Love	✓
Jule Styne (arr. Buc)	World	<i>The Music That Makes Me Dance / My Man</i>	To Barbra, With Love	✓
Margaret Sutherland		<i>Nocturn</i>	Superwomen of the MSO	
Traditional (arr. Thomas)	World	<i>Along the Road to Gundagai</i>	Chamber Series: Convicts, Contracts and Klezmer	✓
Jenny M. Thomas		<i>Ben Hall Sleeps</i>	Chamber Series: Convicts, Contracts and Klezmer	
Traditional (arr. Thomas)	World	<i>Botany Bay</i>	Chamber Series: Convicts, Contracts and Klezmer	✓
Traditional (arr. Thomas)	World	<i>Streets of Forbes</i>	Chamber Series: Convicts, Contracts and Klezmer	✓
Christina Macpherson (arr. Thomas)	World	<i>Waltzing Matilda</i>	Chamber Series: Convicts, Contracts and Klezmer	✓
Traditional (arr. Thomas)	World	<i>Wild Colonial Boy</i>	Chamber Series: Convicts, Contracts and Klezmer	✓
Alex Turley	World	<i>Animalia</i>	Classic Kids: Carnival of the Animals	✓
Various (arr. Turley)	World	<i>Encounters</i>	Summer Symphony	✓
Alex Turley	World	<i>Lungs</i>	Summer Symphony	✓
Hari Sivanesan (arr. Northey)	World	<i>New Homes: From Loss to Hope</i>	Summer Symphony	✓
Carl Vine AO		<i>MicroSymphony</i>	Mendelssohn and Brahms	
Fats Waller (arr. Young)	World	<i>Ain't Misbehavin</i>	Secret Symphony #1	✓
Richard Rogers (arr. Young)	World	<i>Have You Met Miss Jones</i>	Secret Symphony #1	✓
Kurt Weill (arr. Young)	World	<i>Mack the Knife</i>	Secret Symphony #1	✓
Dick Burnett (arr. Young)	World	<i>Man of Constant Sorrow</i>	Secret Symphony #1	✓
Quincy Jones (arr. Young)	World	<i>Miss Celie's Blues</i>	Secret Symphony #1	✓
Jimmy Cox (arr. Young)	World	<i>Nobody Knows You When You're Down and Out</i>	Secret Symphony #1	✓
Irving Berlin (arr. Young)	World	<i>Puttin' on the Ritz</i>	Secret Symphony #1	✓



139 GUEST AUSTRALIAN ARTISTS, SOLOISTS AND ENSEMBLES

Guest Australian Artists, Soloists and Ensembles

Graham Abbott conductor
Jacob Abela piano
Taj Aldeeb presenter
Sam Allchurch conductor
Caroline Almonte piano
Sam Anning double bass
Carlo Antonioli conductor
Andrew Aronowicz presenter
Lior Attar vocalist
Belle Bangard vocalist
Dale Barltrop violin
William Barton Yidaki
Shauntai Batzke soprano
Elsbeth Bawden soprano
Benjamin Bayl conductor
Fem Belling vocalist
David Berlin cello
Nicholas Bochner conductor & presenter
Calvin Bowman organ
Allara Briggs Pattison double bass
Deborah Brown choreographer
Nicholas Buc conductor
Alex Burkoy violin
Megan Burslem presenter
Catherine Carby mezzo-soprano
Deborah Cheetham Fraillon AO soprano
Joe Chindamo piano
Choir of St James' vocalists
Choir of St John's vocalists
Umberto Clerici conductor
Preston Clifton cello
Astrid Connelly soprano
Dean Cooper drumkit
Nicholas Cowall chorus director
James Crabb accordion
Rachel Curkpatrick cor anglais
Sally Dastey vocalist
Richard Davis conductor
Daniel De Borah piano
Dhungala Childrens Choir vocalists
Kym Dillon presenter
Nicholas Dinopoulos chorus director
Emma Donovan vocalist
Troy Downward guitar
Melody Eötvös presenter
Zaachariaha Fielding vocalist

Zaavan Fielding vocalist
Mary Finsterer curator
Michael Fulcher chorus director
Bianca Gannon piano
Lisa Gerrard vocalist
Jessica Gethin conductor
Aura Go piano
Dan Golding presenter
Gondwana Choirs vocalists
Ryan Gonzalez vocalist
Andrew Goodwin tenor
Paul Grabowsky AO piano
David Greco baritone
Tom Griffiths piano
Leila Gurruwiwi presenter
Hugh Harvey drumkit
Jessica Hitchcock presenter
Maya Hodge violin
Deborah Humble mezzo-soprano
Louis Hurley tenor
Dami Im vocalist
Ag Johnson vocalist
Nicholas Jones tenor
Alyson Joyce vocalist
Stéphanie Kabanyana Kanyandekwe presenter
James Kempster bass guitar
Jeremy Kleeman bass
Karen Kyriakou presenter
Rosario La Spina tenor
Toni Lalich OAM piano
Dane Lam violin
Christian Li violin
Chong Lim piano
Peter Luff conductor
Stephen Magnussen guitar
Timothy Mallis piano
Marliya vocalists
Stephen Marsh baritone
Ingrid Martin conductor
Elise McCann vocalist
Ollie McGill vocalist
Meow Meow co-curator, vocalist & narrator
Cameron Mitchell vocalist
Callum Moncrieff presenter
Christopher Moore viola
Yinuo Mu harp
Stevie Newton tenor
Guy Noble conductor

Katie Noonan vocalist
Benjamin Northey conductor
Caroline O'Connor vocalist
Mark O'Leary OAM conductor
Zela Papageorgiou percussion
Michael Pisani oboe
Andrew Pogson presenter
Jacqueline Porter soprano
Sandra Pumani vocalist
Li-Wei Qin cello
Kathryn Radcliffe soprano
Christopher Richardson bass
Felix Riebl vocalist
Archie Roach AC vocalist
Michael Ross keyboard
Sophie Rowell violin / director
Fabian Russell conductor
Vanessa Scammell conductor
Jack Schiller bassoon
Dimity Shepherd mezzo-soprano
Hari Sivanesan vocalist
Dr Priya Srinivasan artistic director
Megan Steller presenter
Emily Sun violin
Simon Tedeschi piano
The Consort of Melbourne vocalists
Jenny M. Thomas fiddle-singer & pianist
Rachael Tobin cello
Christopher Tonkin baritone
Billie Tumarkin vocalist
Michael Tyack piano
Ashlyn Tymms mezzo-soprano
Audrey Umala vocalist
Hamish Upton percussion
Timo-Veikko Valve cello
Richard Vaudrey presenter
Erikki Veltheim conductor
Lillie Walker vocalist
Edward Walton violin
Kang Wang tenor
Nigel Westlake conductor
Shannen Wick vocalist
Tim Wilson alto-saxophone
Jackson Worley cello
Aaron Wyatt conductor
Roger Young violin
Sharon Zhai soprano



Marliya performing at MSO + Spinifex Gum (photo Mark Gambino)



Celebrating First Nations



Through our shared language of music, the MSO honours the continuation of the oldest music practice in the world, and celebrates the people of the Eastern Kulin Nations, on whose unceded lands we work and perform. Throughout 2022, the Musical Acknowledgement of Country *Long Time Living Here* continued to open our concerts across the State. The MSO remains grateful to MSO First Nations Creative Chair, Deborah Cheetham Fraillon AO and the language custodians throughout Victoria who guided and contributed to this important, and beautiful, acknowledgement of First Nations peoples and culture.

Ensemble Dutala Residency

Launching in 2022 in collaboration with Short Black Opera, the Ensemble Dutala Residency provides emerging First Nations instrumentalists with opportunities to undertake side-by-side workshops and performances with the MSO and receive mentorship from established MSO players. This year, the Ensemble members were:

Noongar man **Preston Clifton** (cello), Albany, WA

Kamilaroi man **Jackson Worley** (cello), Nundle, NSW

Yorta Yorta woman **Allara Briggs Pattison** (double bass), Bendigo, VIC

Lardil and Yangkaal woman **Maya Hodge** (violin), Mildura, VIC

Led by Artistic Director, Aaron Wyatt, in 2022, Ensemble Dutala performed at the annual Sidney Myer Music Bowl concerts in February and in Short Black Opera's *Wominjeka Song Cycle* at the Melbourne Recital Centre in April featuring the works of Deborah Cheetham Fraillon AO.

Wominjeka Song Cycle

MSO musicians were proud to take part in a collaboration featuring members of Short Black Opera, Orchestra Victoria, Ensemble Dutala, Dhungala Children's Choir and The Consort of Melbourne that took place on Tuesday 12 April at Elisabeth Murdoch Hall. Presented by Melbourne Recital Centre and MPavilion, the performance showcased eight contemporary musical expressions of welcome to Bunjil's River Country, composed by MSO First Nations Creative Chair, Deborah Cheetham Fraillon AO. A night of celebration and reconciliation, audiences were taken on a journey through the traditional languages of the Boon Wurrung, Yorta Yorta and Wadawurrung nations in a powerful and evocative performance.

“Language revival is at the heart of this project. All across Victoria, First Nation languages are in a process of renewal and revival.”

– Deborah Cheetham Fraillon AO

First Voices

Also having its foundation in 2022, the MSO's new First Voices program creates a welcoming space to identify and develop the compositional talent of two First Nations composers each year. Through mentoring and the practical experience of a paid commission to develop a chamber work with the MSO, First Voices is a program in which cultural narrative is expanded and empowered. In 2022, the First Voices participants were Vonda Last and James Henry Little and their works will be performed in the First Voices Showcase in May 2023.

The MSO is extremely grateful to Michael Ullmer AO and Jenny Ullmer for their leading, multi-year gift which supports the Orchestra's First Nations programs. The MSO is also thankful to the members of its First Nations Giving Circle and Equity Trustees for their generous support.

Conducting debut of Aaron Wyatt—A Symphonic Soiree

On 9 February 2022, history was made at the Sidney Myer Music Bowl when Noongar man Aaron Wyatt became the first Indigenous person to conduct an Australian state symphony orchestra. Joined by Ensemble Dutala, Wyatt led the performance of *Long Time Living Here* that opened the evening's program, a milestone moment for the orchestral artform in Australia and the world. Originally from Perth, Wyatt is a violist, violinist, conductor, programmer and is also Artistic Director and founding member of Ensemble Dutala.

“It's such an amazing opportunity to conduct one of the state symphony orchestras. While I've been involved in some big productions before [...] this opportunity with the MSO represents such a huge step forward, both for me as an individual and for Indigenous representation in Australian classical music.”

– Aaron Wyatt

One Song: The Music of Archie Roach

The late Archie Roach AC, celebrated Indigenous Australian singer, songwriter, activist and leader, gave an extraordinary and moving performance at this important concert in February. Through nine breathtaking orchestral songs, arranged by—and performed with—MSO Composer in Residence Paul Grabowsky AO, Roach delivered one of the most moving performances in recent memory. This concert opened with MSO's musical Acknowledgement of Country, *Long Time Living Here*, composed and performed by Deborah Cheetham Fraillon AO.

The MSO was deeply saddened by the passing of Archie Roach AC, a true icon of Australian music, only a few months after this incredible performance, in July 2022.

What the audience had to say:

- “I have been going to these concerts for more than 30 years and have had the privilege of attending concerts all over the world and for me this was one of the best nights I have ever had. What an honour to hear and listen to Archie Roach, Paul Grabowsky and the marvellous Melbourne Symphony Orchestra[...], so special!”
- “What a privilege—sitting here near the Murray listening to Archie remember Ruby as the spirit of the river. Cannot believe our good fortune—thank you so much MSO and whoever else is responsible.”
- “What a wonderful concert to treasure forever.”
- “One deadly leader, storyteller, legend, elder.”
- “The orchestral flow with Jamu Dreaming [was] just magnifique. First Nations education in process.”
- “Archie is a national treasure.”
- “Magnificent and intensely moving.”

APRA Performance of the Year

NOTATED COMPOSITION: *WATA: A GATHERING FOR MANIKAY PERFORMERS, IMPROVISING SOLOISTS AND ORCHESTRA*

Recognising achievement in the composition, performance, education and presentation of Australian music, the Art Music Awards are presented each year by the Australasian Performing Right Association (APRA). At the 2022 awards, the MSO accepted the award for “Performance of the Year: Notated Composition”; awarded to the Orchestra together with the Australian Art Orchestra, Paul Grabowsky AO, Daniel Ngukurr Boy Wilfred and David Yipiny Wilfred (conducted by Benjamin Northey) for the 2021 concert, *Wata: a Gathering for Manikay Performers, Improvising Soloists and Orchestra*. This important work marked new territory for Yolgnu song tradition and the symphony orchestra, and the MSO congratulates everyone involved.

