

SEASON 2023

MSO

ANNUAL REPORT



Melbourne Symphony Orchestra

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Acknowledgement of Country

The MSO respectfully acknowledges the Traditional Owners and Custodians of all the lands upon on which the Orchestra works and creates music. We pay our respects to Elders past and present, and honour the continuation of the oldest music practice in the world.



Her Excellency Professor the Honourable Margaret Gardner AC, Governor of Victoria and MSO Patron



MESSAGE FOR THE MELBOURNE SYMPHONY ORCHESTRA 2023 ANNUAL REPORT

As Patron of the Melbourne Symphony Orchestra, I congratulate the MSO on another successful year of sharing the joy of orchestral music with our community.

Led by Chief Conductor Jaime Martín, the Orchestra's artistic program showcased the extraordinary talents of MSO musicians and connected with many communities in Victoria. In particular, I congratulate them on their commitment to fostering the next generation of musical talent, through their partnership with the Cybec Foundation, their children's programs and their regional tours.

On the international stage, MSO continued its global engagement through new partnerships with the Sichuan Symphony Orchestra and the Royal Academy of Music (UK), while also continuing its relationship with the London Symphony Orchestra.

The MSO has deepened its relationship with Australia's First Peoples through the First Voices Showcase, the First Voices Composer program and Ensemble Dutala Residency. Audiences were also treated to the premieres of three new works by First Nations composers, and a performance of First Nations Creative Chair Deborah Cheetham Fraillon AO's *Eumeralla, a war requiem for peace*.

I congratulate the musicians of the MSO, the Board, and staff for their wonderful work in contributing to the vibrancy of Victoria's musical culture. I also sincerely thank all the audience members, subscribers, donors, and partners who are dedicated in their support of the MSO.

Professor the Honourable Margaret Gardner AC
Governor of Victoria

Chairman's Report



Welcome to the Melbourne Symphony Orchestra's 2023 Annual Report—a testament to a year filled with incredible music and noteworthy achievements. As we reflect on the past 12 months, I am delighted to share some key highlights and express my gratitude to all who have contributed to the success of our great Orchestra.

As the MSO continues to face challenging macroeconomic conditions, including rising inflation and cost of living pressures, I report that the total comprehensive income for the year ending 31 December 2023 was a surplus of \$213,019 (2022: \$2,367,279). This outcome speaks to the hard work and dedication of our team where each person has played a role in navigating the complexities of the 2023 environment.

The beginning of 2023 saw the Federal Government release its new National Cultural Policy, 'Revive'. This was a momentous occasion for our sector, and I am delighted to see how closely the strategic goals of the MSO align with this policy. We remain committed to fostering cultural enrichment and are honoured to contribute to the realisation of these shared goals.

Jaime's second season as Chief Conductor has been extraordinary, marked by more than 175 performances (including approximately 130 mainstage performances) which showcased the depth and diversity of the MSO's repertoire and artistry, and stellar performances from Australian and international artists. Pleasingly, our live audience attendance continues to increase, with the MSO sharing its work with more than 300,000 people in concert halls across Victoria.

Our commitment to serving our community is evident in the diverse range of activities delivered throughout the year—from championing the breadth of our nation's stories and the people who tell them, and our continued dedication to learning and engagement, to nurturing the next generation of orchestral musicians: these priorities are the foundation of our cultural impact, ensuring that the MSO remains accessible and relevant to all.

These achievements would not be possible without the contribution of our community, and I extend my heartfelt thanks to our corporate partners and donors for their unwavering support. Your commitment enables us to bring the beauty of music to an ever-expanding audience.

A special appreciation goes to my fellow Board members, both incoming and outgoing. In 2023 we welcomed Martin Foley, Mary Waldron, and Edgar Myer to the MSO Board, and bid farewell to Hyon-Ju Newman, David Krasnostein AM, and our company secretary Oliver Carton, who served

the MSO for the last 20 years. We thank them for their wonderful service. I would also like to express gratitude to the Board and sub-committee members for their personal contributions in building the MSO into the thriving cultural institution it is today.

A sincere thank you for the tireless efforts of Managing Director, Sophie Galaise, her leadership team, and staff who work diligently behind the scenes to make each MSO performance a memorable experience.

In 2023, we sadly said farewell to MSO Life Member Marc Besen AC. We also farewelled former-Governor Linda Dessau AC CVO, and warmly welcomed new Governor of Victoria as MSO Patron, Her Excellency Professor, the Honourable Margaret Gardner AC.

Last but certainly not least, my heartfelt appreciation goes to the talented MSO musicians who bring our performances to life, and to our devoted audience, without whom our journey would not be possible. Your dedication and passion have been invaluable to the growth and success of the MSO.

Thank you all for sharing your love of beautiful music with us.

David Li AM
Chairman



Violinist Ray Chen with Chief Conductor Jaime Martín at the Ryman Healthcare Winter Gala: Ray Chen performs Tchaikovsky (photo Laura Manariti)

Managing Director's Report



In a year marked by artistic brilliance, innovation, and renewed commitment to our purpose, it is with great pleasure that I share the highlights that defined another vibrant year for the MSO in 2023.

The 2023 year marks a historic milestone for the MSO, as we proudly announce it as our highest-grossing box office year to date, with a remarkable \$17.6 million in gross ticket sales, 43% of our total revenues. This significant achievement speaks to the unwavering support of our audience and the enduring power of music to connect and inspire.

Across the year we showcased remarkable Australian composers and musicians, dynamic cross-cultural collaborations, and global participation that heightened our standing as a prominent cultural ambassador.

With our Chief Conductor, Jaime Martín in his second year at the helm, our performances delighted audiences across the State and overseas, in a season featuring wonderful orchestral classics and contemporary masterpieces. From captivating renditions of renowned works such as Britten's *War Requiem*, and collaborations with the London Symphony Orchestra and Jazz at Lincoln Center Orchestra, to the world premiere of the MSO commission, Mary Finsterer's exquisite *Stabat Mater*.

This year, we proudly shared the talents of Australian artists and through these, uniquely Australian stories. We unveiled a series of MSO commissions from composers such as our 2023 Composer in Residence Mary Finsterer, our 2023 Cybec Young Composer in Residence Melissa Douglas, as well as Elena Kats-Chernin AO, Paul Grabowsky AO, and Katy Abbott, among others. In total, we presented the world premiere of 17 MSO commissions, and I was incredibly proud that women represented 69% of this cohort of exceptional composers.

Alongside our wonderful musicians, we were honoured to perform with an array of Australian artists including Ray Chen, Andrea Lam, Eliza Shephard, Emily Sun, and our Young Artist in Association violinist, Christian Li, among others. The MSO Chorus delivered 14 stellar performances throughout the year including Orff's *Carmina Burana*, Deborah Cheetham Fraillon AO's *Eumeralla, a war requiem for peace*, and Rachmaninov Vespers.

Supporting the pipeline of Australian musicians, the MSO Academy once again played a pivotal role in nurturing the next generation of musicians, demonstrating our dedication to fostering musical talent from around Australia. Similarly, the incredibly important Cybec Foundation programs continued to support our emerging composers

and conductors, and we were delighted to celebrate 20 wonderful years of this partnership.

2023 was a year of collaboration with terrific outcomes on and off stage through projects with the London Symphony Orchestra, Australian Music Centre, ABC Classic (Classic 100 in Concert), and the European Union (Maria Callas: A Concert in Hologram).

We continued our global engagement with new partnerships formed, including the Sichuan Symphony Orchestra, the Royal Academy of Music (UK), and with LSO Live, extending our relationship with the LSO. Once again we travelled to Indonesia to work closely with our friends at the Government of the Yogyakarta Special Region and Royal Family, and for the first time, travelled to Bandung in West Java to deliver arts management workshops and string tuition as part of the Implementation Program of the cooperation between West Java and the Victorian Government. Noteworthy is our commitment to new ways of reducing our carbon footprint by sharing our instruments with the LSO when they performed across Australia, a standard which will mark our international touring model into the future.

Back home, we strengthened our commitment to First Nations artists and stories through the First Voices composers' program and showcase, and during NAIDOC Week we presented *One Song: The Music of Archie Roach*, in celebration of his life and work and featuring an incredible cast of established and emerging First Nations artists. A highlight of the year was our repeat performance of MSO First Nations Creative Chair, Deborah Cheetham Fraillon AO's *Eumeralla, a war requiem for peace*, which while programmed a year in advance, coincided with the Voice Referendum and was a poignant moment for all of us in the concert hall, and our wider community.

The 2023 season was a celebration of music's power to unite and inspire with the Orchestra spreading the joy of music through various engagement activities. From our sold-out Jam for Junior series, regional touring and schools programs, to our wonderful Ears Wide Open and Music & Ideas programs, the MSO brought music to diverse audiences and often the very first experience of live orchestral music.

After 14 years, *The Pizzicato Effect* program came to an end, and we extend our sincerest gratitude to all involved. The MSO remains a passionate advocate for music education, embarking on a new State-wide in school program in 2024.

I extend my heartfelt thanks to our Artistic Family, led by Jaime Martín, for their unwavering dedication and immense artistry. In 2023, we bid farewell with gratitude to Concertmaster Dale Barltrop, Trevor Jones (Assistant Principal Viola), and Miranda Brockman (cello), while warmly welcoming Shaun Trubiano (Principal Percussion), Karla Hanna (first violin), William Clark (viola), Jenny Khafagi (viola), Rebecca Proietto (cello), Caleb Wong (cello), and Josiah Kop (horn)—a remarkable intake of talented musicians.

I also acknowledge some truly wonderful MSO milestones in 2023—the 35-year anniversaries of Mary Allison (second violin), William Evans (trumpet), and Deborah Goodall (first violin), and the 30-year anniversaries of Isin Cakmakcioglu (second violin), and Kirstin Kenny (first violin).

Special thanks go to our Chairman David Li AM, Board, and sub-committee members for their unwavering support. I extend much gratitude to our wonderful leadership team, musicians, and staff, who displayed exceptional resilience, passion, and commitment to the MSO.

Finally, my sincerest appreciation goes to our audiences, donors, partners, and government supporters for their invaluable commitment and ongoing support. Together, we continue to create a harmonious symphony that unites our community of music lovers, thank you.

As we reflect on 2023, let us celebrate the power of music to connect and inspire us all.



Sophie Galaise
Managing Director



Soprano and MSO 2023 Soloist in Residence **Siobhan Stagg** with **Jaime Martin** at the Ryman Healthcare Season Opening Gala: *Zenith of Life* (photo Laura Manariti)

Chief Conductor's Report

I am thrilled to extend a warm welcome to the 2023 Annual Report of the Melbourne Symphony Orchestra, marking my second year as Chief Conductor.

It has been an incredible journey working alongside the MSO's outstanding musicians and collaborating with artists from Australia and across the globe. In 2023, I had the pleasure of crafting music with talented individuals such as MSO's 2023 Soloist in Residence Siobhan Stagg, Ray Chen, and Haocheng Zhang. Our Orchestra also performed alongside the talents of Chloé van Soeterstède, Umberto Clerici, Clara-Jumi Kang, Paul Grabowsky AO, Andrea Lam, Wynton Marsalis, and Joyce Yang, among many other fine musicians.

Our season program was one of great joy. We performed works which had their premiere hundreds of years ago, as well as those having their world premiere with the MSO, including 2023 MSO Composer in Residence, Mary Finsterer's *Mysterium I* and *Stabat Mater*, Elena Kats-Chernin AO's *Sarenka* Concerto, and the MSO's Cybec Young Composer in Residence, Melissa Douglas' *Theatre of the Everyday*.

It was once again a pleasure to perform alongside the wonderful musicians of the MSO, bearing close witness to their artistry and commitment to such high levels of performance. This was particularly evident in our Season Opening, Winter, and Spring Galas. It was also an honour to work alongside First Nations artists in the incredibly moving *One Song: The Music of Archie Roach*.

In 2023, I was particularly delighted about our work with the next generation of orchestral musicians and one of my highlights was engaging with the talented musicians of the MSO Academy and our collaboration with the Australian National Academy of Music. Witnessing the blossoming talent of the next generation has been immensely rewarding, and these experiences have reinforced our collective dedication to shaping the future of orchestral music.

The MSO's commitment to extending the reach of our music is a driving force of the Orchestra and initiatives such as our annual regional touring, *Symphony in a Day*, *Music & Ideas* series, and all our schools' and children's programming, to name just a few. It is heartening to see the impact of such programs in making orchestral music more accessible to diverse audiences.

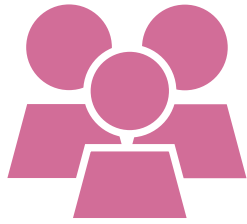
To our patrons, sponsors, and audiences, I extend my deepest gratitude. Your unwavering support has been the cornerstone of our success, and it is your enthusiasm that fuels our artistic endeavours. Together, we are creating a lasting impact on the world of symphonic music. Thank you for being an integral part of this extraordinary journey with the Melbourne Symphony Orchestra.



Jaime Martín
Chief Conductor



2023 Highlights



304,623

LIVE AUDIENCE



4.03M

DIGITAL AUDIENCE
(PLUS 20M VIEWS IN CHINA)



177

PERFORMANCES



MSO CONCERTS
VIEWED IN

88

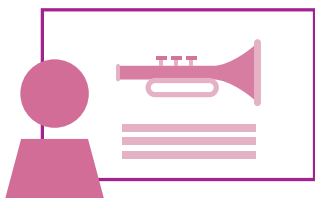
COUNTRIES



98%
SURVEY RESPONDENTS
BELIEVE THE MSO
IS AN ESSENTIAL
PART OF THE CITY'S
CULTURAL LIFE



93%
SURVEY RESPONDENTS
BELIEVE THAT THE
MSO IS A TRULY
GREAT ORCHESTRA



194

EDUCATION WORKSHOPS
ATTRACTING

10,502

students and
teachers/views



18

SCHOOLS
PERFORMANCES
ATTRACTING

12,073

school-aged students
and teachers/views



56

AUDIENCE ENGAGEMENT
TALKS, CONVERSATIONS
& LEARNING EVENTS
ATTRACTING

13,624

people/views

\$17.6M

HIGHEST GROSSING BOX OFFICE
YEAR IN MSO HISTORY



THE MAN FROM SNOWY RIVER

Fastest selling in 2023

WINNER

APRA AMCOS Award for Best Soundtrack Album

Blueback, original motion picture score by
Nigel Westlake, featuring Melbourne Symphony
Orchestra and Benjamin Northey



58

WORLD PREMIERES*



168

AUSTRALIAN WORKS
PERFORMED*



101

MSO COMMISSIONS
PERFORMED*



85,859

FACEBOOK followers



41,690

INSTAGRAM followers
(19% increase)



20,290

YOUTUBE subscribers



12,870

X (TWITTER) followers



1,485

TIKTOK followers
241% increase on 2022



7,171

LINKEDIN followers



4,792

NEWS MENTIONS
with audience reach of

117,111,400

Vision, Mission and Values

Vision

Enriching lives through music.

Mission

Through the shared language of music, we create meaningful cultural experiences for our audiences, delivered to the highest possible standard.

Values

RESPECTFUL

COLLABORATIVE

INNOVATIVE

DIVERSE

Guiding Principles



We listen

to each other, and we listen to our audiences. We continuously tune in to build connections that bring joy and validation.



We create

welcoming experiences that showcase the beauty and wonder of artistic craft. Innovative performances that elevate the moment and endure in the spirit.



We unite

our individual strengths and celebrate our unifying love of music, fostering understanding and belonging.

2023 Artistic Family



JAIME MARTÍN
Chief Conductor

“A visionary conductor, discerning and meticulous” (*Platea*), with an “infectious enjoyment of music” (*The Telegraph*), Jaime Martín is Chief Conductor of the MSO, Chief Conductor of the National Symphony Orchestra of Ireland and Music Director of the Los Angeles Chamber Orchestra, and was Artistic Director and Principal Conductor of Sweden’s Gävle Symphony Orchestra from 2013 to 2022. In his native Spain he also currently holds the post of Principal Guest Conductor of the Spanish National Orchestra, served as Artistic Director of the Santander International Festival, and was a founding member of the Orquesta de Cadaqués, with whom he was associated for thirty years, and where he was Chief Conductor from 2012 to 2019.



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, Zhang has been Music Director of New Jersey Symphony since 2016. Previous positions include Music Director of Orchestra Sinfonica di Milano (2009 to 2016, and she continues as Conductor Emeritus) and Principal Guest Conductor of BBC National Orchestra of Wales, the first female conductor to hold a titled role with a BBC 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. Benjamin celebrated his 20th anniversary with the MSO in 2023.



MARY FINSTERER
Composer in Residence

Supported by Kim Williams AM

The music of the innovative Australian composer Mary Finsterer is performed throughout the world. Finsterer’s award-winning work can be heard not only on concert stages, she has also composed for the screen, including music for the Hollywood blockbuster *Die Hard 4*. Her style takes its musical cues from contemporary practice and the Renaissance with equal ease. In 2023 she premiered her new work and MSO commission, *Stabat Mater*, to acclaim.



CARLO ANTONIOLI
Cybec Assistant Conductor

Supported by Cybec Foundation

One of Australia’s most dynamic young conductors, Carlo Antonioli is rapidly establishing himself with Australia’s major symphony orchestras, as well as with vibrant, cutting-edge ensembles, including the Australian Contemporary Opera Company, Ensemble Apex, the Australian, Sydney and Melbourne Youth Orchestras, the Australian National Academy of Music and Sydney-based Dreambox Collective.



WARREN TREVELYAN-JONES
Chorus Director

Chorus Director

Regarded as one of the leading choral conductors and choir trainers in Australia, Warren was appointed Chorus Director of the MSO in 2017. He has 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.

2023 Artistic Family



GONDWANA VOICES

Ensemble in Residence

Founded by Lyn Williams AM in 1997, Gondwana Voices is Australia's national children's choir for treble singers aged 10–17. With a reputation for performances of outstanding musicianship, the choir tours nationally and internationally and has taken part in international choral festivals including the World Symposium on Choral Music, Rotterdam; America Cantat, Mexico City; and Polyfolia, Normandy. Gondwana Voices was the first Australian children's choir to perform at the BBC Proms and has recorded three albums for ABC Classic.



SIOBHAN STAGG

Soloist in Residence

Soprano Siobhan Stagg is one of the most outstanding young artists to emerge from Australia in recent years. After graduating from the University of Melbourne, Siobhan began her career in the Salzburger Festspiele's Young Singers Project and as a soloist at the Deutsche Oper Berlin. She has sung major roles for the Lyric Opera of Chicago, Royal Opera House Covent Garden, Dutch National Opera, and Victorian Opera (for which she received the Green Room Award for Best Female Lead in an Opera), and in concert with the London Symphony Orchestra and Berliner Philharmoniker, among many others.



SIR ANDREW DAVIS CBE†

Conductor Laureate

In memoriam: 2013–2024

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

The MSO acknowledges and is deeply saddened by the passing of Sir Andrew Davis CBE at the time of publishing. Sir Andrew had an incredible impact on the MSO and orchestral music globally, and his loss will be felt by the millions around the world who experienced his artistry.



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 aged 10. 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). July 2023 saw the release of Christian's second album *Discovering Mendelssohn*, also with the MSO. Christian's most recent international debuts include the Royal Liverpool Philharmonic, the Aalborg Symphony, the Oslo Philharmonic and the RTV Slovenian Radio Symphony.



MELISSA DOUGLAS

Cybec Young Composer in Residence

Supported by Cybec Foundation

Melissa has written for a range of musicians and ensembles, including the BBC Singers, pianists Clare Hammond and Grace Francis, PLEXUS, the Magnard Ensemble, and the Polaris Duo. She studied Piano and Composition at the Melbourne Conservatorium of Music and studied in the UK at the Royal Northern College of Music (2014–16) graduating with an MMus in Composition with Distinction in 2016.



