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

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

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

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

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

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

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

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

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

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

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

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

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

Michael Ullmer AO
Chairman

What an inspiring year it was for us.

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

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

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

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

The MSO’s tour to China was an artistic triumph and enabled us to strengthen collaborations with leading cultural and business institutions. We performed 6 sold-out concerts (in Guangzhou, Shenzhen, Shanghai, Nanjing, Hangzhou and Beijing) in our first full-orchestra tour to China since 2002. The China tour was particularly special for the MSO as we were accompanied by 19 enthusiastic patrons eager to share the many highlights. Media coverage of the tour reached an audience of more than 1.5 billion people and portrayed the MSO as a distinguished and globally-respected orchestra.

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

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

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

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

Training to be a professional musician requires enormous dedication and support and the MSO is deeply committed to supporting the next generation of orchestral musicians. This year we delivered the first year of MSO’s Understanding Orchestral Performance) in partnership with the University of Melbourne, composition workshops with Usuk Chin at Monash University, string workshops with the Australian Youth Orchestra, and a side-by-side performance with young musicians from Melbourne Youth Orchestras, conducted by Cybic Assistant Conductor TranLy performing a new work by Ade Vincent. The Pizzicato Effect, our renowned program of free music lessons for children in the City of Hume in Melbourne’s north, provided 893 lessons to 70 students aged 8–16 from 28 schools. We also introduced a popular new program called PizzAMERSON, offering music-inspired teaching tools and digital resources for Victoria’s classroom teachers.

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

We also appointed Sophie Rowell to the position of MSO Concertmaster — a position shared with Dale Barlow. Other musicians who became permanent members of our artistic family this year were Tony Stewart (saxophone), Anna-Marie Johnson (first violin), Richard Shirley (trumpet) and Rosie Turner (trombone).

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

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

Sophie Galaise
Managing Director
**KEY HIGHLIGHTS**

**5,172,922 TOTAL AUDIENCE**

- **168 PERFORMANCES**
  - 22 IN REGIONAL VICTORIA
  - 11 INTERNATIONAL PERFORMANCES
  - 26 FREE CONCERTS FOR 63,904 PEOPLE
  - 20 WORLD PREMIERES/
    8 AUSTRALIAN PREMIERES

- **43 AUSTRALIAN WORKS**

- **37 CONCERTS RECORDED**
  FOR BROADCAST

- **79 RADIO / 9 TV BROADCASTS**

**EDUCATION**

- **24,587+ TOTAL EDUCATION AUDIENCE**
  INCLUDING AUSTRALIAN AND INTERNATIONAL WORKSHOPS
  - 203 SCHOOLS
  - 115 TEACHERS AND PARTICIPANTS ATTENDING PROFESSIONAL LEARNING SESSIONS

**1083 WORKSHOPS**

- 893 Free music lessons The Pizzicato Effect • 12 Regional Victoria • 32 Jams for Juniors
  - 75 Pre- and post-concert lectures • 20 International • 20 Work experience • 31 General

**203 ARTISTS**

- **139 AUSTRALIAN**
  - 88 MSO

- **51 NON-MSO GUEST ARTISTS AND SOLOISTS**

- **64 INTERNATIONAL**

**16 MSO COMMISSIONS**

- **13 AUSTRALIAN WORKS**
  - 7 BY EMERGING ARTISTS

- **6 BY ESTABLISHED ARTISTS**

- **3 INTERNATIONAL WORKS**

**4TH LARGEST EMPLOYER**

- **88 PERMANENT MUSICIANS**
- **45 ADMINISTRATIVE STAFF**
- **200+ CASUALS**
- **175 VOLUNTEERS**

**SOURCE OF INCOME**

- Private: 19%
- Public: 40%
- Earned: 39%
- Other: 2%

**MSO 5,505 MEMBERS AGED 18 TO 35 YEARS**

**NEW MULTI-YEAR PARTNERSHIPS SIGNED**

- UNITEL, Singapore Symphony Group, Monash University

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

- **97%**

**96,678 PEOPLE CONNECT WITH MSO THROUGH SOCIAL MEDIA**

Audience figures as of 31 December 2018
A WORD FROM SIR ANDREW DAVIS
CHIEF CONDUCTOR

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

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

From Bach to Bruckner, Beethoven to Berlioz, we had a season of musical treasures featuring both local and international stars including our very own Associate Conductor Benjamin Northey, and Cybec Assistant Conductor Tianyi Lu. I was particularly delighted to conduct the MSO and MSO Chorus in some of the wildest and rarely performed choral masterpieces including Elgar’s The Dream of Gerontius with one of the greatest tenors of today Stuart Skelton and Berlioz’s L’Enfance du Christ. I later performed my Australian debut of Holst’s masterpiece The Planets which shared the program with the world premiere of Composer in Residence Carl Vine’s Symphony No.8.

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

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

A WORD FROM SIR ANDREW DAVIS
CHIEF CONDUCTOR

VISION, MISSION AND VALUES

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

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

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

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

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

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

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

Accountability
We are responsible and accountable.

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

Sir Andrew Davis, Chief Conductor

Carl Vine AO, Composer in Residence

Ada Vincent, Young Composer in Residence, supported by The Cybec Foundation

PLEXUS, Ensemble in Residence

FIRST VIOLINS

Dale Bartrup
Concertmaster
Sophie Rowell
Assistant Concertmaster
The Uller Family Foundation
Peter Edwards
Assistant Principal
John McKay and Luis McKay
Kirsty Bremer
Sarah Curro
Michael Aquilina
Peter Fellin
Deborah Goodall
Lorraine Hock
Anne-Marie Johnson
Kirstin Kenny
Ji Won Kim
Eleanor Mancini
Chisholm & Gamor
Mark Mogilevski
Michelle Ruffolo
Suzanne Lee
Benjamin Hanlon
Damien Eckersley
Assistant Principal
Sylvia Hosking
Associate Principal
Andrew Moon
Principal

SECOND VIOLINS

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

VIOLAS

Christopher Moore
Principal
Dr Jameson
Lauren Brigid
Acting Associate Principal
Mr Tom Vu and Dr Chenlyn Tilmann
Katharine Brokman
Christopher Cartlidge
Michael Aquilina
Anthony Chataway
Dr Elizabeth E Lewis AM
Gabrielle Halloran
Mani Soli
Trevor Jones
Fiona Sargeant
Cindy Watkin
Elizabeth Woolnough
Caleb Wright

CELLOS

David Berlin
Principal
MS Newman Family
Rachael Tobin
Associate Principal
Nicholas Bochner
Assistant Principal
Annyehen
Miranda Brokman
Glew Friends of the MSO
Rohan de Korte
Andrew Dodger
Keith Johnson
Sarah Morse
Angela Sargeant
Mani Soli
Michelle Wood
Andrew and Theresa Dyer

DOUBLE BASSES

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

FLUTES

Prudence Davis
Principal
Anonymous
Wendy Clarke
Associate Principal
Sarah Beggs

HORNs

Saul Lewis
Acting Associate Principal
Abby Edlin
Naneta Eton and Michael Hanlon AM
Trinité McClintom
Rachel Shaw

OBES

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

TROMBONES

Bratt Kelly
Principal
Richard Shirley
Tim and Lyn Edward
Mike Szabo
Principal Bass Trombone

COR ANGLAIS

Michael Risi
Principal

CLARINETs

David Thomas
Principal
Philip Arrindell
Philippa Allen
Craig Hill

TIMPANI

Christopher Lane
Principal

PERCUSSION

Robert Clarke
Principal
John Arcaro
Tim and Lyn Edward
Robert Cossom

BASSOONS

Jack Schiller
Principal
Elise Millman
Associate Principal
Natasha Thomas

HARP

Yinuo Mu
Principal

At 31 December 2018

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

** First names and positions are: Roger Young, Assistant Conductor; Isy Wasserman, Associate Conductor; Peter Edwards, Assistant Principal; John McKay and Luis McKay, Assistant Principal; Andrew Moon, Associate Principal; Damien Eckersley, Assistant Principal; Benjamin Hanlon, Associate Principal; Suzanne Lee, Assistant Principal; Stephen Newton, Sophie Gabaix and Clarence Fraser.

MEET THE CHORUS

Warren Trevelyan-Jones, MSO Chorus Master

SOPRANO

Philippa Allen
Julie Arlbaster
Arvia Barzani
Annie-Marie Brownhill
Eva Butcher
Isabella Calderon
Jessica Chan
Elisabeth Linton
Samantha Davies
Michèle de Courcy
Laura Fahey
Rita Fitzgerald
Catherine Folley
Susan Fone
Carolyn Francis
Camilla German
Emma Hamley
Aurora Harmanthy
Juliana Hassett
Penny Huggett
Naomi Hyndman
Tania Jacobs
Gwen Kenneally
Anna Kidman
Natasha Lambie
Maggie Liang
Clancye Milne
Catriona Nguyen-Roberson
Tien Nie
Caitlin Noble
Susie Walsh
Karin Otto
Tiffiny Pang
Jodie Paxton
Tanja Reid
Janelle Richardson
Mhain Riddet
Jo Robin
Elizabeth Rusi
Natasha Salazar
Jillian Samuels
Lydia Sherren
Jemima Sim Shu Xian
Freja Soininen
Chiara Stebbings
Emily Swanson
Elizabeth Tindall
Fabienne Vandenburie
Ivy Wang
Tara Zamin

ALTO

Satu Aho
Ruth Anderson
Carolyn Baker
Katherine Bickell
Cecilia Björsøe
Kate Bramley
Jane Brodie
Elize Brozul
Alexandra Cameron
Serena Carmel
Young-Hee Chan
Alexandra Chubaty
Katherine Daley
Nicola Eveleigh
Lisa Faulks
Jill Giese
Natasha Godfrey
Jillian Graham
Debbie Griffiths
Ros Harbison
Sue Hawley
Jennifer Henry
Kristine Hensel
Sara Kogan-Lazuras
Joy Lukman
Helen MacLean
Christina McCowan
Rosemary McElvieve
Stephanie Mitchell
Sophia Mortensen
Nicole Paterson
Sharmila Perikaran
Alison Ralph
Mair Roberts
Maja Rodeing
Helen Rommelaar
Kerry Roulston
Annie Rounells
Katherine Samarzia
Lisa Savige
Julienne Seall
Libby Timcke
Jenny Vollans
Emma Warburton

TENOR

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

BASS

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

At 31 December 2018
The MSO is a national icon and ambassador for the arts, and is a major contributor to Australia’s cultural economy in the state of Victoria.