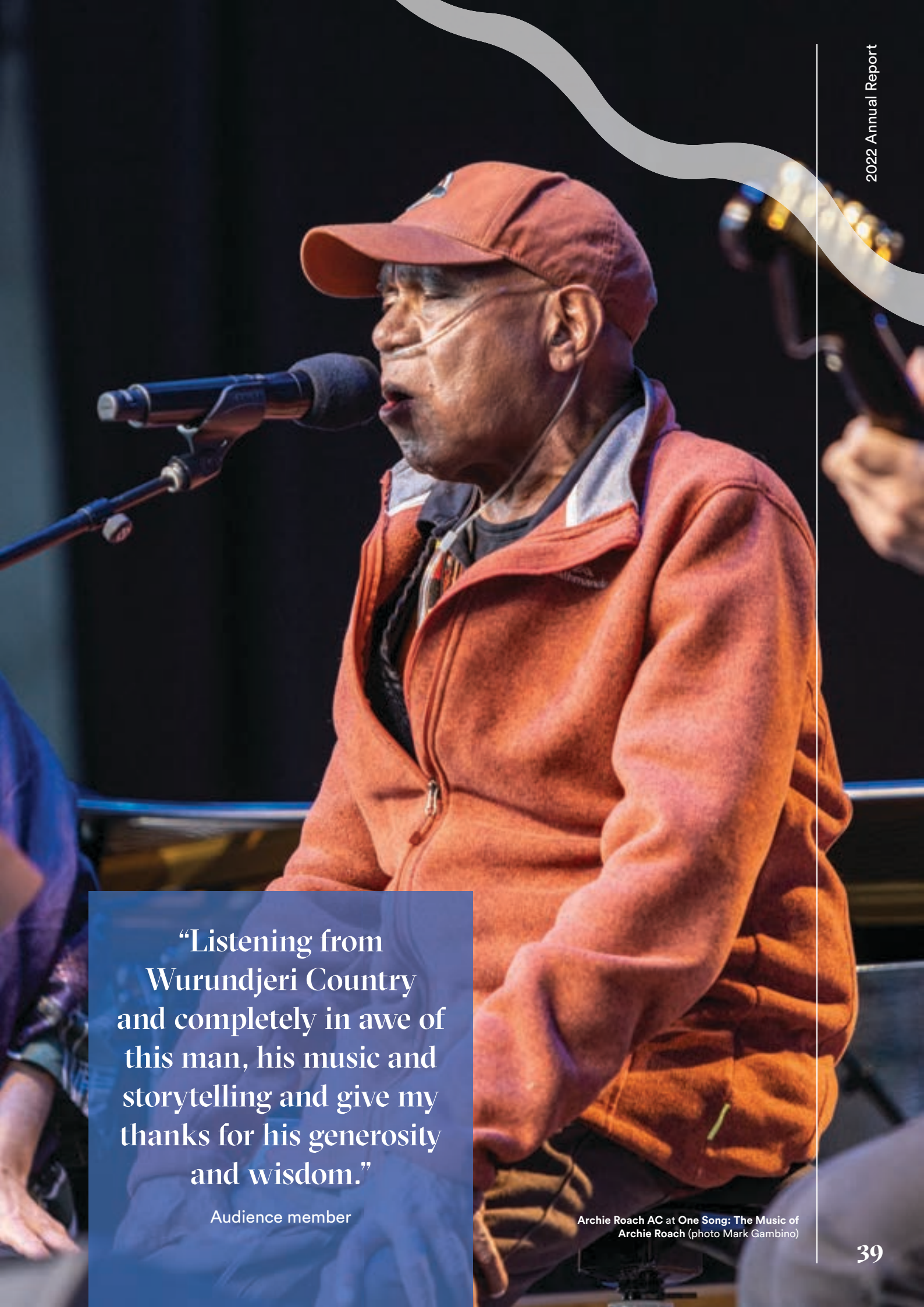
Baparripna

Commissioned by the MSO and in a first-time collaboration between Deboarh Cheetham Fraillon AO and Kalkadunga Yidaki master William Barton, *Baparripna* had its world premiere at the 2022 Season Opening Gala, conducted by MSO Chief Conductor Jaime Martin. Created for orchestra and yidaki (didgeridoo), in *Baparripna* (Yorta Yorta for Dawn), Cheetham and Barton evoke the light and sound of this peaceful time of day:

“Waking beneath our mutual sky, all the sweetness of life’s possibilities laid out before us. Dawn sits peacefully and powerfully on the endless horizon of longing for our return. Time has ceased to be linear, if it ever was and Gorgany’s* carolling fills the air pierced with blue solitude. We walk together with our ancestors in this rare light, as our dreams are carried away by the morning star.”

– Deborah Cheetham Fraillon AO

*Yorta Yorta name for Magpie



“Listening from
Wurundjeri Country
and completely in awe of
this man, his music and
storytelling and give my
thanks for his generosity
and wisdom.”

Audience member

Archie Roach AC at One Song: The Music of
Archie Roach (photo Mark Gambino)

“Electric Fields and the MSO delivered a NAIDOC Week triumph and sparked a much-needed fire in the hearts of die hard and new fans alike.”

Artshub, 12 July 2022



NAIDOC Week

During NAIDOC Week 2022, three new, high-profile programs elevated, celebrated, and advanced important First Nations voices and proved extremely popular with audiences. MSO First Nations Creative Chair, Deborah Cheetham Fraillon AO, shared the following: “MSO is leading Australia in harnessing the energy that has been poured into this land through song, dance, and painting for millennia. It’s a powerful, vivid, exciting vision that ignites my imagination in a way that nothing else can.”

MSO + Spinifex Gum

Bringing together Marliya, a choir of talented young Indigenous women and girls from Far North Queensland and the Torres Strait with the music of Felix Riebl and Ollie McGill (The Cat Empire), MSO + Spinifex Gum was an uplifting NAIDOC Week highlight. Led by MSO Conductor in Residence, Benjamin Northey, and joined by Emma Donovan and Gondwana Voices, this symphonic and choral experience took place over two performances on Saturday 9 July at Hamer Hall.

“Wow—is the only way to describe Spinifex Gum on so many levels. Artistically and musically extraordinary, thought-provoking, and deeply moving, brilliantly choreographed, proud and indigenous, forthright and confronting—unashamedly highlighting the injustices and mistreatment that still confront our First Nations People.”

— *Melbourne Observer*, 20 July 2022

Electric Fields + MSO

Attracting a significant new, and younger, audience demographic, the Electric Fields + MSO concert was an electrifying collaboration that saw a capacity Hamer Hall audience on their feet in appreciation. Award-winning electronic music duo Zaachariaha Fielding (vocals) and Michael Ross (keyboard/producer) sang in Pitjantjatjara, Yankunytjatjara, and English. Conducted by Ensemble Dutala Artistic Director Aaron Wyatt, the ground-breaking performance was presented in association with Adelaide Symphony Orchestra.

Music and Ideas: Introducing Spinifex Gum

Audiences were invited into the Spinifex Gum family to learn directly from the cast and creatives behind the music in this special event. Facilitated by Yolngu presenter Leila Gurruwiwi, the evening featured intimate performances by the young stars of Marliya and an in-depth exploration of the issues and themes woven into the music. The event was streamed live to an at-home audience from the Iwaki Auditorium. Music and Ideas is supported by City of Melbourne.

The MSO’s NAIDOC Week programs were proudly presented by Equity Trustees.

Nurturing the Next Generation



Cybec Foundation Artist Development Programs

For 19 years, Cybec Foundation has been a loyal and generous supporter of the MSO. Addressing the need for hands-on professional development opportunities for emerging Australian composers and conductors, the Foundation's support enabled the creation of MSO's three nationally-recognised programs.

These flagship initiatives have become an exemplar for artist development programs within the sector, and contributed to the MSO's reputation as one of the largest advocates for Australian new music. Thanks to Cybec Foundation, the future of Australian orchestral music shines brighter than ever.

Cybec 21st Century Australian Composers' Program

Widely regarded as one of the nation's pioneering and preeminent professional development opportunities for emerging Australian composers, the year-long program selects four participants who are individually mentored by a leading Australian composer and commissioned by the Orchestra to compose a 10-minute piece. The resulting four pieces are performed by the MSO in a public showcase event, following which, one participant is selected as the MSO's Young Composer in Residence and is commissioned to write further works.

In 2022, the four emerging Australian composers selected to participate in the program were Julia Potter (NSW), Naomi Dodd (NSW), Christopher Healey (VIC) and Joseph Franklin (VIC). These composers made it through a highly-competitive application process and two selection panels. As part of the program, they were commissioned to compose a piece of music over the course of 12 months, with the final piece performed by the MSO at a special showcase. Throughout the year they received mentoring from leading Australian composers Gerard Brophy, Paul Stanhope, Stuart Greenbaum, and Lead Mentor and Artistic Advisor of the Program, celebrated Australian composer Mary Finsterer.

Cybec Young Composer in Residence

Melbourne-based musician Alex Turley was selected as the 2022 Young Composer in Residence and in this highly-acclaimed position wrote two pieces for orchestra that premiered in 2022: *Lungs*, an exploration of breath in music; and *ANIMALIA*, a companion suite to Saint-Saens' *Carnival of the Animals*.

“The MSO is an industry leader in doing the vital work of supporting and nurturing young artists like myself, and I commend the way that they are increasingly finding ways to expand the diversity of voices in the orchestral music scene.”

– Alex Turley, 2022 Cybec Young Composer in Residence

Cybec Assistant Conductor

In 2022, emerging conductor Carlo Antonioli held the position of Cybec Assistant Conductor with the MSO the first of a two year position. Carlo graduated from the Sydney Conservatorium of Music, University of Sydney with a Master of Music Studies (Conducting) in 2017 and has since undertaken a range of conducting engagements including Guest Assistant Conductor at Sydney Symphony Orchestra and Assistant Conductor at West Australian Symphony Orchestra.

With the MSO, Carlo conducted the Orchestra's Classic Kids and Schools concert performances of *The Carnival of the Animals*, regional tour performances in Wangaratta and Albury, and the MSO's appearance at Federation Square's 20th birthday celebrations performing Mia Salsjö's *A Score for Fed Square*.

“Carlo is a talented young conductor with a promising future and has proven himself over the years working with other orchestras. As well as being a gifted young talent, he has shown passion, commitment, and professionalism along the way.”

– Jaime Martín, MSO Chief Conductor



L-R: 2022 MSO Academy participants Lily Bryant, Jamie Dodd, Rachel Kelly, Andy Leask, and Ryan Humphrey (photo Liam Hennebery)

MSO Academy

Recognising its essential role in developing the next generation of Australia's orchestral talent, in 2022 the MSO piloted a ground-breaking new artist development program, MSO Academy. Bridging the gap between tertiary musical education and a career in orchestral performance, aspiring young musicians were selected through a two-step audition process and interview.

Involvement in the MSO Academy includes a paid placement with guaranteed mainstage performance opportunities along with chamber music, Learning and Engagement and digital projects. Additionally, participants received mentorship with permanent MSO musicians and professional development opportunities to learn about orchestra management from MSO management and staff.

In 2022, the MSO was delighted to work with five musicians: Andy Leask (cello), Lily Bryant (flute), Jamie Dodd (bassoon), Ryan Humphrey (horn), and Rachel Kelly (tuba).

These talented young musicians performed two showcases during the year, the first 'Home and Abroad' featured Gondwana Voices and included a program of works such as Martinů's Nonet No.2, Elena Kats-Chernin's *Deep Sea Dreaming*, and Lyn Williams' *Festive Alleluia*. The End of Year Showcase featured works by Ross Edwards and Catherine Likhuta, to a full house at the Primrose Potter Salon, Melbourne Recital Centre.

The MSO thanks Platinum Patron and MSO Co-Deputy Chair, Di Jameson and her partner Frank Mercurio, for their support of the launch and development of the MSO Academy over three years.

"This program has been an incredibly valuable experience for me and has been unique in its offerings compared to the rest of my musical education. There's no other way to learn how to play in a professional orchestral section than by actually doing it, and especially for an emerging flautist like me, it's rare to get that opportunity in an orchestra as prestigious as the MSO. In my brief time with the Academy, I've already learned so much, developed invaluable professional relationships, and grown much more confident about my capacity to potentially hold an orchestral position in the future. The program's structure has given me the opportunity to transition smoothly from student to professional musician, while being provided with financial and developmental support."

– Lily Bryant, flute, 2022 MSO Academy

"This new initiative offers a fresh and much-needed pathway and exciting professional development opportunities for the future stars of the Australian orchestral music sector."

– Sophie Galaise, MSO Managing Director

Snare Drum Award

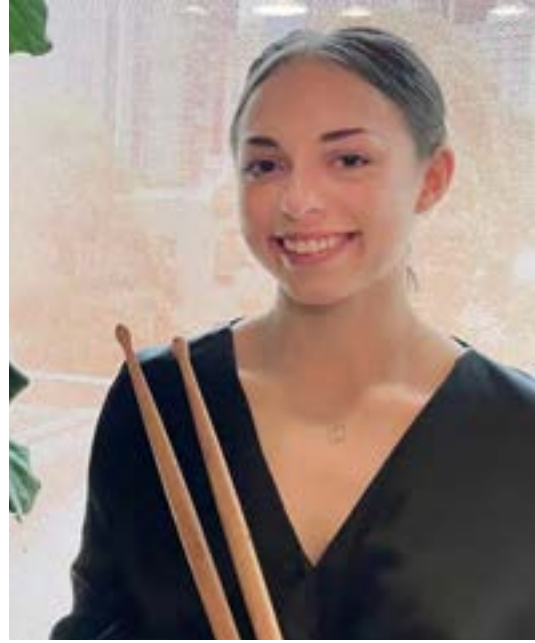
Established by MSO percussionist Robert Cossom in 2004, the Snare Drum Award is designed to encourage the pursuit of excellence in snare drum performance. Open to undergraduate tertiary students from Australia and New Zealand, this award provides an exclusive opportunity for applicants to further develop audition skills and performance techniques in a professional environment. The MSO's Snare Drum Award is one of only a handful globally.

The Snare Drum Award finalists for 2022 were Jamie Willson, Justin Zheng, Leah Columbine, and Jack Peggie. Competitors performed for a live audience and adjudicators, including MSO percussionists, premiering *Snares On, Snares Off*, a new work by Australian composer Robert Oetomo. Finalists received prizes from world-class percussion brands Zildjian, Evans and Just Percussion.

The MSO was pleased to announce the winner of the 2022 Snare Drum Award to be Melbourne Conservatorium of Music percussion student Leah Columbine. As the winner of the Award, Leah receives mentoring from the MSO percussion section and attends rehearsals.

The Snare Drum Award is supported by Cecilie Hall and the late Hon Michael Watt KC, and Tim and Lyn Edward. Robert Cossom's position is supported by Dr Rhyl Wade and Dr Clem Gruen.

Prizing for the Snare Drum Award is proudly supplied by Just Percussion.



Snare Drum Award winner 2022, **Leah Columbine**

Discovering the Joy of Music



For more than 100 years, the MSO has worked to bring to the beauty and joy of music to the community. In 2022, MSO continued its proud tradition of creating opportunities for audiences of all ages to engage with and learn more about symphonic music.

