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Governor’s Message

The Melbourne Symphony Orchestra represents the very best of Australian musical talent both here and abroad and, as Patron, I am proud of its achievements during 2019.

The Orchestra welcomed a total global audience of more than 5 million people and staged more than 170 performances, including 20 free concerts. A highlight was the celebration of 90 years of free outdoor concerts and 60 years in the Sidney Myer Music Bowl: a remarkable gift to the people of Victoria.

The 2019 year also saw the MSO tour to the United States for the first time in almost 50 years, playing in iconic concert halls, delivering masterclasses with emerging musicians and staging pop-up performances for the general public.

I was personally delighted that whilst on an official visit to Hong Kong, I was able to accept – on behalf of the MSO – the AustCham Australia China Business Award for Business Innovation, Creative Industries and the Digital Economy, recognising the Orchestra’s efforts in strengthening our ties with China.

Back at home, the MSO continued its long tradition of presenting music learning activities, engaging more than 19,000 people throughout the State.

Showcasing Australian artistic talent was also a key highlight of the 2019 season, with 61 Australian compositions performed, including 19 world premieres.

I thank the MSO Board, musicians and staff for their tireless efforts to bring orchestral music to our community.

I also acknowledge all the audience members, subscribers, donors and partners who so wonderfully support the work of the MSO.

The Honourable Linda Dessau AC
Governor of Victoria
who all make a significant contribution to the life of the MSO. As a not-for-profit organisation, we work very closely with all levels of government and I faithfully thank the Australia Council for the Arts, the Victorian Government through Creative Victoria, and the City of Melbourne for their unwavering support of our Orchestra over the past year.

I warmly thank all my fellow Board members for their insightful and strategic contributions and welcome Andrew Dudgeon AM who joined us as a Director this year. The Board is composed of people who are very passionate about the MSO and orchestral music and it is an honour and pleasure to work with them in this capacity.

On behalf of the Board, I thank Sophie Galaise, her incredible team and the musicians of the MSO. The Board and I are very proud and humbled by everything that you achieve on a daily basis – both on stage and behind the scenes.

I also wish to convey my utmost gratitude to our Chief Conductor, Sir Andrew Davis, who finished up in this role after seven remarkable years. The Board, staff, musicians and our audiences will greatly miss his astonishing talent, effervescent personality, and keen wit that have made these past years so entertaining and artistically outstanding. Sir Andrew has been appointed MSO’s Conductor Laureate and we look forward to seeing him on the MSO stage for many years to come.

Finally, in these uncertain times we all face. I sincerely thank our audiences who make the MSO what it is: a world-class orchestra that comes together with its community in difficult times to share musical experiences and drive symphonic music forward.

We thank you for your continued support.

Michael Ullmer AO
Chairman
Managing Director’s Report

Welcome to our 2019 Annual Report. It is a delight to recount all the beautiful moments that have occurred throughout the year and share these with you. And in the COVID-19 current landscape that we all face, it’s important to reflect back on the success and joy brought to us all at the MSO family.

There were many outstanding moments in 2019 and we look forward to being able to deliver beautiful music, extraordinary experiences and great artistic accomplishments as soon as life returns to ‘normal’.

First and foremost I am most proud of the fact that in 2019, we reached a greater audience than ever, attracting nearly 400,000 people from children, families and young people alike.

On stage, there were many incredible moments of artistic accomplishment, including our Season Opening Gala with Sir Andrew Davis and Lu Siqing, and our Mid-Season Gala with piano-superstar Lang Lang. The Film Music of Nick Cave and Warren Ellis was conceived by our team and welcomed thousands of new audiences members to the MSO. In his final year as Chief Conductor, Sir Andrew Davis led a moving performance of Stravinsky’s The Rite of Spring and Perséphone, and rounded out the year with his re-orchestration of Handel’s Messiah in its Australian premiere.

For our youngest audiences, we staged the popular Jams for Juniors series and our Classic Kids concerts introducing these curious minds to the magic of live orchestral playing. Similarly, our schools program was full of rich musical experiences with Meet the Orchestra, open rehearsals, our annual Curriculum Concert, and a digital library of learning resources for both teachers and students. In 2019 we launched MSO Ignite, designed to bring new schools to attract nearly 400,000 people from children, families and young people alike.

We welcomed numerous Australian and international guest artists to join us on stage such as Viktoria Muliava, Slava Grigorian, Wynton Marsalis, and Yulianna Avdeeva, and were delighted to appoint violinist Lu Siqing as Artistic Ambassador. Our talented musicians also took centre stage with Thomas Hutchinson (Oboe), Christopher Moore (Viola) and Dale Barltrop (Violin) featuring in solo roles throughout the season.

In the community, we hosted Symphony in a Day for amateur orchestral musicians and choral singers, and our performance with students from Melbourne Youth Orchestras and University of Melbourne presented the world symphonic premiere of Deborah Cheetham’s Eumeralla, a war requiem for peace. Our regional touring program included more than 50 events including performances, workshops, school programs.

In 2019, we travelled to Indonesia, Singapore and to the United States in October for our major international tour. Returning to the USA for the first time in almost 50 years, the MSO played to standing ovations at Symphony Center, Chicago; the John F Kennedy Center for the Performing Arts, Washington, D.C; Mechanics Hall, Worcester, MA; and Carnegie Hall, New York City.

I wish to sincerely thank our artistic and learning partners and collaborators, most of whom we have worked with over many years to bring our audiences outstanding and memorable experiences.

Behind the scenes we welcomed new additions to our executive team including Sharon Li stepping into the role of Chief Financial Officer (with thanks and farewell to outgoing CFO, Debbie Draper), Guy Ross stepping into the role of Chief Operating Officer and the appointment of John Nolan as Director of Learning, Engagement and Innovation. I acknowledge and sincerely thank the musicians who finished their time with the MSO throughout the year including Steve Reeves (Principal Double Bass), Andrew Moon (Associate Principal Double Bass), Sylvia Hosking (Assistant Principal Double Bass), Brett Kelly (Principal Trombone), Elizabeth Woolnaugh (Viola), and Ji Wonkim (Violin). I am also delighted to welcome Nicolas Fleury (Principal French Horn) and Owen Morris (Principal Trumpet) to the MSO.

I graciously acknowledge and thank our 2019 Artistic Family, led by Chief Conductor, Sir Andrew Davis including Associate Conductor, Benjamin Northey; Cybec Assistant Conductor, Tianyi Lu; Composer in Residence, Paul Dean; Cybec Young Composer in Residence, Mark Holdsworth; Ensemble in Residence, PLEXUS; and our Soloist in Residence, Lu Siqing. I take this moment to acknowledge the amazing contribution to the life of the MSO by Sir Andrew Davis who leaves us as Chief Conductor. Sir Andrew has been an artistic force here at the MSO and good friend to many – he will be missed.