CHRISTOPHER MOORE

Creative Producer, MSO Chamber Series

Christopher Moore's position as Principal Viola is supported by Di Jameson OAM and Frank Mercurio

Christopher spent nine years as Principal Viola with the Australian Chamber Orchestra, returning to Melbourne to be appointed as the MSO's 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 2021 Anita was appointed as the MSO's Creative Chair for Learning and Engagement.



DEBORAH CHEETHAM FRAILLON AO
First Nations Creative Chair

Deborah Cheetham Fraillon AO is a Yorta Yorta/Yuin soprano and composer specialising in chamber, orchestral, choral, and operatic settings of First Nations traditional languages and narratives across Australia. Deborah has been widely written about and is a thought leader regarding the importance of cultural authority in the Art Music space. Deborah has championed the voice and visibility of classically trained Aboriginal and Torres Strait Island musicians through her achievements as a composer, performer and artistic director of the Short Black Opera and Ensemble Dutala. Deborah's career and achievements have been celebrated with many significant awards and in 2020 was appointed as the MSO's First Nations Creative Chair.



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, China, 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

The MSO's longest serving conductor, Hiroyuki Iwaki commenced 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.

† Deceased

Meet the Orchestra

First Violins



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



Tair Khisambeeve
Acting Associate
Concertmaster
Di Jameson OAM and
*Frank Mercurio**



Peter Edwards
Assistant Principal
Margaret Billson and the late
*Ted Billson**



Kirsty Bremner



Sarah Curro
*Dr Harry Imber**



Peter Fellin



Deborah Goodall



Karla Hanna



Lorraine Hook



Anne-Marie Johnson
*David Horowitz**



Kirstin Kenny



Eleanor Mancini
*Anne Neil**



Mark Mogilevski



Michelle Ruffolo



Kathryn Taylor

Second Violins



Matthew Tomkins
Principal
*The Gross Foundation**



Robert Macindoe
Associate Principal



Monica Curro
Assistant Principal
*Dr Mary-Jane Gething AO**



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



Roger Young
Shane Buggle and
*Rosie Callanan**

Violas



Christopher Moore
Principal
Di Jameson OAM and
*Frank Mercurio**



Lauren Brigden



Katharine Brockman



Anthony Chataway
*The late Dr Elizabeth Lewis AM**



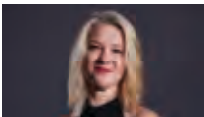
William Clark



Gabrielle Halloran



Jenny Khafagi



Fiona Sargeant

Cellos



David Berlin
Principal



Rachael Tobin
Associate Principal
*Anonymous**



Elina Faskhi
Assistant Principal
Di Jameson OAM and
*Frank Mercurio**



Rohan de Korte
*Andrew Dudgeon AM**



Sarah Morse



Rebecca Proietto



Angela Sargeant



Caleb Wong



Michelle Wood
*Andrew and Judy Rogers**

Double Basses



Rohan Dasika



Benjamin Hanlon
*Di Jameson OAM and Frank Mercurio**



Suzanne Lee



Stephen Newton
*Sophie Galaise and Clarence Fraser**

Flutes & Piccolo



Prudence Davis
*Principal Anonymus**



Wendy Clarke
Associate Principal



Sarah Beggs



Andrew Macleod
Principal Piccolo

Oboes & Cor Anglais



Ann Blackburn
*The Rosemary Norman Foundation**



Michael Pisani
Principal Cor Anglais

Clarinets & Bass Clarinet



David Thomas
Principal



Philip Arkinstall
Associate Principal



Craig Hill
*Rosemary and the late Douglas Meagher**



Jon Craven
Principal Bass Clarinet

Bassoons & Contra-bassoon



Jack Schiller
*Principal Dr Harry Imber**



Elise Millman
Associate Principal



Natasha Thomas
*Dr Martin Tymms and Patricia Nilsson**



Brock Imison
Principal Contrabassoon

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**



Josiah Kop



Rachel Shaw
*Gary McPherson**

Trumpets



Owen Morris
Principal



Shane Hooton
*Associate Principal Glenn Sedgwick**



William Evans



Rosie Turner
*Dr John and Diana Frew**

Trombones & Bass Trombone



Richard Shirley



Mike Szabo
Principal Bass Trombone

Tuba



Timothy Buzbee
Principal

Percussion & Timpani



Shaun Trubiano
Principal



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
 Sheila Baker
 Helena Balazs
 Aviva Barazani
 Tina Battaglia
 Giselle Baulch
 Anne-Marie Brownhill
 Eva Butcher
 Ariel Chou
 Aliz Cole
 Jillian Colrain
 Kylie Constantine
 Veryan Croggon
 Ella Dann-Limon
 Samantha Davies
 Michele de Courcy
 Isabelle Dennis
 Clarissa Dodawec
 Keren Evans
 Dionysia Evitaputri
 Laura Fahey
 Rita Fitzgerald
 Catherine Folley
 Susan Fone
 Carolyn Francis
 Nicole Free
 Josephine Giles
 Camilla Gorman
 Karina Gough
 Emma Hamley
 Aurora Harmathy
 Juliana Hassett
 Penny Huggett
 Gina Humphries
 Leanne Hyndman
 Tania Jacobs
 Gwen Kennelly
 Ingrid Kirchner
 Theresa Lam
 Natasha Lambie
 Katie Lewis
 Charlene Li
 Judy Longbottom
 Tian Nie

Caitlin Noble
 Susie Novella
 Karin Otto
 Tiffany Pang
 Jodie Pilkington
 Amanda Powell
 Tanja Redl
 Natalie Reid
 Beth Richardson
 Jo Robin
 Danielle Rosenfeld-Lovell
 Jodi Samartgis
 Jillian Samuels
 Julianne Seal
 Lydia Sherren
 Jemima Sim
 Eleanor Smith
 Chiara Stebbing
 Fiona Steffensen
 Rachel Sztanski
 Elizabeth Tindall
 Christa Tom
 Katy Turbitt
 Fabienne Vandenburg
 Julia Wang
 Asami Weaver
 Emma Wise
 Jillian Wood
 Janelle Wytkamp
 Charlotte Yates
 Tara Zamin
 Channery Zhang
 Jasmine Zuyderwyk

ALTO

Satu Aho
 Judy Anderson
 Ruth Anderson
 Margaret Arnold
 Tes Benton
 Catherine Bickell
 Cecilia Björkegren
 Kirsten Boerema
 Kate Bramley
 Jane Brodie
 Jacqueline Cheng
 Alexandra Chubaty
 Juliarna Clark
 Marie Connett
 Mari Eleanor-Rapp
 Nicola Eveleigh

Lisa Faulks
 Claudia Funder
 Jill Giese
 Natasha Godfrey
 Jillian Graham
 Debbie Griffiths
 Sophia Gyger
 Ros Harbison
 Jennifer Henry
 Kristine Hensel
 Helen Hill
 Yvonne Ho
 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
 Kent Borchard
 Steve Burnett
 Peter Campbell
 Allan Chiang
 Peter Clay
 Keaton Cloherty
 James Dal-Ben
 Carlos Del Cueto
 James Dipnall
 Simon Gaites
 Simon Goldman
 Daniel Griffiths

Lyndon Horsburgh
 Fergus Inder
 Nader Masrour
 Michael Mobach
 Matthew O'Leary
 Jean-Francois Ravat
 Linton Roe
 Colin Schultz
 Robert Simpson
 Torsten Stokirch
 Cameron Tait
 Brad Warburton
 Elliott Westbury
 Stephen Wood

BASS

Maurice Amor
 José Miguel Armijo Fidalgo
 Kevin Barrell
 Alexandras Bartaska
 David Bennett
 Richard Bolitho
 Stephen Bordignon
 David Brown
 Roger Dargaville
 Ted Davies
 Peter Deane
 Simon Evans
 Michael Gough
 Elliott Gyger
 Andrew Ham
 Andrew Hibbard
 John Howard
 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



Deborah Cheetham Fraillon AO's *Eumeralla*, a war requiem for peace (photo Laura Manariti)

Performance Highlights

RYMAN HEALTHCARE SEASON OPENING GALA: ZENITH OF LIFE

The MSO's Chief Conductor Jaime Martín and Soloist in Residence Siobhan Stagg opened Season 2023 with music that has been described as some of the most achingly beautiful ever written.

Inspired by the renaissance motet and written to evoke a sense of occasion, the world premiere of MSO Composer in Residence Mary Finsterer's *MYSTERIUM I*, commissioned by the MSO, began the concert, and explored an interweaving of polyphonic musical structures within a serene and majestic setting. This was followed by Strauss's posthumously titled *Four Last Songs*, featuring Mildura-born Siobhan Stagg, and the night concluded with Mahler's mammoth Symphony No.5—a journey from tragedy to triumph—written at the turn of the last century.

Pre-concert talks were presented by Nicholas Bochner, the MSO's Head of Learning and Engagement, Mary Finsterer, and Dr John Gabriel, Lecturer in Musicology. The MSO's Ryman Healthcare Gala Series was presented by MSO Premier Partner, Ryman Healthcare.

“Assisted by some outstanding solo horn playing from principal Nicolas Fleury in the Third movement, the performance nevertheless culminated in one of the finest readings of the intricate final movement I have heard in many a year and was appropriately met with a standing ovation.”

– *Limelight*, 26 February 2023

BRITTEN'S WAR REQUIEM

Composed to create a moving tribute to the victims of war, the MSO's performance of Benjamin Britten's *War Requiem* featured soloists Samantha Clarke (soprano), Toby Spence (tenor), and David Greco (baritone). Performing alongside was the MSO's 2023 Ensemble in Residence and children's choir, Gondwana Voices, directed by Lyn Williams AM, and the MSO Chorus directed by Warren Trevelyan-Jones; all under the baton of MSO Chief Conductor, Jaime Martín.

With his unique harmonic voice, Britten combined the traditional Latin Requiem Mass with the poetry of Wilfred Owen, a World War I soldier who died on the fields of France in 1918. The result was an awe-inspiring and dramatic piece which evokes the pain and suffering of the victims of war, but ends with a moving dream of a peaceful world as all voices and instruments come together at last.

Concluding with a sustained ovation, the MSO's performance of *War Requiem* was one of the biggest of the year with more than 200 artists on stage.

“I am sure [Britten] would have been thrilled with this monumental performance by the MSO and soloists and the vision of conductor Jaime Martín. The music filled every space in Hamer Hall.”

– *ClassikON*, 15 April 2023

TORRIO! JAZZ IN CONTRAST

Paul Grabowsky AO brought his exciting trio Torrio! to perform with the MSO, exploring the intersection of jazz and classical, and just how far those genres can overlap.

Directed by MSO's Principal Violist, Christopher Moore, and co-curated by Grabowsky, the program jumped between the Classical and modern, serious and comical, and the ridiculous and sublime, featuring works by Charles Ives, John Adams, and concluded with Haydn's Symphony No.83 *La Poule*. Prior to the concert a pre-concert talk was delivered by the MSO's Library Manager, Luke Speedy-Hutton.

Jazz trio Torrio! (Grabowsky, along with Mirko Guerrini on saxophones/flutes and Niko Schauble on drums) joined the MSO onstage for the world premiere of MSO commission, Paul Grabowsky AO's *Fascinatin' Algorhythm*, which created unique and expressive sounds using techniques from across popular styles. Paul describes his work as one that is “true both to the world of fully notated music and the technical and expressive virtuosity required to render it brilliantly, and to the world of improvised music, where things always happen in the moment, never to be the same again.”

RYMAN HEALTHCARE WINTER GALA: RAY CHEN PERFORMS TCHAIKOVSKY

Adored the world over for his prodigious musical ability and charisma, celebrated violinist Ray Chen performed one of the most beautiful, expressive, and virtuosic pieces in the violin repertoire—Tchaikovsky's Violin Concerto—for the MSO's Winter Gala conducted by Jaime Martín and presented by Ryman Healthcare.

Performing at both Hamer Hall, and Costa Hall, Geelong, the Ryman Healthcare Winter Gala also included Ligeti's 1951 *Concert Românesc*, a manifestation of his deep love of Romanian culture and music, with a distinctly modern edginess for which his music is known. The performances were rounded out with Rachmaninov's Symphony No.2, described as a masterclass in unbridled melodic passion.

Audiences learnt more about the performance at pre-concert presentations with MSO Cybec Assistant Conductor Carlo Antonioli, Head of Learning and Engagement, Nicholas Bochner, and MSO Principal Third Horn player Saul Lewis.

“The MSO delivered a performance of great energy, refinement and commitment. There were memorable moments from a number of players, and a relatively long program passed quickly with a transfixed and near capacity Hamer Hall audience.”

– *Classic Melbourne*, 30 June 2023

“Under the baton of chief conductor Jaime Martín, the orchestra gloried in the work's broad rivers of melody; the lush coherence of the string sound particularly beguiling.”

– *The Age*, 30 June 2023





L to R: Radical Son, Jess Hitchcock and William Barton in One Song: The Music of Archie Roach (photo Laura Manariti)

ONE SONG: THE MUSIC OF ARCHIE ROACH

Under the guidance of Chief Conductor Jaime Martín, the MSO had the privilege of co-presenting One Song: The Music of Archie Roach, showcasing a remarkable lineup of artists who, through their deep connections to the Australian legend, brought their own interpretation to his iconic compositions.

In an evening dedicated to storytelling, One Song paid tribute to the profound legacy of Archie Roach AC, a Gunditjmara (Kirrae Whurrong/Djab Wurrung) and Bundjalung Senior Elder, renowned song man, and storyteller. The event featured renditions of Roach's timeless works, including *Took the Children Away*, *Jamu Dreaming*, and *Weeping in the Forest*, and was skillfully directed by Rachael Maza AM, Artistic Director of ILBIJERRI Theatre Company.

The diverse lineup of established and emerging First Nations artists included William Barton, Emma Donovan, Jess Hitchcock, Sally Dastey, Dan Sultan, Radical Son, Kee'ahn, and actress Tamala Shelton serving as the narrator. Adding their voices, the Dhungala Children's Choir, conducted by MSO First Nations Creative Chair and Short Black Opera founder Deborah Cheetham Fraillon AO, contributed to the powerful homage. The evening also featured the participation of long-time Roach collaborator and Music Director, Paul Grabowsky AO, accompanying on the piano, and the MSO's Chief Conductor, Jaime Martín on flute.

One Song was proudly supported by MSO Major NAIDOC Week Partner Equity Trustees, with production support provided by MSO Major Partner Norwest.

“One Song—The Music of Archie Roach’ was possibly one of the most reverent events ever showcased by the Melbourne Symphony Orchestra. It was indeed a spiritual evening.”

— *Noise11*, 7 July 2023

ALL RISE: JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS AND THE MSO

For the first time since their sold-out 2019 shows with the MSO, the one and only Nine-time GRAMMY® Award-winning trumpeter Wynton Marsalis and his legendary Jazz at Lincoln Center Orchestra (JLCO) returned to Melbourne in August to reunite with the full symphonic sound of the MSO.

Having its Australian debut, *All Rise*, first performed with the New York Philharmonic in 1999, is a jazz symphony of a scale not seen before in this country. Over 110 minutes, the work crosses musical terrain from African chant and New Orleans parade music, to symphonic modernism.

Conducted by MSO Principal Conductor in Residence, Benjamin Northey, JLCO teamed up with the full Orchestra, alongside the MSO Chorus and Melbourne's premier vocal ensemble, the Consort of Melbourne for two sold-out performances in Hamer Hall.

This performance coincided with the earlier worldwide release of the album *Symphony No.4 (The Jungle)* by Wynton Marsalis and Jazz at Lincoln Center Orchestra, featuring the MSO.

“Even before a note is played, it's impossible not to be dazzled by the scale of Wynton Marsalis' Symphony No.1, *All Rise*. The mere sight of 180 performers occupying every inch of the stage at Hamer Hall on Friday night was enough to inspire awe.”

— *The Age*, 25 August 2023

STABAT MATER BY MARY FINSTERER

In a program of sacred works spanning more than eight hundred years, this performance featured the world premiere of 2023 Composer in Residence, Mary Finsterer's *Stabat Mater*, conducted by Benjamin Northey at St Patrick's Cathedral, Melbourne.

The *Stabat Mater* has its foundation in a prophecy of Simeon, who foretold that a sword was to pierce the heart of Jesus' mother, Mary (Luke 2:35). This hymn then depicts the true outcome of that foretelling in Mary's presence at the foot of the cross during the crucifixion of her Son.

The program was curated by Mary Finsterer, who notes that she brought together "a selection of works steeped in historical and stylistic significance, spanning contrasting epochs to highlight the evolving development of sacred music".

Mary Finsterer's position as MSO's 2023 Composer in Residence was generously supported by Kim Williams AM.

SCHUMANN AND MENDELSSOHN: ABUNDANT SPRING

The MSO celebrated the arrival of Spring with American superstar violinist Esther Yoo and Principal Guest Conductor, Xian Zhang.

Evoking the abundance of springtime, the concert featured *Awaken*—a new work by 2023 Cybec Young Composer in Residence, Melissa Douglas. Known for her expressive, atmospheric ability to transport the listener to other worlds, young Australian composer Melissa Douglas' music has been performed across the world by the BBC Singers, PLEXUS, and Polaris Duo, to name a few.

A feature of the MSO's 2023 East meets West program, *Abundant Spring* also included Schumann's Symphony No.1 *Spring*, written during the depths of a dark German winter as a pastoral homage to different aspects of the season, and Esther Yoo made her mark on Mendelssohn's Violin Concerto, considered an innovative reinvention of the genre in the way it foregrounded the solo violin.

"The audience was mesmerised."

— *Melbourne Observer*, 13 September 2023

SIBELIUS AND PROKOFIEV: LOVE AND RESISTANCE

The MSO welcomed illustrious French conductor Chloé van Soeterstède for a stellar program exploring music's role in love and resistance.