Ears Wide Open

The MSO's much-loved Ears Wide Open series continued in 2022, providing classically-curious audiences with an accessible entry-point to the orchestral artform, focusing on deconstructing a single piece of core classical repertoire per event. Following the success of the digital presentation of Ears Wide Open in 2021, necessitated by COVID-19 restrictions on live performance, the 2022 series was presented live and simultaneously livestreamed across the country.

Audiences were guided through what makes each work a masterpiece of the genre, with expert commentary and insight. Kicking off the series, renowned conductor and presenter Graham Abbott led an in-person and online audience through Stravinsky's fairytale-esque *The Firebird*. Next, audiences were invited to continue their orchestral journey with MSO cellist and Manager of Learning and Engagement, Nicholas Bochner, leading a deconstruction of one of the greatest symphonic works of all time: Dvořák's *Symphony No.9 From the New World*. Finally, a guided tour of Beethoven's resounding Fifth Symphony, was presented by Nicholas and led by Cybec Assistant Conductor, Carlo Antonioli.

Ears Wide Open is proudly presented by TarraWarra Estate and is supported by City of Melbourne, with support for live digital streaming from Crown Resorts Foundation, and the Packer Family Foundation.

“This is a totally brilliant visual examination of Beethoven's masterpiece - please keep these coming - especially for us viewers who cannot get to the concerts - thank you so much - may music inspire us all in this world that needs it.”

– Christoph, online audience member

Music and Ideas

The MSO's public events program, Music and Ideas, enabled audiences to hear and learn from world class artists, producers and composers who work both on-stage and behind the scenes at the MSO. Featuring open rehearsals and participatory events, Music and Ideas, encourages the contemplation and exploration of how the MSO (and the role of the arts more broadly) can reflect, influence and shape society both in the past, present and for the future.

Covering a range of accessibly priced ticketed in-venue and free live online events, with specific points of interest to appeal to each member of the MSO community, types of activities included panel discussions focusing on broader societal issues and observances, conversations with high-profile artists, masterclasses for students, and open rehearsals.

In 2022, events included Superwomen of the MSO and Women in Music as part of International Women's Day celebrations, Introducing Spinifex Gum as part of the MSO's NAIDOC Week collaboration with Spinifex Gum, and In Conversation with Sheku Kanneh-Mason and Jaime Martín taking place alongside the MSO's Mid-Season Gala. Three masterclasses were also programmed featuring Kang Wang (tenor), Daniel Müller-Schott (cello), and Emily Sun (violin). Additionally, the MSO was pleased to present four open rehearsals in 2022 with conductors Xian Zhang, Vasily Petrenko, Nodoka Okisawa, and the MSO's very own Chief Conductor, Jaime Martín.

Music and Ideas is supported by City of Melbourne, with support for live digital streaming from Crown Resorts Foundation, and the Packer Family Foundation.

Melbourne Music Summit

Forming part of the MSO's wider Learning and Engagement strategy and reflecting the organisation's commitment to being a Champion of Music Education, the 2022 Melbourne Music Summit once again empowered teachers to advocate for and understand the benefits of music-making, learning and appreciation within the classroom. The four-day event took place in an after-hours and hybrid (in-person and online) format from 18 to 21 July and attracted more than 320 registrations from teachers in both metropolitan and regional areas.

The 11 tailored seminars, workshops, and lectures featured a diverse range of highly regarded music education presenters and facilitators and included additional downloadable resources, lesson plans and videos for participants to further support their classroom activities.

The MSO was delighted to receive a digital welcome message from the Hon Natalie Hutchins MP, Minister for Education, to open the event. The opening session 'The Future of Music Education' by MSO Creative Chair for Learning and Engagement, Dr Anita Collins, was a highlight of the Summit,

drawing from Dr Collins' expertise as an educator, researcher, and writer in the field of brain development and music learning. Internationally recognised for her unique work in translating the scientific research of neuroscientists and psychologists for parents, teachers and students, Dr Collins brought a wealth of experience as an active educator to this complex topic.

The Melbourne Music Summit was supported by The Erica Foundation and the Department of Education and Training, Victoria, through the Strategic Partnerships Program.

"I genuinely look forward to the Melbourne Music Summit every single year. I am so thankful for it, and the rich experiences it has inspired for me and my Kinders. Thank you so much for the time, energy, and thought you have put in to making this happen for us."

– Rachael van Dijk, Teacher

"This is the third online Summit I've attended. As a rural teacher/Music Coordinator, the online, out-of-hours times was perfect me. Thank you so much for running these sessions."

– Anonymous Teacher



MSO Creative Chair for Learning and Engagement Dr Anita Collins and MSO Director of Programming, John Nolan (photo Liam Hennebry)

The Pizzicato Effect

The Pizzicato Effect (often referred to as *Pizzi*) is the MSO's community music program that provides free string instrumental and musicianship tuition to children, delivered as a twice-weekly after-school program. After two years of pivoting between face-to-face and online learning, *The Pizzicato Effect* students and teaching artists were able to return to 100% in-person learning in 2022, onsite at Meadows Primary School. Open to students from Year 3 of primary school right through to Year 12, in 2022, the program supported 70 children from 28 different local schools to pursue their passion for music.

This year, students learned new music and techniques, connecting with old and new friends, and shared ideas with others. Importantly, new students were welcomed into the *Pizzi* family and nurtured by the team to form close bonds with their fellows.

With the restrictions around social gatherings easing, weekly '*Pizzi Collide*' performances returned in 2022. The students enjoyed sharing snapshots of their learning with their peers and families and the end-of-Term 1 '*Collide*' was a particular highlight, offering all students the opportunity to perform two prepared pieces to an audience of parents. For many, this was the first formal ensemble performance in many months, and for our beginners, the first ensemble performance ever.

As part of our collaboration agreement with Melbourne Youth Orchestras, ten scholarship places were made available for *Pizzi* students at the Melbourne Youth Orchestras Summer School in January. These ten students embraced this wonderful learning opportunity, joining more than 600 young musicians for an inspirational week of musical discoveries, engaging workshops, and performances.

The Mid and End-of-Year Concerts were once again live and in person in 2022, with both performances demonstrating the students' sense of connection, as well as their learning in and about music. Emerging capacities were showcased, and the audience was able to hear the control the students were developing over their instruments and their ability to perform a range of timbres, rhythms, and pitches.

The Pizzicato Effect works in partnership with Meadows Primary School, Second Bite and Bows for Strings and is supported by MSO Development Partner, Berry Street. In 2022, the program was supported by the City of Hume, the Marian and EH Flack Trust, the Scobie and Claire Mackinnon Trust, the Australian Decorative and Fine Arts Society, and many more generous individual donors.

"My experience with *Pizzi* has been amazing. All my three children attend and I honestly couldn't be happier. *Pizzi* helps the kids with their organisational and musical skills and helps to develop the children's brain."

– Pizzi Parent

Victorian Challenge and Enrichment Series: MSO Classroom

Since 2020, MSO has participated in the Department of Education and Training's Victorian Challenge and Enrichment Series, providing enrichment opportunities across the curriculum to extend high-ability students from Foundation to Year 12 in Victorian government schools so they are better supported to excel and reach their full potential.

In 2022, the MSO delivered tailored education opportunities to students encompassing two MSO Classroom Interactive Webinars. The first, *WATA*, introduced students to the ceremonial song cycles (manikay) of north-eastern Arnhem Land through an interactive presentation exploring the musical collaboration between the MSO, the Australian Art Orchestra and Indigenous composers and performers, the Wilfred Brothers. The second in the series was Meet the Music: *The Firebird* at which students explored the strikingly different music of two seminal composers, Igor Stravinsky and Australian composer Matthew Hindson.

Ignite

MSO's Ignite program ran throughout 2022, and introduced many new schools (both primary and secondary) to the joy of orchestral music. Designed to help schools experiencing barriers to participation to access the MSO, Ignite supported schools with an ICSEA below 1000 with a program that included access to subsidised tickets and bus transport to help connect students and teachers with the MSO and ignite their lifelong love of music.

MSO Ignite is supported by Crown Resorts Foundation and the Packer Family Foundation.

Work Experience

MSO's work experience program took place across two intakes in 2022, welcoming groups of 30 high-school students in June in August. With a focus on giving students a hands-on understanding of the many roles with MSO management, students were tasked with real projects to undertake, such as planning and pitching a concert of their choosing to the Artistic Planning team, and encompassed everything from funding and partnerships to production and budgeting. Students also had the opportunity to attend an MSO concert and meet with MSO staff and musicians throughout their experience. Students left with a thorough knowledge of career pathways within major performing arts organisations and the music sector more broadly.

MSO For Schools

The 2022 MSO For Schools Season brought together wonderful artists, stunning repertoire and an impressive array of guest conductors through open rehearsals, schools concerts, events, interactive webinars, and workshops. More than 7,000 students attended in-person, with thousands more engaging in special digital broadcasts and interactive webinars.

Curated especially for students, *Carnival of the Animals* was a riotous introduction into Saint-Saëns' world of classical orchestration, with 4,261 students from schools throughout Melbourne attending live at Hamer Hall. Across three open rehearsals, students were invited behind the scenes of the MSO to see how the timeless works of Prokofiev, Stravinsky and Ravel were prepared for performance by musicians and conductor.

For those students based in regional areas, a special schools performance of Mussorgsky's *Pictures at an Exhibition* was broadcast from Robert Blackwood Hall at Monash University, reaching students digitally across the State.

Supporting the work of music teachers throughout Victoria, the MSO For Schools website is a portal for curriculum-linked digital resources that extended learning from the concert-hall into the classroom.

Furthermore, thanks to a generous philanthropic supporter, in 2022 MSO continued to offer an in-built ticket subsidy, reducing all tickets to MSO For Schools concerts and open rehearsals from \$17 to \$9. This represents significant savings for Victorian schools, enabling wide access to world-class learning experiences for young people.

MSO For Schools is supported by the Crown Resorts Foundation and the Packer Family Foundation. Carlo Antonioli's position as Cybec Assistant Conductor and Alex Turley's as Cybec Young Composer in Residence are supported by Cybec Foundation.



Dear MSO, 

Our students loved hearing you perform 'Pictures in an Exhibition' at the Robert Blackwood Hall.

Some of our 3/4 students wanted to write to you after our excursion.

Thank you for providing us such a wonderful musical experience!

Kind regards,
REMNOLLE PRIMARY. 

Dear MSO,
I loved your music it was so creative how you told a story through your music you guys are cool

From Lulu





Up Late with Ben Northey

The popular Up Late with Ben Northey series wrapped up in 2022, with the final three instalments.

The online interview format—designed to keep the MSO connected to audiences during the COVID-19 lockdowns of 2021—proved so popular that the series was continued.

These online interviews, hosted by MSO's Principal Conductor in Residence, Benjamin Northey, featured some of Melbourne's most exciting music-makers talking about music, life and everything in between. Each special guest delved into a much-loved musical piece of their choosing, alongside a discussion about their career and what excites them about Melbourne's orchestral music scene.

In April, Ben sat down with conductor, viola player and Noongar man, Aaron Wyatt, to discuss how his love of music was born, his transition to the viola, to becoming the first Indigenous person to conduct an Australian state orchestra. Next, Ben interviewed performer, creator and curator Genevieve Lacey covering a wide range of topics including Genevieve's love of early music, to the ideas behind her project *Pleasure Garden*. Rounding out the series was actress, dancer, symphony and cabaret performer, Meow Meow, discussing her extraordinary performances and the release of her *Pandemonium* concert with the MSO on MSO.LIVE.

Up Late with Ben Northey was proudly presented by TarraWarra Estate, supported by City of Melbourne and by the Victorian Government's Let's Stay Connected Fund, and the Department of Jobs, Precincts and Regions.

Jams for Juniors

Young musicians were invited to join members of the MSO in this always popular series of workshops specially designed for children up to five years of age and their carers.

Led by presenter Karen Kyriakou, adults and children joined in with interactive music-making, exploring some of the classical canon's most enduring masterpieces. From Mozart's *Eine Kleine Nachtmusik*, to Tchaikovsky's *The Nutcracker* and Gershwin's *Rhapsody in Blue*, Jams for Juniors sparked creativity through play and hands-on music-making for some of the MSO's youngest audience members.

Taking the fun on the road, the MSO was delighted to offer children in non-metro areas the chance to join in the music, presenting Jams for Juniors in Bendigo, Geelong, Wyndham and Narre Warren.

Instruments used for Jams for Juniors concerts are kindly supplied by Just Percussion, Dynamic Music, Pearl, and Zildjian.

Pre-concert Talks

Taking place before selected concerts across the 2022 Season, ticket-holders were invited to arrive early for a free pre-concert talk. Offered at 26 concerts, these popular events were attended by more than 1,700 people.

Entertaining and informative, attendees were offered the opportunity to deepen their engagement and enrich their forthcoming musical experience by learning more about the composer and the work's social and historical context. Presenters included MSO musicians, composers, and educators such as Chris Moore, James Crabb, Megan Steller, Stéphanie Kabanyana Kanyandekwe and Matthew Laing.

Classic Kids: Carnival of the Animals

Designed to inspire kids aged five to twelve and their grown-ups, in 2022 the MSO's Classic Kids concerts offered a magical, interactive musical adventure through Saint-Saëns' *Carnival of the Animals*. Hamer Hall played host to this fantastical menagerie of music on Saturday 21 May, over two performances. Directed by Emma Muir-Smith and presented by Indigenous soprano Jessica Hitchcock, the performance included some unexpected visitors—the addition of extra wildlife commissioned especially for the event, composed by MSO Cybec Young Composer in Residence, Alex Turley.

So that those children with sensory sensitivities could fully enjoy the fun, one performance was specially designed as a relaxed, safe, and sensory-friendly event with elements adapted to reduce anxiety and discomfort.