I warmly thank my management team and all the staff and musicians for their tireless efforts throughout 2019 and I am also very grateful for the guidance and support of the MSO Board, led by Chairman Michael Ullmer AO and Deputy Chairman David Li AM.

2020 is filled with many challenges across the world and it is our priority to have the MSO survive and prosper for many years to come so that the music we love, lives on.

Keep well.

Sophie Galaise
Managing Director
Chief Conductor’s Report

The MSO’s 2019 season was special to me for many reasons, none more so than because it was my final year as Chief Conductor of this magnificent Orchestra.

We celebrated with a year of outstanding performances, some of my very favourite works and remarkable guest artists.

In 2019 we experienced one of the Orchestra’s great strengths – its flexibility and expertise in performing a wide variety of repertoire. From Mahler to Mozart, Saint-Saëns to Stravinsky, the MSO displayed dazzling brilliance while being guided by a number of superb Australian and international conductors.

I was thrilled to take another step towards completing our Mahler cycle, with a performance of Mahler 10 in March, before returning mid-year for another splendid Last Night of the Proms with MSO Soloist in Residence, Lu Siqing and soprano, Greta Bradman.

A rare delight was our performances of Stravinsky’s largely forgotten masterpiece, Perséphone with the stunning MSO Chorus, Australian Girls Choir and National Boys Choir with mezzo Lotte Betts-Dean and tenor Paul Groves.

In October we visited the USA for the first time since 1970. A Pops concert in Chicago conducted by Benjamin Northey, concerts with me in Washington, D.C. and Worcester, Massachusetts and a chamber orchestra concert in Carnegie Hall, directed by Dale Baltrop, were all brilliantly performed by the Orchestra and rapturously received.

The final chapter in my Chief Conductor tenancy began in the most special of circumstances, with the world premiere of a new work by my son, Ed Frazier Davis. What followed were concert performances of one of my top five favourite operas, Humperdinck’s Hänsel und Gretel and finally, perhaps most fittingly, performances of my orchestration of Handel’s Messiah.

I’m honoured to maintain my presence in this marvellous musical family by returning as Conductor Laureate.

Seven seasons’ worth of wonderful work, exceptional performances and priceless relationships cannot be adequately summed up in a single sentence, except to say my profound admiration for the Orchestra does not stop as I step off the podium.

It has been a joy and a great privilege to lead the MSO, and I look forward to seeing what new heights will be achieved as we move forward.
2019 Highlights

- **389,192** live audience
- **64** broadcasts reaching an estimated audience of **4,998,477 people**

**5,387,669** total audience (live and online; excluding international broadcasts)

- **1,243** workshops attracting **19,659 people**
- **20** free concerts attracting **64,297 people**
- **19** family performances attracting **15,877 people**

- **20** world premieres, including **19** Australian works
- **61** Australian works performed
- **23** MSO commissions performed

**TOTAL AUDIENCE / LIVE AND ONLINE; EXCLUDING INTERNATIONAL BROADCASTS**
SURVEY RESPONDENTS BELIEVE THE MSO IS AN ESSENTIAL PART OF THE CITY’S CULTURAL LIFE

172
PERFORMANCES

A SEASON OF RECORDS

Mid-Season Gala: Lang Lang
HIGHEST-GROSSING
Hamer Hall performance in history

The Film Music of Nick Cave and Warren Ellis
FASTEST-SELLING
concert in history

BOLÉRO! Slava Grigoryan and the Rhythms of Spain
HIGHEST-GROSSING
Melbourne Town Hall concert in history

Mendelssohn’s Violin Concerto
TOP-SELLING
Melbourne Recital Centre concert and Monash University concert in history

Albums released

Berlioz: L’Enfance du Christ
Melbourne Symphony Orchestra with Sir Andrew Davis
Released by Chandos

Strauss: Violin Concerto | Don Quixote
Melbourne Symphony Orchestra with Sir Andrew Davis
Released by ABC Music
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
Benjamin Northey, Associate Conductor, position supported by Anthony Pratt
Tianyi Lu, Assistant Conductor, position supported by The Cybec Foundation

**FIRST VIOLINS**

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<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Foundation</th>
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<tbody>
<tr>
<td>Dale Bartrop</td>
<td>Concertmaster</td>
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<tr>
<td>Sophie Rowell</td>
<td>Concertmaster</td>
<td>The Tallmer Family Foundation*</td>
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<tr>
<td>Tair Khisambeev</td>
<td>Assistant Concertmaster</td>
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<tr>
<td>Peter Edwards</td>
<td>Assistant Principal</td>
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<tr>
<td>Kirsty Brenner</td>
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<tr>
<td>Sarah Curro</td>
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<td>Michael Aquilina</td>
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<td>Peter Fellin</td>
<td>Deborah Goodall</td>
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<td>Lorraine Hook</td>
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<td>Anne-Marie Johnson</td>
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<tr>
<td>Christopher Moore</td>
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<tr>
<td>Nick Carlaw</td>
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<tr>
<td>Jennifer Scott</td>
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<tr>
<td>Paul Dean</td>
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<tr>
<td>Mark Holdsworth</td>
<td>Young Composer in Residence, supported by The Cybec Foundation</td>
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<tr>
<td>Lu Siqing</td>
<td>Soloist in Residence and Artistic Ambassador</td>
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<tr>
<td>PLEXUS, Ensemble in Residence</td>
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**VIOLAS**

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<tbody>
<tr>
<td>Christopher Moore</td>
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<td>Di Jameson*</td>
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<td>Dr Elizabeth E Lewis AM*</td>
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<tr>
<td>Gabrielle Halloran</td>
<td>Maria Sala*</td>
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<tr>
<td>Trevor Jones</td>
<td>Anne Neil*</td>
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<tr>
<td>Miranda Brockman</td>
<td>Geelong Friends of the MSO*</td>
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<tr>
<td>Rahael Tobin</td>
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<td>Nicholas Bochner</td>
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<td>Thomas Hutchinson</td>
<td>Association Principal</td>
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<tr>
<td>Ann Blackburn</td>
<td>The Rosemary Norman Foundation*</td>
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**CELLOS**

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<tbody>
<tr>
<td>David Berlin</td>
<td>Principal</td>
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<td>MS Newman Family*</td>
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<td>Rachael Tobin</td>
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<td>Nicholas Bochner</td>
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<td>Miranda Brockman</td>
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<tr>
<td>Michael Pisani</td>
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**CLARINETES**

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<tr>
<td>David Thomas</td>
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**BARBER VIOLAS**

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<tbody>
<tr>
<td>Andrew Macleod</td>
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<tr>
<td>John McKay and Lois McKay*</td>
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**FLUTES**

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<tr>
<td>Prudence Davis</td>
<td>Principal</td>
<td></td>
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<tr>
<td>Anonymous*</td>
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**OBOES**