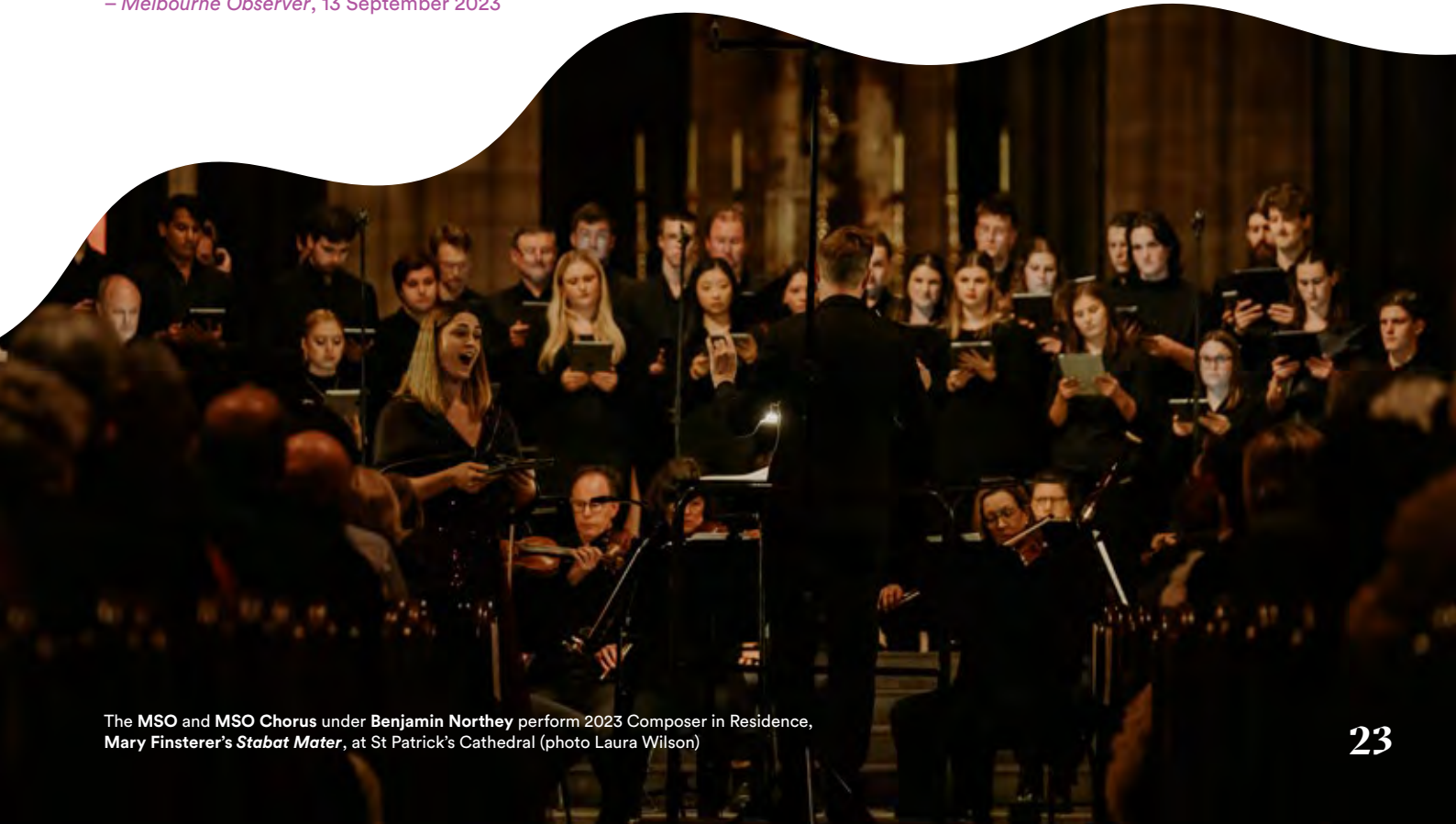
Known for her melodious, evocative, and playful music, the MSO presented the world premiere of beloved Australian composer Elena Kats-Chernin AO's *Sarenka* Concerto: for Solo Violin and Solo Violoncello. Commissioned by the Weis Family and featuring MSO Concertmaster Dale Barltrop and the MSO's Associate Principal Cello, Rachael Tobin, this work was inspired by the story of Sara Weis (also known as *Sarenka*), a young girl who escaped the Nazis to make a safer life in Australia. Of this work, Elena shared, "To be bestowed that kind of honour—to write a big piece like this—I'm humbled. Really humbled by this honour; and by the fact that Melbourne Symphony Orchestra came on board."

The concert also featured Prokofiev's playful and charming 1917 *Classical* Symphony, and Finnish composer Jean Sibelius' Symphony No.1, a symbol of peaceful resistance.

★★★★

"Under van Soeterstede's galvanising personality, the Sibelius received a mercurial performance, enhanced by the luxury of Barltrop joining guest concertmaster Sophie Rowell at the head of the violins."

— *The Age*, 23 October 2023



RYMAN HEALTHCARE SPRING GALA: SYMPHONIC TALES

With MSO Chief Conductor Jaime Martín at the helm, the MSO performed a program of orchestral masterworks.

Opening with Dukas' energetic and humorous *The Sorcerer's Apprentice*, the evening made way for Haocheng Zhang's electrifying performance of Tchaikovsky's Piano Concerto No.1. Since his gold medal win at the Thirteenth Van Cliburn International Piano Competition in 2009, Haochen Zhang has captivated audiences in the United States, Europe, and Asia with a unique combination of deep musical sensitivity, fearless imagination, and spectacular virtuosity.

After interval, Jaime Martín, alongside guest Concertmaster Rebecca Chan, led the Orchestra through Rimsky-Korsakov's *Scheherazade*. Composed in the Winter of 1887–88, the work is based on some of the stories in the classic Arabian literature, *One Thousand and One Nights*.

The concerts also featured 19 members of the Australian National Academy of Music performing alongside the MSO as part of an Orchestral Training Partnership designed to support the careers of the next generation of Australia's orchestral musicians. The concert was proudly presented by MSO Premier Partner Ryman Healthcare.

“The MSO performance of this work was magnificent and left the audience wanting more, however, the orchestra and Chief Conductor had truly given their all and gracefully accepted copious applause.”

– *Weekend Notes*, 11 November 2023

ABC CLASSIC 100 IN CONCERT

Every year for over two decades, ABC Classic has asked music lovers to nominate their favourite pieces in a particular category, counting down the results in a must-listen weekend. For the first time, in 2023 audiences were invited to celebrate their favourite instruments live with the MSO, and presenters Jeremy Fernandez, Zan Rowe, and ABC Classic's Genevieve Lang.


The theme of 2023 was 'Your Favourite Instrument' and conductor and creative director, Benjamin Northey led audiences through a program including Rachmaninov, John Williams, Tchaikovsky, Ravel, and Nigel Westlake. Soloists included Andrea Lam (piano), Michael Pisani (oboe), Slava Grigoryan (guitar), Mindy Meng Wang (guzheng), Eliza Shephard (flute), Emily Sun (violin), Richard Narroay (cello), Jess Hitchcock (soprano), and Chris Williams (yidaki). The cello was voted Australia's favourite instrument.

The concert was broadcast live on ABC Classic Radio, and made available on ABC iView where it generated more than 2.88 million views.

“What a treat it was, a real celebration of the power and beauty of music, these amazing instruments and artists who play them.”

– *Weekend Notes*, 25 June 2023





“Martín, with energetic yet supple hands, beseeches [the orchestra] to join him on this wondrous musical journey, and the musical results speak for themselves. Perhaps the orchestra was additionally energised by the presence of nineteen young wide-eyed musicians from the Australian National Academy of Music, who gave their all as they embark upon their professional careers under the guidance of one of the world’s leading conductors.”

– *Classic Melbourne*, 10 November 2023

Championing Contemporary Australia



The MSO is committed to the development and recognition of Australian music on a global scale. Performing and commissioning Australian music and collaborating with Australian artists showcases our rich and diverse musical heritage, celebrates cultural identity, and fosters national pride.

In 2023, the MSO championed contemporary Australia, performing alongside three major Australian acts—Ali McGregor, Birds of Tokyo, and Kate Ceberano—continuing its contribution to a vibrant and thriving music ecosystem, and often reaching audiences not yet familiar with the MSO.

Commissioning new orchestral works continued to be a priority in 2023, with composers including Mary Finsterer, Katy Abbott, Paul Grabowsky AO, and the MSO's Cybec Young Composer in Residence, Melissa Douglas, having world premieres of their MSO commissions in 2023.

The Man from Snowy River: Bringing an Australian Classic to Life in the Concert Hall

In celebration of its 40th anniversary, the MSO performed the world premiere of *The Man from Snowy River* in concert, under the baton of Vanessa Scammell, and featuring special guest appearances by the movie's lead actors, Sigrid Thornton and Tom Burlinson.

Bringing this Australian classic to the concert hall stage was a major undertaking, transforming Bruce Rowland's award-winning score into the digital form for a full orchestra. Led by the MSO's co-producers, Spiritworks and CVP, the original handwritten composition was found and updated to reflect the film's final score. The composition was then arranged for a full orchestra, with new parts written for instruments that did not feature in the original.

At the same time, the music was removed from the digitally remastered film, leaving only the spoken parts and sound effects. The new score (now in digital format) was then brought together with the film to create a 'click track', a metronomic tick played through earpieces that the musicians wear during the performance. Also created was a version of the film with 'punches' and 'streamers', a series of visual cues that appear on screen which only the conductor can see during the performance.

In addition to the presentation of four incredible sold-out performances, the final outcome was the creation of assets in the new score, click-track, and conductor's film, which will be used in performances around Australia in 2024.

The MSO congratulates Spiritworks, CVP, Theatre Tours International, Vanessa Scammell, and the MSO's Library and Special Projects teams on their wonderful collaboration on this project, marking an important milestone in Australian storytelling.

“A great Australian film has been celebrated in style by the Melbourne Symphony Orchestra, which received a standing ovation from an audience flooded with tears of emotion.”

– *Sunday Herald Sun*, 20 August 2023



Birds of Tokyo with the MSO (photo Mark Gambino)

“There is something about the pairing of a rock band with a symphony orchestra that just works... couple the five members of Birds of Tokyo with the 50+ members of the Melbourne Symphony Orchestra and it works exceptionally well.”

– *Noise11*, 22 September 2023

Australian Music Centre Partnership

In 2023, the MSO was delighted to announce a new partnership with the Australian Music Centre and ABC Classic which will see the creation of a new audio library of Australian music.

Together, more than 400 MSO commissioned or co-commissioned musical works have been released over the past 30 years. Aiming to increase the accessibility of these works and the profile of Australian composers, this initiative represents a visionary step forward for Australian orchestral music and preserving our cultural heritage.

The MSO is proud of its continued commitment to developing new Australian works and as the first performing arts organisation in the country to collaborate on this project, anticipate it will provide a transformative framework for others to contribute to this important archive.



168 AUSTRALIAN WORKS PERFORMED*

Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Connor D'Netto / Kate Miller-Heidke / Keir Nuttall (arr. D'Netto)		<i>The Call: 'Beautiful for a while'</i>	Ali McGregor with the Melbourne Symphony Orchestra	
Andrew Farriss (arr. Turley)		<i>Never Tear Us Apart</i>	Ali McGregor with the Melbourne Symphony Orchestra	✓
Julian Langdon (arr. Turley)		<i>Lorelei Overture</i>	Ali McGregor with the Melbourne Symphony Orchestra	✓
Deborah Cheetham Fraillon AO		<i>Long Time Living Here</i>	All major concerts and performances	✓ (commissioned in 2020)
Matthew Dewey		<i>Little Suite for Strings</i>	Bandung Concert, West Java	
Peter Sculthorpe AO OBE		<i>Kakadu</i>	Bartók and Beethoven	
Michael Atherton		<i>Shall we Dream?</i>	Berlioz's <i>Symphonie Fantastique</i>	
Birds of Tokyo (arr. Buc)		<i>Anchor</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Brace</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Broken Bones (with Uno intro)</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Circles</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Good Lord</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Greatest Mistakes</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>I'd Go with You Anywhere</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Lanterns (with Motionless Intro)</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Mercy Arms</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>My Darling Son</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Never Going Back</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Plans</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Silhouettic</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>This Fire</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Train Wrecks</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Two of Us</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Unbreakable</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Birds of Tokyo (arr. Buc)		<i>Wild at Heart</i>	Birds of Tokyo and the MSO present <i>Birdsongs</i>	
Gurumul Yunupingu		<i>Bara (Saltwater Crocodile)</i>	Bungul	
Gurumul Yunupingu		<i>Djapana (Sunset)</i>	Bungul	
Gurumul Yunupingu		<i>Djarimirri (Child of the Rainbow Serpent)</i>	Bungul	
Gurumul Yunupingu		<i>Djilawurr (Scrubfowl)</i>	Bungul	

* Includes arrangements

Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Gurumul Yunupingu		<i>Djoli (Musical Instrument)</i>	Bungul	
Gurumul Yunupingu		<i>Gäliku (Flag)</i>	Bungul	
Gurumul Yunupingu		<i>Gapu (Freshwater)</i>	Bungul	
Gurumul Yunupingu		<i>Gopuru (Tuna Swimming)</i>	Bungul	
Gurumul Yunupingu		<i>Marrayarr (Flag)</i>	Bungul	
Gurumul Yunupingu		<i>Ngarrpiya (Octopus)</i>	Bungul	
Gurumul Yunupingu		<i>Wak (Crow)</i>	Bungul	
Gurumul Yunupingu		<i>Wulminda (Dark Clouds)</i>	Bungul	
Peter Sculthorpe AO OBE		String Quartet No.12 <i>From Ubirr</i>	Chamber: Clarinet Quintets	
Lachlan Skipworth		Clarinet Quintet <i>The Eternal</i>	Chamber: Clarinet Quintets	
Graeme Koehne		<i>Elevator Music</i>	Chinese New Year	
Julian Yu		<i>Evolution</i>	Chinese New Year	
Matthew Hindson		<i>House Music, III. Lounge</i> (revised version)	Classic 100 in Concert	
Nigel Westlake		<i>Antarctica Suite: II. Wooden ships</i>	Classic 100 in Concert	
Maria Grenfell		<i>Rock Hopping</i>	Classic Kids: Forces of Nature	
George Palmer AM KC		<i>Ithaca: Quartet for clarinet, violin, viola, cello</i>	Opening of Ryman Healthcare's Deborah Cheetham Retirement Village	
Naomi Dodd	World	<i>Dawn 'til Dusk in Kosciuszko</i>	Cybec 20th Anniversary Concert	✓
Melody Eötvös		<i>How to Grow your Own Glacier</i>	Cybec 20th Anniversary Concert	✓ (commissioned in 2019)
Joseph Franklin	World	<i>you are meadow</i>	Cybec 20th Anniversary Concert	✓
Christopher Healy	World	<i>Vita Nostra: Our life (is brief)</i>	Cybec 20th Anniversary Concert	✓
Julia Potter	World	<i>Stay Close</i>	Cybec 20th Anniversary Concert	✓
Lachlan Skipworth		<i>Afterglow</i>	Cybec 20th Anniversary Concert	✓ (commissioned in 2012)
Electric Fields (arr. Turley)		<i>Catastrophe</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>2000 and Whatever</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Antara</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Dali</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Don't Worry</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Glorious</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Lore Woman</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Prologue Anpuru</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Pukulpa</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Shade Away</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>Tjitji Lullaby</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Electric Fields (arr. Turley)		<i>We the People</i>	Electric Fields + MSO	✓ (commissioned in 2022)

Australian Works Performed

NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Paul Kelly (arr. Turley)		<i>From Little Things Big Things Grow</i>	Electric Fields + MSO	✓ (commissioned in 2022)
Deborah Cheetham Fraillon AO		<i>Eumeralla, a war requiem for peace</i>	Eumeralla, a war requiem for peace	✓ (commissioned in 2019)
Paul Grabowsky AO	World	<i>Four Elements</i>	Jaime Martín conducts Bruch and Dvořák	✓
Kate Ceberano AM		<i>Brave</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Champion</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Cherry Blossom Lipstick</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Courage</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Earth and Sky</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Louis' Song</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Mirror Ball</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Pash</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Sunburn</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Sweet Inspiration</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Sympathy</i>	Kate Ceberano: My Life is a Symphony	
Kate Ceberano AM		<i>Time To Think</i>	Kate Ceberano: My Life is a Symphony	
Scott Copeman		<i>Desire Paths</i>	MCM Composers Workshop	
Monica Lim		<i>Muluk</i>	MCM Composers Workshop	
Sam Williams		<i>Once in a Blue Room</i>	MCM Composers Workshop	
Paul Dean		<i>Suite for Clarinet and Cello</i>	Melbourne Ensemble	
Mo'Ju		<i>Ain't Gonna Wait</i>	Mo'Ju x MSO	
Mo'Ju		<i>Bound To</i>	Mo'Ju x MSO	
Mo'Ju		<i>Bran Nue Wurd</i>	Mo'Ju x MSO	
Mo'Ju		<i>Change Has to Come</i>	Mo'Ju x MSO	
Mo'Ju		<i>Far Too Late</i>	Mo'Ju x MSO	
Mo'Ju		<i>Full Moon Over Budapest</i>	Mo'Ju x MSO	
Mo'Ju		<i>Future</i>	Mo'Ju x MSO	
Mo'Ju		<i>Get Fooled</i>	Mo'Ju x MSO	
Mo'Ju		<i>History</i>	Mo'Ju x MSO	
Mo'Ju		<i>Leave it All Behind</i>	Mo'Ju x MSO	
Mo'Ju		<i>Mata</i>	Mo'Ju x MSO	
Mo'Ju		<i>Money</i>	Mo'Ju x MSO	
Mo'Ju		<i>Native Tongue</i>	Mo'Ju x MSO	
Mo'Ju		<i>Okay</i>	Mo'Ju x MSO	
Mo'Ju		<i>Oro/Gold</i>	Mo'Ju x MSO	
Mo'Ju		<i>Plata</i>	Mo'Ju x MSO	
Mo'Ju		<i>Rain it Down</i>	Mo'Ju x MSO	

Australian Works Performed				
NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Mo'Ju		<i>Saint Valentine</i>	Mo'Ju x MSO	
Mo'Ju		<i>Something to Believe It</i>	Mo'Ju x MSO	
Mo'Ju		<i>Swan Song</i>	Mo'Ju x MSO	
Mo'Ju		<i>World Would End</i>	Mo'Ju x MSO	
Tim Hansen		<i>Good times! a celebration of the life of Blair Milan</i>	MSO Academy: End of Year Showcase	
Holly Harrison		<i>Bend/Boogie/Break</i>	MSO Academy: End of Year Showcase	
Dani Howard		<i>Parallel Lines</i>	MSO Academy: End of Year Showcase	
Joseph Franklin	World	<i>Water. Ruins. Everything. (or, the quaking zone)</i>	MSO Academy: TarraWarra Estate Performance	
Peter Dodds McCormick		<i>Advance Australia Fair National Anthem of Australia</i>	MSO Chorus: ANZAC Day Performance at the Shrine of Remembrance	
Bruce Rowland	World	<i>The Man from Snowy River (Live to Screen)</i>	MSO Presents The Man from Snowy River	
Brenda Gifford	World	<i>Miringama</i>	Music and Ideas: First Voices Showcase	✓
James Henry	World	<i>Wiidhaa</i>	Music and Ideas: First Voices Showcase	✓
Vonda Last	World	<i>Awakening</i>	Music and Ideas: First Voices Showcase	✓
Ngaiire/Choulai		<i>Ordinary</i>	Ngaiire x MSO	
Ngaiire/Grace		<i>Fuchsia</i>	Ngaiire x MSO	
Ngaiire/Grace		<i>Glitter</i>	Ngaiire x MSO	
Ngaiire/Grace		<i>Moonshine</i>	Ngaiire x MSO	
Ngaiire/Grace		<i>Shiver</i>	Ngaiire x MSO	
Ngaiire/Grace		<i>Shoestring</i>	Ngaiire x MSO	
Ngaiire/Grace		<i>Three</i>	Ngaiire x MSO	
Ngaiire/Mac/Grace		<i>Cruel</i>	Ngaiire x MSO	
Ngaiire/Mac/Grace		<i>Diggin</i>	Ngaiire x MSO	
Ngaiire/Mac/Grace		<i>Fall Into My Arms</i>	Ngaiire x MSO	
Ngaiire/Mac/Grace		<i>House on a Rock</i>	Ngaiire x MSO	
Ngaiire/Mac/Grace		<i>Once</i>	Ngaiire x MSO	
Ngaiire/Maio/Southgate		<i>Dirty Hercules</i>	Ngaiire x MSO	
Kevin Parker		<i>The Less I Know The Better</i>	Ngaiire x MSO	
Alex Turley		<i>Interlude 1</i>	Ngaiire x MSO	✓
Alex Turley		<i>Interlude II</i>	Ngaiire x MSO	✓
Alex Turley		<i>Prelude</i>	Ngaiire x MSO	✓
Mia Salsjö		<i>A Score for Fed Square</i>	NGV Melbourne Now	
Melissa Douglas	World	<i>Theatre of the Everyday</i>	NGV x MSO Academy: Bonnard	✓
Archie Roach AC (arr. Grabowsky)		<i>A Child Was Born Here</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Cradle of Life</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Dancing with my Spirit</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Jamu Dreaming</i>	One Song	✓