**EXPERIMENTAL ASSESSMENT**

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

- **6 Awards nominations / 2 Wins**
- Winner Limelight’s People’s Choice Award — Australian Artist of the Year — MSO Associate Conductor Benjamin Northey
- Winner Limelight’s People’s Choice Award — International Artist of the Year — MSO’s 2018 Soloist in Residence Anne-Sophie Mutter
- MSO received 4 additional award nominations in 2018:
  - Helpmann Award for Symphonica with Armand van Helden
  - Art Music Award for the performance of Golden Kitsch (composed by Elena Kats-Chernin) with Claire Edwardes
  - Limelight Artist of the Year for Thomas Hampson (International) and Carl Vine AO (Australian)
  - ARIA Award for Best Jazz Album — James Morrison, Patti Austin, MSO & Benjamin Northey: Ella and Louis (ABC Jazz/Universal)

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

**Audience Perception Survey Results**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audience satisfaction</td>
<td>90%</td>
<td>91%</td>
</tr>
<tr>
<td>Intellectual satisfaction</td>
<td>74%</td>
<td>65%</td>
</tr>
<tr>
<td>Aesthetic growth</td>
<td>84%</td>
<td>85%</td>
</tr>
<tr>
<td>Emotional engagement</td>
<td>83%</td>
<td>78%</td>
</tr>
</tbody>
</table>

**Peer Review Survey Results**

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

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

**MSO IN THE MEDIA**

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

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

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

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

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

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

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

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

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

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

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

PEER ASSESSMENT

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

Visiting artists (both conductors and soloists) continue to provide feedback through informal discussions with the Director of Artistic Planning and/or the Managing Director. Where appropriate, this feedback is then tabled at the MSO Artistic Committee meetings for further review. Through these discussions, the MSO is able to obtain artists’ feedback about the performance of the Orchestra, and benchmark it against other orchestras with which the artists have performed.

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

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

Survey respondent 2018

PARTNERSHIPS AND COLLABORATIONS

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

Key highlights in 2018 include:

ONGOING PARTNERSHIP WITH NGV

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

Each of these performances featured an engaging discussion with NGV curators about visual art and music as well as world premiere performances of works by young Melbourne composers specially commissioned by PLEXUS. A special concert of music by French Baroque composer Francois Couperin was performed alongside a display of 18th century keyboard instruments from the NGV’s collection. The series also included two free events for the MSO’s Bernstein Festival, including a discussion and performance with conductor Bramwell Tovey and a screening of the Bernstein documentary, The Gift of Music.

MSO CONTINUES AS ARTIST IN RESIDENCE FOR MELBOURNE AIRPORT

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

**TAN DUN’S BUDDHA PASSION**

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

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

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

– Tan Dun

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

– Anonymous

**MSO INTERNATIONAL CO-COMMISSION**

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

**1,829**

**TOTAL ATTENDANCE**

**7 CHINESE ARTISTS**

MSO Chorus sings in **MANDARIN & Sanskrit**

**TAN DUN ANNOUNCED AS MSO ARTISTIC AMBASSADOR**

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– Anonymous

**MSO ANNUAL REPORT 2018**

Image: Batubagen plays the Morin Khuur (horsehead fiddle)

(Photo Tim O’Connor)
**MSO GALA PERFORMANCES PRESENT INTERNATIONAL SUPERSTARS OF CLASSICAL MUSIC**

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

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

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

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

Anonymous

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**CRITICAL REVIEWS**

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

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

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

**Simone Young & Kolja Blacher**

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

Ben Wilks, Limelight, 6 Jul 2018

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

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

Glenn Riddle, Classic Melbourne, 16 Jul 2018

**Vine’s Enchanted Loom, Holst’s Planets**

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

Eamon Kelly, The Australian, 4 Sep 2018

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

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

Cameron Woodstein, The Sydney Morning Herald, 9 Sep 2018

**Tan Dun’s Buddha Passion**

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

Heather Levison, Classic Melbourne, 11 Oct 2018

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

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

Zoe Radas, The Stack, 12 Nov 2018

**Beethoven 5 — A famous performance of classical music’s most famous composition**

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

Raphael Solarsh, Arts Hub, 20 Nov 2018

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

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

Tony Way, Limelight, 3 Dec 2018
# PERFORMANCE OVERVIEW

<table>
<thead>
<tr>
<th>TOTAL MSO ENGAGEMENT</th>
<th>2018</th>
<th>2017</th>
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<tr>
<td>Total MSO performances</td>
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<td>157</td>
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<tr>
<td>Total live attendance (MSO performances only)</td>
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<tr>
<td>Attendance at free events</td>
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## METROPOLITAN MELBOURNE

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<td>Geelong</td>
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<td>Hamilton</td>
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<td>Mildura</td>
<td>444</td>
<td>–</td>
</tr>
<tr>
<td>Shepparton</td>
<td>737</td>
<td>–</td>
</tr>
<tr>
<td>Wangaratta</td>
<td>585</td>
<td>–</td>
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<tr>
<td>Wangaratta</td>
<td>1,048</td>
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## INTERNATIONAL

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<td>Indonesia</td>
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## COMMERCIAL HIRE

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## EDUCATION

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## OTHER EVENTS*

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## BROADCAST & DIGITAL ENGAGEMENT

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<td>3.95 million</td>
<td>2.35 million</td>
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<tr>
<td>Television</td>
<td>805,664</td>
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<tr>
<td>Online includes Perfectly Good Podcast downloads and streaming of Sidney Myer Music Bowl (City of Melbourne) and MSO Season Launch</td>
<td>46,175*</td>
<td>1,044,098</td>
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<td>Total</td>
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* See page 36 for full details
* Does not include Camperdown (workshops only)
* Reflects online engagement only. 2017 figure includes online reach through Facebook Live.

The MSO continues to present opportunities for people to come together in Melbourne’s most iconic open space with three free summer concerts at the Sidney Myer Music Bowl. In 2018, a diverse audience of more than 25,200 people attended on 7, 10 and 14 February.
The MSO attracts the best artists from Australia and across the globe. Developing the talent of emerging artists through professional development, competitions, commissions and collaborations serves to build our artform for future generations.

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

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

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

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

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

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

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

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

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

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

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

COMMITMENT TO AUSTRALIAN MUSIC AND MUSICIANS

CYBEC 21st CENTURY YOUNG COMPOSERS’ PROGRAM

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

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

We were deeply saddened by the passing of our dear friend Roger Riordan AM in January 2019. Roger’s long-time support of this program through the Cybec Foundation, the MSO facilitates this important program in which participants are selected to be mentored by leading composers from across Australia, resulting in the MSO commissioning a ten minute piece from each composer. Since the program was introduced in 2003, more than 50 Australian composers have had works commissioned and performed by the MSO.

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EXTENDING OUR ARTISTIC FAMILY

MSO continued its commitment to develop innovative programs that nurture young and emerging artists, with ongoing artistic achievements in 2018 for our Cybec Assistant Conductor, Tianyi Lu and Cybec Young Composer in Residence, Ade Vincent. Highlights include Lu’s conducting at the MSO 2019 Season Launch, in our Ears Wide Open series and on tour with the MSO in China in May. Vincent’s premiered compositions were programmed in Education Week and Metropolis Series. Young Indonesian students gained immense value from his mentoring and composition workshops delivered with the MSO in Indonesia in September.

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

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

CELEBRATING INNOVATION THROUGH METROPOLIS NEW MUSIC FESTIVAL

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

Over the course of two nights, the MSO’s Young Composer in Residence, Ade Vincent and the Australian String Quartet joined international violinist Jennifer Koh, soprano Allison Bell and contemporary music specialist, conductor Clark Rundell for two concerts spanning the range and breadth of Chin’s music. With four Australian Premieres and one world Premiere (commissioned by the MSO), there were stand out performances from Jennifer Koh playing Chin’s dazzling Violin Concerto and Allison Bell singing the exciting Puzzles and Games from Alice in Wonderland. In conjunction with these concerts were talks with the composer and artists, and a continuation of the new partnership between the MSO and Monash University, which saw the addition of open rehearsals and workshops for Monash University students with Unsuk Chin, the Australian String Quartet and Ade Vincent.