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<tr>
<td>Jeffrey Crelin</td>
<td>Principal</td>
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**CLARINETES**

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<tr>
<td>Nicolas Fleury</td>
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**BASSOONS**

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<tr>
<td>Jack Schiller</td>
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**TROMBONES**

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<tbody>
<tr>
<td>Brett Kelly</td>
<td>(retired May 2019)</td>
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**TRUMPETS**

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<tr>
<td>Owen Morris</td>
<td>Principal</td>
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**TIMPANI**

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<tr>
<td>Richard Shirley</td>
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**PERCUSSION**

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<tbody>
<tr>
<td>Robert Clarke</td>
<td>Principal</td>
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**HARP**

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<tbody>
<tr>
<td>Yinuo Mu</td>
<td>Principal</td>
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"** Position supported by ** Timpani Chair position supported by Lady Potter AC CMRI"
Meet the Chorus

Warren Trevelyan-Jones, MSO Chorus Master

SOPRANO
Philippa Allen
Emma Anvari
Julie Arblaster
Aviva Barazani
Anne-Marie Brownhill
Eva Butcher
Isabela Calderon
Jessica Chan
Georgina Charteris
Aliz Cole
Ellie Dann-Limon
Samantha Davies
Michele de Courcy
Maureen Doris
Laura Fahey
Rita Fitzgerald
Catherine Folley
Susan Fone
Carolyn Francis
Camilla Gorman
Georgie Grech
Emma Hamley
Aurora Harmathy
Juliana Hassett
Penny Huggett
Tania Jacobs
Gwen Kennelly
Anna Kidman
Maya Kraj-Krajewski
Natasha Lambie
Maggie Liang
Judy Longbottom
Claire McGlew
Clancye Milne
Ann Ng
Tian Nie
Caitlin Noble
Susie Novella
Karín Otto
Tiffany Pang
Jodie Paxton
Tanja Redl
Natalie Reid
Beth Richardson
Janelle Richardson
Mhairi Riddet
Jo Robin
Elizabeth Rusli
Natalia Salazar
Jodi Samartgis
Jillian Samuels
Julienne Seal
Lydia Sherren
Jemima Sim Shu Xian
Freja So¨ininen
Chiara Stebbing
Emily Swanson
Elizabeth Tindall
Christa Tom
Katy Turbitt
Fabienne Vandenburie
Julia Wang
Ivy Weng
Tara Zamin
Sara Zlak

ALTO
Satu Aho
Rachel Amos
Ruth Anderson
Carolyn Baker
Catherine Bickell
Cecilia Björkegren
Kate Bramley
Jane Brodie
Elize Brozgul
Alexandra Cameron
Serena Carmel
Young-Hee Chan
Alexandra Chubaty
Nicola Eveleigh
Lisa Faulks
Jill Giese
Natasha Godfrey
Jillian Graham
Debbie Griffiths
Ros Harbison
Sue Hawley
Jennifer Henry
Kristine Hensel
Helen Hill
Sara Kogan-Lazarus
Joy Lukman
Helen MacLean
Shae Mahony
Aude Mallet
Christina McCowan
Rosemary McKelvie
Charlotte Midson
Stephanie Mitchell
Penny Monger
Sandy Nagy
Catriona Nguyen-Robertson
Nicole Paterson
Sharmila Periakarpan
Natasha Pracejus
Alison Ralph
Kate Rice
Mair Roberts
Maya Tanja Rodingen
Helen Rommelaar
Kerry Roulston
Annie Runnalls
Katherine Samarzia
Lisa Savige
Helen Staindl
Melvin Tan
Libby Timcke
Jenny Vallins
Emma Warburton

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

Meet the Chorus
2019 Artistic Family

SIR ANDREW DAVIS CBE
Chief Conductor

In 2019, Grammy-nominated Sir Andrew Davis returned to Melbourne for his seventh and final year as Chief Conductor of the MSO. The charismatic Sir Andrew continued his Mahler Cycle in 2019, and led the Orchestra through enchanting works including Humperdinck’s Hänsel und Gretel and his 2018 GRAMMY® Award-nominated orchestration of Messiah.

BENJAMIN NORTHEY
Associate Conductor

Much-loved star of the Melbourne Town Hall Series, Benjamin Northey has a progressive and diverse approach to repertoire, having collaborated with some of the world’s biggest artists, including Maxim Vengerov, Julian Rachlin and Australian star, Kate Miller-Heidke. In 2019, Benjamin continued to work with icons of the Australian music scene when they took to the stage at the MSO’s original home of Melbourne Town Hall, in a series of concerts The Australian referred to as “rippling with joyous energy and real passion for the classical repertoire.”

TIANYI LU
Cybec Assistant Conductor

Supported by The Cybec Foundation and MSO donors

Tianyi Lu has made a name for herself across continents as Assistant Conductor of the MSO, a Dudamel Fellow with the Los Angeles Philharmonic Orchestra and Principal Conductor of the St. Woolos Sinfonia in the UK. This international outset of her career includes collaborations with the Los Angeles Philharmonic, including a program featuring Dvořák’s Symphony No.9, and also with the Hallé Orchestra, Dallas Opera Orchestra, Welsh National Youth Opera, Royal Welsh College of Music Symphony Orchestra, and the Bristol Metropolitan Orchestra.

HIROYUKI IWAKI AO†
Conductor Laureate

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

† deceased
TAN DUN
Artistic Ambassador
(appointed October 2018)
Maestro Tan’s connection with the MSO began in 2013 with a performance of Martial Arts Trilogy, and he has been closely associated with the MSO’s annual Chinese New Year concert since then. The appointment to Artistic Ambassador acknowledges the connection between Maestro Tan and the MSO, and celebrates his extraordinary contribution to classical music. Seamlessly weaving together Eastern and Western classical traditions, Maestro Tan has again and again been proven as one of the truly compelling musical forces of this era.

LU SIQING
Soloist in Residence and Artistic Ambassador
(appointed October 2019)
In-demand concert violinist Lu Siqing burst onto the international music stage when he became the first Asian violinist to capture the prestigious Paganini International Violin Competition in Italy in 1987. Recognised as one of the most outstanding Chinese violinists, Siqing has performed in some of the world’s most prestigious concert halls, and in more than forty countries and territories worldwide.

PAUL DEAN
Composer in Residence
Clarinetist Paul Dean is regarded as one of Australia’s foremost musicians in his multiple capacities as soloist, recitalist, chamber musician, composer and artistic director. Paul composed a violin concerto, a clarinet concerto, and a chamber work for the 2019 season. He currently holds the position of Head of Winds at Queensland Conservatorium, Griffith University. Paul was the Artistic Director of the Australian National Academy of Music (ANAM) from 2010–2015 and is a Principal Clarinet with the Australian World Orchestra.