Australian Works Performed				
NAME OF COMPOSER	PREMIERE	NAME OF PIECE	MSO EVENT / CONCERT	MSO COMMISSION
Archie Roach AC (arr. Turley)		<i>Let Love Rule</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Morning Star</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Mulyawongk</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Nopun Kurongk</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>One Song</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Small Child</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>There is a Garden</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Took the Children Away</i>	One Song	✓
Archie Roach AC (arr. Grabowsky)		<i>Weeping in the Forest</i>	One Song	✓
Graeme Koehne		<i>Gothic Toccata</i>	Pre-Concert Organ Recital: Bartok and Beethoven	
Graeme Koehne		<i>To His Servant Bach, God Grants a Final Glimpse: The Morning Star</i>	Pre-Concert Organ Recital: Bartok and Beethoven	
Ross Edwards		<i>Dawn Canticle</i>	Pre-Concert Organ Recital: Bartok and Beethoven	
Ross Edwards		<i>Organmaninya</i>	Pre-Concert Organ Recital: Bartok and Beethoven	
Mary Finsterer	World	<i>Lumen Symphony: Concertante for viola and orchestra</i>	Reflected Light	✓
Mary Finsterer	World	<i>Mysterium I</i>	Ryman Healthcare Season Opening Gala: Zenith of Life	✓
Melissa Douglas	World	<i>Awaken</i>	Schumann & Mendelssohn: Abundant Spring	✓
Elena Kats-Chernin AO	World	<i>Sarenka Concerto</i>	Sibelius and Prokofiev: Love and Resistance	✓
Christina Macpherson		<i>Walzing Matilda</i>	Sidney Myer Free Concert 'A Tchaikovsky Spectacular'	
Melissa Douglas	World	<i>Ascension</i>	Sidney Myer Free Concert 'MOSAICS'	✓
ELAURA (arr. Turley)	World	<i>Alzar</i>	Sidney Myer Free Concert 'MOSAICS'	✓
Stuart Greenbaum		<i>90 Minutes Circling the Earth: Hymn to Freedom</i>	Sidney Myer Free Concert 'MOSAICS'	
HVSH (arr. Turley)	World	<i>About You</i>	Sidney Myer Free Concert 'MOSAICS'	✓
Ag Johnson (arr. Turley)	World	<i>Beauty Within</i>	Sidney Myer Free Concert 'MOSAICS'	✓
NOMAD (arr. Turley)	World	<i>Destined</i>	Sidney Myer Free Concert 'MOSAICS'	✓
Hari Sivanesan / Benjamin Northey / Alex Turley / Priya Srinivasan / Uthra Vijay / Sridhar Chari / Sri Andal / Goswami Tulsidas (arr. Turley)	World	<i>Agam (The Interior Landscape) suite for orchestra and Carnatic ensemble</i>	Sidney Myer Free Concert 'MOSAICS'	✓
Katy Abbott	World	<i>Whirl</i>	Snare Drum Award	✓
Robert Oetomo		<i>Snares on Snares Off</i>	Snare Drum Award	✓ (commissioned in 2022)
Barry Quinn		<i>Episodes</i>	Snare Drum Award	
Mary Finsterer	World	<i>Stabat Mater</i>	Stabat Mater	✓
Margaret Sutherland		<i>Haunted Hills</i>	Strauss' Alpine Symphony, Debussy and Sutherland	
Elena Kats-Chernin AO		<i>Momentum</i>	Symphony in a Day	
Paul Grabowsky AO	World	<i>Fasciati'n' Algorithm</i>	Torrio! Jazz in Contrast	✓
Anton Koch		<i>The Court of Bereview</i>	Yogyakarta Collaboration Concert	





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GUEST AUSTRALIAN ARTISTS, SOLOISTS AND ENSEMBLES

Guest Australian Artists, Soloists and Ensembles

- Courtney Act** vocalist
Alison Ainsworth vocalist
Taj Aldeeb presenter
Yara Alkurd vocalist
Sam Allchurch presenter
Sam Anning bass
Carlo Antonioli conductor
Australia Dunhuang Arts Academy
Simon Bailey vocalist
Belle Bangard vocalist
Linda Barcan mezzo-soprano
Dale Barltrop director / violin
Nadia Barrow cello
Katharine Bartholomeuz-Plows presenter
William Barton yidaki
Natalie Bassingthwaighe vocalist
Birds of Tokyo
Jerome Blaze keyboard
Nicholas Bochner presenter
Calvin Bowman organ
Amberley Bremner presenter
Allara Briggs-Pattison host & double bass
Berta Brozgul piano
Andrew Bruce keyboard
Nathan Bryon tenor
Nicholas Buc conductor
Nebbie Burarrwanga dancer
Robert Burarrwanga dancer
Tom Burlinson presenter
Camilla Burrows vocalist
Fiona Campbell contralto
David Campbell vocalist
Stefan Cassomenos piano
Kate Ceberano AM vocalist
Yi Chae violin
Deborah Cheetham Fraillon AO soprano
Ray Chen violin
Joe Chindamo OAM presenter
Tenzin Choegyal vocalist
Choir of Trinity College Melbourne
Samantha Clarke soprano
Umberto Clerici conductor
- Laura Cliff** presenter
Lewis Coleman keyboard
Jessica Cottis conductor
Vicki Couzens presenter
Nicholas Cowell cantor
Monica Curro presenter
Sam Dale Johnson bass
Sally Dastey vocalist
Isaac Davis cello
Alwyn De Los Santos vocalist
Irving Dekterev tenor
Dhungala Children's Choir
Stephanie Dillon mezzo-soprano
Kym Dillon presenter
Emma Donovan vocalist
Melissa Douglas presenter
Emily Edmonds soprano
Harry Egerton violin
Elaura vocalist
Edward Fairlie vocalist
Jessica Fairlie vocalist
Zaachariaha Fielding vocalist
Zaavan Fielding vocalist
Mary Finsterer curator
Daniel Furrugia drumkit
Warwick Fyfe baritone
Dr John Gabriel presenter
Jessica Gethin conductor
Daniel Golding presenter
Gondwana Voices
Andrew Goodwin tenor
Paul Grabowsky AO director & piano
Jillian Graham presenter
David Greco baritone
Slava Grigoryan guitar
Mirko Guerrini saxophone & flute
Mark Guruwiwi dancer
Terence Guruwiwi dancer
Kathleen Halloran guitar
Hugh Harvey drumkit
Tessa Hayward soprano
James Henry presenter
Helen Hill mezzo-soprano
Adam Hills presenter
- Jess Hitchcock** soprano
HVSH vocalist
Roscoe Irwin piano
Henry Jenkins guitar
Zoë Jenner vocalist
Ag Johnson vocalist
Joshua Jones cello
Alyson Joyce vocalist
Stéphanie Kabanyana Kanyandekwe presenter
Elena Kats-Chernin AO presenter
Alice Keath presenter
Kee'ahn vocalist
Sam Keevers piano
Sascha Kelly presenter
Meklit Kibret vocalist
Sharolyn Kimmorley AM piano
Karen Kyriakou presenter
Andrea Lam piano
Vonda Last presenter
Lionel Launch yidaki
James Le Fevre presenter
Saul Lewis presenter
Angela Li piano
Christian Li violin
Brendan Maclean vocalist
Sara MacIver soprano
Jade MacRae vocalist
Stephen Magnusson guitar
Ingrid Martin conductor
Natalie Mavridis violin
Billie McCarthy vocalist
Ali McGregor vocalist
Blakely McLean Davies eBass guitar
Paul McMahan tenor
Melbourne Ensemble
Mindy Meng Wang guzheng
Jasmine Milton violin
Cameron Mitchell choreographer
Mo'Ju vocalist
Christopher Moore director
Emma Muir-Smith presenter
Richard Narroway cello
Ngaiire vocalist

Michelle Nicole vocalist
Mairi Nicolson presenter
John Nolan presenter
Joseph Nolan organ
NOMAD vocalist
Benjamin Northey conductor
Alexandra Oomens soprano
Emma Pearson soprano
Amanda Pelman director
Gary Pinto vocalist
Michael Pisani cor anglais
Andrew Pogson presenter
Sandra Pumani vocalist
Kathryn Radcliffe soprano
Matthew Reardon tenor
Paul Rettke guitar
Milan Ring guitar
Amos Roach yidaki
Ben Robertson eBass guitar
Mia Robinson soprano
Gypsy Rogers vocalist
Michael Ross keyboard
Thea Rossen presenter
Tully Ryan drumkit
Marcus Ryan drumkit
Leigh Sales presenter
Sangam
Vanessa Scammell conductor
Niko Schauble drums
Veronique Serret violin
Tamala Shelton vocalist
Eliza Shephard flute
Shauntai Sherree soprano
Hannah Shin piano
Carmen Smith vocalist

Robert Smith violin
Radical Son vocalist
Luke Speedy-Hutton presenter
Dr Priya Srinivasan presenter
Siobhan Stagg soprano
Priscilla Stanley vocalist
Dan Sultan vocalist
Emily Sun violin
The Consort of Melbourne
David Thomas basset clarinet
Adam Thompson vocalist
Sigrid Thornton presenter
Rachael Tobin cello
Warren Trevelyan-Jones conductor
Louise Turnbull violin
Audrey Umala vocalist
Richard Vaudrey presenter
Erkki Veltheim conductor & violin
Myka Wallace drumkit
Bob Weis presenter
Jessica Wells presenter
Dorian West director
Chelsea Wheatley vocalist
Chris Williams yidaki
Natalie Williams presenter
Lyn Williams AM conductor
Grant Windsor keyboard
Aaron Wyatt conductor
Marcel Yammouni guitar
Jaime Yunupingu dancer
Teo Yunupingu dancer
David Yunupingu dancer
Kyle Yunupingu dancer
Nelson Yunupingu dancer
Jonathan Zion bass

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 the Orchestra works and performs.

Throughout 2023, the MSO's Musical Acknowledgement of Country *Long Time Living Here* continued to open concerts across the State. The Orchestra 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.

The Orchestra also thanks Equity Trustees for their support as the MSO's Major NAIDOC Week partner, and the Ullmer Family Foundation: First Nations Emerging Artist Program and Members of the MSO First Nations Giving Circle for their support.

Mo'Ju x MSO

Award-winning Naarm-based musician, songwriter, storyteller, and advocate, Mo'Ju, joined with the MSO in a special one night only event at Hamer Hall on Friday 17 March 2023. Mo'Ju's rich, distinctive vocals and Soul-RnB-Funk sound shone, alongside the full power of the Orchestra, under the baton of Nicholas Buc.

A third-culture kid of Wiradjuri and Filipino blood, Mo'Ju's music is raw and deeply personal; their lyrics speak to the highs and lows of the soul in a way that has cemented their place as one of Australia's most exciting contemporary artists. First performing with the MSO in 2021's post-COVID Performance of a Lifetime concert, this year's performance started with several well-known songs, before launching into new tracks from Mo'Ju's new album *Oro, Plata, Mata*.



“Collaborations like these break down the barriers between musical genres, revealing a shared humanity that feels truly special.”

– *The Age*, 20 March 2023

“It is such a rare opportunity to hear your own music accompanied by a Symphony Orchestra. I would have never imagined this for myself. Let alone to be standing on the stage at Hamer Hall. It is an honour and such a privilege to experience this.”

– Mo'Ju

First Voices Showcase

On the 25th anniversary of National Sorry Day, the MSO presented its inaugural First Voices Showcase, celebrating one of the MSO's most exciting artist development programs: the First Voices composers' program.

Featuring Noongar man and conductor, Aaron Wyatt, the event saw the world premiere of two works by First Nations composers, Ngaanyatjarra Pitjantjatjara singer/songwriter, Vonda Last (*Awakening*), and Yuwaalaraay, Gamilaraay, Yorta Yorta and Yuin artist, composer and sound designer, James Henry (*Wiidhaa*), performed by members of the MSO.

Hosted by Allara Briggs-Pattison—Yorta Yorta woman, double bassist, and member of First Nations group, Ensemble Dutala—the evening also featured a discussion with Yorta Yorta and Yuin woman and the MSO's First Nations Creative Chair, Deborah Cheetham Fraillon AO, and a performance of Yuin woman Brenda Gifford's, *Miringama*.

“Special and precious gifts shared on a cold and rainy night.”

– *ClassikON*, 27 May 2023

“The crucial work of reconciliation cannot be advanced without voices such as this.”

– *The Age*, 1 June 2023

Bungul

The Inspiration behind Dr Gurrumul Yunupingu's seminal album *Djarimirri (Child of the Rainbow)*, was brought to the stage by Yolngu dancers and songmen with the MSO. Conducted by Gurrumul collaborator, Erkki Veltheim, Bungul is a celebration of the album's legacy created on Country in North East Arnhem Land, with the Yunupingu family.

The concert featured live performances and vision from Arnhem Land, with close ups of Indigenous artworks and the performers on stage in action, across 12 manikay (songs) which have been passed down through generations.

Originally commissioned as part of the Major Festivals Initiative, this performance was presented by RISING, Arts Centre Melbourne and the MSO.

“Bungul is spectacular—a century-defining Australian album by one of Australia’s greatest ever musicians, brought to life by the musicians of the Melbourne Symphony Orchestra and made flesh by the art, dance and song of Gurrumul’s Yolngu countrymen.”

– *Arts Hub*, 15 June 2023

NAIDOC WEEK

ONE SONG: THE MUSIC OF ARCHIE ROACH

The MSO, under the baton of Chief Conductor Jaime Martín, was honoured to co-present One Song: The Music of Archie Roach, featuring a stellar line-up of artists who drew on their connections to the Australian legend to bring new life to his iconic songs.

In an evening storytelling, One Song celebrated the enormous legacy of Gunditjmara (Kirrae Whurrong/Djab Wurrung), Bundjalung Senior Elder, song man and storyteller, the late Archie Roach AC, featuring works such as *Took the Children Away*, *Jamu Dreaming* and *Weeping in the Forest*.

Directed by Rachael Maza AM, Artistic Director of ILBIJERRI Theatre Company, the evening featured established and emerging First Nations artists, including William Barton, Emma Donovan, Jess Hitchcock, Sally Dastey, Dan Sultan, Radical Son, Kee'ahn, and actress Tamala Shelton as narrator. The Dhungala Children's Choir, conducted by MSO First Nations Chair and Short Black Opera founder Deborah Cheetham Fraillon AO added their voices to the tribute, as did long-time Roach collaborator and Music Director, Paul Grabowsky AO on piano.



“With care and technical skill, One Song: The Music of Archie Roach offers a joyous celebration of an incredible life supported by enough talent to tear the roof off.”

– *Limelight*, 6 July 2023

ELECTRIC FIELDS X MSO

Representing the future of First Nation's voices, award-winning electronic duo Electric Fields—Zaachariaha Fielding (lead vocals) and Michael Ross (producer)—returned to the MSO stage in a special encore performance.

Under the baton of conductor Vanessa Scammell, Electric Fields and the MSO performed song cycles of the duo's work, arranged for orchestra by the MSO's 2022 Cybec Young Composer in Residence, Alex Turley, which often included the traditional languages of the Anangu Pitjantjatjara Yankunytjatjara people. Works performed included *Anpuru*, *Shade Away*, and *Catastrophe*, among others.



“Melbourne Symphony Orchestra and Electric Fields are a match made in heaven... With a full orchestra behind them, the pair's already epic sound reaches even greater heights.”

– *Limelight*, 10 July 2023

Eumeralla, a war requiem for peace

First performed by the MSO in 2019, Deborah Cheetham Fraillon AO's *Eumeralla, a war requiem for peace* was performed on Saturday 14 October—coinciding with the historic occasion of Australia's Indigenous Voice Referendum—featuring the voices of Deborah Cheetham Fraillon AO (soprano), Linda Barcan (mezzo-soprano), Jud Arthur (baritone), the Dhungala Children's Choir, and the MSO Chorus, and was conducted by Benjamin Northey.

Eumeralla brings into focus a period of Australia's history that is yet to be fully understood; the Eumeralla Resistance Wars (1840–1863) that took place in southwest Victoria, harking back to a battleground that remains haunted with the memory of war and loss from one of the most brutal resistance wars fought on this continent. Sung entirely in the dialects of the Gunditjmara people, it is written in the form of a traditional Latin requiem.

“When the final hushed notes of the concluding Requiem had subsided, the audience rose almost as one to applaud both the performance and the creativity that has produced one of Australia's most significant compositions.”

– *Classic Melbourne*, 16 October 2023

Ensemble Dutala Residency

Launched in 2022 in collaboration with Short Black Opera, the Ensemble Dutala Residency provides emerging First Nations orchestral instrumentalists with professional development opportunities, workshops, and performances with the MSO, along with mentorship from established MSO players.

In 2023, participants in the Ensemble Dutala Residency included the Ensemble's Artistic Director, Noongar violist and conductor Aaron Wyatt, Yorta Yorta bassist Allara Briggs-Pattison, and Kamilaroi cellist Jackson Worley. Across the year, the musicians engaged in a range of opportunities, activities, and performances with the MSO including *One Song: The Music of Archie Roach*, *Eumeralla: a war requiem for peace*, and the Sidney Myer Music Bowl Free Concert—A Tchaikovsky Spectacular.

Additionally, members of the ensemble participated in a masterclass with visiting musicians from the London Symphony Orchestra, and Aaron Wyatt was engaged as a guest conductor for regional touring in Wyndham, Whitfield and Shepparton, and at the Melbourne Conservatorium of Music Composers workshop.



Above: Aaron Wyatt conducts the First Voices Showcase (photo Laura Wilson)





Nurturing the Next Generation



The MSO believes in developing the future of the artform by supporting the next generation of musicians, composers, and conductors.

The Orchestra continued its partnership with the Australian National Academy of Music (ANAM), delivering performance and learning opportunities for emerging instrumentalists who in 2023 participated in the MSO's Music & Ideas program (including six soloists in the Ears Wide Open series), joined repertoire reading sessions, undertook arts management seminars, and performed alongside the MSO in November's Ryman Healthcare Spring Gala: Symphonic Tales.

Similarly, the MSO's partnership with Melbourne Youth Orchestras, welcomed their students to the stage in a curtain raiser performance at the Sidney Myer Free Concerts, and performed side-by-side with the MSO's musicians presenting works by Wagner and Stravinsky in Hamer Hall, conducted by Johannes Fritzsch, as well as performing to hundreds of children in our Classic Kids: A Symphonic Christmas performances. Working with the Australian Youth Orchestra, the MSO once again delivered its String Fellowship program to two aspiring musicians who undertook workshops, mock and casual auditions, and participated in a side-by-side rehearsal and panel discussion.

During the year, the MSO also hosted workshops for the Australian Conducting Academy, with emerging conductors Carlo Antonioli, Nathaniel Griffiths, Ingrid Martin, Leonard Weiss, and Sam Weller, working under the mentorship of Benjamin Northey, and in October, delivered the University of Melbourne, Melbourne Conservatorium of Music Composers workshop for three emerging composers.

Celebrating 20 Years with Cybec Foundation

For 20 years, the MSO has partnered with Cybec Foundation in support of emerging artists, thanks to a lasting bond forged between the MSO and long-term MSO subscriber, computer science pioneer and founder of Cybec Foundation, Roger Riordan AM (1934-2019).

Making an incredible impact on the orchestral sector, in 2023 the Foundation supported three of the MSO's programs: Cybec 21st Century Australian Composers Program, and the positions of Cybec Young Composer in Residence, and Cybec Assistant Conductor.

At the Cybec Showcase, held annually at the beginning of each year, the MSO and Cybec Foundation celebrated two decades of working together with a special anniversary concert. Conducted by Cybec Assistant Conductor, Carlo Antonioli, the concert featured the premieres of four exciting new compositions from Naomi Dodd, Joseph Franklin, Christopher Healey, and Julia Potter, who all participated in the 2022 Cybec 21st Century Australian Composers program.