BERNSTEIN CELEBRATION

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

 Bernstein specialist and Melbourne favourite, Bramwell Tovey directed the Orchestra for two concerts: the first which looked at the composer’s musical roots in Mahler and Copland, and the second which focused on the wealth of stage music Bernstein composed, with performances by both international and Australian vocalists. Bramwell also took part in our annual offering of musical talks and films at the NGV. In addition, Associate Conductor, Benjamin Northey conducted two sell-out Film with Orchestra performances of the well loved West Side Story, and Assistant Conductor, Tianyi Lu conducted a side-by-side performance of Bernstein’s works in a concert featuring the musicians of the MSO with Masters students from the University of Melbourne and young talent from Melbourne Youth Orchestras.
GATEWAY FOR GREAT MUSIC AND MUSICIANS

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

20 PREMIERES OF AUSTRALIAN WORKS

43 AUSTRALIAN WORKS PERFORMED IN 9 MSO SERIES

70 AUSTRALIAN GUEST ARTISTS AND SOLOISTS

8 PREMIERES OF INTERNATIONAL WORKS

64 INTERNATIONAL ARTISTS

16 MSO COMMISSIONS

13 AUSTRALIAN & 3 INTERNATIONAL WORKS

AUSTRALIAN WORKS

<table>
<thead>
<tr>
<th>Name of composer</th>
<th>Premiere</th>
<th>Name of piece</th>
<th>MSO series</th>
<th>MSO commission</th>
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<tr>
<td>AC/DC (arr. Nicholas Buc)</td>
<td>World</td>
<td>Thunderstruck</td>
<td>Circus Oz: TUTTI</td>
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<td>Darrin Archer</td>
<td>World</td>
<td>The Eternal Narrative of Landscape</td>
<td>Melbourne Uni Composers Workshop</td>
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<td>Firewall</td>
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<td>Great Classics</td>
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GATEWAY FOR GREAT MUSIC AND MUSICIANS

AUSTRALIAN WORKS

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<td>Metropolis Vignettes</td>
<td>Secret Symphony / Indonesia</td>
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AUSTRALIAN GUEST ARTISTS AND SOLOISTS

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<td>Fiona Sargeant</td>
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<td>Iain Grandage</td>
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<td>Michelle Ruffolo</td>
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<td>Michelle Wood</td>
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AUSTRALIAN PREMIERES OF INTERNATIONAL WORKS

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<tr>
<td>Qigang Chen</td>
<td>Violin Concerto</td>
<td>Co-Commission – Shanghai Isaac Stern International Violin Competition, Orchestra Nationale du Capitole de Toulouse, New Jersey Symphony Orchestra</td>
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<td>Unsuk Chin</td>
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<td>Unsuk Chin</td>
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<td>Tan Dun</td>
<td>Buddha Passion</td>
<td>Co-Commission with Dresdner Musikfestspiele, New York Philharmonic and Los Angeles Philharmonic</td>
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<td>Aaron Jay Kernis</td>
<td>Violin Concerto</td>
<td>Co-Commission with Toronto Symphony, Seattle Symphony, Dallas Symphony</td>
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INTERNATIONAL ARTISTS

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Champion of Music Education

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

Image: Jams for Juniors (Photo Daniel Aulsebrook)

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

FOR FAMILIES

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

FOR STUDENTS

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

FOR ALL AGES

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

THE PIZZICATO EFFECT

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

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

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

2018 Highlights:

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

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

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

Image: The Pizzicato Effect (Photo Laura Manariti)
CHAMPION OF MUSIC EDUCATION

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

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

Of the 2018 program participants:
- 100% found the professional learning content informative and engaging
- 100% said the activities would be of value in their classroom
- 99% said the content was new to them
- 99% said they felt able (and intended) to present activities in their classroom

*68% response rate to participant survey

EDUCATION WEEK 2018

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

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

In addition to Education Week, the MSO presented a series of 12 curriculum-linked concerts and open rehearsals for 3,339 primary and secondary students from across Victoria. Open Rehearsals to four concert programs were provided to school students across the season, together with online learning resources to prepare and inspire students.

LIFELONG LEARNERS

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

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

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

MASTERCLASS WITH ANNE-SOPHIE MUTTER
As part of the MSO’s ‘Soloist in Residence’ program with Anne-Sophie Mutter in 2018, 496 people attended an exclusive masterclass with the superstar violinist. Presented in collaboration with the Melbourne Recital Centre, the program provided essential artistic development opportunities for young Australian artists, with insights and learning for the many patrons who also turned out for the special event.

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

PARTNERSHIPS AND COLLABORATIONS
— A YEAR OF FIRSTS

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

For the first intake of nine Masters of Music students in 2018, the MSO provided performance, professional development and mentorship opportunities across the season. Masters’ students attended 23 workshop sessions with the MSO, performed side-by-side with the Orchestra in Hamer Hall as part of Education Week, enjoyed one week playing practicum with their MSO mentor and were invited to attend MSO open rehearsals.

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

NEW MOU SIGNED WITH MONASH UNIVERSITY
2018 was the first year of a new three-year Education Partnership with Monash University which provides workshops and activities for students of the Sir Zelman Cowan School of Music. Workshops and masterclasses delivered included activities with composer Ussuk Chin, the Australian String Quartet and MSO Metropolis Festival musicians. Six students also participated in three composer workshops as part of The Pizzicato Effect.
Engaging our Communities

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

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

IAN ‘MOLLY’ MELDRUM CONDUCTS THE MSO

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

‘I always dreamed of being a conductor. In fact, as a kid in Quambatook, I would stand on a soft drink box, with a wooden spoon in my hand, and pretend I was conducting an orchestra. My mother and grandmother would take me to see the MSO at the Myer Music Bowl, and I would sit there, hypnotised, thinking, “How can they make all these sounds work, and tell a story in such a beautiful way?” As I conducted the orchestra, all I could see were the faces of my mum and grandma smiling at me. Thank you to the MSO for making my dreams come true. I will always treasure my baton. I must admit, I’m no Henry Mancini or Leonard Bernstein, but the MSO truly is *The Real Thing.*’

– Ian ‘Molly’ Meldrum

<table>
<thead>
<tr>
<th>MEASURES</th>
<th>RESULT</th>
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<tbody>
<tr>
<td>Reflect the diversity of the community in MSO programming</td>
<td>Achieved</td>
</tr>
<tr>
<td>Increase regional activity and engagement</td>
<td>Achieved</td>
</tr>
<tr>
<td>Extend audience reach through digital engagement</td>
<td>Achieved</td>
</tr>
<tr>
<td>Develop programs that build the youth audience</td>
<td>Achieved</td>
</tr>
<tr>
<td>Provide accessible performances for families and other community sectors</td>
<td>Achieved</td>
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</tbody>
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Image: Ian ‘Molly’ Meldrum conducts the MSO (Photo: Mark Gambino)
ENGAGING OUR COMMUNITIES

9 “SPECIAL EVENTS” 67,923 PEOPLE
• Symphonia: Armando Van Helden with the MSO
• Star Wars: A New Hope™ in Concert (4 concerts)
• Joe Hisaishi Symphonic Concert: Music From The Studio Ghibli Films (4 concerts)
• West Side Story: Film with Live Orchestra (2 concerts)
• MSO + Circus Oz: Tutti (2 concerts)
• Final Symphony: Music from FINAL FANTASY® (2 concerts)
• Harry Potter And The Prisoner Of Azkaban™ in Concert (3 concerts)
• Christmas with the MSO (2 concerts)
• Star Wars: The Empire Strikes Back™ in Concert (4 concerts)

15 SOLD OUT PERFORMANCES

ENGAGING NEW AUDIENCES 23,471 FIRST-TIME MSO TICKET BUYERS IN 2018

A RECORD BREAKING YEAR IN 2018

HARRY POTTER AND THE PRISONER OF AZKABAN™ IN CONCERT
JOE HISAISHI SYMPHONIC CONCERT: MUSIC FROM THE STUDIO Ghibli Films
STAR WARS: THE EMPIRE STRIKES BACK™ IN CONCERT
MID-SEASON GALA (ANNE-SOPHIE MUTTER)
BEETHOVEN 5
HOLST’S THE PLANETS
BEETHOVEN’S EROICA
FINAL SYMPHONY: MUSIC FROM FINAL FANTASY®
MSO + CIRCUS OZ: TUTTI

ACCESS AND INCLUSION

The MSO continues to work with our venue partners to ensure the MSO’s annual mainstage program is accessible to all members of the community. A total of 677 free tickets for carers accompanying people with a disability were issued across the season through the Companion Card Program. For the first time, the MSO hosted its first Audio Described Performance in collaboration with Arts Centre Melbourne, Description Victoria, and the Statewide Vision Resource Centre as part of Education Week’s Incongruous Concert for primary students.

MUSO

The MSO’s MUSO free subscription program for younger audiences aged 18 to 35 years increased its membership from 4,346 in 2017 to 5,505 members. MUSO members purchased 813 tickets to 20 MSO concerts in 2018.

SECRET SYMPHONY

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

OTHER EVENTS

In 2018 the MSO performed at a number of other events, including:
• Australian Grand Prix
• Bourke Street First Anniversary Memorial
• Melbourne Airport
• Government House (SE Asia Ambassadors Luncheon)
• NGV Banquet of Cleopatra Exhibition

JANUARY

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

FEBRUARY

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

MARCH

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

APRIL

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

MAY

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

JUNE

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

JULY

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

AUGUST

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

SEPTEMBER

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

OCTOBER

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

NOVEMBER

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

DECEMBER

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

9,257 TOTAL ATTENDANCE
10,500 WAITLIST
1,051 INTERSTATE ATTENDEES
107 INTERNATIONAL ATTENDEES
12+ STANDING OVATIONS over 4 concerts

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

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

10 Regional Centres
22 Performances
26 Workshops
12,846 People
2,423 Students from 34 Regional Schools
187 Unique Artists

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

• The MSO’s tour to Mildura for the first time in nearly 20 years to perform to a capacity audience in June.

• International violinist, Kolja Blacher, directed the MSO program as guest soloist in Mildura; acclaimed guitarist Slava Grigoryan performed with the MSO and conductor Benjamin Northey in Bendigo.

• The MSO performance in Warragul opened the refurbished West Gippsland Arts Centre on 1 November.

• A performance by an MSO string quartet to 170 community members at the Museum of Innocence on 30 April was a prelude to the Orchestra’s evening performance at the Mildura Arts Centre on 29 June. This performance was integral to establishing local support for an ongoing and sustainable MSO presence in Mildura.

• Runout concerts in Ballarat (where the MSO continued to support the Ballarat community during the closure of their performing arts hub, Her Majesty’s Theatre, performing to two capacity audiences at Mary’s Mount Centre, Loreto College) and Bendigo. The MSO’s side-by-side performance of Handel’s Messiah was Bendigo’s Ulumbarra Theatre’s highest-selling classical concert of 2018. Side-by-side performances of Handel’s Messiah in Ballarat and Bendigo included the participation of 71 local community choristers from Ballarat Choral Society and Bendigo Chamber Choir, who sang alongside 46 members of the MSO Chorus.