Reflecting our Diversity



Chinese New Year

Celebrating the Year of the Tiger in 2022, the MSO's annual Chinese New Year Concert, conducted by Maestro Joshua Tan, Associate Conductor of the Singapore Symphony Orchestra, featured a program that brought together the world of Western opera and Chinese masterworks, from Mascagni's *Cavalleria rusticana* and Puccini's *Nessun dorma* from *Turandot*, to Wang Xilin's *Poems of Yunnan: Torch Festival*, and Gu Jianfen's *That is me*. The evening's special guest artists included cellist Li-Wei Qin, soprano Sharon Zhai, and tenor Kang Wang.

The MSO's ninth Chinese New Year Concert was generously supported by the Consulate-General of the People's Republic of China in Melbourne, Ministry of Culture and Tourism of the People's Republic of China, and the Li Family Trust, and presented by East meets West Prestigious Partner Life-Space, in collaboration with Arts Centre Melbourne.

Celebrating 50 years of diplomatic relations

In November, the MSO was invited to perform at a special event at the Art Gallery of NSW, Sydney, to mark Australia's 50th anniversary of diplomatic relations with China. Hosted by the National Foundation for Australia-China Relations, and featuring guest speaker, Foreign Minister Senator the Hon Penny Wong, an MSO quartet performed a program uniting Chinese and Australian music.

MSO Musicians Tair Khisambeev (Acting Associate Concertmaster, Violin), Matthew Tomkins (Principal Second Violin), Chris Moore (Principal Viola) and Elina Faskhi (cello) performed the beloved traditional Chinese song *Jasmine Flower*, along with two movements of *From Anna Magdalena's Notebook* by Australian composer Elena Kats-Chernin.

Learning and Engagement activities with Chinese students

In early 2022, with support from the National Foundation for Australia-China Relations, a series of innovative digital learning events were presented by the MSO together with Chinese artists and industry professionals. This multi-dimensional project, continued from 2021, saw the MSO working alongside connections in Australia and China to deliver artistic and learning initiatives which built and deepened cross-cultural connections, both with sector participants (such as performing arts organisations, orchestral workers, and musicians) and with diverse communities both in Australia and in China.

As part of these activities, celebrated Australian-Chinese conductor Dane Lam led 23 school-aged string musicians in a two-day ensemble workshop at Iwaki Auditorium. Culminating in a performance, students experienced life in the MSO, participating in rehearsals and tutorials with five MSO musicians.

Following this, emerging professional singers from the voice program at the University of Melbourne had the opportunity to work with renowned tenor Kang Wang in a masterclass for vocal technique. Following the live event, a high-quality recording was made available on MSO's digital platforms as an ongoing resource for students.

Offered together as an Orchestral Administration Short Course, two in-depth learning events focused on the internal and external aspects of running a major arts organisation/orchestra—Planning Processes for Orchestral Management, and Vision and Strategy for Orchestral Management. Delivered by senior staff from the MSO and hosted on Zoom, each session was live-interpreted into Mandarin/Chinese along with one bilingual presentation by MSO Chief Financial Officer Sharon Li. These learning events represent the first time the MSO has offered such an opportunity to members of the public in both China and Australia.



Utter Stutter Flutter World Premiere INDONESIA

A highlight of the first Sidney Myer Free Concert for 2022, A Symphonic Soiree, was the world premiere of an MSO commission, *Utter Stutter Flutter*, by Cairns-based Irish composer-musician, Bianca Gannon. Featuring the bamboo instrument, the Angklung, and continuing the MSO's long-standing cultural exchange with Indonesia, *Utter Stutter Flutter* reflects some of Bianca's experiences and observations while living and studying at the Saung Angklung Udjo arts and tourist centre in Bandung, Indonesia.

The performance included a video collaboration with West Javanese musicians and custodians of rare Angklung Buncis music, Mekar Pusaka, bringing a unique visual narrative to the performance.

The world premiere of Bianca Gannon's MSO commission for Angklung, *Utter Stutter Flutter*, was proudly supported by the Victorian Government through Creative Victoria.

Sangam at MSO Summer Symphonies INDIA

The MSO returned to Bunjil Place in the City of Casey with a program of much-loved orchestral music alongside collaborations with artists from the local community. In 2022, the MSO expanded its cultural and creative partnership with Sangam, a platform for established and emerging diverse Victorian artists to create and showcase their art alongside globally renowned classical-contemporary artists from the Diaspora.

Co-artistic Directors, Dr Priya Srinivasan and Hari Sivanesan, established Sangam as a corrective to the lack of opportunities for Victorian artists of colour, saying, "Sangam aims to increase South Asian representation and draws on deep cultural traditions to inform and lead dialogue in a symphonic setting". Two works by Hari Sivanesan were performed by the MSO—*Meenakshi Tvam* (arranged by Benjamin Northey) and *New Homes: From Loss to Hope*, for solo veena and orchestra (arranged by Alex Turley)—with Hari playing the veena.

International Guest Artists

CANADA

Nathan Berg bass
James Ehnes director & violin

CHINA

Ning Feng violin
Xian Zhang conductor

FRANCE

Fabien Gabel conductor

GERMANY

Daniel Müller-Schott cello

THE NETHERLANDS

Remco Keijzer tenor saxophone

JAPAN

Nodoka Okisawa conductor

LATVIA

Maija Kovalevska soprano

NEW ZEALAND

Jonathan Lemalu bass-baritone
Gemma New conductor
Donald Nicolson harmonium
Madeleine Pierard soprano

SINGAPORE

Joshua Tan conductor

SOUTH KOREA

Yeol Eum Son piano

SPAIN

Jaime Martín conductor
Pablo Sainz-Villegas guitar

UNITED KINGDOM

Alpesh Chauhan OBE conductor
Sir Andrew Davis CBE conductor
James Judd conductor
Sheku Kanneh-Mason MBE cello
Vasily Petrenko conductor

USA

Jonathan Biss piano
Lalah Hathaway vocalist

Engaging our Community



Sidney Myer Free Concerts

In 2022, the MSO celebrated 93 years of free outdoor concerts with a series of three concerts which attracted more than 18,000 people. The first, A Symphonic Soiree conducted by James Judd, featured works by Berlioz, Franck, and Ravel, alongside that of Australian Miriam Hyde (Concerto for Piano No.2 in C sharp minor) and a world premiere of an MSO commission, *Utter Stutter Flutter*, by Cairns-based, Irish composer, Bianca Gannon.

For the second concert conducted by Jessica Gethin, An Evening of John Williams celebrated the renowned composer's 90th birthday with a repertoire that included music from films such as *Star Wars*, *Saving Private Ryan*, and *Schindler's List*. This event also included a 'curtain-raiser' performance by Melbourne Youth Orchestras conducted by Brett Kelly. The emerging musicians performed Mendelssohn, Harry Sdraulig, and Khachaturian.

The final concert of the series was One Song: The Music of Archie Roach. Conceived by the Orchestra with the MSO's Composer in Residence Paul Grabowsky AO and Archie Roach AC, the concert featured MSO Principal Conductor in Residence, Benjamin Northey, with guest musicians Sally Dastey (vocals), Sam Anning (double bass) and Stephen Magnusson (guitar). With Roach's songs arranged for orchestra by Grabowsky, the performance received a sustained standing ovation at the conclusion of the performance.

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

Summer Symphony

At the musical heart of Summer Symphony is an initiative built on genuine collaboration with artists drawn from each of the local communities and in 2022, the MSO returned to Bunjil Place in the City of Casey.

The performance included a diverse range of works and composers including traditional pieces by Piazzolla, and Kodaly, and contemporary Australian works by Melody Eötvös (*The Saqqara Bird*), and the world premiere of an MSO commission, *Lungs*, by MSO Cybec Young Composer in Residence, Alex Turley. These works sat alongside those by Sangam co-artistic director Hari Sivanesan, *Meenakshi Tvam* and *New Homes: From Loss to Hope*, for solo veena and orchestra.

Complementing the program, the MSO delivered its popular Jams for Juniors series at both Bunjil Place and at Wyndham Park which together, attracted around 300 people.

Performing Side-by-Side

The MSO was delighted to undertake a number of side-by-side performances in 2022. In a partnership with Melbourne Youth Orchestras, the MSO showcased Respighi's *Pines of Rome*, along with works by Poulenc, Roger-Ducasse, and Peter Sculthorpe's *Sun Music III* in May. Conducted by Graham Abbott, 47 young musicians performed alongside MSO musicians in Hamer Hall in an opportunity to learn from established artists in a professional presentation.

Regionally, the MSO worked side-by-side with the Mildura String Ensemble in February, followed by the Bendigo Symphony Orchestra in May. In December, members of the MSO Chorus joined forces with the Ballarat Choral Society to workshop, rehearse and perform Handel's spectacular *Messiah*.

In rehearsing and performing with community music ensembles across the State, local musicians received a valuable opportunity to learn directly from MSO musicians and MSO Chorus singers—an inspiring experience for many.

“It was so special to have these musicians playing alongside us after a challenging couple of years. Very inspiring.”

– Mildura District Orchestra player

“It was such an invaluable experience for our players. The difference between when we first started out in the evening to when we played again after the sectionals was incredible. Each and every MSO player who worked with us was an absolute delight and made the evening so enjoyable and educational.”

– Bendigo Symphony Orchestra player

Symphony in a Day

Each year, the MSO delivers its Symphony in a Day program which sees amateur, community musicians rehearse and perform alongside musicians of the MSO in a professional performance of a well-known classical work.

In 2022, 48 community members came together with the MSO and Chief Conductor Jaime Martín to prepare Dvořák's Symphony No.9 *From the New World*. Over two rehearsals, the musicians practiced the works, learning from their MSO counterparts and Maestro Martín himself.

The concert took place on 6 August at Robert Blackwood Hall, Monash University, to an audience of more than 300 people.



Supporting Accessibility

Relaxed Performances

The MSO has been at the forefront of staging accessible performances and was the first major Australian orchestra to present a relaxed performance specially designed for people experiencing autism spectrum disorders or sensory and communication disorders. In 2022, the MSO presented a relaxed performance of *Carnival of the Animals* to more than 800 people at Hamer Hall.

Elements of the performance were adapted to reduce anxiety and discomfort and special resources available to enhance the concert experience such as:

- Online pre-concert guidebooks including a downloadable Visual Story
- A relaxed attitude to noise and movement during the concert
- Lights stay on during the concert
- Open doors and chill-out break areas
- General admission seating with space for freedom of movement
- Friendly, trained staff

Community Jam for Deaf and Hard of Hearing Audiences

In September 2022, the MSO presented its first Community Jam for deaf and hard of hearing audiences. Similar to the MSO's Jams for Juniors series, and presented by Jams host Karen Kyriakou, the event was presented in a workshop style for young people to discover the stories and instruments behind Saint-Saëns *Carnival of the Animals*. Participants were able to meet the musicians and their instruments, and the event was Auslan interpreted.

Friends of the MSO

A new initiative launched for Season 2022, Friends of the MSO was created to bring audiences closer to the MSO and respond to the support they wish to offer in a new way to connect with the Orchestra.

Offering Gold, Silver and an Under 35s membership levels, Friends of the MSO has a range of benefits including welcome packs which include membership cards and lapel pins, priority access to tickets, merchandise discounts, invitations to events, drinks vouchers, MSO.LIVE memberships, MSO partner offers, reciprocal discounts to other arts organisations, and a free copy of ENCORE magazine, plus much more. In 2022, the initiative saw 340 memberships taken up across the MSO's Gold, Silver and Under 35s tiers.

Proving the positive response from audiences, as of 31 December 2022, more than 400 Friends of the MSO memberships had been sold for Season 2023.

ENCORE Magazine

Created to complement the Friends of the MSO membership, *ENCORE: The Melbourne Symphony Orchestra Magazine* was launched in 2022 to connect with members and MSO Patrons. The magazine is printed biannually and includes a range of stories and articles about MSO happenings including interviews with artists, musician profiles, essays on composers and their compositions, and insight into the people that make the musical magic happen on stage. In 2022, feature stories included those on Sheku Kanneh-Mason MBE, North Queensland Indigenous choir, Marliya, and a profile on composer Hector Berlioz, among others.

Geelong Series and Geelong Friends of the MSO

In 2022, the MSO was once more the only Australian orchestra to offer a full series of concerts in a second city. Performing in Geelong's splendid Costa Hall, the MSO presented a program which included Bach and Beamish, Hidden Gems: Classical Brilliance, Benjamin Northey Conducts Kaleidoscopic Splendour, and Starts and Stripes: Gershwin and Copland.

Championing our Geelong series is the wonderful Geelong Friends of the MSO. Playing an important part in supporting the Orchestra and ensuring the continuation of the annual series of concerts, Geelong Friends also support MSO cellist, Miranda Brockman, through the Orchestra's Adopt a Musician program.

The Geelong Friends of the MSO help promote the MSO and its activities in the Geelong community and benefits of membership include invitations to post-concert events, and opportunities to hear the Orchestra at work in open rehearsals, among others.

ENCORE: The Melbourne Symphony Orchestra Magazine

Nominated for a 2022 Mumbrella Publish Award for Launch/Relaunch of the Year





Sidney Myer Free Concert (photo Mark Gambino)



Melbourne Symphony Orches
SIDNEY MYER FREE CONCERT

MSO Chorus



For more than half a century, the MSO Chorus has been the voice of the Orchestra’s choral repertoire, at the same time developing a reputation—under Chorus Director Warren Trevelyan-Jones—as one of Australia’s premier symphonic choruses.

The MSO Chorus is comprised of 175 volunteer members. Rehearsals take place once a week and in 2022, chorus members averaged a combined total of more than 19,000 hours of work throughout the year.

In 2022, the MSO Chorus appeared in 17 performances across 10 programs including Beethoven’s Ninth with MSO Principal Guest Conductor Xian Zhang, The Music of John Williams, Darkness and Light: Debussy’s Nocturnes, Metropolis: The Lost, Verdi’s Requiem, and in Sir Andrew’s *Messiah* with Sir Andrew Davis CBE. In Metropolis: The Lost, the MSO Chorus performed in the world premiere of a new arrangement by Mary Finsterer of Hildegard von Bingen’s *O Euchari In Leta Via*.