Each year, one of the Cybec 21st Century Australian Composers program participants is appointed as the MSO Cybec Young Composer in Residence for the following year, with Melissa Douglas the Cybec Young Composer in Residence for 2023.

The Cybec Composer programs have supported the commissioning and performance of more than 80 new orchestral works over the 20-year partnership. Alumni from the programs include Anne Cawrse, Natalie Williams, Lachlan Skipworth, Melody Eötvös, and Alex Turley. All have progressed to widely diverse creative practices and the MSO has offered subsequent commissions to many graduates of the program.

On reaching the 20-year milestone, Kay Attali from Cybec Foundation reflected that "the late Roger Riordan, who founded the Cybec Foundation, recognised the value of creative exploration and diversity, even when the result was not his taste in music; a long-time MSO subscriber, Roger strongly believed in providing opportunities for promising young talent. Since Roger's death in 2019, the Foundation is proud to have continued his legacy."

"Cybec Foundation's continued support has enabled our nationally-recognised initiatives to become exemplars for artist development programs within the sector. This fruitful partnership has also contributed to the MSO's reputation as one of the strongest advocates for new Australian music."

– Sophie Galaise, MSO Managing Director





L-R: 2023 MSO Academy participants Emily Beauchamp, Cian Malikides, Alyse Faith and Oliver Crofts

MSO Academy

Launched in 2022 with the support of Platinum Patron and the MSO's Co-Deputy Chair, Di Jameson OAM and her partner Frank Mercurio, the MSO Academy continued its vital support of young artists across 2023. The pioneering development program bridges the gap for Australia's next generation of orchestral talent, providing a pathway to a professional career via a paid placement with the MSO including mainstage performance opportunities, chamber music performances, and Learning and Engagement programs.

The 2023 musicians selected to participate were Emily Beauchamp (violin), Alyse Faith (flute), Oliver Crofts (clarinet) and Cian Malikides (trombone). Selected highlights of the extensive mainstage concerts they performed in across the year include Chinese New Year, Sidney Myer Free Concert 3—*Carmina Burana*, The Ryman Healthcare Season Opening Gala: Zenith of Life, Metropolis: Stabat Mater, Secret Symphony, Art of the Score: Music of Hans Zimmer, and Star Wars: A New Hope, among many others.

Additionally, Academy members performed as part of MSO's annual regional touring program, with performances in Wyndham, Whitfield, Shepparton, Wangaratta, Warrnambool, Hamilton, and Horsham. Members also performed at TarraWarra Estate in December with the world premiere of a new work, *Water. Ruins. Everything. (or, the quaking zone)* by Joseph Franklin, commissioned by MSO Supporting Partner TarraWarra Estate.

In May, Academy members had a unique opportunity to learn from and perform with musicians of the London Symphony Orchestra during their tour to Melbourne, including a performance class with LSO musicians Bindi McFarlane (violin) and Paul Milner (bass trombone), and a creative music making session inspired by Debussy's *La Mer*. Additional professional development included a session on understanding First Nations issues in Australian music by Noongar violist and MSO guest conductor Aaron Wyatt.

The MSO Academy is supported by Platinum Patrons Di Jameson OAM and Frank Mercurio.

“The opportunity to be part of the MSO Academy was something I had dreamt of since hearing of its launch! I was incredibly fortunate to be selected for the 2023 program, following on from 3 years of training at the Australian National Academy of Music. There are so many performance highlights from my time in the Academy, such as Strauss’ *Alpine Symphony* and Rachmaninov’s *Symphony 2* with Jaime Martín at Hamer Hall. Further highlights include collaborating with First Nations composers, playing chamber music at St Paul’s Cathedral, a masterclass with musicians of the London Symphony Orchestra as well as touring to regional Victoria. It has been a most inspiring year for me.”

– Oliver Crofts, clarinet, 2023 MSO Academy

“MSO Academy gave me the opportunity to play regularly throughout the year in the MSO. I felt very included, encouraged, and supported as a professional musician as part of the flute section. It has directly led to further professional work as a casual in the MSO and other orchestras in Australia and has been hugely beneficial to my career and development of my orchestral playing.”

– Alyse Faith, flute, 2023 MSO Academy

Snare Drum Award

At the end of August, the MSO was delighted to announce that Aidan Ritchie was the winner of the MSO's 2023 Snare Drum Award. Aidan is an orchestral and contemporary percussionist, who recently completed his Bachelor of Music at the Melbourne Conservatorium of Music.

As part of the competition, each finalist was required to perform *Whirl* by Katy Abbott (MSO's 2024 Composer in Residence), specially commissioned for this event. As winner, Aidan receives percussion equipment and the opportunity to undertake a one-year mentorship with the MSO.

Established by MSO percussionist Robert Cossom in 2004, the MSO 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 very generously supported by Tim and Lyn Edward, Cecilie Hall, an anonymous donor, and the late Hon. Michael Watt KC. The MSO is also grateful to Mastro Snare Drums, Zildjian, Evans, and Just Percussion for donating the Award prizes.



2023 Snare Drum Award Winner, Aidan Ritchie

Discovering the Joy of Music



The MSO works to create the full lifecycle of experiences—from inspirational first encounters at any age, to a lifelong love of music. In 2023, the MSO once again delivered key programming throughout the season, inviting audiences to experience the creative excellence of the orchestral artform, and explore the behind-the-scenes world of the MSO.

The MSO presented three of its much-loved, ‘musically illustrated’ lectures, Ears Wide Open to 2,200 people, and 57 pre-concerts talks to almost 7,000 people in 2023.

For the littlest audience members, the MSO continued to deliver its hugely popular Jams for Juniors events to more than 6,000 youngsters over 51 workshops, and its Classic Kids concerts introduced almost 5,000 primary school aged children to some of the world’s best loved orchestral works.

Behind the scenes, the MSO continued its Work Experience program for secondary school students, offering two weeks across the year for 55 budding arts management workers.

MSO for Schools

Designed to inspire students and support the work of teachers in the classroom, the 2023 MSO for Schools program included concerts for students of all ages and abilities, learning resources for generalist and specialist music teachers, and pathways for schools that have never engaged with the MSO.

Across the year, the program included exciting mainstage concerts Bungul, Forces of Nature, and The Making of the Orchestra. Offering students the chance to go behind the music, the MSO presented two open rehearsals with conductors Xian Zhang and Jessica Cottis, along with Meet the Music: Finsterer and Vaughan Williams. Thanks to the generosity of an anonymous donor, tickets to MSO for Schools concerts remained at \$9 each, continuing to make these learning experiences accessible for all.

In regional Victoria, MSO for Schools concerts, interactive performances and workshops for young musicians engaged more than 2,700 students in the communities of Shepparton, Wangaratta, Bendigo, Horsham, and Hamilton. Additionally, two specially curated digital broadcasts (Forces of Nature and The Making of the Orchestra), along with downloadable teacher resources packs, reached students virtually in schools across the State.

Ensuring disadvantaged and diverse schools had equal access to MSO learning programs, the Schools Concert Experience Excursion Subsidy engaged 1,523 students from government primary and secondary schools with an Index of Community Socio-educational Advantage below 1000, and included subsidies for 37 buses, and staffing expenses.

MSO for Schools, and the MSO Schools Concert Experience Excursion Subsidies are supported by Crown Resorts Foundation and the Packer Family Foundation. Downloadable teacher resources were created with the support of the Victorian Department of Education’s Strategic Partnerships Program.

Melbourne Music Summit

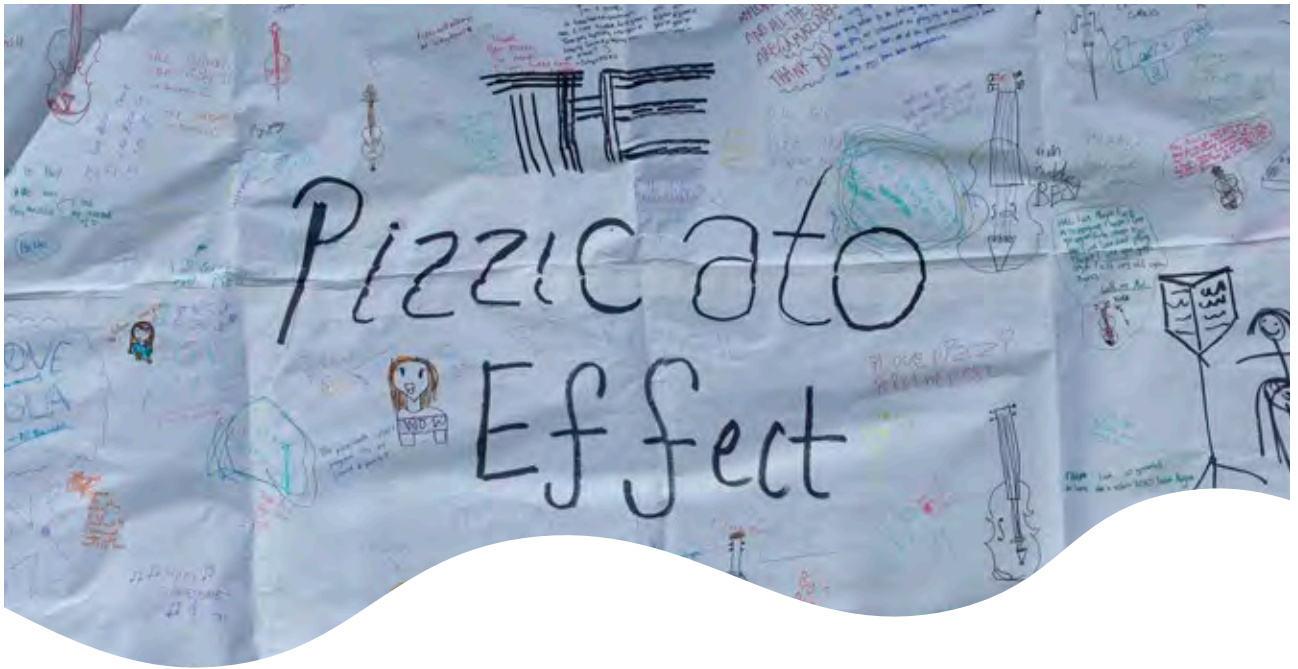
The four-day Melbourne Music Summit took place in July and was designed to support and inspire educators of all types through keynote addresses, open rehearsals and performances, and conversations with leading music educators and artists of the MSO.

Teachers from across Victoria had the option to attend sessions in person at Iwaki Auditorium or to join live online. In 2023, a new seating format for teachers attending in person was introduced which saw them seated amongst the musicians while the Orchestra rehearsed. This was an extraordinary immersive experience for those attending in person and watching online.

The accessibility of the Summit’s overall format was particularly well received by participants, along with the opportunity to learn rehearsal, conducting and direction techniques in a professional orchestral setting. A suite of digital resources and recordings were created throughout the Summit, which remain freely available on the MSO for Schools website. The Melbourne Music Summit was supported by MSO Principal Partner, Emirates, and the Victorian Department of Education through the Strategic Partnerships Program and the City of Melbourne.

“I loved the session exploring rehearsal techniques for vocal and instrumental ensembles... I will be able to take many of these ideas, some of which I had not come across before, and put them directly into my own practice as an ensemble leader and conductor. “

– Melbourne Music Summit attendee



The Pizzicato Effect

In 2023, the MSO made the difficult decision to conclude *The Pizzicato Effect* program.

Launched in 2009, 'Pizzi' provided music education in the City of Hume at no cost to participants for up to 70 students each year. The program allowed for a safe, positive, inspiring, fun, and high-aspiring learning environment that promoted engagement with school and community life. Alongside English, primary school students in the 2023 cohort represented many language groups, including, Arabic, Turkish, Uyghur, Vietnamese, Farsi, and Kurdish.

In 2023, 67 students learned to play the violin, viola, or cello, guided by a dedicated team of Teaching Artists, taking part in the Beginner, Junior, Senior or Chamber Ensemble. On Wednesday 21 June, the *Pizzi* community came together for the mid-year concert, a much-loved opportunity to demonstrate achievement to an appreciative audience. Similarly, on 16 August, the students had a second performance opportunity, playing in a special celebration concert at Meadows Primary School.

The MSO remains a passionate advocate for music education and will continue to support Victoria's students and teachers, and extends its heartfelt gratitude to all those who have been part of the success of *The Pizzicato Effect* over the past 14 remarkable years, including Meadows Primary School (who graciously opened their doors from the program's inception), and all the volunteers, supporters, donors, and funders whose generosity made the program possible.

A special tribute goes out to the exceptional Teaching Artists, whose unwavering passion and commitment has fostered an environment of safety, compassion, and growth for every *Pizzi* student. Their tireless efforts have not only nurtured the students' musical talents but have also helped shape them into confident and resilient individuals.

The MSO is also extremely grateful to the many individuals and organisations who have supported *The Pizzicato Effect* over the past 14 years, including in 2023, the Hume City Council's Community Grants program, The Marian and E.H. Flack Trust, Flora and Frank Leith Charitable Trust, Australian Decorative And Fine Arts Society, and many generous individual donors.

The MSO also thanks Second Bite, Bows for Strings, Northpoint Centre, and its Development Partner, Berry Street. This program would not have been possible without their support.

Finally, the MSO extends its heartfelt gratitude to the extraordinary students and their families who embraced *The Pizzicato Effect*. It is through their dedication that this program has thrived, creating a vibrant community of young musicians who inspired us all.

"The first time I got to take my cello home, I was so excited that I could not sleep. Thank you Pizzi for everything."

– *Pizzi* Student

"Pizzi is a way to collaborate thoughts and feelings in music. At first I didn't know any music or how to play my instrument, but Pizzi has taught me that."

– *Pizzi* Student

"I'm so grateful to have learned about music here, 2 times a week, for 6 years! Time goes by quickly when you're having fun and playing music at Pizzi!!! xoxo."

– *Pizzi* Student

"As a young musician, I also attended a weekly string orchestra program. The training I received left a lasting impact on me, and I attribute the musician I am today to that experience. Every day that I have taught at *The Pizzicato Effect*, I've hoped that my students will look back on this chapter of their lives with the same gratitude and joy, carrying this part of their journey with them into their musical futures."

– Sage Rogan, Teaching Artist, Senior Ensemble

Music & Ideas

In 2023, the MSO invited audiences to explore the behind-the-scenes world of the MSO through its popular Music & Ideas program. Incorporating MSO's public, non-performance activity including open rehearsals, panel discussions and participatory events, Music & Ideas is designed to enhance the audience experience of an upcoming MSO concert across accessibly-priced ticketed and free events, both online and in-person.

In 2023, the MSO presented 12 Music & Ideas events including open rehearsals with MSO Chief Conductor Jaime Martín and international guest conductor, Chloé van Soeterstède; masterclasses with MSO Soloist in Residence Siobhan Stagg, in-demand singer, Toby Spence, and violinist, Ray Chen; Sir Simon Rattle In Conversation as part of the LSO's tour to Melbourne; and celebrated International Women's Day with a panel discussion hosted by Leigh Sales and featuring Sascha Kelly, Emma Muir-Smith, Dr Priya Srinivasan, and Jessica Wells; among many other events.

The MSO's Music & Ideas program is supported by the City of Melbourne, with the digital livestream made possible by the Crown Resorts Foundation and the Packer Family Foundation.

Sir Simon Rattle In Conversation was proudly presented by MSO Premier Partner, Ryman Healthcare.

“Straight to the heart and soul of musical expression. Ray’s masterclass builds deep foundations and technical leverage encouraging and challenging the musicians to greater awareness and insight into performance [with] cheeky humour. Well done all. What a privilege to be able to watch this online!”

– YouTube Viewer



Sir Simon Rattle in Conversation

Reflecting our Diversity



The MSO is committed to creating innovative artistic programs which reflect the diversity of its community both as audiences and artists, and where audiences recognise themselves in MSO's artistic endeavours and performances. A highlight of this is the MSO's East meets West program—one of the Orchestra's flagship initiatives—a year-long celebration that brings traditional and contemporary Eastern music and musicians to the Australian stage.

2023 Chinese New Year Concert and new partnership with the Sichuan Symphony Orchestra

A cornerstone of the MSO's 2023 East meets West program, the 10th Anniversary Chinese New Year Concert took place on Saturday 4 February 2023 at Hamer Hall in celebration of the Year of the Rabbit.

The concert was led by one of the most influential conductors in China's musical landscape, Artistic Director and Chief Conductor of the Sichuan Symphony Orchestra, Darrell Ang. The program featured beloved Sichuan soprano Meigui Zhang, pianist Angela Li, and musicians from the Australian Dunhuang Arts Academy with music inspired by the natural beauty of Sichuan Province. It was recorded for broadcast and released across the year on MSO.LIVE.

As part of this landmark event, a new, three-year collaboration agreement was signed between the MSO and its sister state orchestra, the Sichuan Symphony Orchestra, entailing a multi-faceted exchange program between the two orchestras. Partnership activities will include co-commissioning of Australian and Chinese works, sharing of knowledge in administration and operations, promotion of each other in home countries, and opportunities for musicians and chief conductor exchanges.

The MSO's Chinese New Year Concert was proudly supported by the Consulate General of the People's Republic of China, Ministry of Culture and Tourism China, Li Family Trust, National Foundation for Australia-China Relations, and our East meets West consortium of partners and donors.

"I am thrilled to announce this exciting cross-cultural collaboration and formalise the symbiotic relationship between our two great orchestras and between the State of Victoria and the Sichuan Province. The partnership will provide wonderful development and learning opportunities for the players of the SSO as well as the broader team that manages the SSO organisation. We look forward to sharing our music, our traditions and culture in this mutual exchange program."

– Mr Wu Lingfeng, President, Sichuan Symphony Orchestra

Mosaics—Contemporary Sounds of Melbourne at the Sidney Myer Music Bowl

The MSO's second Sidney Myer Free Concert of 2023 opened with *Ascension*—a fanfare commissioned for the occasion composed by the 2023 Cybec Young Composer in Residence, Melissa Douglas—and over the course of the evening, celebrated the city's musical diversity.

Following Stuart Greenbaum's *90 Minutes Circling the Earth: Hymn to Freedom*, the MSO was joined on stage by four dynamic artists from Melbourne's outer suburbs, each performing one of their original works, developed in partnership with GRID Series. Showcasing the diversity of Melbourne's thriving music scene, performances included Ag Johnson's authentic and heartfelt African storytelling, Nomad's Pasifika-Māori soul, hip hop and jazz influences, HVSH's multi-faceted, genre-crossing sounds and distinctive tenor, and Elaura's neo-soul and alt R&B vocal stylings.

The night culminated in the world premiere of an MSO Commission *Agam (The Interior Landscape)*. Presented by Sangam, *Agam* comprised three intertwined ancient, contemporary, and futuristic stories of Tamil Australians who live and work on the unceded lands of the Kulin Nations. Weaving together an anti-colonial perspective, this intercultural performance framed music as dance, visuals and storytelling to explore marginality, home, and belonging, and was created by Priya Srinivasan, Hari Sivanesan, Uthra Vijay, Sridhar Chari and Alex Turley with Sri Andal and Tulsidas Goswami.



"Mosaics was a night of celebration with MSO's programming facilitating a space for pride in diversity and inviting audiences to include contemporary pieces and tonal traditions outside the Western Canon into their understanding of 'classical music'."

– Arts Hub, 20 February 2023



Ngaiire x MSO

In March, Ngaiire x MSO brought together Ngaiire's dazzling, futuristic R&B sound with the Orchestra, under the baton of Nicholas Buc. The performance drew on her career and latest album—the critically-acclaimed *3*—arranged for orchestra by award-winning composer and MSO's 2022 Cybec Young Composer in Residence, Alex Turley.