• A September schools workshop and community engagement tour to Wangaratta, Shepparton, Hamilton, Warrnambool and Camperdown engaged 631 school children, teachers and community audience members. Nine targeted meetings with 12 community members included local indigenous community members from Rumbalara Aboriginal Co-operative (Shepparton), Winda-Mara Aboriginal Corporation (Hamilton) and Gunditjmara Aboriginal Cooperative (Warrnambool).

• A week-long concert tour in October included nine evening and school concerts, as well as targeted cultivation events in Wangaratta, Shepparton, Hamilton and Warrnambool.

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

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

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

Deborah Gilchrist, Ballarat Choral Society chorister
ON THE GLOBAL STAGE

CHINA

EAST MEETS WEST — FEBRUARY 2018

Building strong cultural connections across China is a strategic priority for the MSO. With our partners we are developing new ways for people to engage with the MSO, celebrate Melbourne’s cultural diversity and grow the profile of cultural partnerships. Our East meets West program included our China Tour in May, inviting world-class artists, conductors and composers from across Asia to perform with us, and our annual Chinese New Year Concert. The MSO’s Chinese New Year Tour in 2018 brought together maestro Lu Jia and a stellar cast of guest artists including erhu player Ma Xiaohui, and one of China’s most celebrated violinists, Lu Siqing.

The concert was attended by Concert Patron, His Excellency Mr Cheng Jingye Ambassador Extraordinary and Plenipotentiary of China; Consul General of the People’s Republic of China in Melbourne at the time, Mr Zhao Jian, the Hon Robin Scott, then Minister for Multicultural Affairs, and Councillor Kevin Louey from City of Melbourne. The concert event — presented in partnership with Arts Centre Melbourne — successfully engaged a live audience of 2,120 people, and in excess of 200 million people across Australia and China via multiple TV broadcasts.

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

72% Would attend the Chinese New Year concert in 2019
59% Experienced the event for the first time in 2018

SOLD-OUT CHINA TOUR — MAY 2018

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

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

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

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

– Jan Adams, Australian Ambassador to China

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

– Tim Dillon, Commissioner – Greater China, Victoria

6 SOLD-OUT CONCERTS in 6 cities
12 DAYS
9940 LIVE AUDIENCE
4 BROADCASTS of MSO’s Beijing Concert in China via CCTV
83 MUSICIANS & GUEST ARTISTS
19 DONORS ON TOUR
ALLIANCES BEYOND THE TOUR 2018–2022 New four-year partnerships in Shanghai and Beijing

Image: MSO on tour at NCPA, Beijing
(Photo Chris Woods)
ON THE GLOBAL STAGE

INDONESIA

9 MUSICIANS
including MSO Ensemble in Residence, PLEXUS, and MSO’s Cybec Young Composer in Residence, Ade Vincent

3 STAFF

5 PERFORMANCES
in Jakarta and Yogyakarta Special Region

18 NEW WORKS
created by local Indonesian artists

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

- Workshops at the Purnululu Theatre at the Australian Embassy, for musicians and students from Trinity Youth Symphony Orchestra, Orkes Komunitas Concordia, Perguruan Cikini, Musik Kotaseni Suropati, Cherubim Orchestra, Jakarta City Philharmonic, Orchestra 75 Institut Kesenian Jakarta, Batavia Chamber Orchestra and Mahawaditra (Orkestra Universitas Indonesia)
- A diplomatic function with performance by the MSO at the Purnululu Theatre at the Australian Embassy Jakarta hosted by Ambassador Gary Quinlan AO for 230 Indonesian government, business and cultural sector leaders
- VIP dinner with performance hosted by Brett Stevens, Commissioner for Victoria to South East Asia
- MSO performance at Museum MACAN in Jakarta as part of the Yaya Kusama exhibition closing weekend
- Side-by-side public performance by MSO musicians, PLEXUS and youth music camp students of three of the ten Indonesian commissions workshoped during the week, together with Indonesian works by composer Budhi Ngurah and Australian works by Davidson, Parker and Koch.

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

– Hon Martin Foley, Victorian Minister for Creative Industries

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

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

PARTNERSHIPS

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

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

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

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

For more than half a century UNITEL has been a cornerstone of classical music distribution for TV, film and new media, and accommodates the MSO’s existing distribution agreement with UNITEL in Australia. Each year from 2019, a selection of eight MSO concerts will be distributed via UNITEL to media outlets throughout Europe, America and Asia. UNITEL is a distributor of classical music for TV, DVD & Blu-Ray, cinema and new media.

FOUR-YEAR PARTNERSHIP SIGNED WITH
SINGAPORE SYMPHONY GROUP

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

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

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

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

Image Above: Signing of the MSO-SSG Partnership Agreement with Sr. Rl MSO Board Director David Kramer, MSO Managing Director Sophie Galaise, Minister for the Arts, Senator the Hon Mitch Fifield; High Commissioner of the Republic of Singapore in Canberra, Mr Foock Seng Koock; Chief Executive Officer Singapore Symphony Group Mr Chng Hik-Peng
BUILDING OUR COMMUNITY

4.8 MILLION
BROADCAST AUDIENCE AUSTRALIA

1.2 MILLION
USER SESSIONS ON MSO.COM.AU

79
ABC RADIO
BROADCASTS

9
TELEVISED
PERFORMANCES

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

61,444
DOWNLOADS
OF MSO CONCERT PROGRAMS

61,491
FACEBOOK followers

88,805
YOUTUBE views
of 53 VIDEOS

15,065
INSTAGRAM followers

12,244
TWITTER followers

2,133
LINKEDIN followers
The MSO continues to focus on fostering an engaged, support- and excellence-driven employee culture.

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

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

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

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

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

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

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

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

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

**Focus on our People**
MICHAEL ULLMER AO
CHAIRMAN
Member of:
MSO Advancement Committee
MSO Education & Community Engagement Committee
MSO Finance Committee
MSO Foundation Committee
MSO Governance Committee

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

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

Appointed 1 January 2007

DAVID LI
DEPUTY CHAIRMAN
Member of:
MSO Advancement Committee
MSO Finance Committee (retired 27 November 2018)
MSO Foundation Committee

David Li is a Shanghai-born musician and entrepreneur. David completed his postgraduate study in Advanced Performing Arts at the Victoria College of Arts, University of Melbourne and was a recipient of the Australia China Council Grant and BP Scholarship in the 1980s. Following a successful phase of his life as a career violinist, David transitioned into business, becoming a market leader in building materials manufacturing, a property developer and an investor with a highly diversified portfolio.

David has been a Board Member of the MISO since 2013. He is a recipient of the Sir Zelman Cowen School of Music, Monash University 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.

Appointed 16 October 2015
Appointed 1 January 2007

ANDREW DUDGEON AM
DIRECTOR
Member of:
MSO Foundation Committee

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

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

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

Appointed 27 November 2018

DANNY GOROG
DIRECTOR
Chair Education & Community Engagement Committee
Member of:
MSO Finance Committee

Danny Gorog is an experienced technology founder and investor. In 2016 he sold his business, Outware Mobile, Australia’s leading app development consultancy to ASX listed Melbourne IT.

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

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

Appointed 27 November 2018

DAVID KRASNOSTEIN
DIRECTOR
Chair MSO Foundation Committee (retired 27 November 2018)
Chair MSO Governance Committee (appointed 27 November 2018)
Member of:
MSO Advancement Committee
MSO Finance Committee

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

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

Appointed 19 February 2014

DI JAMESON
DIRECTOR

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

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

Appointed 27 February 2018

MSO ANNUAL REPORT 2018
OUR BOARD

GLENN SEDGWICK
DIRECTOR
Chair MSO Advancement Committee
(appointed 27 November 2018)
Chair MSO Foundation Committee
(appointed 27 November 2018)
Member of:
MSO Finance Committee
Glenn Sedgwick had a 30-year career with Accenture, having qualified as a Chartered Accountant. As a partner in the Firm, he specialised in Financial Services and lived and worked in the United Kingdom, China and across Asia and Europe, retiring from the Firm as Managing Partner — Insurance and Wealth Management, Asia Pacific.
Today Glenn serves on the Board of Equity Trustees Holdings Limited. He is a Councillor at Queens College, University of Melbourne and Chairs the College’s Investment Arm.
Glenn has previously chaired private companies in the Tourism and Financial Services sectors.
Glenn is a Fellow of the Institute of Chartered Accountants and a Fellow of the Institute of Company Directors.
Appointed 27 February 2018

HELEN SILVER AO
DIRECTOR
Member of:
MSO Governance Committee
Helen Silver is currently Chief General Manager of the Workers’ Compensation Division at Allianz Australia. Helen was awarded an Officer of the Order of Australia for distinguished service to public administration, business and commerce and the Victorian community in June 2015. Previous roles include Secretary of the Department of Premier and Cabinet in Victoria, General Manager Government Business at National Australia Bank and Deputy Secretary Victorian Department of Treasury and Finance. She is a Trustee of Arts Centre Melbourne, a National Fellow of the Institute of Public Administration Australia & Board Member of the Judicial Commission of Victoria.
Appointed 14 January 2015

HYON-JU NEWMAN
DIRECTOR
Member of:
MSO Foundation Committee
Hyon-Ju Newman currently serves as Chairperson and a founding member of Melbourne’s Korea Festival since 1994. Having completed a Bachelor degree in Music she has a great passion for cultural integration and bringing people together through the arts and music. Hyon-Ju also believes the importance of music education.
Hyon-Ju’s orchestral experience includes the Royal Philharmonic, City of London Sinfonia, London Festival Orchestra, Academy of Melbourne and Australia Pro Artes.
Hyon-Ju is a Graduate of the Australian Institute of Company Directors.
Appointed 11 February 2017