MARK HOLDSWORTH
Cybec Young Composer in Residence
Supported by The Cybec Foundation
Mark Holdsworth is an Australian composer based in Western Australia. His compositions include a substantial catalogue of orchestral works as well as numerous works for chamber ensemble and solo instrument. He has been commissioned and performed by Australia’s most fêted ensembles including the MSO, Tasmanian Symphony Orchestra, West Australian Symphony Orchestra, Australian Youth Orchestra, Australian String Quartet, and Arcadia Winds.

PLEXUS
Ensemble in Residence
PLEXUS brings together the talents of three of Melbourne’s most vibrant and versatile musicians, including MSO Associate Principal Second Violin, Monica Curro, MSO Associate Principal Clarinet, Philip Arkinstall, and acclaimed pianist Stefan Cassomenos. Collaborating with the MSO in 2019, the name PLEXUS reflects the ensemble’s devotion to supporting and engaging an ever-growing network of exceptional artists across a variety of disciplines.
Performance Highlights

SEASON OPENING GALA: SIR ANDREW DAVIS AND LU SIQING

Appearing together for the first time in Australia, MSO Chief Conductor, Sir Andrew Davis, and MSO Soloist in Residence, Lu Siqing joined forces to open the 2019 Season.

The Finale of Bruch’s Violin Concerto is breathtaking; it’s no wonder that when Chinese superstar and MSO Soloist in Residence Lu Siqing performed this work with Sir Andrew and the MSO during 2018’s China tour, that they received standing ovations after each performance, as they did in Melbourne.

METROPOLIS FESTIVAL

A celebration of some of Australia’s – and the world’s – finest living composers, Metropolis Festival showcases the MSO’s commitment to contemporary symphonic music. Metropolis celebrated the work of Dutch master Louis Andriessen whose 80th birthday was celebrated around the world in 2019.

Two of Australia’s most promising young composers featured MSO-commissioned world premieres in the program: Mark Holdsworth, MSO’s 2019 Cybec Young Composer in Residence, with his Cri de Coeur; and MSO’s 2018 Young Composer in Residence, Ade Vincent with his Forever Singing Winter into Spring, composed with the Australian singer Lior. The 2019 Festival was presented in partnership with Melbourne Recital Centre and Metropolis Festival Education Partner, Monash University.

THE FILM MUSIC OF NICK CAVE AND WARREN ELLIS

In a world-first collaboration conceived by the MSO, The Film Music of Nick Cave and Warren Ellis was one of 2019’s standout successes featuring Victorian-born, internationally-renowned musicians Nick Cave and Warren Ellis. Conducted by the MSO’s Associate Conductor, Benjamin Northey, four concerts were presented with on-screen film excerpts and the full symphonic sound of the MSO and MSO Chorus. Cave and Ellis have performed together since 1995 and their compositions are instantly recognisable. The MSO team worked with the duo and arranger Nicholas Buc to devise a concert that has been described as a once-in-a-lifetime experience.

Presented in collaboration with the Melbourne International Film Festival, 82% of audience members were first time MSO ticket-purchasers.

VERDI’S REQUIEM

Verdi’s Messa da Requiem is a musical force to be reckoned with. Led by Dutch-Maltese conductor Maestro Lawrence Renes, the MSO’s epic performance in April featured the power of some 100 musicians of the MSO, the same amount of choristers and four vocal soloists – Leah Crocetto, Okka von der Damerau, Issachah Savage, and Nicholas Brownlee.

Written to commemorate the death of his friend, writer and intellectual Alessandro Manzoni, Verdi’s Requiem is a piece that has to be heard live to fully understand its emotional intensity. Limelight described the MSO’s 5-star performance as “grand, frightening, poignant, tender, and moving” perfectly summing up this powerful work.

2019 Annual Report
MOZART’S SYMPHONY NO.29 DIRECTED BY CHRISTOPHER MOORE
Audiences experienced a special moment in MSO history when the Orchestra, led by Principal Violist Christopher Moore, presented Benjamin Britten’s Rondo Concertante at the Melbourne Recital Centre. Composed under the guidance of Britten’s Australian piano teacher, Arthur Benjamin, this piece – performed by the MSO for the first time ever – provided a glimpse into the composer the 17-year-old Britten was to become.
Given 4.5 stars in Limelight magazine, Christopher and the MSO were accompanied throughout the performance by renowned pianist, Stefan Cassomenos.

MENDELSSOHN’S VIOLIN CONCERTO WITH DALE BARLTROP AND RAY CHEN
With performances sold out at both the Melbourne Recital Centre and Monash University’s Robert Blackwood Hall, MSO Concertmaster Dale Barltrop’s high energy program featured works which showcased the exemplary playing of guest artist, Ray Chen.
Chen is Australia’s superstar of the violin who wins hearts around the world with his incredible skill and charming stage presence. Playing on the 1715 ‘Joachim’ Stradivarius, Chen received a rapturous standing ovation after the Mendelssohn, with Classic Melbourne stating: “He had generated so much energy that listeners could hardly contain themselves, with many springing to their feet the second he had finished.”

TCHAIKOVSKY’S VIOLIN CONCERTO AND MUSSORGSKY’S PICTURES AT AN EXHIBITION
Returning to the MSO stage Czech conductor, Maestro Jakub Hrůša, led the Orchestra in a concert featuring Dvořák’s The Wood Dove, Tchaikovsky’s Violin Concerto and Mussorgsky’s (orch. Ravel) famous Pictures at an Exhibition.
He was joined by Ukranian-born violinist, Vadim Gluzman, with both artists giving exceptional performances.
It was the first time the MSO had performed Dvořák's rare yet subtly-scored orchestral ballad, The Wood Dove, which is based on a Czech legend of infatuation and murder in a rural village. The two, more well-known works by Tchaikovsky and Mussorgsky, however, both had their debut with the MSO back in 1938 and both are rightly beloved by audiences the world over.

THE RITE OF SPRING: STRAVINSKY DOUBLE BILL
In July, MSO Chief Conductor Sir Andrew Davis led the Orchestra in a Stravinsky double bill, featuring the rarely-performed Perséphone, a work last played by a major symphony orchestra in Australia in 1966.
An enormous musical undertaking, Perséphone featured more than 200 musicians onstage at Hamer Hall where the MSO was joined by 180 choristers from the MSO Chorus, Australian Girls Choir and National Boys Choir. American tenor Paul Groves and Australian mezzo-soprano Lotte Betts-Dean, in the title role of Perséphone, joined the epic ensemble.
Stravinsky’s popular masterpiece The Rite of Spring has been shocking and inspiring audiences since its 1913 Paris premiere and the concert received a 5-star rating in Limelight: “This orchestral super-organism unleashed the finest playing I’ve heard from the MSO this year, by turns monstrous and majestic, brutal and breathtaking.”