Hailing from the Eastern Highlands and New Ireland provinces of Papua New Guinea, Ngaiire came to national attention as a contestant on Australian Idol and since then, her work, filtered through her experiences as a First Nations woman, has seen her garner multiple award nominations. Ngaiire is also a visual artist and creator, weaving this aspect of her creativity throughout her performances.

This performance took place a day after Mo'Ju X MSO, in a weekend which celebrated the incredible diversity of Australia's most exciting contemporary artists.

International Guest Artists and Ensembles

CHINA

Darrell Ang conductor
Haochen Zhang piano
Meigui Zhang soprano
Xian Zhang conductor

FRANCE

Chloé van Soeterstède conductor

GERMANY

Johannes Fritzsich conductor

INDONESIA

Arya Adithya double bass
Bhudi Ngurah conductor
Yogyakarta Gamelan Ensemble

MEXICO

Carlos del Cueto presenter

NEW ZEALAND

Jud Arthur baritone
Michelle Nicolle vocalist

SINGAPORE

Li-Wei Qin cello

SOUTH KOREA

Clara-Jumi Kang violin
Joyce Yang piano

SPAIN

Jaime Martín conductor
Javier Perianes piano

SWITZERLAND

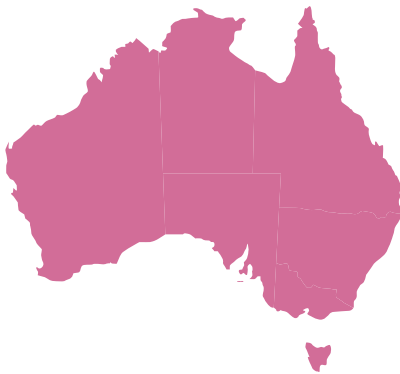
Elena Schwarz conductor

UNITED KINGDOM

Isobel Howard violin
Chad Kelly conductor
Jack Liebeck violin
London Symphony Orchestra
Sir Simon Rattle OM CBE conductor & presenter
Toby Spence tenor

USA

George Daugherty conductor
Jazz at Lincoln Center Orchestra
Wynton Marsalis trumpet
Daniel Schlosberg conductor
Esther Yoo violin



AUSTRALIAN PREMIERE

ALL RISE BY WYNTON MARSALIS AND
JAZZ AT LINCOLN CENTER ORCHESTRA

Engaging our Community



The MSO believes in the power of music to unite, inspire, and transform communities, and is committed to developing pathways to prioritise audience-focused outcomes that align with community goals, and remove barriers to participation.

In 2023, the MSO's annual Sidney Myer Free Concerts drew more than 26,000 people to the Sidney Myer Music Bowl and reached a broadcast audience of more than 176,000 people with a diverse range of programming, from Tchaikovsky, to the orchestral world premiere of works by emerging artists from Melbourne's west.

Established for Season 2022, Friends of the MSO continued to offer a variety of membership levels for audiences wishing for a deeper engagement with the Orchestra, with 721 members in 2023 (up from 379 in 2022). Our revived student membership program also saw 558 student members for the year. Complementing this was the continuation of the MSO's *Encore Magazine*. Printed biannually it included a range of stories and articles about all things MSO 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.

The MSO continued its focus on collaborating with Australia's leading non-orchestral artists. Bringing depth to programming, particularly through the MSO Presents series, the Orchestra collaborated with contemporary musical artists and acts with performances such as George Michael: Freedom!—opening doors to new audiences and pushing the perceived boundaries of what an orchestra means in contemporary society.

Geelong Series and Geelong Friends of the MSO

In 2023, the MSO was again 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 Mozart and Beethoven Bliss, Reflected Light, Prodigies: Mozart and Mendelssohn, Rachmaninov's Rhapsody, and a performance of the Ryman Healthcare Winter Gala: Ray Chen performs Tchaikovsky with Chief Conductor, Jaime Martín.

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

Relaxed Performances

The MSO presented three relaxed performances in 2023—The Making of the Orchestra, Forces of Nature, and A Symphonic Christmas—to more than 2,200 people. Elements of the performances were adapted to reduce anxiety and discomfort with 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.

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.

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 well-known classical works.

Performing to a Hamer Hall audience of more than 600 people, in 2023, 40 community members came together with the MSO and conductor, Johannes Fritzsich, to prepare and present Elena Kats-Chernin's *Momentum*, Tchaikovsky's *Romeo and Juliet*, and excerpts from *Swan Lake*. Welcoming community musicians from all over Victoria (and one from Tasmania!) including Corpus Medicorum, and the Geelong, Bendigo, Wangaratta, Gippsland, and Zelman Symphony Orchestras, over two rehearsals, the musicians practiced the works, learning from their MSO counterparts.

Performing Side-by-Side

The MSO is dedicated to sharing its expertise, providing valuable opportunities for community members to learn directly from musicians.

In March, MSO guest conductor Aaron Wyatt led the MSO and the Goulburn Valley Concert Orchestra in a side-by-side rehearsal at St Augustine's Hall, Shepparton. Together, the orchestras rehearsed Korngold's *The Sea Hawk* and Shostakovich's Symphony No.5 *Finale*, with community musicians benefiting from the unique opportunity to play with and learn from world-class musicians.

In June, the next generation of orchestral musicians from the Melbourne Youth Orchestras joined members of the MSO and esteemed conductor Johannes Fritzsich for a very special performance. To an audience of more than 470 people, 56 young musicians performed Stravinsky's glittering *Firebird Suite* and Wagner favourite, *Lohengrin: Prelude*.

“The rehearsal with MSO was one of the best I have been to. Every person learned something from the whole experience, and it was just a brilliant rehearsal. I left there on an absolute cloud 9.”

– Wade, Goulburn Valley Concert Orchestra Librarian/
Percussionist



The MSO with the cast of George Michael: Freedom! at the Sidney Myer Music Bowl (photo Laura Manariti)



MSO Chorus



The MSO Chorus is one of Australia’s premier symphonic choruses and for more than half a century, has been the voice of the MSO’s choral repertoire. Under Chorus Director Warren Trevelyan-Jones, the MSO Chorus is comprised of 190 volunteer members, with rehearsals taking place once a week. In 2023, Chorus members undertook a combined total of almost 23,000 hours of work throughout the year.

Kick-starting the year, the MSO Chorus undertook its annual Chorus Weekend, where over two days, members participated in a variety of activities focusing on their vocal technique and preparing for the upcoming concerts. Highlights included welcoming world-renowned chorus director, Simon Halsey (City of Birmingham Symphony Orchestra, UK) to work on Britten’s *War Requiem* and share his experiences, while Australian contralto, Liane Keegan, provided vocal training, and Benjamin Northey spent time with members preparing *Carmina Burana*.

Throughout 2023, the MSO Chorus appeared in 11 performances across 7 programs with the MSO including *All Rise: Jazz at Lincoln Center Orchestra with Wynton Marsalis and the MSO*, *Eumeralla, a war requiem for peace*, *Carmina Burana*, Britten’s *War Requiem*, and Disney’s *Frozen*. In preparation for *All Rise*, Chorus members undertook a special workshop with the Jazz at Lincoln Center Orchestra Chorus specialist.

Alone, the MSO Chorus made its annual appearance at the Anzac Day service at the Shrine of Remembrance, and returned in November for a performance to commemorate Remembrance Day performing works including *The Old Hundredth* by Ralph Vaughan Williams, and *Advance Australia Fair*. In June, conducted by Warren Trevelyan-Jones, the Chorus performed Rachmaninov’s *All Night Vigil* at St Mary’s Star of the Sea in West Melbourne with Nicholas Cowall (cantor and language coach), Irving Dekterev (tenor), and Helen Hill (mezzo-soprano).

2023 saw the MSO Chorus perform side-by-side with the Consort of Melbourne, and Dhungala Children’s Choir and some members were invited to join the Melbourne Bach Choir for their performance of Mahler’s *Symphony No.2*. In November, Warren Trevelyan-Jones was invited to lead a rehearsal with the Ballarat Choral Society sharing his skills and knowledge with local community members.

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

“It was a great weekend and the day with Simon [Halsey] was amazing. The *War Requiem* will be appreciably better because of it. I’m looking forward to it!”

– MSO Chorus Member

“To be sure, this is not at all easy music for a volunteer chorus and children alike to master, but they more than met the challenge, and both performed with conviction and class.”

– *Classic Melbourne*, 15 April 2024 (Britten’s *War Requiem*)

“The MSO Chorus brought plenty of vigour and clarity to the score’s arduous vocal demands...”

– *The Age*, 20 February 2023 (*Carmina Burana*, Sidney Myer Free Concert)



MSO on the Road



Regional Touring

In 2023 the MSO undertook a year-long program of regional touring across Victoria, delivering on its commitment to ensure access to world-class orchestral music and learning opportunities for regional communities.

Reaching a total of 7,981 people, the 2023 tour visited eight regional communities: Shepparton, Warragul, Warrnambool, Hamilton, Horsham, Ballarat, Bendigo, and Wangaratta. A range of opportunities were offered including mainstage evening concerts, schools' programs, hands-on workshops, side-by-side rehearsals, special digital schools' concerts, and pre-concert talks.

Demonstrating significant demand for high-quality orchestral musical experiences in the regions, every mainstage performance across the touring schedule was extremely well attended, with close to capacity audiences attracted at each venue. An accessible and contrasting program of orchestral repertoire was performed including Mozart's Clarinet Concerto, Mendelssohn's *The Hebrides* and Sculthorpe's *Kakadu*.

Offering pathways for children to connect with orchestral music, the MSO was delighted to have reached 2,448 students across the following 13 specially-curated activities:

- 8 'MSO for Schools' interactive concerts for primary and secondary levels
- 2 on-demand digital performances for regional schools
- 1 hands-on workshop for school-level musicians
- 2 interactive in-school performances

Collaborative rehearsals with community ensembles played a key role in extending musical engagement beyond the concert hall. These activities provided valuable learning opportunities for students and community members alike.

Two new First Nations orchestral works had their regional premieres as part of the 2023 tour: *Miringama* by Yuin composer Brenda Gifford and *Wiidhaa* by Yuwaalaraay, Gamilaraay, Yorta Yorta and Yuin composer, James Henry.

The MSO's 2023 regional touring program was supported by Creative Victoria (Touring Victoria), the Freemasons Foundation of Victoria, the Fairley Foundation, the Angior Family Foundation, the Robert Salzer Foundation, the William and Lindsay Brodie Foundation, the Gwen and Edna Jones Foundation, and the Ray and Joyce Uebergang Foundation.

"Thank you, Aaron [Wyatt], for your direction and encouragement during the workings of Korngold's *The Sea Hawk* and Shostakovich's *Symphony No.5 Finale*. You were amazing—inspiring, generous and talented, as were all the MSO players. I really appreciated your thorough knowledge of the pieces, and all the nuances for the different sections of the orchestra. The emanating sounds of the large ensemble and the quality of musicians lifted everyone's confidence. Some of us were delighted to catch up with familiar faces from workshops past. Thank you MSO."

– Helen, Goulburn Valley Concert Orchestra President

"Thank you, MSO, for sharing you immense skills and collective love of music with us ♡ ... and also bringing that talent and passion on the road!"

– Lan Smith-Charnley, audience member





Singing the agreement with West Java Province, L-R: Chief of the Bureau for the Government and Regional Autonomy and Regional Secretary of the Province of West Java, Yulia Dewita, S.T., M.P.P.M., PH.D; Governor of West Java, His Excellency Ridwan Kamil; Head of Tourism and Culture Agency of West Java, Benny Bachtiar; Melbourne Symphony Orchestra Managing Director, Dr Sophie Galaise; Australia's Ambassador to Indonesia, Ms Penny Williams PSM; Investment and Strategic Partnership Director (Indonesia) at Victorian Government Trade and Investment Southeast Asia, Huda Albanna

Forum for Symphonic Music, Beijing

In mid-November, the MSO's Managing Director, Sophie Galaise, was invited to attend the inauguration of the World Association for Performing Arts (WAPA) and present at the 2023 Beijing Forum for Symphonic Music conference. An initiative of MSO partner, the National Centre for Performing Arts (Beijing), WAPA is a new international professional non-profit organisation consisting of 30 member organisations from 19 countries, including the MSO.

Representing Australia as part of the cohort of 300 participants from 187 international art institutions in 30 countries and regions worldwide, it was the first time this event has come together in person since 2019. Sophie presented in the session "New Talents and New Works: A Contemporary Vision for Symphonic Music", and whilst there, signed the extension of the MSO's collaboration agreement with the National Centre for the Performing Arts (Beijing) to 2026.

The MSO greatly thanks the National Foundation for Australia-China Relations for their support of this visit.

Youth Music Camp and Arts Management Workshops, Indonesia

In May, a delegation of MSO musicians and management staff travelled to Yogyakarta, and for the first time, to Bandung in West Java, for 12 days of cross-cultural engagement, delivering the MSO's annual Youth Music Camp and Arts Management Workshops in both locations.

In Yogyakarta, MSO musicians Sarah Curro (violin), Kirstin Kenny (violin), Katharine Brockman (viola), Michelle Wood (cello), and Rohan Dasika (double bass) led a series of strings workshops with local musicians from across the province, culminating in a collaborative performance on Wednesday 17 May. The three-day arts management workshop was presented by MSO management team representatives and was attended by a diverse range of people in the performing arts and arts management sector from government, universities, cultural institutions, and communities. For the first time, these instrumental and arts management programs were also delivered in Bandung.

While in Bandung, a partnership proposal plan between the MSO and the West Java Province was signed, supporting the Implementation Program of the cooperation between West Java and the Victorian Government. Demonstrating an outcome of the relationship between the two governments, Australia's Ambassador to Indonesia, Ms Penny Williams PSM and His Excellency Ridwan Kamil, Governor of the West Java Province, attended and witnessed the signing ceremony.

Agreement with the Royal Academy of Music

In September, the High Commissioner to the UK, the Hon Stephen Smith announced a new international agreement between the MSO and the Royal Academy of Music. The three-year program of collaboration and exchange aims to enrich the training of the Royal Academy and MSO Academy members, preparing Australia and the UK's most exceptional young musicians for professional performance careers on the international stage.

With the first intake to commence in 2025, the MSO Academy and Royal Academy will take part in an annual exchange program that will facilitate up to five members of each Academy spending two weeks with their international counterparts, deepening people-to-people links across the Australian and British music industries.

While in residence, the members will have the opportunity to rehearse and perform with their hosts and receive lessons from relevant Academy faculty. Members will collaborate on a chamber music project that will include public performances in London and Melbourne with a program that features a new work written for the ensemble by the MSO's Cybec Young Composer in Residence and one work written by a Royal Academy composition student.

The MSO is incredibly grateful to everyone who made this possible including MSO musicians Rachael Tobin (cello) and Freya Franzen (violin) who performed with the Royal Academy's Jack Liebeck (violin) and Isobel Howard (viola), the Australian Government through the Australian Cultural Fund, Law Squared as the MSO's new International Law Firm Partner, and the MSO's Co-Deputy Chair Di Jameson OAM who, as a lead benefactor of the MSO Academy, travelled with the MSO for this important event.

“This is a great moment in Australia's deep cultural relationship with the United Kingdom. The Royal Academy of Music and the Melbourne Symphony Orchestra are cultural powerhouses in the UK and Australia. This greater exchange of people and skills will strengthen the quality of art fostered at these great institutions.”

– The Hon Stephen Smith, High Commissioner to the UK



Signing the agreement with the Royal Academy of Music, L-R: Rachael Tobin, MSO Associate Principal Cello; Freya Franzen, MSO Second Violin; Elisabeth Bowes, Deputy Head of Mission, United Kingdom; Professor Jonathan Freeman-Attwood CBE, Principal of the Royal Academy of Music; Sophie Galaise, MSO Managing Director; The Hon Stephen Smith, High Commissioner to the UK; Di Jameson OAM, MSO Co-Deputy Chair; Jack Liebeck, Royal Academy of Music; Isobel Howard, Royal Academy of Music

Sharing our Music with the World



ABC Classic FM

The MSO is proud to partner with ABC Classic to share its performances on radio throughout Australia and via digital streaming around the world, in a combination of live and pre-recorded broadcasts to an estimated 1 million listeners in 2023.

All the MSO's Sidney Myer Free Concerts were broadcast live, while many concerts were recorded and broadcast throughout the year including the Ryman Healthcare Spring Gala: Symphonic Tales, Northern Reflections: Sibelius and Shostakovich, Strauss' *Alpine* Symphony, Debussy and Sutherland, and Brahms and Dvorak: Friends and Admirers, among others.

MSO.LIVE

Launched in late 2020, the MSO's digital content viewing platform, MSO.LIVE, continued across 2023 delivering performances and learning and engagement events to viewers in 88 countries.

Functioning as a digital gateway into the 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.

In total, 13 concerts from 2023 were showcased on the platform including the MSO's 20th Anniversary Cybec Showcase, all the Sidney Myer Free Concerts, Britten's *War* Requiem, Chinese New Year Concert, *Symphonie Fantastique*, and the MSO's Ears Wide Open series.

MSO.LIVE is generously supported by Perpetual Foundation – Alan (AGL) Shaw Endowment and the Margaret Lawrence Bequest.

Welcoming the Quad Fellows to Melbourne

At the beginning of June, the MSO was pleased to be involved with the Quad Fellowship, an initiative of Schmidt Futures and the governments of Australia, India, Japan, and the United States which brings together the next generation of scientists and technologists committed to advancing innovation and collaboration.

Sharing the work of the MSO through a special dinner and performance, the MSO's First Nations Creative Chair, Deborah Cheetham Fraillon AO immersed the cohort of 100 Quad Fellows in an evening of First Nations culture and artistic achievement. The Fellows experienced a visual art exhibition curated by Noongar man and conductor Aaron Wyatt, then performances featuring Deborah, the Melbourne Ensemble, Yorta Yorta woman and double bassist Allara Briggs-Pattison, and Basil Pyne.

The MSO and LSO Live

In May, the MSO announced an extension to its partnership with the London Symphony Orchestra, which will see the establishment of a new in-house record label for the MSO, expanding the Orchestra's international reach in more than 200 countries through LSO Live's distribution channels.

Under the musical direction and baton of Chief Conductor Jaime Martín, the label will showcase the distinct talents of Australian musicians, artists and composers including the growing influence of First Nations musicians who continue to break new ground with the MSO. The MSO is only the sixth partner (and the first in the Asia-Pacific region) to join the LSO Live group of labels.

“As we look to celebrate 25 years of LSO Live, we are delighted to partner with the Melbourne Symphony Orchestra to help realise their own ambitions and produce recordings that capture the performances they bring to the stage.”

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

MSO's Indonesian Interns

For the month of October, and as part of the MSO's ongoing collaboration agreement with the Government of the Special Regional of Yogyakarta, the Orchestra welcomed two interns from Indonesia, Arya Adithya (Adit) and Daniel Pongsamma.

Adit (double bass) and Daniel (operations) worked alongside Orchestra staff and musicians on a range of activities including rehearsing, setting up concerts, and travelling on the MSO's regional tour. Adit and Daniel were participants in the MSO's 2022 instrumental and arts management workshops in Yogyakarta and it was pleasing to welcome them to Melbourne to continue their learning.

The MSO is very grateful to the Department of Foreign Affairs and Trade Victoria State Office, led by Director, Mr Tim Kane, and the Indonesian Consul General, Mr Kuncoro Waseso, who with the MSO, hosted an event to celebrate this internship as a model for future knowledge sharing, and Australia's close ties with Indonesia.



Sir Simon Rattle OM CBE conducts the London Symphony Orchestra in Melbourne (photo Laura Manariti)



Creative Alliances



Collaboration is at the heart of the MSO, elevating our performances, nurturing talent, and enriching the cultural fabric of Victoria and beyond. It brings together diverse musicians, composers, conductors, and other artists to share unique perspectives and skills. This fosters innovation, enriches the creative process and results in captivating performances that resonate with audiences.