LORRAINE HOOK
DIRECTOR (STAFF ELECTED)
Violinist Lorraine Hook joined the MSO in 1986 after studying in Melbourne and London, and plays in the First Violin Section.
She is actively involved in Chamber Music, teaching, tutoring for the Melbourne and Australian Youth Orchestras, and is a mentor for the Masters of Music Orchestral Performance at Melbourne University Conservatorium of Music.
Lorraine’s orchestral experience includes the Royal Philharmonic, City of London Sinfonia, London Festival Orchestra, Academy of Melbourne and Australia Pro Arts.
Appointed 23 October 2018

MARGARET JACKSON AC
DIRECTOR
Chair MSO Governance Committee
(retired 27 November 2018)
Member of:
MSO Foundation Committee
Chairman of Ansett Aviation Training Limited, a Director of Barefoot to Boots and an advisor to a number of financial entities.
Ms Jackson has an extensive list of previous roles including Chairman of Spotless Group Holdings, Chairman of Qantas, FlexiGroup Ltd, the Victorian Transport Accident Commission, the Prince’s Trust Australia, the Malthouse and the Playbox and President of Australian Volunteers International.
She has also served as a Director of the Australian and New Zealand Banking Corporation, Pacific Dunlop Limited, John Fairfax Holdings Limited, BHP and Telecom.
Ms Jackson was awarded a Companion of the Order of Australia in the General Division (AC) in June 2003 for service to business in diverse and leading Australian corporations and to the community in the area of support for medical research, the arts and education.
She also received the Centenary Medal in 2001 for service to Australian society in business.
Appointed 8 May 2015

ANDREW DYER
DIRECTOR
Chair Finance Committee
(resigned 23 October 2018)
Member of:
MSO Foundation Committee
Andrew Dyer is an experienced company director and has had an extensive career in the energy, telecommunications, technology and professional services industries. He currently serves on a number of boards including Chairman of Keystone Radiology, Base Imaging and is a Director of the Cancer Council (Victoria). Andrew is also the National Wind Farm Commissioner for the Australian Government.
A Professoral Fellow at Monash University, Andrew serves on advisory boards for the Faculty of Fine Arts & Music at the University of Melbourne, the Australian Regenerative Medicine Institute (ARMI), Monash Sustainable Development Institute (MSDI), Monash Business School and the Monash Industry Council of Advisors (MIC A). He is Chair of the Monash Energy & Materials Systems Institute (MEMSI) Advisory Council.
Previous board roles include Chair of the Telecommunications Industry Ombudsman Council and the Transport Accident Commission. Andrew holds a Bachelor of Engineering with First Class Honours from Monash University and an MBA from Georgetown University.
Appointed 12 December 2013
Resigned 23 October 2018
Sophie Galaise joined the MSO as its first female Managing Director in April 2016. Sophie sits on the board of Symphony Services International and is a member of the Advisory Council of the Harvard Business Review, the Australian Institute of Company Directors (AICD) and The CEO Institute in Australia. She is also a member of the International Advisory Committee of the only Master in International Arts Management, a program offered by Southern Methodist University (Dallas), SDA Bocconi (Milan) and HEC (Montreal). This unique program trains the next generation of managers and prepares them to work abroad or with foreign organizations.

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

Prior to her appointment to the MSO, Sophie was Chief Executive Officer of the Queensland Symphony Orchestra. Previous roles include Executive Director of the Quebec Symphony Orchestra, Executive and Artistic Director of the Orford Arts Centre and Music Coordinator for the Quebec Arts Council. Starting her career as a flautist in Germany, she also worked in Switzerland and France with Pierre Boulez. Native from Quebec, Canada, Sophie has a PhD in Musicology from the University of Melbourne and an Executive MBA from McGill University/HEC Montreal.

Sophie Galaise
MANAGING DIRECTOR, MELBOURNE SYMPHONY ORCHESTRA (MSO)
Thank you again for your unstinting and inspirational giving. Our annual appeals, which are directed to our highest priorities, are growing in number each year, and we extend a warm welcome to our new donors who have joined the MSO family in 2019. Bringing the best artists to Melbourne is one of our priorities, and the funding of the International Artistic Chair for 2018 and 2019 has been made possible through the transformative philanthropy of Marc Besen AC and Eva Besen AO. We acknowledge the Cybec Foundation for their continued support of Tian Lu as our Assistant Conductor, and for Ade Vincent as Young Composer in Residence. It was also a pleasure to work with our donor partners and to welcome the following: "

Our donors, through their generosity, have enabled us to present an outstanding range of programs and events, as well as initiatives to support our musicians and their music. Our deepest thanks to all our donors for their support and for their vision in shaping the future of the Melbourne Symphony Orchestra.

The Melbourne Symphony Orchestra is a registered charity. Its ABN is 40 015 408 797. The Melbourne Symphony Orchestra is endorsed as a Deductible Gift Recipient (DGR) under item 004 001 696. Donations are tax deductible.

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MSO ANNUAL REPORT 2018 MSO ANNUAL REPORT 2018

Donors

Northey

Orchestratio

Catherine Morris Foundation

Cybec Assistant Conductor Chair Tian Lu

Platinum Patrons $100,000+

Cybec 21st Century Australian Composers Program

The Cybec Foundation

Meet The Orchestra

Made possible by The Ullmer Family Foundation

MSO Audience Access

Crowns Resorts Foundation, Packer Family Foundation

MSO Building Capacity

Gandel Philanthropy (Director of Philanthropy)

MSO Education

Supported by Mrs Margaret Ross AM and Dr Ian Ross

MSO International Touring

Supported by Harold Mitchell AC

MSO Regional Touring Creative Victoria, Fremantle Foundation

The Robson Soldier Foundation, Anonymous

The Plazicote Effect

(Anonymous), Collier Charitable Fund, The Marian and E.H. Flack Trust, Scoble and Claire Mackinnon Trust, Supported by the Hume City Council’s Community Grants Program

Sidney Myer Free Concerts

Supported by Sidney.Myer MSO Trust Fund

Environmental Symphony Recording

The Finkal Foundation, Peter Hunt AM and Tania de Jong AM, Josh Liberman, Noel and Carmel O’Brien Family Foundation

ASPEN DONORS

Donors

MSO ANNUAL REPORT 2018 MSO ANNUAL REPORT 2018

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THE MSO GRAVELTY ACKNOWLEDGES THE SUPPORT RECEIVED FROM THE ESTATES OF:

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

HONORARY APPOINTMENTS

Artistic Ambassadors
Tan Dun
Geoffrey Rush AC

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

The MSO honours the memory of
John Brockman OAM
Life Member
The Honourable Alan Goldberg AC QC
Life Member
Ilia Vannen
Life Member

*Signifies Adopt an MSO Musician supporter

SUPPORTERS

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

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

With a year-end result of $2,109,233, the MSO increased the level of partnership investment in 2018 by 86%. Growth at this scale has seen the MSO double our partnership investment in two years. In 2019, we welcomed new partnerships with Lendlease China, TarraWarra Estate, Thomson Geer Lawyers and Unitel. We also continued to build on our partnerships with iconic Melbourne businesses such as Melbourne Airport, Equity Trustees and the University of Melbourne. As our partnership program continues to grow, so too does our commitment to building best practice partnerships that extend the MSO’s reputation both locally and globally.

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

PRINCIPAL PARTNER

Emirates

SUPPORTING PARTNERS

Dreamland, Shinewing, ANZ Private Bank, Commonwealth Bank, LRR Family Trust, Media and Broadcast Partners

EMERGING PARTNERS

The CEO Institute

Majestic Events

SOFITEL

Bows for Strings

FAMILY TRUST

PLANEX

.familytrust

Kemp family Foundation

FAMILY TRUST

Bows for Strings

Crown Resorts Foundation

FAMILY TRUST

MONASH University

THE CEO INSTITUTE

FAMILY TRUST

BRITISH AMERICAN TOBACCO

FAMILY TRUST

MONASH University

INSTITUTE QUEST SOUTHBANK

FAMILY TRUST

BRITISH AMERICAN TOBACCO

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FAMILY TRUST

BRITISH AMERICAN TOBACCO
CORPORATE GOVERNANCE

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

The Board also oversaw the establishment of formalised partnership agreements with the Singapore Symphony Group, UNITEL, and approved the extension of the MSO agreement with the Yogyakarta Special Region for an additional three years (2019 to 2022). Board responsibilities also included oversight of the MSO’s external stakeholder audit perception survey undertaken as part of the stakeholder engagement strategy overseen by Board Director Helen Silver; Board sub-committees and their respective charters; ongoing review of the organisation’s policies and procedures, as well as undertaking the annual performance evaluation of the Managing Director. In line with new definitions and guidelines provided by Live Performance Australia on Harassment and Bullying, the Board ensures that the MSO has a policy dealing with harassment of any kind, including sexual harassment and bullying, that is clearly communicated and provides guidelines for the Managing Director and staff around dealing with misconduct. The Board works to ensure that senior management implement practices and exhibit behaviours consistent with the required standards.