Alone, the MSO Chorus appeared in the 3MBS Tchaikovsky Marathon, Rossini’s *Petite messe solennelle*, the annual ANZAC Day Memorial Dawn Service (an MSO Chorus tradition) and a performance of Mahler’s Symphony No.2 with the University of Melbourne Orchestra and Melbourne Conservatorium Chamber Choir. The Chorus also presented a sold-out concert at St Patrick’s Cathedral featuring a number of a capella works and culminating with Faure’s Requiem.

On the road, the MSO Chorus appeared in the Ballarat performance of Handel’s *Messiah*, singing side-by-side with the Ballarat Choral Society, and in Frankston for another performance of *Messiah*, this time with the Frankston Music Society / Mornington Peninsula Chorale.

Supporting their choral training, in February, Chorus members took part in a weekend of activities focusing on their vocal technique and planning for the future. Some of the highlights included breaking into smaller groups to work with individual chorus conductors and then performing an impromptu concert for their colleagues. The Chorus Weekend is a key activity in professional development for the members and assists in building a culture of artistic excellence.

The MSO Chorus is proudly supported by the Estate of Halinka Tarczynska-Fiddian and Creative Victoria.

“The Chorus sound throughout the night was clean, clear, unforced and sounded like one voice per part. The Chorus had been wonderfully prepared by their director, Warren Trevelyan-Jones. The diction was first-rate with consonants at the ends of words, again, so clear. The Latin was pronounced correctly of course and all entries and stops were together. Very impressive. The Requiem would be nothing without a thoroughly excellent Chorus and the MSO Chorus shone. Musically the double chorus is very tricky but all parts kept together with accuracy, style and wonderfully wide-ranging dynamic contrasts.”

– Classic Melbourne, 29 October 2022 (Verdi’s Requiem)



175
MEMBERS



19,360
HOURS (average volunteer hours across all rehearsals and performances)



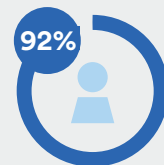
17
PERFORMANCES



6
BROADCASTS



AUDIENCE SATISFACTION



SINGER SATISFACTION

MSO on the Road



Regional Touring

In 2022, the MSO resumed a full program of regional touring, delivering 38 concerts, side-by-side rehearsals, schools programs, open rehearsals and community performances to 6,074 adults and children across nine regional centres. Enabling children, families, and music lovers across Victoria to experience meaningful, world-class orchestral music, the MSO visited Mildura, Sale, Traralgon, Bairnsdale, Shepparton, Wangaratta, Albury, Bendigo, and Ballarat. The MSO was scheduled to visit Shepparton again in October however this was unfortunately cancelled due to flooding.

Under the baton of MSO's Cybec Assistant Conductor, Carlo Antonioli, the Orchestra performed evening concerts to community members, including Beethoven's beloved Symphony No.5. Demonstrating a strong demand and appreciation for the MSO, all concerts were enthusiastically received, with sold out, or close to sold out audiences at each venue.

Alongside delivering extraordinary onstage performances, the MSO worked directly with local community musicians across 18 free side-by-side rehearsals/performances, workshops, talks and masterclasses, that offered unique, meaningful, and accessible opportunities for more than 600 local musicians and music-lovers to learn from and work with some of the Australia's most talented orchestral musicians. These off-stage activities assisted to involve the wider community beyond the concert hall, offering high-quality learning opportunities and pathways to engage with orchestral music.

As school communities across Victoria recovered from COVID-19, the MSO's visits responded flexibly to regions' particular needs and requirements with a program of workshops, talks, open-rehearsals, instrument demonstrations and concerts.

The MSO's 2022 program of regional touring was supported by Creative Victoria, the Fairley Foundation, Freemasons Foundation Victoria, the Robert Salzer Foundation, and the John T Reid Charitable Trust.

“What a deeply inspiring and thoroughly enjoyable evening it was! So much fun to play great music together! I loved it! Thank you to everyone involved!”

– Mildura District Orchestra player

“Bravo for last night's performance. Thoroughly enjoyed the Paul Stanhope. And as for the Beethoven!! Just wow!!”

– Wangaratta Concert attendee



Youth Music Camp and Arts Management Workshops in Yogyakarta, Indonesia

In October 2022, MSO musicians Miranda Brockman (cello), Sarah Curro (violin), Kirstin Kenny (violin), Gabrielle Halloran (viola) and Rohan Dasika (double bass), and four management and one staff member of the MSO travelled to Yogyakarta to work with students from across Indonesia to support the shared vision for cross-cultural exchange, knowledge sharing, and collaboration.

The MSO's musicians led a series of strings workshops at the Fifth Youth Music Camp, which culminated in a side-by-side performance featuring students and the MSO at the end of the week. MSO management team representatives Callum Moncrieff, Steele Foster, Dylan Stewart, Guy Ross, and Managing Director, Sophie Galaise, delivered an arts management workshop where psychologists, HR professionals and finance students came together with music teachers, musicians, and composers to learn about all facets of running an arts organisation. The MSO team was also lucky to attend a rehearsal of the Yogyakarta Royal Orchestra, which the MSO helped to create (via regular zoom meetings) during the COVID-19 pandemic.

The MSO's relationship with the Government of the Special Region of Yogyakarta, His Highness Prince Notonegoro and his team remains strong and on Friday 21 October, the MSO signed a new memorandum of understanding with the Vice Governor of Yogyakarta Special Region, Kanjeng Gusti Pangeran Adipati Arya Paku Alam X, to extend the cross-cultural partnership, established in 2015, for another three years.



Sarah Curro (right) with a violin teacher and member of the Royal Orchestra in Yogyakarta

Agreement with the London Symphony Orchestra

At a special event at the Australian High Commission in London in November 2022, Former Acting High Commissioner to the United Kingdom, Lynette Wood, announced a ground-breaking new partnership between the MSO and London Symphony Orchestra.

Enabling cross-cultural collaboration between the two orchestras, the agreement will work to further strengthen partnerships and enhance deep people-to-people links in the arts and cultural sectors. The agreement includes reciprocal touring in Australia and the UK, facilitation of emerging artist exchanges and co-commissioning performances and activities, including digital innovations.

To launch the partnership, the London Symphony Orchestra conducted by Sir Simon Rattle will tour Australia in the first half of 2023 with a series of concerts in Brisbane, Sydney, and Melbourne, presented jointly by the MSO (and proudly presented by Ryman Healthcare, Premier Partner of the MSO), Sydney Opera House and Queensland Performing Arts Centre. The Melbourne performances will mark the launch of this partnership and its goals of connecting the broader communities of the two orchestras.

The MSO's visit to London and the partnership announcement was generously supported by the Australian Government, as part of the UK/Australia Season 2021–22. The MSO's international engagement is made possible thanks to game-changing support from the Gandel Foundation through the MSO's Now, Forever Future Fund.

“We are thrilled to announce this new partnership with Melbourne Symphony Orchestra. This historic agreement brings together our two orchestras, representing our two countries with a shared history. Our aim is to strengthen understanding and exchange through the strong bonds of music for the benefit of the communities we serve.”

– Kathryn McDowell CBE DL, Managing Director, London Symphony Orchestra

“This is a proud moment in our deep relationship with the United Kingdom. This collaboration is a clear manifestation of the values of both our countries as cultural powerhouses, partners, and friends. I am delighted that these two world class orchestras will forge ahead in this exciting partnership for the benefit of people all over Australia and the UK.”

– Lynette Wood, Former Acting High Commissioner to the UK



Front row (L-R): Jaime Martin, MSO Chief Conductor; Lynette Wood, Acting High Commissioner, Australian High Commission, UK. Back row (L-R): Chris Millard, LSO Head of Press & External Affairs; Di Jameson, MSO Co-deputy Chair; Kathryn McDowell CBE DL, LSO Managing Director; Dr Sophie Galaise, MSO Managing Director; David Li AM, MSO Chairman; Deborah Cheetham Frailon AO, MSO First Nations Creative Chair

Sharing our Music with the World



MSO.LIVE

Launched in late 2020, MSO's digital content-viewing platform, MSO.LIVE, continued across 2022 delivering performances and learning and engagement events to viewers in 59 countries. Functioning as a digital gateway into MSO's offering, MSO.LIVE increases access to the orchestral artform beyond the physical concert hall, providing a centralised, integrated portal through which music-lovers can engage with the MSO.

Aligning with MSO's broader commitment to promoting Australian arts and artists, in 2022 a strategic focus of MSO.LIVE was to provide a platform to support the post-COVID-19 arts ecology recovery by facilitating collaborative paid performance opportunities and global visibility to Australian arts organisations and artists.

Performance highlights shared on MSO.LIVE in 2022 included livestreams of the popular Sidney Myer Music Bowl concerts *A Symphonic Soiree* and *One Song: The Music of Archie Roach* in February, *Music and Ideas: Spinifex Gum* live and on demand in July, and MSO's Learning and Engagement program *Ears Wide Open* featuring Dvořák's *Symphony No.9 From the New World* and Beethoven's *Symphony No.5* in July and October respectively. Also included was the 2022 *Cybec Showcase*, featuring the new works by the four emerging composers taking part in the MSO's *Cybec Young Composers Program*, and the MSO's perennially popular, *Chinese New Year Concert*.

With a rolling average of over 7,000 unique user per month, MSO.LIVE continues to contribute to the MSO's—and the sector's—long-term resilience and relevance in an ever-increasing digital world.

Chinese New Year Concert Broadcast in China

Recorded for MSO.LIVE, the MSO's 2022 Chinese New Year concert was also shared through the Beijing Forum for Performing Arts website. The Forum is a collective of performing arts and related institutions around the world, initiated by the National Centre for Performing Arts (Beijing), which aims to build a platform for exchange and mutually beneficial cooperation.

The MSO's Chinese New Year Concert was broadcast in multiple languages and has now been viewed more than 22 million times. In the spirit of collaboration, the National Centre for the Performing Arts Orchestra (Beijing) concert, *Côte D'azur* featuring Lü Jia and Chen Sa, has been a feature of MSO.LIVE.

“Our online collaboration and resources sharing has fully demonstrated the excellence of both orchestras, deepened our mutual understanding, and expanded communication opportunities.”

– WANG Ning, President of China's National Centre for Performing Arts and Chairperson of the Beijing Forum for Performing Arts

Digital collaboration with the Sichuan Symphony Orchestra

In celebration of the Mid-Autumn Festival in 2022, the MSO and the Sichuan Symphony Orchestra—based in Victoria's sister-province, Sichuan—joined together to create a special musical offering. Thanks to generous support from the National Foundation for Australia-China Relations, the two orchestras collaborated to create a digital performance of *Joy at the Sunrise*.

Commissioned by the MSO and arranged by Australian-American composer Erik Griswold and performed by the MSO's friends at the Sichuan Symphony Orchestra, this well-known song from the mountainous Sichuan region is testimony to MSO's belief in music's power to unite people across borders. This beautiful musical showpiece was shared widely in both Australia and China, and forms the initial phase of the MSO's multi-year collaboration with the Sichuan Symphony Orchestra.

“The Melbourne Symphony Orchestra has the wonderful honour of bringing people together, through the shared language of music. As a truly global orchestra we are proud to foster, exchange and build cultural understanding, both within our vibrant city of Melbourne, and around the world. Thanks to the generous support from the National Foundation for Australia-China Relations, we are delighted to collaborate with musicians from Victoria's sister-province orchestra, the Sichuan Symphony Orchestra, to create a musical offering celebrating [the 2022] Mid-Autumn festivities.”

– Sophie Galaise, Managing Director

ABC Classic FM

In a decades-long partnership, the MSO continued to broadcast its concerts, both live and delayed, on ABC Classic FM enabling the MSO to reach audiences throughout Australia and the world. The MSO's Sidney Myer Free Concerts *A Symphonic Soiree*, and *An Evening of John Williams* were broadcast live, while many concerts were recorded and broadcast throughout the year including *Bartok* and *Beethoven*, *Metropolis: The Lost*, *Hidden Gems*, and *Death and Desire: Strauss and Dvořák*, among others.

Creative Alliances



Festival of Jewish Arts and Music

The MSO was proud to work in partnership with the Festival of Jewish Arts and Music (FOJAM), in an on and off-stage collaboration that culminated in the sold-out concert, *A Night of Compassion*, at Melbourne Town Hall on 29 September. Brought together by a shared belief in the power of music, musicians from diverse backgrounds worked in a spirit of solidarity towards presenting the critically acclaimed song-cycle *Compassion*, composed by Nigel Westlake and singer-songwriter Lior.

As a contemporary international arts and music organisation showcasing the diversity and vitality of Jewish identity, culture, and life, FOJAM is part of a wider arts community that seeks to celebrate diversity of all cultures and identities, and this collaboration with the MSO resulted in FOJAM's most significant audience yet.

The evening also brought together two of the most powerful forces in Australian music—pianist and MSO Composer in Residence Paul Grabowsky AO, and acclaimed Indigenous soul vocalist Emma Donovan. Grabowsky accompanied Donovan performing in language as well as a selection of songs from their most recent country and gospel collaboration, *The Old Rugged Cross*.

Melbourne International Jazz Festival

Continuing their cross-genre partnership, the MSO and the Melbourne International Jazz Festival (MIJF) collaborated again in 2022 offering audiences a rare and exclusive opportunity to see a true modern master of soul, five-time GRAMMY® Award winner Lalah Hathaway.

For over two decades MIJF has showcased the world's best jazz in Melbourne. Appearing in Australia for the first time, Lalah Hathaway teamed up with the MSO and MIJF for a truly spectacular event—an orchestral tribute to Lalah Hathaway's father, singer, arranger, composer and soul music legend, Donny Hathaway.

These two exciting concerts had Hamer Hall audiences on their feet, demonstrating the versatility of MSO's musicians across genres.

ANAM Orchestral Training Partnership

In March, MSO Managing Director, Sophie Galaise announced the launch of a new initiative to support a diverse talent pipeline for Australian orchestral music via a new orchestral training partnership with the Australian National Academy of Music (ANAM).

ANAM is a training academy dedicated to the most exceptional young classical musicians from Australia and New Zealand offering a world-class professional performance training program for future music leaders.