The MSO was delighted to work together once again with the Shrine of Remembrance to deliver MSO Chorus performances to commemorate ANZAC and Remembrance Days, and in association with ConcertLab to stage *The Music of Hans Zimmer* presented by Art of the Score.

The MSO also collaborated with corporate partners to deliver outstanding audience experiences such as Premier Partner Ryman Healthcare to deliver a range of in-residence performances (including the opening of the new Deborah Cheetham Retirement Village in Ocean Grove), with LifeSpace Probiotics to present Symphonic Flow Yoga, and with Patient Wolf to create the Sir Andrew Davis Negroni, with ingredients selected by none other than the MSO's Conductor Laureate himself.

London Symphony Orchestra

Marking the official launch of the MSO's landmark partnership with the London Symphony Orchestra, in May the MSO was delighted to present the LSO in Melbourne. In a fitting finale to their three-city Australian tour, the LSO delivered two incredible concerts—Adams, Debussy and Ravel, and Mahler 7, proudly presented by MSO Premier Partner, Ryman Healthcare, with internationally revered conductor and LSO Music Director, Sir Simon Rattle OM CBE.

The four-year partnership between the MSO and the LSO enables cross-cultural collaboration between the two countries, further strengthening partnerships and enhancing the deep people-to-people links in the arts and cultural sectors. This includes reciprocal touring in Australia and the UK, facilitating emerging artist exchanges and co-commissioning performances and activities, including digital innovations, such as LSO Live and MSO.LIVE.

Maria Callas: A Concert in Hologram

On 7 December, tradition and technology came together to create operatic alchemy in presentation of Maria Callas: A Concert in Hologram. Callas was one of the greatest sopranos that ever lived and marking 100 years since her birth, the MSO together with the European Union, presented a concert which melded state of the art 3D technology and digitally remastered recordings of her most loved arias.

This collaboration showcased technological innovation, while also celebrating and strengthening the enduring cultural ties between Australia and the European Union. Projects such as these are vital agents of cultural diplomacy, fostering mutual understanding and appreciation across diverse cultures.

The MSO is very grateful to His Excellency Gabriele Visentin, EU Ambassador to Australia for his wonderful partnership on this project, and thank everyone who's efforts made this spectacular night possible.

Wynton Marsalis and Jazz at Lincoln Center Orchestra

Nine-time GRAMMY® Award-winning trumpeter Wynton Marsalis is one of the world's most popular jazz musicians, receiving countless accolades throughout his decades-long career. The MSO was once again delighted to collaborate with his Jazz at Lincoln Center Orchestra (JLCO) on a tour that featured performances both with the MSO and alone.

Jazz at Lincoln Center Orchestra with Wynton Marsalis: A Journey through Jazz took audiences on a journey through some of the biggest hits from the history of jazz, while *All Rise: Jazz at Lincoln Center Orchestra with Wynton Marsalis and the MSO* performed the Australian premiere of Marsalis' Symphony No.1, *All Rise*. This performance was conducted by Benjamin Northey and along with Marsalis and JLCO, also featured vocalists Emma Pearson, and Michelle Nicole, as well as the Consort of Melbourne, and MSO Chorus.

“Even before a note is played, it's impossible not to be dazzled by the scale of Wynton Marsalis' Symphony No.1, All Rise. The mere sight of 180 performers occupying every inch of the stage at Hamer Hall on Friday night was enough to inspire awe.”

– *The Age*, 25 August 2023

“Fantastic night listening to the MSO perform some of Hans Zimmer’s greatest scores. We particularly loved the light-hearted format of the MC’ing and the educational elements the team added throughout the night. Definitely a format we’d like to experience again. Thank you!”

– Audience member





Our Donors

I would like to extend our heartfelt gratitude to our incredible family of patrons, funding partners, and donors for your outstanding generosity and unwavering support throughout 2023.

With support from Federal, State and local governments, along with almost 14,000 private grants and individual gifts, the MSO has continued its mission of enriching lives through music, fostering artist development, and delivering captivating musical experiences for our community as showcased in this report.

Whether in our concert halls, on regional tours, or at our well-attended post-concert patron lounges and special events, you have shared your stories, introduced us to your loved ones, become guardians and ambassadors, and engaged closely with our musicians and the music that moves you. Your warmth and generosity, coupled with your active participation and feedback, mean the world to our team and the entire Orchestra. We are deeply grateful.

As well as the enormous highs experienced across the year, there were challenging times for us all. As is the passage of life, we were saddened to hear of the passing of some of our dear supporters, including our life members Mr Marc Besen AC, and more recently Mr Harold Mitchell AC.

It has, however, been a privilege to remain connected with partners and families who continue to attend our concerts and events and see new circles of patrons come together to share their love of music.

A special acknowledgment goes to our remarkable MSO musicians, our Board and our colleagues across the organisation who continue to support our Philanthropy team. Through great collaboration, we have celebrated numerous achievements, central among them being the generous reception given to Maestro Jaime Martín in his second season as our beloved Chief Conductor. The praise and admiration received from you and Maestro Martín himself speak volumes about the strength, sound, and energy of the MSO and its connection to our community in 2023. The bond between the podium, stage and seating radiates enormous affection and warmth, and we all recognise how very special this is.

Once again, I extend my sincere thanks to every one of our supporters for all that you do. In every way, your connections and contributions have been instrumental in ensuring the continued success of our esteemed Orchestra. Thank you.

Suzanne Dembo

Director, Philanthropy & External Affairs

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Our Partners

The MSO Corporate Partnerships team continued a growth trajectory in 2023, increasing our partner portfolio to pre-pandemic levels and achieving the second-highest cash and in-kind revenue in 25 years.

This excellent result was driven by strong rates of partner renewal, increased partner investment and terms, and the securing of 8 new partners, to bring a total of 39 partners into the MSO community. In February, we celebrated 20 years of Principal Partnership with Emirates in front of an audience of 11,500 at our Sidney Myer Music Bowl Free Concert performance of *Carmina Burana*—a truly spectacular way to commemorate our long-standing relationship.

Premier Partner Ryman Healthcare expanded their commitment to the MSO in their fifth year of partnership, becoming Naming Rights holders of our Gala Series, and Presenting Partners of our London Symphony Orchestra and Icon Series concerts. We are truly delighted to grow our collaboration with Ryman Healthcare and look forward to working with them again in 2024.

A key focus of the year was the expansion of commercial partnerships into international markets. We announced our first international partner, Law Squared, who joined us as our International Law Firm Partner. Law Squared will assist the MSO in key UK-based activity and engagement with younger audiences as part of a broader 'next-gen' strategy.

Alignment to purpose- and program-specific partnerships continued in 2023. In their sixth year of partnership, Major Partners Equity Trustees refined their partner alignment to our successful NAIDOC Week program. We attracted

12 partners to our East meets West program, with new partners Australia China Art Foundation, Melbourne Owners Corporation Services, Austar, and R&F Property joining the East meets West consortium.

The MSO continued to strengthen our corporate hospitality and activation offering, with French champagne house Champagne Deutz starting their inaugural year as Official Champagne Partner. Champagne Deutz joins TarraWarra Estate, Karen Wang Weddings and Flowers, Sam Baking High, and Patient Wolf as a suite of partners providing best-in-class events. We also expanded into VIP ticketing packages for the first time, providing money-can't-buy experiences at our George Michael: Freedom! concert.

We extend our heartfelt gratitude to our very exceptional partners, who represent the very best in their industry. Their continued commitment to the MSO has truly provided a bedrock of support as we continue to strive for commercial growth. We would particularly like to recognize Emirates, who celebrated two decades of Principal Partnership with us in 2023—long-standing partnerships such as these, which connect deeply on values and purpose, are truly to be cherished.

We anticipate an outstanding year in 2024 with our partners and look forward to driving further innovation within the partner space.

Jayde Walker
Director of Business Development

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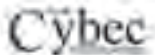

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Veronika Reeves
Orchestra Librarian

Jennifer Powell
Orchestra Librarian

LEARNING & ENGAGEMENT

Nicholas Bochner
Head of Learning & Engagement

Jennifer Lang
Head of Learning & Engagement (until Jan 2023)

Keturah Haisman
Schools Program Lead (from Mar 2023)

Erica Dawkins
Emerging Artist Lead (from Mar 2023)

Emma Muir-Smith
Pizzicato Effect Program Lead (Feb–Aug 2023)

Chloe Sanger
Lead Teaching Artist – The Pizzicato Effect (until Jan 2023)

ARTISTIC OPERATIONS

Guy Ross*
Chief Operating Officer

Simonette Turner
Head of Orchestra Management

Callum Moncrieff
Head of Touring & Chorus

Nina Dubecki
Orchestra Manager

Eljo Agenbach
Assistant Orchestra Manager

Meg Bowker
Orchestra & Chorus Coordinator (from May 2023)

Stephen McAllan
Associate Producer & Artist Liaison

Mark Sutcliffe
Executive Producer MSO Presents

Erika Noguchi
Producer MSO Presents

Steele Foster
Head of Media & Production

Brenton Burley
Production Manager (from Sep 2023)

Daniel Boaden
Production Coordinator

Rory Wilson
Production Coordinator (until Jul 2023)

Renn Picard
Production Coordinator (from Aug 2023)

Samantha Meuleman
Digital Content Producer

Adam Weitzer
Digital Content Administrator (from Jan 2023)

Fiona McDonald
Head Of People and Culture (until Jul 2023)

Alexandra Fitzgerald
People & Culture Business Partner

PHILANTHROPY & EXTERNAL AFFAIRS

Suzanne Dembo*
Director Philanthropy & External Affairs

Caroline Buckley
Head of External Affairs

Nickie Warton
Head of Philanthropy (until Sep 2023)

Charlotte Crocker
Philanthropy: Administration & Programs Lead

Rosemary Shaw
Philanthropy: Campaigns & Communications Lead (until Aug 2023)

Catherine Hempenstall
External Affairs: Grants & Reporting Lead

Keith Clancy
Donor Liaison

PARTNERSHIPS

Jayde Walker*
Director of Business Development

Christopher Cassidy
Senior Manager Corporate Partnerships

Aidan Furst
Partnerships Manager

Olivia Ouyang
East meets West Engagement Lead

MARKETING

Dylan Stewart*
Director of Marketing & Sales

Clare Douglas
Head of Marketing & Communications

Emiko Hunt
Digital Marketing Manager (until Aug 2023)

Sally Hern
Campaign Marketing Manager

Phil Paschke
Digital Project Manager

Katya Dibb
Graphic Designer

Emily Plater
Marketing Coordinator (until Apr 2023)

Claudia Biaggini
Marketing Coordinator (from Apr 2023)

Laura Pemberton
Digital Content Coordinator

Stephanie Sheridan
Marketing Administrator (until Dec 2023)

Prue Bassett
Publicity Manager

SALES

Shannon Toyne
Head of Sales & Customer Experience

Sarah Camm
Box Office Manager

Nicole Rees
Ticketing Operations & Insights Lead

Marta Arquero
Box Office Operations Coordinator

Rowan Donaldson
Box Office Supervisor

Abbey Barnes
Box Office Supervisor (until May 2023)

Sam Harvey
Database Administrator

FINANCE

Sharon Li*
Chief Financial Officer

Emily Zhang
Financial Controller (until Dec 2023)

Jyothi Kokirala
Accountant (until Feb 2023)

Zoe Gao
Accountant (Feb–Aug 2023)

Eric Lai
Accounts Officer

Lynn Tejano
Payroll & Finance Officer

Shayal Kumar
Payroll & Finance Officer (from Dec 2023)



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 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 the Sir Zelman Cowen School of Music, Monash University, Patron of Monash Medical Research, 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 Chairman 30 April 2021



Di Jameson OAM

CO-DEPUTY CHAIR

Chair MSO Finance Committee

Member of:

MSO Foundation Committee
MSO Governance Committee
MSO Investment Sub-Committee

Di Jameson commenced her professional life as a mining analyst going on to found Horsey Jameson Bird a highly respected business and accountancy practice in 1992. Di has enjoyed a successful career in the financial sector spanning more than 40 years and is a well known financial commentator and public speaker.

She is a CFP and Registered Tax Agent and divides her time between Horsey Jameson Bird, mentoring young professionals, her various music interests and not for profit roles.

Di was awarded an OAM in the King's Birthday 2023 Honours List for her service to the arts and business.

Appointed 10 April 2018
Appointed Co-Deputy Chair
30 April 2021



Helen Silver AO

CO-DEPUTY CHAIR

Chair MSO Governance 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 Co-Deputy Chair
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 the Chartered Accountants Australia and 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 such as 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 startup WithYouWithMe, tackling the issue of Veteran unemployment.

Appointed 27 February 2019



Martin Foley

DIRECTOR

Martin Foley joined the Board in 2023. As a former Minister in the Victorian Parliament across a range of portfolios—including the Creative Industries—he brings a background of working with government, community and stakeholders in the Arts and Cultural communities. He worked closely with key Major Performing Arts organisations over the time he was in Government—including responding to the challenges of Covid 19 pandemic.

Martin sits on several other Arts organisations Boards, and chairs Alfred Health. He has a Master of Commerce from the University of Melbourne. He is also working with Monash University Faculty of Medicine, Nursing and Health Sciences approach to Mental Health reform. Martin longs to see a St Kilda Premiership before he dies.

Appointed 22 March 2023



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 Master 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



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



Farrel Meltzer

DIRECTOR

Member of:

MSO Foundation Committee

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 and a former board member of Jewish Care Victoria and 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



Edgar Myer

DIRECTOR

Member of:

MSO Foundation Committee

MSO Investment Sub-Committee

Edgar Myer is an Investment Director at Yulgilbar Group of Companies, a family office that invests across various asset classes and operating businesses. Before moving into investment management, Edgar practiced as a solicitor at Gilbert + Tobin, which included a secondment to Cravath, Swaine & Moore in New York City.

Edgar also has experience as a company director across a number of philanthropic initiatives, including as Chairman of the Conference of Australian and Indonesian Youth, and serves as a member of the Asialink Council and the Kenneth Myer Innovation Fellowships Committee. He is married with one child.

Appointed 17 March 2023



Glenn Sedgwick

DIRECTOR

Member of:

MSO Foundation Committee

MSO Finance Committee

Glenn Sedgwick serves on the Board of Equity Trustees Holdings Limited, and its Audit, Responsible Entity Compliance and Strategy Committees. He is a Director of the Victorian Managed Insurance Agency and is Chair of the Audit and Risk Committee as well as being a member of the Capital and Risk Committee.

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



Mary Waldron

DIRECTOR

Member of:

MSO Learning & Engagement Committee

MSO Music Hub Committee

Mary previously served in Chair and Directorship roles at the Melbourne Recital Centre, Opera Australia, Macfarlane Burnet Institute for Medical Research and Public Health, Chartered Accountants Australia and New Zealand, The Australian-Ireland Fund, and the Centre for Ethical Leadership advisory board.

She is a current non-Executive Director and Chair of Audit, Risk and Compliance of Zurich Australia and NZ and Chair of Audit and Finance at Crown Melbourne Limited.

Mary has more than 35 years' experience providing audit, risk, and professional services to Australian and Global Companies, in addition to Global executive leadership roles with deep operational, risk management and technology experience. She is a former Partner of PwC, EY and Andersen and held senior leadership roles, her last executive role was as Global Chief Risk Officer PwC.

She is a member of the Australian Institute of Company Directors and Chief Executive Women and is a fellow of the Institute of Chartered Accountants Australia and New Zealand, and Chartered Accountants Ireland. She holds a Bachelor of Economics and Social Studies from Trinity College Dublin and is a Fellow of the Vincent Fairfax Centre for Ethical Leadership.

Appointed 5 April 2023

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 instill the right organisational culture.

In 2023, the primary role of the Board of Directors was to guide the implementation of the MSO's strategic objectives to ensure reserves are suitably replenished and a long term, financially sustainable future for the Orchestra can be secured.

Key activities undertaken by the Board in 2023 included:

- Oversight on the wellbeing of MSO's people and the Orchestra's financial position.
- Approval of the 2025–2028 Strategic Plan.
- Approval of the MSO's new Vision, Mission and Values.
- Approval of the four-year agreement between the MSO and Royal Academy of Music (UK).
- Approval of the extension to the agreement between the MSO and the National Centre for Performing Arts (NCPA; Beijing).
- Completion of the biennial external Board evaluation.
- Oversight of the MSO's capital project, the MSO Music Hub.
- Review of the MSO's investment framework and appointment of new fund manager.

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 five sub-committees, each chaired by a different Board member, with the following areas of responsibility:

1. Governance Committee

– Chair, Helen Silver AO

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

2. Finance Committee

– Chair, Di Jameson OAM

- 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 (to June 2023)
and Farrel Meltzer (from June 2023)

- Contributed revenue streams
- The structure of MSO Foundation Committee
- 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, Gary McPherson

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

5. Music Hub Committee

– Chair, Margaret Jackson AC

The medium-term purposes of the Committee are to oversee the fundraising strategy and the development of the Music Hub at 63-69 City Road, Southbank, Victoria.

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 make philanthropic gifts.

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 2023:

Oliver Carton (Company Secretary)

Caroline Stuart (Board Observer)

Governance Committee:

Carolyn Baker

Learning and Engagement Committee:

Robert Breen

Simon Warrender

Alice Rudd

The Hon Chris Pearce MP

Finance Committee:

Kristen Hilton

Lisa Maimone

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, Accounting and Investment
- Business and Commercial Experience (Public Companies and Small Business)
- Law
- Government Relations
- Marketing
- Governance
- Music and Cultural Industries
- Sustainability
- Fundraising
- IT and Digital
- Risk Management and Compliance

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

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

The MSO Artistic Committee is comprised of the Director of Programming, Chief Operating Officer and management representatives, the Chief Conductor, Concertmaster(s), 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 Enterprise Agreements.

- The Musicians Consultative Committee consists of members of the Players' Committee and Players' Executive, plus management representatives including the Chief Operating Officer.
- The Staff Consultative Committee includes representatives from across administrative staff, including the Chief Operating Officer.

3. MSO Chorus Committee

The MSO Chorus Committee, made up of eight singers, 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 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.

2023 Board And Sub-Committee Meetings

DESCRIPTION	NO OF MEETINGS
Board Meeting	6
Finance Committee	6
Foundation Committee	4
Governance Committee	3
Learning and Engagement Committee	4
Music Hub Committee	4



Financial Report

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Directors' Report

FOR THE YEAR ENDED 31 DECEMBER 2023

The Directors present their report together with the financial report of Melbourne Symphony Orchestra Pty Limited (the Company) for the year ended 31 December 2023 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 OAM (Co-Deputy Chair)	10 April 2018 (Co-Deputy Chair from 30 April 2021)
Helen Silver AO (Co-Deputy Chair)	14 January 2015 (Co-Deputy Chair from 30 April 2021, resigned 14 January 2024)
Margaret Jackson AC	8 May 2015 (Co-Deputy Chair from 15 January 2024)
Shane Buggle	18 August 2021
Andrew Dugdeon AM	27 February 2019
Martin Foley	22 March 2023
Daniel Gorog	19 February 2014 (Resigned 19 February 2023)
Sophie Galaise (Managing Director)	21 April 2016
Lorraine Hook	27 February 2019
David Krasnostein AM	12 August 2014 (Resigned 14 June 2023)
Gary McPherson	18 August 2021
Farrel Meltzer	22 November 2022
Edgar Myer	17 March 2023
Hyon-Ju Newman	14 February 2017 (Resigned 12 May 2023)
Glenn Sedgwick	10 April 2018 (Resigned 10 April 2024)
Mary Waldron	05 April 2023

COMPANY SECRETARY

Mr Oliver Carton

Appointed 16 February 2004 (Resigned 31 December 2023)

Mr Demetrio Zema

Co-secretary from 01 January 2024

Appointed 21 March 2024

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 ending 31 December 2023 was a surplus of \$213,019 (2022: \$2,367,279). The impact of the change in fair value of financial assets was a gain of \$215,213 in 2023, compared to a loss of \$828,093 in 2022. The Company received \$116,607 in donations of endowment nature in 2023 (2022: \$768,483), in addition to \$350,000 capital donations of special purposes (2022: \$2,350,000).