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

1. **Governance Committee**
   - Chair, David Krasnostein
   - Overall Governance
   - Board recruitment, division of roles and performance
   - Succession planning
   - Managing Director assessment and compensation

2. **Finance Committee**
   - Chair, Di Jameson
   - Audit
   - Earned income streams
   - Organisational risk
   - Review of management framework
   - Driving diversity in audiences, government funding, performance revenue streams/profitability

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

3. **Foundation Committee**
   - Chair, Glenn Sedgwick
   - Contributed revenue streams
   - The structure of MSO Foundation
   - Development portfolios: Philanthropy, Corporate Sponsorship, Trusts and Foundations
   - Fundraising campaigns
   - MSO investments and investment strategy

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

4. **Education and Community Engagement Committee**
   - Chair, Danny Gorog
   - Strategy and assessment of effective programs and policy
   - Champion for Music Education — advocacy

5. **Advancement Committee**
   - (established 27 November 2018)
   - Chair, Glenn Sedgwick
   - Consider the organisation’s future, over a longer term horizon
   - Guide the MSO on how to achieve and sustain artistic credibility, vibrancy and stature
   - Ensure the MSO remains accessible to its diverse communities in Australia and abroad

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

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

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

- Not For Profit
- Arts Management
- Finance and Accounting
- Business and Commercial Experience (Public Companies and Small Business)
- Law
- Government Relations
- Marketing
- Governance
- Music
- Sustainability
- Fundraising
- IT & Digital

An MSO staff-appointed director is also included on the Board, elected for a three-year term. The full list of Board directors is included on pages 48 to 52.
DIRECTORS’ REPORT
FOR THE YEAR ENDED 31 DECEMBER 2018

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

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

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

COMPANY SECRETARY
Mr O Carton                    Appointed 13 February 2004

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

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

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

THE MELBOURNE SYMPHONY ORCHESTRA
MANAGEMENT OPERATING STATEMENT

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenues</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Public Funding1</td>
<td>13,951,847</td>
<td>13,814,402</td>
</tr>
<tr>
<td>Private Funding2</td>
<td>6,592,892</td>
<td>4,823,509</td>
</tr>
<tr>
<td>Earned Income3</td>
<td>13,625,141</td>
<td>12,633,810</td>
</tr>
<tr>
<td>Other</td>
<td>950,685</td>
<td>584,285</td>
</tr>
<tr>
<td>Total Income</td>
<td>35,120,565</td>
<td>31,856,006</td>
</tr>
<tr>
<td>Expenses</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee Expenses</td>
<td>17,851,534</td>
<td>17,173,384</td>
</tr>
<tr>
<td>Artistic Programming</td>
<td>11,098,809</td>
<td>8,934,946</td>
</tr>
<tr>
<td>and production</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marketing Expenses</td>
<td>2,774,617</td>
<td>1,864,850</td>
</tr>
<tr>
<td>Other Expenses</td>
<td>2,898,644</td>
<td>2,570,548</td>
</tr>
<tr>
<td>Total Expenses</td>
<td>34,623,604</td>
<td>30,543,728</td>
</tr>
<tr>
<td>Operating Surplus prior to fair value adjustment</td>
<td>496,961</td>
<td>1,312,278</td>
</tr>
<tr>
<td>Change in Fair Value of financial assets</td>
<td>(232,462)</td>
<td>211,524</td>
</tr>
<tr>
<td>Surplus</td>
<td>264,499</td>
<td>1,523,802</td>
</tr>
</tbody>
</table>

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

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

SIGNIFICANT CHANGES IN THE STATE OF AFFAIRS
In the opinion of the Directors, there were no significant changes in the state of affairs of the Company that occurred during the financial year under review.

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

LIKELY DEVELOPMENTS
The Company will continue to present performances of symphonic and other orchestral music during the next financial year. The Company is also focusing on building its philanthropic and corporate sponsorship income.
DIVIDENDS
No dividends were paid, declared or recommended during or since the end of the financial year.

INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS

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

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

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

MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

Unless otherwise stated in this report, no matter or circumstance has arisen since 31 December 2018 that has significantly affected, or may significantly affect:
(a) the Company’s operations in future financial years, or
(b) the results of those operations in future financial years, or
(c) the Company’s state of affairs in future financial years.

AUDITOR’S INDEPENDENCE DECLARATION

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

Signed in accordance with a resolution of the Directors:

Michael Ullmer
Chairman
Melbourne
16 April 2019

Sophie Galaise
Managing Director
Melbourne
16 April 2019

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

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

Ernst & Young

Joanne Lonergan
Partner
16 April 2019
### Statement of Comprehensive Income

#### For the Year Ended 31 December 2018

<table>
<thead>
<tr>
<th>Note</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Revenues</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Government grants — direct</td>
<td>3a</td>
<td>666,090</td>
</tr>
<tr>
<td>Government grants — via parent entity</td>
<td>3b</td>
<td>13,285,757</td>
</tr>
<tr>
<td>Ticket sales</td>
<td>4</td>
<td>13,051,946</td>
</tr>
<tr>
<td>Sponsorship and donation revenue</td>
<td>5</td>
<td>6,157,516</td>
</tr>
<tr>
<td>Other revenue</td>
<td>6</td>
<td>1,523,880</td>
</tr>
<tr>
<td>Income from financial assets classified as Available for Sale</td>
<td>7</td>
<td>405,376</td>
</tr>
<tr>
<td><strong>Total Revenues</strong></td>
<td>35,120,565</td>
<td>31,856,006</td>
</tr>
<tr>
<td>Change in fair value of financial assets</td>
<td>(232,462)</td>
<td>211,524</td>
</tr>
<tr>
<td><strong>Total Revenue</strong></td>
<td>34,888,103</td>
<td>32,067,530</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee expenses</td>
<td>17</td>
<td>17,851,534</td>
</tr>
<tr>
<td>Artists fees and expenses</td>
<td>18</td>
<td>5,262,603</td>
</tr>
<tr>
<td>Marketing expenses</td>
<td>21</td>
<td>2,774,617</td>
</tr>
<tr>
<td>Production expenses</td>
<td>22</td>
<td>5,836,306</td>
</tr>
<tr>
<td>Selling expenses</td>
<td>23</td>
<td>346,182</td>
</tr>
<tr>
<td>Depreciation and amortisation</td>
<td>24</td>
<td>112,814</td>
</tr>
<tr>
<td>Management fee</td>
<td>25</td>
<td>136,441</td>
</tr>
<tr>
<td>Other expenses</td>
<td>26</td>
<td>2,304,207</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>34,623,604</td>
<td>30,543,728</td>
</tr>
<tr>
<td><strong>Surplus/(Deficit)</strong></td>
<td>264,499</td>
<td>1,523,802</td>
</tr>
</tbody>
</table>

#### Other Comprehensive Income

|  | 2018       | 2017       |
|  | $          | $          |
| **Total Other Comprehensive Income** | 264,499  | 1,523,802  |

---

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

---

### Statement of Financial Position

#### As at 31 December 2018

<table>
<thead>
<tr>
<th>Note</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>16</td>
<td>5,293,748</td>
</tr>
<tr>
<td>Receivables</td>
<td>9</td>
<td>488,549</td>
</tr>
<tr>
<td>Other current assets</td>
<td>10</td>
<td>616,853</td>
</tr>
<tr>
<td><strong>Total Current Assets</strong></td>
<td>15,268,429</td>
<td>14,898,376</td>
</tr>
<tr>
<td><strong>Non-Current Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receivables</td>
<td>9</td>
<td>17,351</td>
</tr>
<tr>
<td>Plant and equipment</td>
<td>12</td>
<td>328,736</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>13</td>
<td>253,699</td>
</tr>
<tr>
<td><strong>Total Non-Current Assets</strong></td>
<td>599,786</td>
<td>335,128</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>15,868,215</td>
<td>15,233,504</td>
</tr>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>14</td>
<td>2,329,833</td>
</tr>
<tr>
<td>Unearned ticket sales</td>
<td>5</td>
<td>2,666,147</td>
</tr>
<tr>
<td>Provisions</td>
<td>17</td>
<td>3,026,891</td>
</tr>
<tr>
<td><strong>Total Current Liabilities</strong></td>
<td>10,622,871</td>
<td>10,295,206</td>
</tr>
<tr>
<td><strong>Non-Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provisions</td>
<td>17</td>
<td>469,872</td>
</tr>
<tr>
<td><strong>Total Non-Current Liabilities</strong></td>
<td>469,872</td>
<td>427,325</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>11,092,743</td>
<td>10,722,531</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td>4,775,472</td>
<td>4,510,973</td>
</tr>
<tr>
<td><strong>Shareholders' Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed equity</td>
<td>15</td>
<td>438,002</td>
</tr>
<tr>
<td>MSO Reserves</td>
<td>22</td>
<td>4,337,470</td>
</tr>
<tr>
<td><strong>Total Shareholders' Equity</strong></td>
<td>4,775,472</td>
<td>4,510,973</td>
</tr>
</tbody>
</table>

---

The Statement of Financial Position should be read in conjunction with the accompanying notes to the financial statements.
## STATEMENT OF CHANGES IN EQUITY
FOR THE YEAR ENDED 31 DECEMBER 2018

<table>
<thead>
<tr>
<th>Shareholders' Equity</th>
<th>Note 16</th>
<th>(Note 22(a))</th>
<th>(Note 22(b))</th>
<th>(Note 22(c))</th>
<th>(Note 22(d))</th>
</tr>
</thead>
<tbody>
<tr>
<td>As at 31 December 2016</td>
<td>438,002</td>
<td>(4,929,602)</td>
<td>3,869,102</td>
<td>3,516,245</td>
<td>93,424</td>
</tr>
<tr>
<td>Total comprehensive income/(deficit)</td>
<td>–</td>
<td>1,523,802</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Change to Available-for-sale Reserve due to impact of IFRS 9</td>
<td>–</td>
<td>93,424</td>
<td>–</td>
<td>–</td>
<td>(93,424)</td>
</tr>
<tr>
<td>Transferred to reserves</td>
<td>–</td>
<td>(919,603)</td>
<td>753,017</td>
<td>166,586</td>
<td>–</td>
</tr>
<tr>
<td>As at 31 December 2017</td>
<td>438,002</td>
<td>(4,231,979)</td>
<td>4,622,119</td>
<td>3,682,831</td>
<td>–</td>
</tr>
<tr>
<td>Total comprehensive income/(deficit)</td>
<td>–</td>
<td>264,499</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Change to Available-for-sale Reserve</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Transferred to reserves</td>
<td>–</td>
<td>(820,974)</td>
<td>686,050</td>
<td>134,924</td>
<td>–</td>
</tr>
<tr>
<td>As at 31 December 2018</td>
<td>438,002</td>
<td>(4,788,454)</td>
<td>5,308,169</td>
<td>3,817,755</td>
<td>–</td>
</tr>
</tbody>
</table>

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

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

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

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

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

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

a) Basis of preparation

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

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

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

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

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

The financial report is presented in Australian dollars.

b) Statement of compliance

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

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

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

c) Revenue recognition

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

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

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

Ticket sales

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

Sponsorship revenue

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

Government funding revenue

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

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

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

Government grants

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

Interest revenue

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

Income from financial assets classified as available-for-sale

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

Sale of non-current assets

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

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

Donations, bequests and grants

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

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

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

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the Statement of Financial Position. Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.
2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

c) 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.

d) 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.