Providing pathways for Australia's most accomplished pre-professional musicians, the program offers opportunities to participate in masterclasses with MSO's guest artists as part of MSO's Music and Ideas program, join repertoire reading sessions, and perform alongside the MSO in an annual main-stage performance. In this first year of the partnership, ANAM musicians joined the MSO on stage for the triple bill performance of Stravinsky's great Russian ballets *The Firebird*, *Petruska* (1947) and *The Rite of Spring*, under the baton of Chief Conductor Jaime Martin.

“For our musicians to be able to learn from and perform alongside the MSO is simply a thrilling opportunity. ANAM educates the next generation of the country's leading musicians and for them to share the stage with those currently representing the cutting edge of orchestral culture sets up an exchange laden with tremendous potential. Apart from the genuine pathways demonstrated by this new cooperation program the sheer inspiration for the emerging musicians dreaming of one day playing in some of the world's great orchestral ensembles will carry far.”

– ANAM Artistic Director, Paavali Jumppanen

Live Nation

In 2022, the MSO embarked on an exciting partnership with Live Nation, Australia's leading live entertainment and promotion company, with the creation of a touring model for MSO's *To Barbra, with Love* concert. Presented by the MSO and Live Nation and premiering in Melbourne in April the concert was a celebration of Barbra Streisand's 80th birthday. Live Nation then went on to tour the show nationally, staged with local orchestras across all major Australian centres. Conducted by Vanessa Scammell, *To Barbra, with Love* in Melbourne starred four sensational singers: Caroline O'Connor, Elise McCann, Katie Noonan, and Ryan Gonzalez.

Australian Youth Orchestra String Fellowship

Over the course of one intensive week in August, nine musicians on the verge of their orchestral careers were immersed in the world of the MSO as part of the 2022 MSO AYO String Fellowship.

The program encompassed intensive one-on-one coaching between MSO mentors and AYO fellowship recipients, concerto and excerpt workshops, and professional development sessions aimed at developing the skills and knowledge needed for young musicians entering the life of a professional orchestra. Workshops tackled a range of topics from instrumental technique to overall well-being and building a sustainable and healthy career in music. The Fellowship culminated in an audition for a casual engagement with the MSO.

Melbourne Youth Orchestras

The MSO continued to nurture the next generation of orchestral musicians through its ongoing partnership with Melbourne Youth Orchestras.

Welcoming MYO to the Sidney Myer Music Bowl stage, the young players embraced this opportunity to perform to a significant audience at one of Melbourne's most iconic venues. This 'curtain-raiser' performance took place before *An Evening of John Williams* by the MSO as part of the always-popular Sidney Myer Free Concert series.

In May, 46 young musicians—representing every section of the orchestra—joined the MSO onstage for a side-by-side performance at Hamer Hall. This opportunity for young players to be mentored and encouraged by MSO musicians was rewarding for all, and additionally offered an important performance opportunity. The expanded orchestra gave an exciting performance under the baton of Graham Abbott, offering the audience a program of Poulenc's *Les biches Suite*, Sculthorpe's *Sun Music III*, Roger-Ducasse's *Prélude d'un Ballet* and Respighi's *Pines of Rome*.

Members of MYO also joined the MSO for two performances of the MSO + Spinifex Gum during NAIDOC Week.



Elise McCann in *To Barbra with Love* (photo Nico Keenan)



MSO Chorus at St Paul's Cathedral performing Mary Finsterer's *The Lost* (photo Laura Manariti)



Our Donors

In what was another year of recovery for the MSO, I'd like to thank our wonderful family of patrons, funding partners and donors for your incredible generosity and support in 2022.

Special grants from the Federal and State Governments to sustain the MSO, bolstered by approximately 10,000 private grants and individual gifts enabled the Orchestra to deliver on our commitment to learning and engagement, artist development, and the presentation of so many wonderful musical moments highlighted in this report.

Together in the concert halls, on regional tour, in our well-attended post-concert patron lounges and special events, you shared your stories, introduced us to family and friends, and engaged closely with our musicians and the music you love. This warmth and support you share so generously, together with your willingness to participate, engage and provide feedback means a great deal to our team and our Orchestra. We are grateful.

Our thanks also to our wonderful MSO musicians and our colleagues across the organisation who happily assisted the Philanthropy team this season. While our skills and specialties are different, we are

one orchestra focussed on connecting closely with our community, and in working together, we were able to celebrate many significant achievements.

First and foremost is the incredible welcome you have given to our Maestro Jaime Martín in his first season as Chief Conductor. We've received so many wonderful comments from you and from Jaime himself on the strength, sound and energy of the MSO and its audience in 2022. There is great affection and warmth from and towards the podium and stage and we are excited to see how this connection builds to even greater heights in coming years. Our thanks to Mr Marc Besen AC for your support of Jaime's Chair.

Once again, my sincere thanks to each and every one of our supporters who contributed to the MSO in 2022. Whether returning to the concert hall, introducing your friends to the Orchestra, joining one of our new supporter circles, donating for the first time or renewing your support, you have all played a pivotal role in the survival and success of our great Orchestra. Thank you.

Suzanne Dembo
Director, Philanthropy & External Affairs

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Our Partners

The MSO Corporate Partnerships team celebrated a healthy return to ‘normal’ operations in the post-COVID world of 2022, finishing the year in a strong financial position due to healthy partner renewal and the securing of new business at increased investment levels.

Overall, we solidified arrangements with 38 partners—an increase of 2 partners year-on-year—with secure retention of existing long-term partners. We celebrated 20 years of partnership (including 19 years of Principal Partnership) with Emirates, an incredible milestone that reinforced the long-standing commitment, loyalty and respect between our two brands. Our Premier Partner Ryman Healthcare also returned for a fourth year, and became Presenting Partner of our Season Gala Series in an exciting new brand alignment.

MSO Partnerships are formed around shared values, purpose and alignment to the MSO’s brand position of quality, excellence and innovation. In particular, purpose-based partnerships became a key focal point in 2022. We welcomed new Premier Partner Life-Space as both East meets West Prestigious Partner and the Official Health Partner of the MSO, supporting our MSO Sound Mind and Body program. This new program helps support the health and wellbeing of our greatest assets—our musicians and audience—through the development of a preventative health program for our MSO permanent musicians, as well as health content and activations for our audiences. Major Partners Equity Trustees, returning for a fifth year, also focused their partnership to align with programs that support and showcase our First Nations and Women in Music artists.

Our partners exemplify the best-in-market in their field, encompassing cross-industry specialisation in travel, health, wealth management, finance, media and hospitality. Overall, we welcomed six new partners in 2022, including Life-Space, oOh!Media, RACV, Chinese Chamber of Commerce Australia—Melbourne Branch, BMYG, and Australian New Goldberg Orchestra.

Despite starting the year with enforced capacity restrictions on corporate events, we grew our on-ground event offering as restrictions eased. Our partnerships with Karen Wang Weddings and Flowers, TarraWarra Estate, Patient Wolf, and Sam Baking High—developed during the lockdowns of 2021—allowed us new avenues to create truly unique, elevated experiences for partners and corporate hospitality clients as strong demand for high-quality corporate hospitality events returned.

We continue thank all of our wonderful partners for their continued loyalty, support and friendship. In particular, we would like to recognise Emirates, continuing our Principal Partnership into a 20th year in 2023. We truly cherish their unwavering commitment to the MSO as we move into a third decade working together.

We look forward to a fantastic year working with all our partners in 2023 and look forward to forging forth in a brand new world together.

Jayde Walker
Head of Partnerships

East meets West

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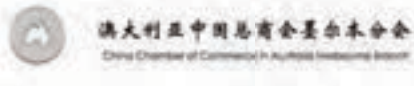
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Phil Paschke
Digital Project Manager

Katya Dibb
Graphic Designer

Emily Plater
Marketing Coordinator

Stephanie Sheridan
Marketing Administrator (from Aug 2022)

Prue Bassett
Publicity Manager

SALES

Shannon Toyne
Senior Manager Sales & Customer Experience

Danielle Nicolaidis
Box Office Manager (until Jun 2022)

Sarah Camm
Box Office Manager (from Aug 2022)

Ian Barnes
Database Administrator (until Nov 2022)

Sam Harvey
Database Administrator (from Nov 2022)

Lachlan Hywood
Ticketing Database Coordinator (until May 2022)

Nicole Rees
Ticketing Operations & Insights Lead (from Jun 2022)

Marta Arquero
Box Office Operations Coordinator

Rowan Donaldson
Box Office Supervisor

Abbey Barnes
Box Office Supervisor (from Jan 2022)

FINANCE

Sharon Li*
Chief Financial Officer

Emily Zhang
Financial Controller

Jyothi Kokirala
Accountant

Vafi Cheng
Accountant (Mar – Oct 2022)

Eric Lai
Accounts Officer (from Oct 2022)

Leni Keramidias
Payroll Officer (until Nov 2022)

Lynn Tejano
Payroll & Finance Officer (from July 2022)

*MSO Executive Leadership Team



Dr Sophie Galaise

MANAGING DIRECTOR

Dr Sophie Galaise joined the MSO as its first female Managing Director in April 2016. She has been on the board of Symphony Services International since 2013 and was elected Chair in November 2021. She is a member of the Advisory Council of the Harvard Business Review, the Australian Institute of Company Directors (AICD) and the CEO Institute in Australia.

Sophie is also a member of the International Advisory Committee of the only Master in International Arts Management (MMIAM), a program offered by Southern Methodist University (Dallas), SDA Bocconi (Milan) and HEC (Montreal). This unique program trains the next generation of managers and prepares them to work abroad or with foreign organisations.

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

Sophie 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 with the Stanford's Centre on Philanthropy and Civil Society (PACS).

In December 2021, *Musical America* magazine recognised Sophie amongst the world "Top 30 Professionals of the Year; Heroes of the pandemic", for her leadership in response to the pandemic, her unwavering dedication to the MSO and more broadly to the performing arts sector.

In October 2022, Sophie was appointed Honorary Consul of Canada in Melbourne and in November 2022, The Asia Society Australia honoured her with an Asia Game Changer 2022 Award.

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 Director and Artistic Director of the Orford Arts Centre and Music Coordinator for the Quebec Arts Council.

Starting her career as a flautist in Germany, Sophie 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 Committee
MSO Music Hub Committee

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

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

David has been a Board Member of 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 and MSO Stakeholder Relations Committee

Member of:

MSO Music Hub Committee

Helen Silver has worked at the highest levels of the public and private sectors.

From 2013 for eight years, she worked for Allianz Australia where her last role was Deputy Managing Director.

Prior to joining Allianz Helen had worked in executive roles in the NAB, Victorian and Commonwealth public service, culminating as Secretary of the Department of Premier and Cabinet.

Helen retired from full time executive roles in March 2022.

Helen is a non-executive director of Crown Melbourne and PEXA Group Limited. Helen also works with the Arts and the Creative industries as Chair of the Australian Children's Television Foundation.

Appointed 14 January 2015
Appointed Deputy Chairman
30 April 2021



Shane Buggle

DIRECTOR

Member of:

MSO Finance Committee
MSO Music Hub Committee

Shane Buggle has more than 35 years' experience in the finance sector, spending 25 years at ANZ in a variety of roles including Chief Financial Officer, and has also 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 Chartered Accountants Ireland 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.

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 a Director and Board member of Melbourne Symphony Orchestra and a Trustee of the Telematics Trust.

Appointed 19 February 2014
Retired 24 November 2022



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

Chair MSO Music Hub Committee

Member of:

MSO Foundation Committee

MSO Governance Committee

Margaret Jackson is 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 the Defence Employer Partnering Network, 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.

Margaret 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

MSO Music Hub Committee

David Krasnostein is a Director of The Hellenic Museum of Victoria, The National Breast Cancer Foundation, The Aikenhead Centre for Medical Discovery, and Chairman of Phoslock Environmental Technologies Pty Ltd.

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



Farrel Meltzer

DIRECTOR

Farrel Meltzer founded Wingate in 2004 after a successful career as an investment banker, including positions as head of ANZ Private Bank and Group Managing Director of Investec Bank (Australia) Ltd.

Recognised as one of Australia's outstanding specialised financial service innovators and business builders, Farrel's experience spans property investment and financing, listed equities, corporate and consumer debt and private equity.

Farrel serves on several boards, investment and risk management committees and is an advisor to and confidant of many of Australia's substantial private investment groups and families. He is a Chartered Accountant and holds a B.Com, B.Acc (cum laude) and Adv Dip Banking (cum laude). Farrel is active in community affairs, including being a board member of the Jewish Museum of Australia Foundation.

He credits Wingate's success to it having been guided by a measured approach to risk and a deep sense of responsibility to co-investors, partners and clients.

Appointed 22 November 2022



Gary McPherson

DIRECTOR

Chair MSO Learning & Engagement Committee

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 Foundation
Committee

Member of:

MSO Advancement Committee

MSO Finance Committee

Glenn Sedgwick serves on the Board of Equity Trustees Holdings Limited, and its Audit and Strategy Committees. He is a Director of the Victorian Managed Insurance Agency, and sits on its Capital and Risk, and Audit Committees. Previously he was a Partner at Accenture specialising in Financial Services. He has worked in the UK, Europe, Hong Kong, and Mainland China.

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 2022, the primary role of the Board of Directors was to continue to guide the organisation through a further year of the disruptive effects of COVID-19 with ill-health of artists and arts workers continuing to impact the MSO.

Key activities undertaken by the Board in 2022 included:

- Oversight on the wellbeing of MSO's people and the Orchestra's financial position.
- Approval of the 2023/2024 strategic update for Australia Council for the Arts and Creative Victoria.
- Approval of the four-year agreement between the MSO and London Symphony Orchestra.
- Establish a Music Hub Steering Committee.

The MSO also works to reflect 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 six 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 long-term 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 2022)

- 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

6. Music Hub Committee – Chair, Margaret Jackson AC

The medium term purposes of the Committee are to assist the board in settling the acquisition of 63-69 City Road, Southbank, Victoria as the home of the MSO Music Hub and oversee the process of development and build of the Hub.