The Company continued to face operational and financial challenges due to the impact of the skill shortages and inflation with Australia's rising cost of living, and the Company's operating result for the year was a deficit of (\$468,801) (2022: \$76,889). This is before recognising the impact of the change in fair value of financial assets, special purpose donations for future capital project recognised as income in the current year, and capital protected bequests and endowed gifts.

The table below presents the operating result for the Melbourne Symphony Orchestra for the year ended 31 December 2023.

THE MELBOURNE SYMPHONY ORCHESTRA MANAGEMENT OPERATING STATEMENT

	2023	2022
Revenues	\$	\$
Public Funding ¹	14,929,934	19,095,026
Private Funding ²	5,746,311	5,801,595
Earned Income ³	18,259,455	10,338,882
Other	1,435,266	698,504
Total Income	40,370,965	35,934,007
Expenses		
Employee Expenses	22,328,700	20,428,546
Artistic Programming and production	12,199,925	8,989,927
Marketing Expenses	2,392,121	2,889,503
Other Expenses	3,919,020	3,549,143
Total Expenses	40,839,766	35,857,118
Operating Surplus prior to fair value adjustment, endowment and capital donations	(468,801)	76,889
Donations of Endowment Nature	116,607	768,483
Special Purposes Donations	350,000	2,350,000
Changes in Fair Value of Financial Assets	215,213	(828,093)
Surplus	213,019	2,367,279

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 2024. 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 2023 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
24 April 2024



Sophie Galaise
Managing Director

Melbourne
24 April 2024



**Building a better
working world**

Ernst & Young
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Fax: +61 3 8650 7777
ey.com/au

Auditor's independence declaration to the directors of Melbourne Symphony Orchestra Pty Limited

In relation to our audit of the financial report of Melbourne Symphony Orchestra Pty Limited for the financial year ended 31 December 2023, and in accordance with the requirements of Subdivision 60-C of the *Australian Charities and Not-for-profits Commission Act 2012*, to the best of my knowledge and belief, there have been:

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

Ernst & Young

Alison Park
Partner
24 April 2024

Statement of Comprehensive Income

FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023 \$	2022 \$
REVENUES			
Government Funding – direct	3a	656,045	5,123,416
Government Funding – via parent entity	3b	14,273,889	13,971,610
Ticket sales	4	17,620,402	9,950,023
Sponsorship and donation revenue	5	5,950,091	8,681,240
Other revenue	6	2,074,319	1,087,363
Other income from financial assets	7	262,826	238,838
Change in fair value of financial assets		215,213	–
Total Revenues		<u>41,052,785</u>	<u>39,052,490</u>
EXPENSES			
Employee expenses		22,328,700	20,428,546
Artists fees and expenses		5,785,069	2,988,030
Marketing expenses		2,392,121	2,889,503
Production expenses		6,414,856	6,001,897
Selling expenses		492,531	337,326
Depreciation and amortisation	8	196,646	214,799
Orchestra service fee		100,000	100,000
Other expenses		3,129,843	2,897,017
Financial Asset Revaluation Loss		–	828,093
Total Expenses		<u>40,839,766</u>	<u>36,685,211</u>
Surplus		213,019	2,367,279
TOTAL COMPREHENSIVE INCOME		<u><u>213,019</u></u>	<u><u>2,367,279</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 2023

	Note	2023 \$	2022 \$
CURRENT ASSETS			
Cash and cash equivalents	16	4,466,404	6,565,322
Other financial assets	11	6,480,905	4,996,104
Receivables	9	363,783	458,257
Other	10	2,051,537	1,148,900
TOTAL CURRENT ASSETS		13,362,629	13,168,583
NON-CURRENT ASSETS			
Property, plant and equipment	12	13,636,256	13,709,783
Intangible assets	13	108,132	135,995
Capital Work-in-Progress		–	89,970
TOTAL NON-CURRENT ASSETS		13,744,388	13,935,748
TOTAL ASSETS		27,107,017	27,104,331
CURRENT LIABILITIES			
Payables	14	5,230,552	5,019,802
Unearned Revenue		4,966,227	5,705,456
Provisions	17	3,948,369	3,492,243
TOTAL CURRENT LIABILITIES		14,145,148	14,217,501
NON-CURRENT LIABILITIES			
Provisions	17	973,957	1,111,937
Interest bearing loan		–	–
TOTAL NON-CURRENT LIABILITIES		973,957	1,111,937
TOTAL LIABILITIES		15,119,105	15,329,438
NET ASSETS		11,987,912	11,774,893
SHAREHOLDERS' EQUITY			
Contributed equity	15	438,002	438,002
MSO Reserves	22	11,549,910	11,336,891
TOTAL SHAREHOLDERS' EQUITY		11,987,912	11,774,893

Statement of Changes in Equity

FOR THE YEAR ENDED 31 DECEMBER 2023

	Contributed Equity (Note 15)	Retained Surplus / (deficit) (Note 22(a))	MSO Foundation Reserves (Note 22(b))	Total Equity
	\$	\$	\$	\$
SHAREHOLDERS' EQUITY				
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
Total comprehensive income	–	213,019	–	213,019
Transferred to reserves	–	(166,552)	166,552	–
As at 31 December 2023	438,002	470,890	11,079,020	11,987,912

Statement of Cash Flows

FOR THE YEAR ENDED 31 DECEMBER 2023

	Note	2023 \$	2022 \$
CASH FLOWS FROM OPERATING ACTIVITIES			
Receipts from government funding (incl GST)		16,351,789	21,094,504
Receipts from ticket sales		16,281,671	12,219,445
Receipts from sponsorships (incl GST) and donations		5,888,647	9,579,681
Receipts from other revenue		2,582,462	1,252,436
Interest received		54,965	12,391
Payments to suppliers, employees and artists (incl GST)		(42,255,420)	(37,541,024)
NET CASH FLOWS (USED IN)/PROVIDED BY OPERATING ACTIVITIES		(1,095,887)	6,617,433
CASH FLOWS FROM INVESTING ACTIVITIES			
Transfers to financial assets		(1,000,000)	–
Proceeds from sale of financial assets		–	6,000,000
Payment for Capital Work-in-Progress		–	(72,134)
Payment for property, plant and equipment		(3,031)	(13,608,715)
NET CASH FLOWS USED IN INVESTING ACTIVITIES		(1,003,031)	(7,680,849)
NET DECREASE IN CASH HELD		(2,098,918)	(1,063,416)
Cash & Cash equivalents at the beginning of the financial year		6,565,322	7,628,738
CASH & CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR	16	4,466,404	6,565,322

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 2023

1. CORPORATE INFORMATION

The financial report of the Company for the year ended 31 December 2023 was authorised for issue in accordance with a resolution of Directors on 24 April 2024.

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 and 2024 is the final year of the existing 4-year funding agreement under the National Performing Arts Partnership Framework as an approved Partner organisation. Under the funding agreement, the Company receives the stability of four years of investment, through the funding framework. While a new agreement is not confirmed, information available to date indicates the Company will be able to secure funding for an additional 4 years from 1 January 2025.

The financial statements have been prepared based upon conditions existing at 31 December 2023. Having carefully assessed the current forecasts, taking into consideration the existing 4-year funding framework for the Company as an approved Partner organisation, the in-principle commitment for a further four-year investment through the framework, and the Company meeting its performance expectations, 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 – Simplified Disclosures.

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 Creative Australia 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.

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.

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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 held 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.

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.

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

j) Property, plant and equipment

All items of property, 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. The Company elected to adopt the cost model as an accounting policy to subsequently measure land as a class of PP&E.

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

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.

	2023	2022
	\$	\$
3. FUNDING REVENUE		
a) Government Funding – direct		
<u>Commonwealth Government</u>		
COVID-19 Arts Sustainability Fund – An Australian Government initiative	–	4,000,000
National Foundation for Australia-China Relations	119,143	37,520
Department of Infrastructure, Transport, Regional Development & Communications	18,710	–
Federal Government – Dept of Foreign Affairs and Trade	–	100,000
<u>Victoria State Government</u>		
COVID-19 Relief	–	500,000
Creative Victoria – Melbourne Symphony Orchestra Chorus Grant	125,590	125,590
Creative Victoria – COVID-19 Strategic Investment Fund	82,829	–
Creative Victoria – Regional Tour	159,300	120,000
Creative Victoria – Strategic Initiative	–	20,040
<u>Department of Education and Training</u>		
Strategic Partnerships Program Funding	35,116	25,714
Victorian Challenge and Enrichment Series	–	50,000
<u>Department of Jobs, Precincts & Regions</u>		
Let's Stay Connected Funding	–	30,752
<u>Local Governments</u>		
City of Melbourne – Annual Grant	105,357	103,800
Hume City Council – Pizzicato Program	10,000	10,000
	656,045	5,123,416
b) Government Funding – via parent entity		
Australia Council for the Arts – Annual Grant	11,925,524	11,657,403
Arts Victoria - Annual Grant	2,348,365	2,314,207
	14,273,889	13,971,610
Total Funding	14,929,934	19,095,026

Provision of funds by MSOHL to the Company originates from federal and state governments, through the Creative Australia 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 2023

	2023	2022
4. TICKET SALES REVENUE	\$	\$
Subscription sales	2,574,843	2,189,596
Single night ticket sales	15,045,559	7,760,427
	17,620,402	9,950,023

5. SPONSORSHIP AND DONATION REVENUE

Sponsorship	2,085,917	2,295,719
Donations	2,487,457	2,875,907
Special Donations for future capital project	350,000	2,350,000
Bequests	116,607	83,923
Grants and trusts	910,110	1,075,691
	5,950,091	8,681,240

6. OTHER REVENUE

Interest	269,086	130,072
Orchestral hire & performance fees	639,053	388,859
Other	1,166,180	568,432
	2,074,319	1,087,363

7. OTHER INCOME FROM FINANCIAL ASSETS

Interest earned from financial assets	74,153	76,627
Dividends	134,083	162,189
Profit on Sale of Financial Assets	54,590	23
	262,826	238,838

8. EXPENSES

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

Depreciation:

Office equipment, furniture and fittings	8,005	16,521
Computers	51,670	59,594
Leasehold Improvements	4,828	10,743
Musical instruments	14,310	19,677
Intangible Assets	117,833	108,264
Total Depreciation (Note 12)	196,646	214,799
Lease payments – car	9,526	6,816
Lease payments – office equipment	13,032	14,796
Office outgoings	157,503	143,302

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.

	2023	2022
	\$	\$
9. RECEIVABLES		
a) Trade and other receivables		
<i>Current</i>		
Trade receivables	135,390	90,804
Government funding invoiced in advance	13,463	–
Sponsorship invoiced in advance	77,000	110,945
GST receivable	137,930	256,508
	363,783	458,257

b) Trade and other debtors ageing:

0 to 60 days	86,688	116,713
61 to 90 days	11,000	947
Over 90 days	83,641	4,259
Total trade and other receivables	181,329	121,919

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	930,398	577,318
Accrued interest	19,188	–
Accrued revenue	1,101,951	571,582
Total Other Current Assets	2,051,537	1,148,900

11. OTHER FINANCIAL ASSETS

MSO Foundation externally managed portfolio	5,480,905	4,996,104
Term Deposit maturing in greater than 3 months	1,000,000	–
	6,480,905	4,996,104

11. OTHER FINANCIAL ASSETS (CONTINUED)

a) Financial assets

i) Financial assets include:

	2023	2022
	\$	\$
Managed funds – Cash	1,093,784	842,287
Managed funds – Credit	1,065,793	1,245,385
Managed funds – Australian equities	2,023,400	2,102,428
Managed funds – International equities	718,023	633,899
Managed funds – Government Bonds	400,051	–
Managed funds – Real assets	179,854	172,105
Term Deposit maturing in greater than 3 months	1,000,000	–
	6,480,905	4,996,104

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	13,757,232	1,452,672	257,947	146,508	677,075	10,000	16,301,434
Additions					5,286	–	5,286
Disposal	–	–	–	–	(2,254)	–	(2,254)
Closing Balance	13,757,232	1,452,672	257,947	146,508	680,106	10,000	16,304,465
<i>Accumulated depreciation:</i>							
Opening balance	187,901	1,411,564	239,146	146,963	596,077	10,000	2,591,651
Depreciation expense (Note 8)	–	14,310	8,005	4,828	51,670	–	78,813
Disposal	–	–	–	–	(2,254)	–	(2,254)
Closing balance	187,901	1,425,874	247,151	151,791	645,492	10,000	2,668,209
Net book value, 31 December 2023	13,569,331	26,798	10,796	(5,283)	34,614	–	13,636,256
Net book value, 31 December 2022	13,569,331	41,108	18,801	(455)	80,998	–	13,709,783

13. INTANGIBLE ASSETS

	Websites	Software	Total
	\$	\$	\$
<i>Cost:</i>			
Opening balance	447,927	329,088	777,015
Additions	–	89,970	89,970
Closing balance	447,927	419,058	866,985
<i>Accumulated amortisation:</i>			
Opening balance	335,536	305,484	641,019
Amortisation expense (Note 8)	84,603	33,230	117,833
Closing balance	420,139	338,714	758,852
Net book value, 31 December 2023	27,788	80,344	108,132
Net book value, 31 December 2022	112,391	23,604	135,995

14. PAYABLES

	2023	2022
	\$	\$
Trade creditors	1,432,260	2,424,138
Other creditors and accruals	3,307,617	1,915,564
Unearned government funding	157,816	225,586
Unearned sponsorship revenue	162,858	75,833
Unearned other revenue	170,001	378,681
Total Payables	5,230,552	5,019,802

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

15. CONTRIBUTED EQUITY

Share capital

438,002 (2022: 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 2023

	2023	2022
	\$	\$

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 with an original maturity of three months or less. Cash assets as at the end of the financial year as shown in the statement of cash flows are as follows:

Cash	4,466,404	6,565,322
Total	4,466,404	6,565,322

The Company has \$4,466,404 Cash equivalents at 31 December 2023 (31 December 2022: \$6,565,322).

17. PROVISIONS

Employee Benefits

Current

Annual Leave	1,481,309	1,354,001
Long Service Leave	2,467,060	2,138,242
	3,948,369	3,596,363

Non-current

Annual Leave	401,462	518,226
Long Service Leave	572,495	593,711
Total	4,922,326	4,604,180

Assumed rate of increase in wage and salary rates	3.0%	2.5%
Discount rate (weighted average)	1.0%	2.8%
Full-time equivalent employees at year-end	164.62	153.80

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 2023, and the numbers of meetings attended by each director were:

Name	Position Held	Held	Eligible	Attended
David Li AM (Chairman)	Chairman, Non-Executive Director	6	6	5
Diane Jameson OAM	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	6
Andrew Dugdeon AM	Non-Executive Director	6	6	4
Martin Foley	Non-Executive Director	6	5	4
Daniel Gorog	Non-Executive Director	6	0	0
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	2	2
Gary McPherson	Non-Executive Director	6	6	5
Farrel Meltzer	Non-Executive Director	6	6	5
Edgar Myer	Non-Executive Director	6	5	4
Hyon-Ju Newman	Non-Executive Director	6	2	2
Glenn Sedgwick	Non-Executive Director	6	6	4
Mary Waldron	Non-Executive Director	6	5	5

b) Compensation of Key Management Personnel

	2023	2022
Compensation	1,742,552	1,887,760

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.

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 Creative Australia 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 2023 were \$919,077 (2022: \$1,934,785).

ii) Sponsorship

Sponsorship from Director-related entities in 2023 was \$50,000 (2022: \$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 (2022: 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 2023, the Company paid SSA \$100,000 (2022: \$100,000) for SSA's orchestral services.

g) Terms and conditions

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

	2023	2022
	\$	\$
20. AUDITOR'S REMUNERATION		
Audit of the financial report	70,000	70,000
Total auditor's remuneration	70,000	70,000

	2023	2022
	\$	\$
21. EXPENDITURE COMMITMENTS		
<i>Artists fees contracted, but not provided for, and payable:</i>		
Within one year	2,436,314	1,107,113
One year or later, but not later than five years	–	–
	2,436,314	1,107,113
<i>Consulting (Professional Services) contracts as per agreements</i>		
Within one year	153,153	126,380
One year or later, but not later than five years	–	–
	153,153	126,380
<i>Office outgoings committed as per agreements ¹</i>		
Within one year	174,455	143,302
One year or later, but not later than five years	–	–
	174,455	143,302
<i>Venue Hire Commitments ²</i>		
Within one year	1,870,971	1,803,600
One year or later, but not later than five years	–	–
	1,870,971	1,803,600
<i>Office Equipment Leases ³</i>		
Within one year	13,032	14,796
One year or later, but not later than five years	–	–
	13,032	14,796
Total	4,647,925	3,195,190

Expenditure commitments are contracted up to the following dates:

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

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 2023

	2023	2022
	\$	\$
22. RESERVES		
a) Retained surplus/(accumulated deficit)		
Retained earnings/(accumulated deficit) at the beginning of the year	424,423	(1,685,705)
Surplus from ordinary activities for the year	213,019	2,367,279
Transfer of income earned on and donations to the MSO Foundation Reserve	(166,552)	(257,151)
Balance at year end	470,890	424,423
b) MSO Foundation Reserves		
Opening balance	10,912,468	10,655,317
Transfer from Accumulated deficit	166,552	257,151
Balance at year end	11,079,020	10,912,468
Total	11,549,910	11,336,891

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 Creative Australia 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 Creative Australia and the Victoria Ministry for Creative Industries.

A multipartite funding agreement between MSOHL, the Creative Australia 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. Under the funding agreement companies receive the stability of four years of investment and, through the funding framework, an in-principle commitment for a further four-year investment.

The in-principle commitment for subsequent four-year investment is subject to the Company meeting its performance expectations and it will also be based on a competitive application. The Company believes it will meet its performance expectations and has submitted its application for the next four-year period.

24. CONTINGENT LIABILITIES

There were no contingent liabilities as at 31 December 2023 (31 December 2022: 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 2023 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 2023

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 2023 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 Disclosure Requirements and the Australian Charities and Not for Profits Commission Regulation 2013; and
- (b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Directors:



David Li AM
Chairman
Melbourne
24 April 2024



Sophie Galaise
Managing Director
Melbourne
24 April 2024



Ernst & Young
8 Exhibition Street
Melbourne VIC 3000 Australia
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Fax: +61 3 8650 7777
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Independent auditor's report to the members of Melbourne Symphony Orchestra Pty Limited

Opinion

We have audited the financial report of Melbourne Symphony Orchestra Pty Limited (the Company), which comprises the statement of financial position as at 31 December 2023, 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 material accounting policy information, 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 2023 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 2022*.

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.

Responsibilities of the directors for the financial report

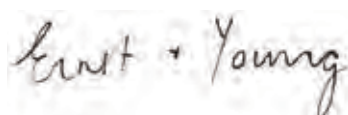
The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards - Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as 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.

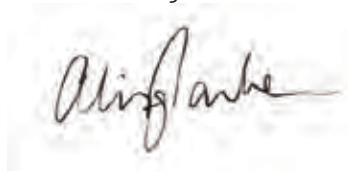
Auditor's responsibilities for the audit of the financial report

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.



Ernst & Young



Alison Parker
Partner
Melbourne
24 April 2024