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

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

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

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

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

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

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

The residual values, useful lives and amortisation methods of all items of plant and equipment are reviewed and adjusted if appropriate, at each financial year-end.
2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

n) Critical accounting judgements, estimates and assumptions
The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. The following critical accounting policies have been identified for which significant judgements, estimates and assumptions are made.

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

c) Marketing costs
Advertising and promotional costs are expensed as incurred.

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

3. FUNDING REVENUE

a) Funding from Government

<table>
<thead>
<tr>
<th>Source</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creative Victoria</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melbourne Symphony Orchestra Chorus Grant</td>
<td>125,590</td>
<td>125,590</td>
</tr>
<tr>
<td>Regional Tour</td>
<td>245,000</td>
<td>155,000</td>
</tr>
<tr>
<td>International Engagement Grant — Indonesia Tour</td>
<td>5,000</td>
<td>25,000</td>
</tr>
<tr>
<td>2018 China Tour</td>
<td>30,000</td>
<td>–</td>
</tr>
<tr>
<td>Australia Council</td>
<td></td>
<td>15,000</td>
</tr>
<tr>
<td>Change Management and Growth Grant</td>
<td>–</td>
<td>15,000</td>
</tr>
<tr>
<td>Department of Foreign Affairs and Trade</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Satan Jawa</td>
<td>–</td>
<td>20,000</td>
</tr>
<tr>
<td>Indonesia Tour</td>
<td>–</td>
<td>10,000</td>
</tr>
<tr>
<td>Internship Program</td>
<td>–</td>
<td>10,000</td>
</tr>
<tr>
<td>Department of Education and Training — SPP Funding</td>
<td>25,500</td>
<td>–</td>
</tr>
<tr>
<td>Australian Embassy — Indonesian Music Camp</td>
<td>15,000</td>
<td>–</td>
</tr>
<tr>
<td>City of Melbourne — Annual Grant</td>
<td>200,000</td>
<td>300,000</td>
</tr>
<tr>
<td>Hume City Council — Pizzicato Program</td>
<td>20,000</td>
<td>20,000</td>
</tr>
<tr>
<td><strong>Total Funding</strong></td>
<td><strong>666,090</strong></td>
<td><strong>680,590</strong></td>
</tr>
</tbody>
</table>

b) Government Funding via Parent Entity

<table>
<thead>
<tr>
<th>Source</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia Council for the Arts — Annual Grant</td>
<td>11,005,235</td>
<td>10,853,290</td>
</tr>
<tr>
<td>Creative Victoria — Annual Grant</td>
<td>2,280,522</td>
<td>2,280,522</td>
</tr>
<tr>
<td><strong>Total Funding</strong></td>
<td><strong>13,285,757</strong></td>
<td><strong>13,133,812</strong></td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscription sales</td>
<td>3,850,161</td>
<td>4,012,577</td>
</tr>
<tr>
<td>Single night ticket</td>
<td>9,201,785</td>
<td>8,078,751</td>
</tr>
<tr>
<td>Total ticket sales</td>
<td>13,051,946</td>
<td>12,091,328</td>
</tr>
</tbody>
</table>

5. SPONSORSHIP AND DONATION REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorship</td>
<td>2,109,233</td>
<td>1,138,895</td>
</tr>
<tr>
<td>Donations</td>
<td>3,235,141</td>
<td>2,258,246</td>
</tr>
<tr>
<td>Bequests</td>
<td>51,100</td>
<td>145,800</td>
</tr>
<tr>
<td>Grants and trusts</td>
<td>792,042</td>
<td>870,956</td>
</tr>
<tr>
<td>Total sponsorship and donation revenue</td>
<td>6,187,516</td>
<td>4,413,897</td>
</tr>
</tbody>
</table>

6. OTHER REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest</td>
<td>134,195</td>
<td>100,502</td>
</tr>
<tr>
<td>Orchestral hire &amp; performance fees</td>
<td>573,195</td>
<td>542,482</td>
</tr>
<tr>
<td>Other</td>
<td>816,490</td>
<td>483,783</td>
</tr>
<tr>
<td>Total other revenue</td>
<td>1,523,880</td>
<td>1,126,767</td>
</tr>
</tbody>
</table>

7. INCOME FROM FINANCIAL ASSETS CLASSIFIED AS AVAILABLE FOR SALE

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest</td>
<td>185,064</td>
<td>145,802</td>
</tr>
<tr>
<td>Dividends</td>
<td>243,626</td>
<td>241,369</td>
</tr>
<tr>
<td>Profit on Sale of investments</td>
<td>22,441</td>
<td>22,441</td>
</tr>
<tr>
<td>Total income from financial assets (available for sale)</td>
<td>405,376</td>
<td>409,612</td>
</tr>
</tbody>
</table>

8. EXPENSES

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

Depreciation:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office equipment, furniture and fittings</td>
<td>25,673</td>
<td>21,022</td>
</tr>
<tr>
<td>Computers</td>
<td>26,564</td>
<td>39,856</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>6,621</td>
<td>2,774</td>
</tr>
<tr>
<td>Musical Instruments</td>
<td>91,626</td>
<td>50,782</td>
</tr>
<tr>
<td>Motor Vehicle</td>
<td>3,330</td>
<td>3,330</td>
</tr>
<tr>
<td>Total Depreciation (Note 12)</td>
<td>112,814</td>
<td>117,965</td>
</tr>
</tbody>
</table>

Operating lease rental expenses

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lease payments — car</td>
<td>7,104</td>
<td>7,500</td>
</tr>
<tr>
<td>Lease payments — office equipment</td>
<td>36,326</td>
<td>28,841</td>
</tr>
<tr>
<td>Lease payments — office rental</td>
<td>208,855</td>
<td>198,913</td>
</tr>
</tbody>
</table>

9. RECEIVABLES

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>a) Trade and other receivables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trade receivables</td>
<td>209,335</td>
<td>439,899</td>
</tr>
<tr>
<td>GST receivable</td>
<td>279,214</td>
<td>75,964</td>
</tr>
<tr>
<td>Total</td>
<td>488,549</td>
<td>515,863</td>
</tr>
<tr>
<td>b) Trade and other debtors ageing:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>0 to 60 days</td>
<td>107,725</td>
<td>397,293</td>
</tr>
<tr>
<td>61 to 90 days</td>
<td>1,637</td>
<td>32,670</td>
</tr>
<tr>
<td>Over 90 days</td>
<td>117,324</td>
<td>27,287</td>
</tr>
<tr>
<td>Total trade and other receivables</td>
<td>226,686</td>
<td>457,250</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepayments</td>
<td>402,473</td>
<td>457,934</td>
</tr>
<tr>
<td>Accrued interest</td>
<td>613</td>
<td>4,838</td>
</tr>
<tr>
<td>Accrued income</td>
<td>215,767</td>
<td>80,120</td>
</tr>
<tr>
<td>Total Other Current Assets</td>
<td>616,853</td>
<td>542,892</td>
</tr>
</tbody>
</table>

11. OTHER FINANCIAL ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>MSO Foundation externally managed portfolio</td>
<td>4,994,484</td>
<td>4,519,966</td>
</tr>
<tr>
<td>MSO RIS externally managed portfolio</td>
<td>3,874,795</td>
<td>3,843,502</td>
</tr>
<tr>
<td>Total Other Financial Assets</td>
<td>8,869,279</td>
<td>8,363,468</td>
</tr>
</tbody>
</table>

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

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

b) Available-for-sale financial assets

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

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Cash</td>
<td>210,620</td>
</tr>
<tr>
<td>Australian fixed interest</td>
<td>5,379,761</td>
</tr>
<tr>
<td>International fixed interest</td>
<td>429,293</td>
</tr>
<tr>
<td>Australian equities</td>
<td>2,237,544</td>
</tr>
<tr>
<td>International equities</td>
<td>612,061</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>8,869,279</strong></td>
</tr>
</tbody>
</table>

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

ii) Valuation techniques used to determine fair value:

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

12. PLANT AND EQUIPMENT

<table>
<thead>
<tr>
<th>Plant and equipment</th>
<th>Musical instruments</th>
<th>Office equipment</th>
<th>Leasehold improvements</th>
<th>Computer equipment</th>
<th>Motor Vehicle</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Opening balance</td>
<td>187,901</td>
<td>1,427,847</td>
<td>186,323</td>
<td>82,376</td>
<td>430,773</td>
<td>10,000</td>
</tr>
<tr>
<td>Additions</td>
<td>–</td>
<td>2,763</td>
<td>53,828</td>
<td>36,148</td>
<td>33,472</td>
<td>–</td>
</tr>
<tr>
<td>Disposal</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>(2,438)</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Closing Balance</td>
<td>187,901</td>
<td>1,430,610</td>
<td>239,151</td>
<td>116,086</td>
<td>464,245</td>
<td>10,000</td>
</tr>
</tbody>
</table>

Accumulated depreciation:

<table>
<thead>
<tr>
<th>Cost</th>
<th>$</th>
<th>$</th>
<th>$</th>
<th>$</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>187,901</td>
<td>1,223,095</td>
<td>116,893</td>
<td>70,377</td>
<td>403,460</td>
<td>4,717</td>
</tr>
<tr>
<td>Depreciation expense</td>
<td>(Note 8)</td>
<td>–</td>
<td>51,626</td>
<td>25,673</td>
<td>6,621</td>
<td>25,564</td>
</tr>
<tr>
<td>Closing balance</td>
<td>187,901</td>
<td>1,274,721</td>
<td>142,566</td>
<td>76,998</td>
<td>429,024</td>
<td>8,047</td>
</tr>
</tbody>
</table>

Net book value, 31 December 2018 – 155,889 96,585 39,088 35,221 1,953 328,736
Net book value, 31 December 2017 – 204,702 68,430 11,999 27,313 5,283 317,777

13. INTANGIBLE ASSETS

<table>
<thead>
<tr>
<th>Total</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cost:</td>
<td>$</td>
</tr>
<tr>
<td>Opening balance</td>
<td>–</td>
</tr>
<tr>
<td>Additions</td>
<td>253,699</td>
</tr>
<tr>
<td>Disposals</td>
<td>–</td>
</tr>
<tr>
<td>Closing balance</td>
<td>253,699</td>
</tr>
</tbody>
</table>

Accumulated amortisation:

<table>
<thead>
<tr>
<th>Cost</th>
<th>$</th>
<th>$</th>
<th>$</th>
<th>$</th>
<th>$</th>
<th>$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Amortisation expense</td>
<td>(Note 8)</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Disposal</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Closing balance</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
</tr>
</tbody>
</table>

Net book value, 31 December 2018 | 253,699 |

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

14. PAYABLES

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Trade creditors</td>
<td>1,556,187</td>
</tr>
<tr>
<td>Other creditors and accruals</td>
<td>389,652</td>
</tr>
<tr>
<td>Unearned government funding</td>
<td>97,000</td>
</tr>
<tr>
<td>Unearned sponsorship revenue</td>
<td>220,241</td>
</tr>
<tr>
<td>Unearned other revenue</td>
<td>308,134</td>
</tr>
<tr>
<td>Total Payables</td>
<td>2,329,833</td>
</tr>
</tbody>
</table>

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

15. CONTRIBUTED EQUITY

Share capital

438,002 (2017: 438,002) ordinary shares, fully paid 438,002 438,002

On 31 December 2006 MSOHL purchased all shares of the Company that were previously held by the ABC.
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

16. CASH AND CASH EQUIVALENTS
For the purposes of the statement of cash flows, cash and cash equivalents includes cash on hand and at bank and short-term deposits at call. Cash assets as at the end of the financial year as shown in the statement of cash flows are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>3,463,982</td>
<td>1,937,381</td>
</tr>
<tr>
<td>Cash equivalents</td>
<td>2,012,181</td>
<td>2,003,732</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>5,476,163</strong></td>
<td><strong>3,941,113</strong></td>
</tr>
</tbody>
</table>

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

17. PROVISIONS
Employee Benefits

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Annual Leave</td>
<td>680,209</td>
<td>958,066</td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>2,346,682</td>
<td>2,214,665</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3,026,891</strong></td>
<td><strong>3,172,931</strong></td>
</tr>
<tr>
<td>Non-current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>469,872</td>
<td>427,525</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3,496,763</strong></td>
<td><strong>3,600,256</strong></td>
</tr>
</tbody>
</table>

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

18. KEY MANAGEMENT PERSONNEL
a) Details of Key Management Personnel
(i) Directors
The numbers of meetings of the Company's board of directors held during the year ended 31 December 2018, and the numbers of meetings attended by each director were:

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

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

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

b) Compensation of Key Management Personnel

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

b) Parent Entities
The ultimate holding company of the Company is MSOHL which owns 100% of the equity in the Company. The Directors of MSOHL are also Directors of the Company. An agreement between MSOHL and the Company exists whereby MSOHL has agreed to fund the Company via contributions from the Australia Council for the Arts through the Major Performing Arts Board and the Victoria Ministry for Creative Industries through Creative Victoria. A service agreement that is governed by the contents of the Tripartite Agreement exists between the two entities MSOHL and the Company. Corporate costs associated with MSOHL have been met by the Company.
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

19. RELATED PARTIES (CONTINUED)

c) Key Management Personnel
Details of compensation for key management personnel are in note 18(b).

d) Transactions with other related parties
The following transactions occurred with related parties:

i) Donations
Donations received from Directors and director-related entities in 2018 were $790,954 (2017: $451,952). Table purchases and auction proceeds from Directors and director-related entities at the Company’s annual gala in 2018 were $38,650 (2017: nil).

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

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

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

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

20. AUDITOR’S REMUNERATION

<table>
<thead>
<tr>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audit of the financial report</td>
<td>34,400</td>
</tr>
<tr>
<td>Non-audit services</td>
<td>6,000</td>
</tr>
<tr>
<td>Total auditor’s remuneration</td>
<td>40,400</td>
</tr>
</tbody>
</table>

21. EXPENDITURE COMMITMENTS

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

- Within one year: 1,516,634   1,408,048
- One year or later, but not later than five years: 429,022   1,240,466

Total: 1,945,656   2,648,514

Car lease expenditure committed as per agreements:

- Within one year: 7,104   7,104
- One year or later, but not later than five years: 4,144   11,248

Total: 11,248   18,352

Consulting (Professional Services) contracts as per agreements

- Within one year: 74,318   81,404
- One year or later, but not later than five years: -   26,318

Total: 74,318   107,722

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

- Within one year: 202,283   214,047
- One year or later, but not later than five years: 430,317   627,121

Total: 632,400   841,168

Other Contractual Commitments (Office Equipment)

- Within one year: 1,778   1,778
- One year or later, but not later than five years: 889   2,666

Total: 2,667   4,444

Venue Rental Commitments

- Within one year: 1,464,039   1,647,628
- One year or later, but not later than five years: 1,244,392   2,463,051

Total: 2,708,431   4,110,679

Total: 5,374,720   7,730,879

Expenditure commitments are contracted up to the following dates:
- Artist fees — December 2020
- Car lease — July 2020
- Consulting — June 2019
- Rental leases — December 2021
- Office equipment — June 2020
- Venue Rental — December 2020
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

22. RESERVES

a) Retained surplus/(accumulated deficit)

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accumulated deficit at the beginning of the year</td>
<td>(4,231,979)</td>
<td>(4,929,602)</td>
</tr>
<tr>
<td>Surplus/(deficit) from ordinary activities for the year</td>
<td>264,499</td>
<td>1,523,802</td>
</tr>
<tr>
<td>Transfer from available-for-sale reserve</td>
<td>–</td>
<td>93,424</td>
</tr>
<tr>
<td>Transfer of income earned on and donations to the MSO Foundation Reserve</td>
<td>(686,050)</td>
<td>(753,017)</td>
</tr>
<tr>
<td>Transfer of income earned on MSO RIS Reserve</td>
<td>(134,924)</td>
<td>(166,586)</td>
</tr>
<tr>
<td>Balance at year end</td>
<td>(4,788,454)</td>
<td>(4,231,979)</td>
</tr>
</tbody>
</table>

b) MSO Foundation Reserves

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>4,622,119</td>
<td>3,869,102</td>
</tr>
<tr>
<td>Transfer from Accumulated deficit</td>
<td>686,050</td>
<td>753,017</td>
</tr>
<tr>
<td>Balance at year end</td>
<td>5,308,169</td>
<td>4,622,119</td>
</tr>
</tbody>
</table>

c) MSO Reserves Incentives Scheme (RIS)

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>3,682,831</td>
<td>3,516,245</td>
</tr>
<tr>
<td>Transfer from Accumulated deficit</td>
<td>134,924</td>
<td>166,586</td>
</tr>
<tr>
<td>Balance at year-end</td>
<td>3,817,755</td>
<td>3,682,831</td>
</tr>
</tbody>
</table>

d) Available-for-sale Reserve

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>93,424</td>
<td></td>
</tr>
<tr>
<td>Transfer to retained surplus/(accumulated deficit)</td>
<td>–</td>
<td>(93,424)</td>
</tr>
<tr>
<td>Balance at year-end</td>
<td>–</td>
<td>–</td>
</tr>
</tbody>
</table>

TOTAL 4,337,470 4,072,971

23. ECONOMIC DEPENDENCY

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

A tripartite funding agreement between MSOHL, the Australia Council for the Arts through the Major Performing Arts Board, and the Victoria Ministry for Creative Industries, through Creative Victoria was entered into for a period of three years ending 31 December 2021. This funding is subject to the Company continuing to comply with the terms of the relevant agreement and providing certain financial reports as required.

24. CONTINGENT LIABILITIES

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

25. MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

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

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

26. ENTITY INFORMATION

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

ABC Southbank Centre
120-130 Southbank Boulevard
Southbank VIC 3006

The postal address of Melbourne Symphony Orchestra Pty Limited is:

GPO Box 9994
Melbourne VIC 3001
DIRECTORS’ DECLARATION

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

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

Signed in accordance with a resolution of the Directors:

Michael Ullmer  
Chairman  
Melbourne  
16 April 2019

Sophie Galaise  
Managing Director  
Melbourne  
16 April 2019

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

Opinion

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

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

a) giving a true and fair view of the Company’s financial position as at 31 December 2018 and of its financial performance for the year ended on that date; and

b) complying with Australian Accounting Standards — Reduced Disclosure Requirements and the Australian Charities and Not-for-Profits Commission Regulation 2013.

Basis for Opinion

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

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

Responsibilities of the Directors for the Financial Report

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

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

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company’s internal control.

- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.

- Conclude on the appropriateness of the directors’ use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company’s ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor’s report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor’s report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

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

Ernst & Young

Joanne Lonergan
Partner
Melbourne
16 April 2019
Music comes first, it's our passion. It's what drives us to be at the top of our game. It's what gets us out of bed every morning. Our music is nothing if we can't share it.

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