SIR ANDREW’S MESSIAH
In his last performance with the MSO as Chief Conductor, Sir Andrew Davis conducted his new orchestration of the beloved Christmas-time classic, Messiah, for the first time in Australia. Nominated at the 2018 GRAMMY® Awards, Sir Andrew’s version stems from a lifetime of hard work and dedication.
From Sir Andrew:
“My sole aim was to clothe the work with all the colours available from a modern orchestra; as a result I have used such instruments as alto flute, oboe d’amore, harp and some percussion including marimba and even sleigh bells!
“I’m very proud of it, and I’m extremely happy that it will be the last thing we do together in my official role as Chief Conductor of the MSO. Not that this is the last time you’ll see me here!”
“Davis has a stunning facility for grandeur but it’s his mastery of tenderness that stood this rendering apart, connecting the totemic, railing anguish of the first movement to the cathartic release of the last.”

★★★★★
– The Age, 22 March 2019
(Mahler 10: Letters and Readings)

“The second movement was a wonderful opportunity for individual MSO players to shine, and there were exceptional solos from principal horn, flute, violin and bass clarinet in turn, not to mention the cor anglais and oboe.”

★★★★★
– Limelight, 5 July 2019
(Mid-Season Gala: Lang Lang)

“The MSO’s reading of Verdi’s Requiem was… grand, frightening, poignant, tender, and moving.”

★★★★★
– Limelight, 12 April 2019

“By the end of the performance last night, the entire Hamer Hall audience stood to give the Melbourne Symphony Orchestra a well-deserved standing ovation. It was that wonderful.”

– Lilithia Reviews, 14 December 2019
(Home Alone in Concert)

“When a maestro with the astonishing command of Stanislav Kochanovsky is at the helm of an orchestra, the full wonders that a conductor can inspire come into focus.”

★★★★★
– The Age, 12 May 2019
(Romeo and Juliet)

“Awaiting the announcement of Davis’ successor, Melbourne audiences can be grateful that the current orchestra is cast from great individual and collective strength. This alone is a significant legacy.”

★★★★★
– The Age, 24 November 2019
(Piers Lane plays Beethoven)
Sir Andrew Davis and Lotte Betts-Dean perform Stravinsky's The Rite of Spring

“It is a beautiful but complex piece, and the MSO and its choristers under Sir Andrew Davis performed admirably.”

– Limelight, 19 July 2019
(The Rite of Spring: Stravinsky Double Bill)
“As with any performance by this world-class orchestra, they do not disappoint. From the opening notes right until the final round of applause, the quality of music never shifts from near perfection...”

– Arts Hub, 5 June 2019
(Gershwin Reimagined)
“There is perhaps no greater endorsement of a conductor’s skill than the ability to make such a familiar piece sound new; here, under the expressive finesse of Davis’ baton-free direction, a wonderfully nuanced and crafted interpretation, full of fresh perspectives, emerged.”

– Sydney Morning Herald, 18 March 2019
(Season Opening Gala: Sir Andrew Davis and Lu Siqing)

“Within the opening bars, the artistic integrity of the exercise is fully apparent.”

– Australian Book Review, 14 August 2019
(The Film Music of Nick Cave and Warren Ellis)
Above / Vocalist Lior sings at Metropolis (photo Nico Keenan)
Snare Drum Award

Established by MSO percussionist Robert Cossom in 2004, the MSO Snare Drum Award is designed to encourage the pursuit of excellence in snare drum performance in Australia and New Zealand. The MSO congratulates Grace Kruger on being crowned the winner of the 2019 Snare Drum Award. Open to undergraduate tertiary students from Australia and New Zealand, this award provides an exclusive opportunity for applicants to develop audition and performance-based techniques in a professional environment. The winner receives percussion equipment and the opportunity to undertake a one-year mentorship with the MSO. The MSO’s Snare Drum Award is proudly supported by Robert Cossom.

Cybec 21st Century Australian Composers’ Program

The Cybec Foundation supports the MSO in organising and running the Cybec 21st Century Australian Composers’ Program. Each year, this program selects participants to be mentored by leading composers from across Australia and in 2019, Melody Eotvos, Lewis Ingham, Matthew Laing and Victoria Pham participated in the program. Each participant was commissioned to write a 10-minute piece, with these pieces performed in a showcase with the MSO in early 2020.

The program also selects one composer as the MSO’s Young Composer in Residence and in 2019 this was Mark Holdsworth. Mark was commissioned to write two further works which had their premiere with the MSO in 2019 – A Hero’s Journey and Cri de Coeur.

Since the program was introduced in 2003, more than 60 composers from across Australia have had works commissioned and performed by the MSO. Most have continued onto widely diverse creative practices and the MSO has offered several subsequent commissions to graduates of the program.
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Guest Australian Artists, Soloists and Ensembles

Ade Vincent composer and vocalist
Amy Moore soprano
Andrew Aronowicz presenter
Andrew Goodwin tenor
Andrew Hall presenter
Andrew Pogson presenter
Anne-Marie Johnson violin
Antoinette Halloran soprano
Asher Reichman tenor
Australian Girls Choir ensemble
Barry Conygham AM composer
Benjamin Northey conductor
Brett Kelly conductor
Calvin Bowman organ
Caroline Baker alto
Chafia Brooks dancer
Christian Li violin
Christopher Moore play/direct
Christopher Tonkin bass
Concordis Chamber Choir ensemble
Dale Barltrop play/direct
Daniel De Borah piano
Daniel Le piano
Daniel Riley composer
Deborah Cheetham AO composer and soloist
Dhungala Children’s Choir ensemble
Don Bemrose baritone
Donald Nicolson keyboard
Elizabeth Campbell mezzo-soprano
Emily Swanson soprano
Fabian Russell conductor
Fiona Campbell contralto
Greta Bradman soprano
Harry Wilson didgeridoo
Jacqueline Dark mezzo-soprano
Jacqueline Porter soprano
James Clayton bass baritone
James Morrison trumpet
Jessica Gethin conductor
Jessica Hitchcock vocalist
Jordan Moore composer
Karen Kyriakou presenter
Kristian Chong piano
Laura Wilde soprano
Lee Abrahamsen soprano
Leon Fei violin
Libby McDonnell choreographer
Linda Barcan mezzo-soprano
Lior Attar vocalist
Lisa Cheney composer
Lotte Betts-Dean soprano
Lucy Rash presenter
Mairi Nicolson presenter
Mark Holdsworth composer
Megan Steller presenter
Michael Williamson presenter
Missy Higgins vocalist
Monica Curro presenter
National Boys Choir of Australia ensemble
Nicholas Bochner conductor
Nicholas Buc conductor and arranger
Nick Cave vocalist and piano
Olivia Chindamo vocalist
Paul Dean composer and clarinet
Piers Lane piano
Ray Chen violin
Richard Vaudrey presenter
Robert Latham vocalist
Robert Macfarlane tenor
Sally-Anne Russell contralto
Sammy J presenter
Simon Meadows baritone
Siobahn Stagg soprano
Slava Grigorian guitar
Stacey Alleaume soprano
Stefan Cassomenos piano
Stephen McAllan presenter
Steve Reeves bass
Tama Matheson director/actor
The Consort of Melbourne ensemble
Thea Rossen presenter
Thomas Hutchinson oboe
Tiffany Cheng violin
Tom Griffiths piano
Toni Lalich piano
Trish O’Brien cello
Tristan Lee presenter
Tristan Sinclair dancer
Victorian State Ballet ensemble
Vincent Plush presenter
Warren Ellis violin and piano
Warren Trevelyan-Jones conductor
Yaron Lifschitz creative director
“I want the Melbourne Symphony Orchestra to know how fabulous they are. Thanks for your energy and commitment and the MSO Chorus for their brilliance. I’m so blown away by this project. I hope I never touch the ground.”