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 2022:

Carolyn Baker

Robert Breen

Oliver Carton (Company Secretary)

Kristen Hilton

Lisa Maimone

The Hon Chris Pearce MP

Andrew Perez

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.

2022 Board And Sub-Committee Meetings

DESCRIPTION	NO OF MEETINGS
Board Meeting	6
Advancement Committee	None, paused for 2022
Finance Committee	8
Foundation Committee	4
Governance Committee	3
Learning and Engagement Committee	2
Music Hub Committee	2

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, 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.

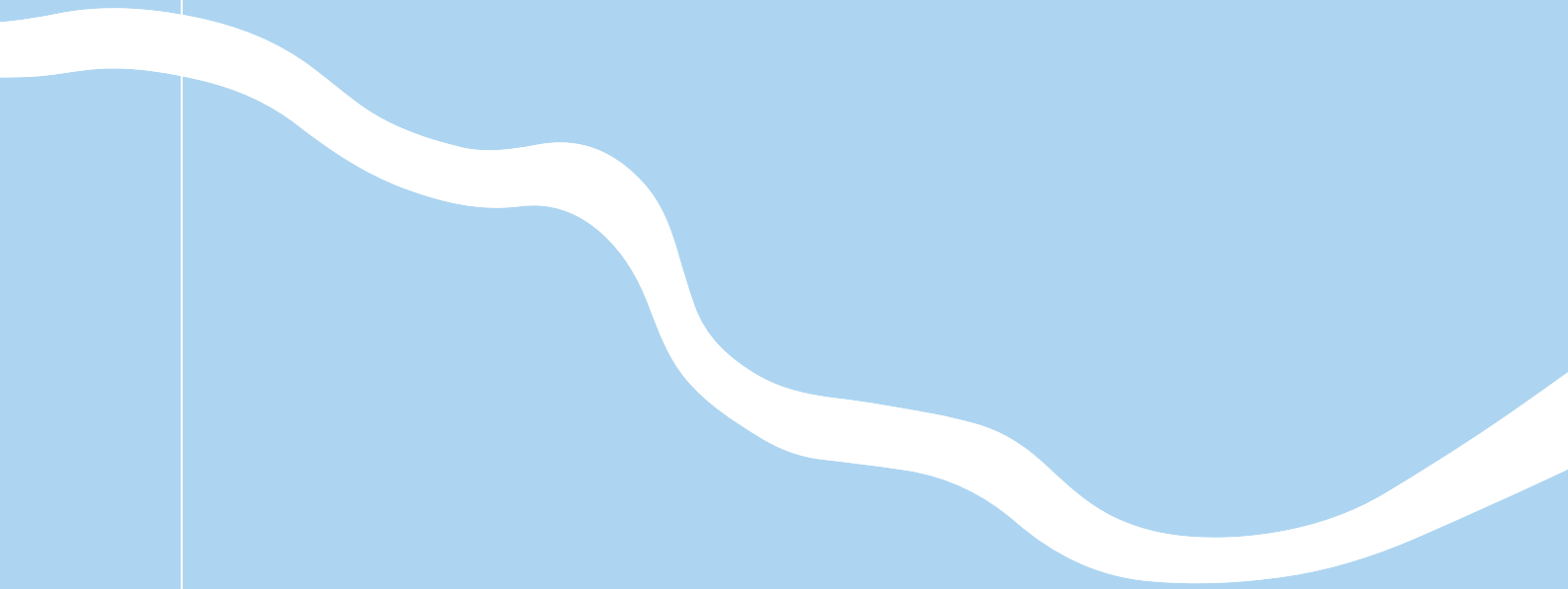
- The Musicians Consultative Committee consists of members of the Players' Committee and Players' Executive, plus management representatives.
- The Staff Consultative Committee includes representatives from across administration and senior management.

3. MSO Chorus Committee

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

4. Occupational Health and Safety Committee

The Occupational Health and Safety Committee consists of two elected Health and Safety representatives from the Orchestra, plus the Chief Operating Officer, Head of People and 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 2022

The Directors present their report together with the financial report of Melbourne Symphony Orchestra Pty Limited (the Company) for the year ended 31 December 2022 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)
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
Farrel Meltzer	22 November 2022
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.

REVIEW AND RESULTS OF OPERATIONS

The total comprehensive income for the year ended 31 December 2022 was a surplus of \$2,367,279 (2021: \$2,488,993). The impact of the change in fair value of financial assets was a loss of \$828,093 in 2022, compared to a gain of \$447,842 in 2021. The Company received \$768,483 in donations of endowment nature in 2022 (2021: \$1,178,002), in addition to \$2,350,000 donations of special purposes (2021:nil).

The operating result for the year prior to the fair value adjustment of financial assets and donations of endowment nature and special purposes was \$76,889 (2021: \$863,149).

Through 2022, the Group continued to face operational and financial challenges due to the impact of the Coronavirus variants, Geopolitics, supply chain disruptions, skill shortages and the impact of inflation with Australia's rising cost of living.

The Melbourne Symphony Orchestra is very grateful that, in 2022, it received a total of \$4,000,000 in Arts Sustainability Grants from the Federal Government to support the Company to stabilise its financial position and preserve its artistic capability. In addition, the Victorian State Government provided a \$500,000 Special Grant to support the Company with the costs to deliver the Artistic Programs and Community Engagement Programs throughout 2022.

In 2022, the Company transformed its artistic programs with its new Chief Conductor, Jaime Martin, and a strong and vibrant artistic family. The integration of business functions and the implementation of business systems have laid a solid foundation for the future of the MSO.

The Company purchased a vacant land site located in the arts precinct in Southbank and plans to begin construction activities on this land.

The table below presents the operating result for the Melbourne Symphony Orchestra for the year ended 31 December 2022.

THE MELBOURNE SYMPHONY ORCHESTRA MANAGEMENT OPERATING STATEMENT

	2022	2021
Revenues	\$	\$
Public Funding ¹	19,095,026	20,483,248
Private Funding ²	5,801,595	4,910,608
Earned Income ³	10,338,882	3,886,599
Other	698,504	382,422
Total Income	35,934,007	29,662,877
Expenses		
Employee Expenses	20,428,546	17,774,843
Artistic Programming and production	8,989,927	5,784,727
Marketing Expenses	2,889,503	1,860,613
Other Expenses	3,549,143	3,379,545
Total Expenses	35,857,118	28,799,728
Operating Surplus prior to fair value adjustment	76,889	863,149
Donations of Endowment Nature	768,483	1,178,002
Special Purposes Donations	2,350,000	–
Change in Fair Value of financial assets	(828,093)	447,842
Surplus	2,367,279	2,488,993

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

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS

In the opinion of the Directors, there were no 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 2023. Such insurance contracts insure persons who are or have been Directors or Officers of the Company against certain liabilities (subject to certain exclusions).

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

MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

Unless otherwise stated in this report, no matter or circumstance has arisen since 31 December 2022 that has significantly affected, or may significantly affect:

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

AUDITOR'S INDEPENDENCE DECLARATION

A copy of the auditor's independence declaration as required under s. 60-40 of the Australian Charities and Not for Profits Commission Act 2012 is set out on page 5.

Signed in accordance with a resolution of the Directors:



David Li AM
Chairman

Melbourne
27 April 2023



Sophie Galaise
Managing Director

Melbourne
27 April 2023



**Building a better
working world**

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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 2022, 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.

A handwritten signature of the Ernst & Young logo, appearing as 'Ernst + Young' in a cursive script.

Ernst & Young

A handwritten signature in cursive script that reads 'Alison Park'.

Alison Park
Partner
27 April 2023

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Statement of Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2022

	Note	2022 \$	2021 \$
REVENUES			
Government Funding – direct	3a	5,123,416	6,660,742
Government Funding – via parent entity	3b	13,971,610	13,822,506
Ticket sales	4	9,950,023	3,701,861
Sponsorship and donation revenue	5	8,681,240	5,707,805
Other revenue	6	1,087,363	567,160
Other income from financial assets	7	238,838	380,805
Change in fair value of financial assets		–	447,842
Total Revenues		<u>39,052,490</u>	<u>31,288,721</u>
EXPENSES			
Employee expenses		20,428,546	17,774,843
Artists fees and expenses		2,988,030	2,000,317
Marketing expenses		2,889,503	1,860,613
Production expenses		6,001,897	3,784,410
Selling expenses		337,326	148,264
Depreciation and amortisation	8	214,799	210,544
Orchestra service fee		100,000	88,000
Other expenses		2,897,017	2,932,737
Financial Asset Revaluation Loss		828,093	–
		<u>36,685,211</u>	<u>28,799,728</u>
Surplus		<u>2,367,279</u>	<u>2,488,993</u>
TOTAL COMPREHENSIVE INCOME		<u><u>2,367,279</u></u>	<u><u>2,488,993</u></u>

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

Statement of Financial Position

AS AT 31 DECEMBER 2022

	Note	2022 \$	2021 \$
CURRENT ASSETS			
Cash and cash equivalents	16	6,565,322	7,628,739
Other financial assets	11	4,996,104	11,567,022
Receivables	9	458,257	1,556,066
Other	10	1,148,900	969,501
TOTAL CURRENT ASSETS		13,168,583	21,721,328
NON-CURRENT ASSETS			
Property, plant and equipment	12	13,709,783	207,605
Intangible assets	13	135,995	244,258
Capital Work-in-Progress		89,970	17,835
TOTAL NON-CURRENT ASSETS		13,935,748	469,698
TOTAL ASSETS		27,104,331	22,191,026
CURRENT LIABILITIES			
Payables	14	5,019,802	4,885,357
Unearned Revenue		5,705,456	3,314,203
Provisions	17	3,492,243	3,593,438
TOTAL CURRENT LIABILITIES		14,217,501	11,792,998
NON-CURRENT LIABILITIES			
Provisions	17	1,111,937	990,414
Interest bearing loan		–	–
TOTAL NON-CURRENT LIABILITIES		1,111,937	990,414
TOTAL LIABILITIES		15,329,438	12,783,412
NET ASSETS		11,774,893	9,407,614
SHAREHOLDERS' EQUITY			
Contributed equity	15	438,002	438,002
MSO Reserves	22	11,336,891	8,969,612
TOTAL SHAREHOLDERS' EQUITY		11,774,893	9,407,614

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 2022

	Contributed Equity	Retained Surplus / (deficit)	MSO Foundation Reserves	MSO RIS Reserve	Total Equity
	(Note 15)	(Note 22(a))	(Note 22(b))	(Note 22(c))	
SHAREHOLDERS' EQUITY	\$	\$	\$	\$	\$
As at 31 December 2020	438,002	(3,131,682)	5,544,831	4,067,470	6,918,621
Total comprehensive income	–	2,488,993	–	–	2,488,993
Transferred to reserves	–	(1,043,016)	5,110,486	(4,067,470)	–
As at 31 December 2021	438,002	(1,685,705)	10,655,317	–	9,407,614
Total comprehensive income	–	2,367,279	–	–	2,367,279
Transferred to reserves	–	(257,151)	257,151	–	–
As at 31 December 2022	438,002	424,423	10,912,468	–	11,774,893

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 2022

	Note	2022 \$	2021 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from government funding (incl GST)		21,094,504	22,619,219
Receipts from ticket sales		12,219,445	5,026,881
Receipts from sponsorships (incl GST) and donations		9,579,681	5,022,757
Receipts from other revenue		1,252,436	630,386
Interest received		12,391	–
Dividends received		–	55,019
Payments to suppliers, employees and artists (incl GST)		(37,541,024)	(30,258,791)
NET CASH FLOWS PROVIDED BY OPERATING ACTIVITIES		6,617,433	3,095,471
CASH FLOWS FROM INVESTING ACTIVITIES			
Transfers (to)/from financial assets		–	(800,000)
Proceeds/(Loss) from sale of financial assets		6,000,000	(63,476)
Payment for Capital Work-in-Progress		(72,134)	(143,678)
Payment for property, plant and equipment		(13,608,715)	(90,228)
NET CASH FLOWS USED IN INVESTING ACTIVITIES		(7,680,849)	(1,097,382)
CASH FLOWS FROM FINANCING ACTIVITIES			
Increase in interest bearing loan (net of offset)		–	–
NET CASH FLOWS PROVIDED BY FINANCING ACTIVITIES		–	–
NET INCREASE/(DECREASE) IN CASH HELD		(1,063,416)	1,998,089
Cash & Cash equivalents at the beginning of the financial year		7,628,738	5,630,650
CASH & CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR	16	6,565,322	7,628,739

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 2022

1. CORPORATE INFORMATION

The financial report of the Company for the year ended 31 December 2022 was authorised for issue in accordance with a resolution of Directors on 27 April 2023.

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 – Simplified Disclosures, 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.

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.

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.

The financial statements have been prepared based upon conditions existing at 31 December 2022. Having carefully assessed the current forecasts, taking into consideration the third 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.

b) Statement of compliance

The Company has adopted AASB 1060 *General Purpose Financial Statements – Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities* for the financial year beginning 1 January 2021.

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 – Simplified Disclosures (AASB – SD) (Including Australian interpretations) adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not for Profits Commission Act 2012.

Other than the change in disclosure requirements, the adoption of AASB 1060 has had no significant impact on the entity's financial statements because the entity's previous financial statements complied with Australian Accounting Standards – Reduced Disclosure Requirements.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)**c) Revenue recognition**

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

Ticket sales

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

Sponsorship revenue

Sponsorship revenue is recognised in the period to which the sponsorships relate. Sponsorships which relate to specific performances are recognised at the time of concert performance. Sponsorship revenue is traditionally paid in advance and the value of unearned sponsorship revenue is recognised as a liability.

Government funding revenue

Funding revenue comprises funding from the Federal Government, 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 2022

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) Financial liabilities***Initial recognition and measurement***

All financial liabilities are recognised initially at fair value and, in the case of loans and borrowings and payables, net of directly attributable transaction costs.