– Warren Ellis
Empowering our Community

Above / Symphony in a Day in Bendigo (photo Jennifer Lang)
Student Memberships

The MSO encourages students to develop their appreciation of classical music by offering discounted student tickets. In March 2019, the MSO introduced a free Student Membership program, which any full-time school or tertiary student could join to access $19 tickets.

2019 saw 2,010 students join the new program and a total of 2,532 student tickets were sold, resulting in a 94% revenue increase from student tickets sold in the previous year.

An annual survey conducted with the student members demonstrates the popularity of the program; 82% of survey responses rated the program ‘greatly valuable’.

“The MSO values students and gives us access to events that would normally be prohibitively expensive.”

– Student member

MUSO

MUSO is the MSO’s membership program for young music lovers aged 18–35, offering $30 tickets to a range of concerts.

In 2019 the program introduced more exclusive MUSO events, access to rehearsals, such as Jazz at Lincoln Center with Wynton Marsalis, plus tickets to MSO at the Movies, and an exclusive MUSO Summer Party featuring chamber performances and interactions with MSO musicians. Alongside repeat engagement with members, 2019 also saw 100 new members join the program.
Secret Symphony at 333 Collins featuring PLEXUS MSO Ensemble in Residence, Greta Bradman soprano, Michelle Wood cello and Stephen Netwon bass (photo Laura Manariti)
Sidney Myer Free Concerts

The MSO’s annual Sidney Myer Free Concerts have been a Melbourne institution since 1929 when the MSO held its first free outdoor performance. 2019 marked two momentous occasions – 90 years of this iconic tradition and 60 years at the Sidney Myer Music Bowl. From their inception, these concerts have been a highlight of Melbourne’s event calendar and have greatly contributed to the City’s profile as the cultural capital of Australia.

The Sidney Myer Free Concerts have entertained millions of people since their inception. They have been a meeting place for family and friends, an introduction to a life-long love of classical music, an opportunity to be entertained by world-class performers and to be moved by beautiful music. Today, they are the soundtrack to Melbourne’s summer, attracting 32,000 people in 2019.

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

Relaxed Performances

The MSO has been at the forefront of staging accessible performances – it was the first major Australian orchestra to present a relaxed performance specifically designed for people experiencing autism spectrum disorders or sensory and communication disorders.

The performances take place in Hamer Hall and the intimate environment of the MSO’s home studio of Iwaki Auditorium. Elements of the performance are adapted to reduce anxiety and discomfort and special resources are available to enhance the concert experience such as:

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

In 2019, the MSO presented two relaxed events: a chamber music performance featuring the MSO’s John Arcaro (timpani) and Robert Cossom (percussion) which explored Leonard Bernstein’s Symphonic Dances from West Side Story, and, the MSO’s Carnival of Dangerous Creatures for younger audiences.

50% increase in number of relaxed performances

Secret Symphony

The MSO’s Secret Symphony series presents several free chamber concerts in unusual performance venues throughout Melbourne. The series aims to engage with younger or first-time concertgoers through non-traditional concert experiences. The venues showcase unique places in Melbourne that the public either rarely get access to or hear a music performance within.

In 2019, the series took place on a river boat, 333 Collins, Denmark House, and the Ian Potter Museum of Art at the University of Melbourne. These concerts attracted 607 people, representing a 23% increase on 2018.

The public are informed of the concerts through Instagram at @thesecretsymphony. In the lead up to the next performance, graphic and verbal clues are shared until the final reveal of the location the day before or the day of the concert.
Celebrating First Nations

Above / Dhungala Children’s Choir performing Eumeralla, a war requiem for peace (photo Laura Manariti)
Eumeralla, a war requiem for peace

Eumeralla, a war requiem for peace, had its symphonic premiere on Saturday 15 June at Hamer Hall, Arts Centre Melbourne. Written and composed by acclaimed Yorta Yorta soprano and composer, Deborah Cheetham AO the work brings into focus a period of Australia’s history that is yet to be fully understood; the Eumeralla Resistance Wars (1840–1863) that took place in southwest Victoria. Sung entirely in the dialects of the Gunditjmara people, it is written in the form of a traditional Latin requiem.

This groundbreaking performance also featured 19 original paintings by Gunditjmara artist, Thomas Day, commissioned by Short Black Opera, lending a visual telling of the Eumeralla story. In addition, the MSO presented Deborah, conductor Benjamin Northey and language expert Vicki Couzens in conversation on Tuesday 4 June.

The concert sold out and was broadcast on ABC Classic twice in the months that followed. It was also filmed for distribution worldwide through UNITEL.

Benjamin Northey conductor
Deborah Cheetham AO soprano (Yorta Yorta)
Linda Barcan mezzo-soprano
Don Bemrose baritone (Gungarri)
MSO Chorus
Dhungala Children’s Choir
The Consort of Melbourne

Featuring Masters students from Melbourne Conservatorium of Music and young talent from Melbourne Youth Orchestras as part of the Symphony in a Day program.

Eumeralla, a war requiem for peace was made possible with the help of Gunditjmara language custodian Vicki Couzens and linguist Kris Eira. Presented in collaboration with Short Black Opera.

“Congratulations to the MSO for your respectful and gifted collaboration in bringing this important work to life... the MSO is to be applauded for its understanding, foresight and will to commit to make real this outstanding contribution.”
– In-conversation audience member

“[the standing ovation] signalled a willingness to continue the journey of reconciliation in which Eumeralla, a war requiem for peace represents a significant step.”
– Limelight, 17 June 2019
Musical Acknowledgement of Country

The first project of its kind in Australia, the MSO, in collaboration with Deborah Cheetham AO, Short Black Opera, and indigenous language custodians and communities across Victoria, is developing a series of Musical Acknowledgements of Country featuring Indigenous languages from each of the official language groups identified by the Victorian Aboriginal Corporation for Languages.