Subsequent measurement

After initial recognition, interest-bearing loans and borrowings are subsequently measured at amortised cost using the effective interest rate (EIR) method. Gains and losses are recognised in profit or loss when the liabilities are derecognised as well as through the EIR amortisation process. Amortised cost is calculated by taking into account any discount or premium on initial recognition and fees or costs that are an integral part of the EIR. The EIR amortisation is included as finance costs in the statement of profit or loss.

Derecognition

A financial liability is derecognised when the obligation under the liability is discharged or cancelled or expired. When an existing financial liability is replaced by another from the same lender on substantially different terms, or the terms of an existing liability are substantially modified, such an exchange or modification is treated as the derecognition of the original liability and the recognition of a new liability. The difference in the respective carrying amounts is recognised in the statement of profit or loss.

Offsetting of financial instruments

Financial assets and financial liabilities are offset and the net amount is reported in the statement of financial position if there is a currently enforceable legal right to offset the recognised amounts and there is an intention to settle on a net basis, or to realise the assets and settle the liabilities simultaneously.

During the financial year, the Company secured a loan facility of \$7,500,000 with its bankers National Australia Bank. As at the date of this report, this loan facility of \$7,500,000 is undrawn and the Company can access these funds until October 2025, when this facility will expire.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

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

j) Property, 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.

k) 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. Land that qualifies for recognition as an asset is measured at cost on acquisition. The cost of acquisition includes both the purchase price and other directly attributable costs. Subsequently, land is carried at cost less any accumulated impairment losses.

Depreciation rates and methods are reviewed annually for appropriateness. Depreciation is expensed.

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

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

Land held by the Company is not depreciated due to the unlimited useful life

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

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

n) 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.

o) 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.

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 2022

	2022	2021
	\$	\$
3. FUNDING REVENUE		
a) Government Funding – direct		
<u>Commonwealth Government</u>		
COVID-19 Arts Sustainability Fund – An Australian Government initiative	4,000,000	3,000,000
Federal Government – <i>JobKeeper</i> Subsidies	–	1,012,840
National Foundation for Australia-China Relations	37,520	85,714
Department of Infrastructure, Transport, Regional Development & Communications	–	37,800
Federal Government – Dept of Foreign Affairs and Trade	100,000	–
<u>Victoria State Government</u>		
COVID-19 Relief	500,000	2,000,000
Creative Victoria – Melbourne Symphony Orchestra Chorus Grant	125,590	125,590
Creative Victoria – COVID-19 Strategic Investment Fund	–	62,250
Creative Victoria – Regional Tour	120,000	157,000
Creative Victoria – Strategic Initiative	20,040	–
<u>Department of Education and Training</u>		
Strategic Partnerships Program Funding	25,714	24,750
Victorian Challenge and Enrichment Series	50,000	37,500
<u>Department of Jobs, Precincts & Regions</u>		
Let's Stay Connected Funding	30,752	17,298
<u>Local Governments</u>		
City of Melbourne – Annual Grant	103,800	100,000
Hume City Council – Pizzicato Program	10,000	–
	5,123,416	6,660,742
b) Government Funding – via parent entity		
Australia Council for the Arts – Annual Grant	11,657,403	11,541,984
Arts Victoria - Annual Grant	2,314,207	2,280,522
	13,971,610	13,822,506
Total Funding	19,095,026	20,483,248

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 2022

	2022	2021
4. TICKET SALES REVENUE	\$	\$
Subscription sales	2,189,596	685,243
Single night ticket sales	7,760,428	3,016,618
	9,950,023	3,701,861

5. SPONSORSHIP AND DONATION REVENUE

Sponsorship	2,295,719	1,219,565
Donations	5,225,907	2,263,726
Bequests	83,923	975,477
Grants and trusts	1,075,691	1,249,037
	8,681,240	5,707,805

6. OTHER REVENUE

Interest	130,072	4,169
Orchestral hire & performance fees	388,859	184,738
Other	568,432	378,253
	1,087,363	567,160

In 2022, the Company received special purposes donations of \$2,350,000 (2021: nil).

7. OTHER INCOME FROM FINANCIAL ASSETS

Interest earned from financial assets	76,627	49,247
Dividends	162,189	331,558
Profit on Sale of Financial Assets	23	–
	238,838	380,805

8. EXPENSES

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

Depreciation:

Plant, office equipment, furniture and fittings	16,521	23,352
Computers	59,594	56,168
Leasehold Improvements	10,743	20,164
Musical instruments	19,677	28,955
Intangible Assets	108,264	81,904
Total Depreciation (Note 12)	214,799	210,543
Lease payments – car	6,816	7,797
Lease payments – office equipment	14,796	14,796
Office outgoings	143,302	140,400

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 2022

	2022	2021
	\$	\$
9. RECEIVABLES		
a) Trade and other receivables		
<i>Current</i>		
Trade receivables	90,804	1,109,636
Performance Fee	–	29,962
Sponsorship invoiced in advance	110,945	141,836
GST receivable	256,508	274,632
	458,257	1,556,066

<i>Non-current</i>		
Other receivables	–	–

b) Trade and other debtors ageing:

0 to 60 days	116,713	1,109,636
61 to 90 days	947	–
Over 90 days	4,259	–
Total trade and other receivables	121,919	1,109,636

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	577,318	566,421
Accrued revenue	571,582	403,080
Total Other Current Assets	1,148,900	969,501

11. OTHER FINANCIAL ASSETS

MSO Foundation externally managed portfolio	4,996,104	11,558,370
MSO RIS externally managed portfolio	–	8,652
	4,996,104	11,567,022

- a) Investments held in the MSO Foundation reserves of \$4,996,104 (2021: \$11,558,370) 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) portfolio with the MSO Foundation portfolio. In 2022, \$6m was drawn from the MSO Foundation to fund the purchase of the vacant land site located in the arts precinct in Southbank.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

11. OTHER FINANCIAL ASSETS (CONTINUED)

b) Financial assets

i) Financial assets include:

	2022	2021
	\$	\$
Cash	842,287	1,035,969
Credit instruments	1,245,385	5,916,764
Real assets	172,105	–
Australian equities	2,102,428	3,317,398
International equities	633,899	1,296,891
	4,996,104	11,567,022

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. PROPERTY, PLANT AND EQUIPMENT

	Property, plant and equipment	Musical instruments	Office equipment	Leasehold improvements	Computer equipment	Motor Vehicle	Total
	\$	\$	\$	\$	\$	\$	\$
<i>Cost:</i>							
Opening balance	187,901	1,452,672	257,947	146,508	637,693	10,000	2,692,721
Additions	13,569,331	–	–	–	39,382	–	13,608,713
Closing Balance	13,757,232	1,452,672	257,947	146,508	677,075	10,000	16,301,434
<i>Accumulated depreciation:</i>							
Opening balance	187,901	1,391,887	222,625	136,220	536,483	10,000	2,485,116
Depreciation expense (Note 8)	–	19,677	16,521	10,743	59,594	–	106,535
Closing balance	187,901	1,411,564	239,146	146,963	596,077	10,000	2,591,651
Net book value, 31 December 2022	13,569,331	41,108	18,801	(455)	80,998	–	13,709,783
Net book value, 31 December 2021	–	60,785	35,322	10,288	101,210	–	207,605

The Company purchased a vacant land located in the arts precinct in Southbank. The Land was priced at \$13.5m and the purchase was settled on 20 October 2022. The Company elected to adopt the cost model as an accounting policy to subsequently measure land as a class of PP&E.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

13. INTANGIBLE ASSETS

	Websites	Software	Total
	\$	\$	\$
<i>Cost:</i>			
Opening balance	447,927	329,088	777,015
Additions	–	–	–
Disposals	–	–	–
Closing balance	447,927	329,088	777,015
<i>Accumulated amortisation:</i>			
Opening balance	243,004	289,752	532,756
Amortisation expense (Note 8)	92,532	15,732	108,264
Disposal	–	–	–
Closing balance	335,536	305,484	641,020
Net book value, 31 December 2022	112,391	23,604	135,955
Net book value, 31 December 2021	204,923	39,336	244,259

14. PAYABLES

	2022	2021
	\$	\$
Trade creditors	2,424,138	2,622,450
Other creditors and accruals	1,915,564	1,724,626
Unearned government funding	225,586	140,233
Unearned sponsorship revenue	75,833	27,500
Unearned other revenue	378,681	370,548
Total Payables	5,019,802	4,885,357

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

15. CONTRIBUTED EQUITY

Share capital

438,002 (2021: 438,002) ordinary shares, fully paid	438,002	438,002
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On 31 December 2006 MSOHL purchased all shares of the Company that were previously held by the ABC.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$

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	6,565,322	7,628,739
	6,565,322	7,628,739

The Company has \$6,565,322 Cash equivalents at 31 December 2022 (31 December 2021: \$7,628,739).

17. PROVISIONS

Employee Benefits

Current

Annual Leave	1,354,001	1,336,319
Long Service Leave	2,138,242	2,257,119
	3,492,243	3,593,438

Non-current

Annual Leave	518,226	423,600
Long Service Leave	593,711	566,814
Total	4,604,180	4,583,852

Assumed rate of increase in wage and salary rates	2.5%	2.5%
Discount rate (weighted average)	2.8%	3.1%
Full-time equivalent employees at year-end	(154)	(144)

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

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 2022, 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	6
Diane Jameson	Co-Deputy Chair, Non-Executive Director	6	6	6
Helen Silver AO	Co-Deputy Chair, Non-Executive Director	6	6	4
Shane Buggle	Non-Executive Director	6	6	5
Andrew Dugdeon AM	Non-Executive Director	6	6	6
Daniel Gorog	Non-Executive Director	6	6	6
Sophie Galaise	Managing Director	6	6	6
Lorraine Hook	Non-Executive Director	6	6	6
Margaret Jackson AC	Non-Executive Director	6	6	5
David Krasnostein AM	Non-Executive Director	6	6	5
Farrel Meltzer	Non-Executive Director	6	1	1
Gary McPherson	Non-Executive Director	6	6	4
Hyon-Ju Newman	Non-Executive Director	6	6	5
Glenn Sedgwick	Non-Executive Director	6	6	4

b) Compensation of Key Management Personnel

	2022	2021
Compensation	1,887,760	1,500,649

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 transactions between the Company and key management personnel.

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

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 2022 were \$1,934,785 (2021: \$541,952).

ii) Sponsorship

Sponsorship from Director-related entities in 2022 was \$50,000 (2021: \$50,000).

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 (2021: 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 2022, the Company paid SSA \$100,000 (2021: \$88,000) for SSA's orchestral services.

g) Terms and conditions

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

	2022	2021
	\$	\$
20. AUDITOR'S REMUNERATION		
Audit of the financial report	70,000	–
Grant Audit	–	5,000
Total auditor's remuneration	70,000	5,000

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2022

	2022	2021
	\$	\$
21. EXPENDITURE COMMITMENTS		
<i>Artists fees contracted, but not provided for, and payable:</i>		
Within one year	1,107,113	1,557,400
One year or later, but not later than five years	–	–
	1,107,113	1,557,400
<i>Consulting (Professional Services) contracts as per agreements</i>		
Within one year	126,380	102,910
One year or later, but not later than five years	–	–
	126,380	102,910
<i>Office outgoings committed as per agreements ¹</i>		
Within one year	140,400	140,400
One year or later, but not later than five years	–	–
	140,400	140,400
<i>Venue Hire Commitments ²</i>		
Within one year	1,803,600	1,235,182
One year or later, but not later than five years	–	–
	1,803,600	1,235,182
<i>Office Equipment Leases ³</i>		
Within one year	14,796	14,796
One year or later, but not later than five years	–	14,796
	14,796	29,592
Total	3,192,289	3,065,484

Expenditure commitments are contracted up to the following dates:

- Artist fees – December 2023
- Consulting – December 2023
- Rental leases – December 2024
- Office equipment – December 2023
- Venue Hire – December 2023

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 2022

	2022	2021
	\$	\$
22. RESERVES		
a) Retained surplus/(accumulated deficit)		
Accumulated deficit at the beginning of the year	(1,685,705)	(3,131,682)
Surplus/(deficit) from ordinary activities for the year	2,367,279	2,488,993
Transfer of income earned on and donations to the MSO Foundation Reserve	(257,151)	(986,964)
Transfer of income earned on MSO RIS Reserve	–	(56,052)
Balance at year end	424,423	(1,685,705)
b) MSO Foundation Reserves		
Opening balance	10,655,317	5,544,831
Transfer from Accumulated deficit	257,151	986,964
Transfer from MSO Reserve Incentives Scheme	–	4,123,522
Balance at year end	10,912,468	10,655,317
c) MSO Reserves Incentives Scheme		
Opening balance	–	4,067,470
Transfer from Retained surplus/(accumulated deficit)	–	56,052
Transfer from MSO Foundation Reserve	–	(4,123,522)
Balance at year-end	–	–
Total	11,336,891	8,969,612

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 2022

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 2022 (31 December 2021: Nil).

25. MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

Unless otherwise stated in this report, no matter or circumstance has arisen since 31 December 2022 that has significantly affected, or may significantly affect:

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

26. ENTITY INFORMATION

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

ABC Southbank Centre
120–130 Southbank Boulevard
Southbank VIC 3006

The postal address of Melbourne Symphony Orchestra Pty Limited is:

GPO Box 9994
Melbourne VIC 3001

Directors' Declaration

FOR THE YEAR ENDED 31 DECEMBER 2022

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 2022 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 – Simplified Disclosures 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
27 April 2023



Sophie Galaise
Managing Director

Melbourne
27 April 2023

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

Opinion

We have audited the financial report of Melbourne Symphony Orchestra Pty Limited (the Company), which comprises the statement of financial position as at 31 December 2022, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

- a. Giving a true and fair view of the Company's financial position as at 31 December 2022 and of its financial performance for the year ended on that date; and
- b. Complying with Australian Accounting Standards - Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Basis for opinion

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

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

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.



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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 - Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial report

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

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

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Ernst & Young

A handwritten signature of Alison Parker in black ink.

Alison Parker
Partner
Melbourne
27 April 2023

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