With support from the Helen Macpherson Smith Trust and from the Commonwealth Government through the Australian National Commission for UNESCO, the project will enable the MSO to pay tribute to the Traditional Owners of the land on which it performs, in the language specific to that nation, and in the MSO’s language of music.

Upon completion of the project, each Acknowledgement, with music composed by Cheetham, will be recorded by the MSO, and feature Indigenous musicians and language guides developed with language custodians. These recordings will be gifted back to the community from which it came, and with the blessing and permission of each nation, these resources will be available to the wider community, providing a pathway for learning and respectful engagement with unique Indigenous languages and cultures.

The MSO is grateful to all Indigenous contributors, including language custodians, for their guidance and knowledge and pays its respect to Traditional Owners and to elders, past present and emerging.

“This is a highly nuanced project... certain to become a template for all major orchestras in Australia.”
– Deborah Cheetham AO

“Superbly conducted by Benjamin Northey, the assembled forces gave a committed and moving account of this significant score, which is more than the sum of its parts.”

★★★★★
– Limelight, 17 June 2019
(Eumeralla, a war requiem for peace)
“This was one of the most moving performances I have ever heard.”
– 2019 First time subscriber
Reflecting our Diversity

Above / Performance celebrating the visit of His Excellency Sri Sultan Hamengku Buwono X of Yogyakarta (photo Muhammad Razan)
East meets West

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

This year’s East meets West program included:

- Chinese New Year with Tan Dun and Hanggai
- Symphonie Fantastique and Saint-Saëns’ Cello Concerto with Jian Wang
- Mendelssohn’s Violin Concerto with Dale Barltrop and Ray Chen
- Mid-Season Gala with Lang Lang

The MSO’s 2019 Soloist in Residence, Chinese virtuoso Lu Siqing, performed in the Season Opening Gala with Sir Andrew Davis, a special appearance at the Last Night of the Proms, and in recital with Melbourne-based musician, Angela Li, to celebrate spring. At this performance Lu Siqing was announced as MSO Artistic Ambassador, joining Tan Dun in this position, and becoming part of the MSO’s Artistic Family.

International Internships

In October, the MSO welcomed interns from Yogyakarta who worked with the Orchestra for a month. Following the MSO’s 2018 and 2019 Youth Music camps in Yogyakarta, Iqbal Harja Maulana (violin), Rizki Ikhsani (cello), and Jalu Putra (orchestral operations) were invited to join staff and musicians for an intensive training opportunity across all facets of the MSO.

Iqbal, Rizki and Jalu were involved in rehearsals, performances, The Pizzicato Effect learning program, and a series of mentoring sessions. They also took part in special performances at Tempo Rubato and MPavilion, which was supported by the Indonesian Consul General and the Department of Foreign Affairs and Trade. This opportunity was a key activity of the MSO’s cultural partnership with the Government of the Special Region of Yogyakarta.

Performance at the Indian Film Festival of Melbourne

The MSO celebrated the world of Indian cinema when it was invited to perform at the special awards night and launch of the Indian Film Festival of Melbourne. This Festival has become the southern hemisphere’s largest annual celebration of Indian cinema, showcasing the breadth and depth of Indian film with productions from across the entire region.

Held at the Palais Theatre in St Kilda and conducted by Brett Kelly, the MSO performed works by renowned Bollywood composer, Amal Mallik, who was present on the night.

Visit by His Excellency Sri Sultan Hamengku Buwono X of Yogyakarta

On Tuesday 8 October His Excellency Sri Sultan Hamengku Buwono X of Yogyakarta, Indonesia, visited the MSO’s headquarters for a special cross-cultural concert featuring MSO musicians, Indonesian dancers and renowned Indonesian choreographer, Didik Nini Thowok. The Sultan and his delegation were visiting Melbourne for a two-day Creative Economy Forum to develop stronger relationships for the sector and cultural ties between Indonesia and Victoria.

Special guests attending the performance with the MSO included the Sultan, Gusti Kanjeng Ratu Mangkubumi of Yogyakarta, Mr Y. Kristiarto S. Legowo, Indonesian Ambassador to Australia, Ms Spica A. Tutuhatunewa, Indonesian Consul-General in Melbourne, Deputy Premier the Hon. James Merlino MP, and distinguished guests.

The program included a work by Mark Holdsworth, the MSO’s Cybec Young Composer in Residence, who has family from Yogyakarta, and two dance pieces choreographed by Didik Nini Thowok and his dancers, one of which was set to Australian composer Iain Grandage’s After Silence...

“This innovative event embodied everything the MSO strives for when building its partnerships. It fully represented the collaborative spirit that exists between the MSO and Yogyakarta.”

– Sophie Galaise, Managing Director, MSO
Chinese New Year

Visionary composer and MSO Artistic Ambassador Tan Dun returned to Melbourne in the Year of the Pig for the MSO’s sixth Chinese New Year concert to conduct a thrilling rock symphony concert featuring Inner Mongolian rock legends, Hanggai.

“The audience’s response was unequivocal, and rare for such experimental art music: the entire concert hall was in raptures.”

– Sydney Morning Herald, 14 February 2019

The first in the MSO’s 2019 East meets West concert program, the capacity audience enjoyed Hanggai’s traditional folk rock sung in Mongolian and Mandarin, as well as Tan Dun’s double bass concerto ‘Wolf Totem’, inspired by the Chinese novel Wolf Totem by Jiang Rong and featuring a solo by MSO Principal Double Bass, Steve Reeves. Maestro Tan’s Passacaglia: Secret of Wind and Birds, also known as the Cellphone Symphony, required audience participation via a specially-created mobile phone app which had concertgoers joining the performance to fill Hamer Hall with digital birdsong.

Tan Dun conductor
Hanggai traditional-meets-rock band
Steve Reeves double bass
Audience participation mobile phones

WHAT THE AUDIENCE HAD TO SAY

“A great night with a mixed audience and music that truly represented east meeting west.”

“An absolutely wonderful night demonstrating a real capacity for music and the arts to build bridges internationally.”

“Fabulous. Tan Dun – cultural genius building bridges. Privilege to hear Hanggai. The MSO is so impressive.”

“It was possibly one of the best concerts (rock or classical!) that I’ve been to. After visiting Mongolia last year, we’re very taken by the music and of course, the MSO is just the best.”

“Please keep bringing new and exciting concerts to the audiences!”

Above / Hanggai Chinese New Year Concert 2019 (photo Liu Rendi)
MSO Premieres of International Works

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<tr>
<th>NAME OF COMPOSER</th>
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<td>World</td>
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- Tan Dun: Australian premiere of Passacaglia: Secret of Wind and Birds (‘The Cellphone Symphony’) for Chinese New Year.
- Ed Frazier Davis: World premiere of Fire of the Spirit.

INTERNATIONAL ARTISTS AND ENSEMBLES REPRESENTING 14 COUNTRIES

International Guest Artists

CHINA
- Hanggai ensemble
- Jian Wang cello
- Lang Lang piano
- Lu Siqing violin
- Tan Dun conductor

CZECH REPUBLIC
- Jakub Hrůša conductor

DENMARK
- Nikolaj Szeps-Znaider conductor

FINLAND
- Topi Lehtipuu tenor

FRANCE
- Bertrand de Billy conductor
- Ludovic Morlot conductor

GERMANY
- Johannes Moser cello
- Okka von der Damerau alto

NETHERLANDS
- Lawrence Renes conductor
- Ralph van Raat piano

ITALY
- Alessio Bax piano

NEW ZEALAND
- Tianyi Lu conductor

RUSSIA
- Kirill Karabits conductor
- Stanislav Kochanovsky conductor
- Vadim Gluzman violin
- Viktoria Mullova violin
- Yulianna Avdeeva piano

SPAIN
- Jaime Martín conductor

TURKEY
- Veriko Tchumburidze violin

UNITED KINGDOM
- Brian Cox presenter
- Clark Rundell conductor
- Jack Liebeck violin
- José James vocalist
- Laura Mvula vocalist
- Michael Collins conductor
- Paul Lewis piano
- Ryan Wigglesworth conductor
- Sir Andrew Davis conductor
- Tama Matheson actor and writer
- Troy Miller conductor

USA
- Elizabeth DeShong mezzo-soprano
- Garrick Ohlsson piano
- George Takei presenter
- Issachah Savage tenor
- James Gaffigan conductor
- Jazz at Lincoln Center Orchestra ensemble
- Kurt Elling vocalist
- Kurt Elling Band ensemble
- Leah Crocetto soprano
- Nicholas Brownlee bass
- Paul Groves tenor
- Wynton Marsalis trumpet

- ✔ Kindly gifted by the composer to celebrate Sir Andrew Davis’ tenure as MSO Chief Conductor.

INTERNATIONAL ARTISTS AND ENSEMBLES REPRESENTING 14 COUNTRIES

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2019 Annual Report
Lang Lang at the MSO’s Mid-Season Gala (photo Laura Manariti)
Discovering the Joy of Music

Above / The Pizzicato Effect mid-year concert (photo Nico Keenan)
The Pizzicato Effect

The Pizzicato Effect is the MSO’s community music program providing after-school hours string instrumental and musicianship tuition to children living in the City of Hume in Victoria, Australia.

Working proudly in partnership with the City of Hume, Meadows Primary School, Second Bite and Spectrum, The Pizzicato Effect is focused on creating a positive social impact and togetherness and is inspired by the principles of El Sistema, the internationally celebrated music program from Venezuela. In 2019, the program supported some 70 children from 28 different local schools to pursue their passion for music and build cultural and social bridges within their community.

Ensembles from The Pizzicato Effect undertake two concerts each year at host school, Meadows Primary. In 2019 additional performance opportunities for the most senior students were introduced. The first of these was a performance for residents at West Meadows Baptcare Aged Care Facility. This was followed by a side-by-side workshop with musicians of the MSO under the direction of MSO Assistant Principal Cellist Nicholas Bochner. This workshop culminated in a curtain-raiser performance at the Melbourne Recital Centre before an MSO mainstage concert.

In 2019, The Pizzicato Effect participants selected the piece *The Little Black Fish* by Monash University composition student, Rebecca Bracewell, to be played at their end of year concert.

The Pizzicato Effect is offered free of charge for participants and the MSO warmly thanks those who so generously support the program, including the Collier Charitable Fund, The Marian and E.H. Flack Trust, Scobie and Claire Mackinnon Trust managed by Equity Trustees, Lesley McMullin Foundation, Australian Decorative And Fine Arts Society, Heather and David Baxter, Barbara Bell in memory of Elsa Bell, Jean Hedges, Rosemary and James Jacoby, Jenkins Family Foundation, Kerry Landman, William and Magdalena Leadston, H.E. McKenzie, Valerie Falconer and the Rayner family in memory of Keith Falconer, Penny Shore, Paula Stephenson, Richard and Janet Chauvel, Hilary Hall, and numerous anonymous donors.

“It’s just…overall fun, and I reckon everyone should have some sort of music in their lives.”
– Amy, Chamber Strings student

“The violin, it makes my brain feel happy.”
– Jamal, Senior student

“I would like to be a musician... Because I find it quite a fun job – like the best job in the world. You get to listen to your own majestic sound and get paid too, which is like...paradise.”
– Luke, Junior student

PizzIMMERSION

PizzIMMERSION provides generalist classroom teachers with a fun and accessible entry point into delivering music-inspired learning experiences in the classroom. Supported by the Department of Education and Training, Victoria, through the Strategic Partnerships Program, MSO Teaching Artists share their tools and experience with teachers to explore with their own students.

In 2019, some 40 hours of lesson plans and 19 instructional videos to support these lesson plans were developed. These professional learning sessions, digital resources and instructional videos are designed to empower teachers to incorporate quality music making in their classroom.

“It’s just...overall fun, and I reckon everyone should have some sort of music in their lives.”
– Amy, Chamber Strings student

“The violin, it makes my brain feel happy.”
– Jamal, Senior student

“I would like to be a musician... Because I find it quite a fun job – like the best job in the world. You get to listen to your own majestic sound and get paid too, which is like...paradise.”
– Luke, Junior student

MSO Ignite

MSO Ignite is designed to help low ICSEA schools in need of additional support to access the MSO Schools’ Season. Through the Ignite program schools can access subsidised tickets, transport and introductory workshops. The program helps connect approximately 2,000 students and teachers with the MSO each year to ignite their lifelong love of music.

“MSO Ignite has really benefited my students in that they are having conversations about music that they haven’t had before.”
– Nicholas Stamp, Performing Arts teacher, Pascoe Vale North Primary School

Learning Resources

For many years, the MSO has been developing a library of exciting and inspiring curriculum-linked resources, all available online and free of charge. Resources include teaching guides and lesson plans for primary and secondary teachers, student learning activities, and short videos with members of the Orchestra. Many resources are for use pre- and post-MSO experiences, however many can be used as stand-alone inspiration for classroom activities.
MSO Learn Online Platform

MSO Learn is a web-based educational learning tool for kids and adults. The online site was launched in June 2019 and was funded by a generous grant from the Telematics Trust.

MSO Learn encourages users of all ages to explore the orchestra; learning about the orchestra’s on-stage arrangement and orchestral sections. Users can also discover individual instruments through hearing their sounds and learn interesting facts. In 2019 the website had over 4,000 users and was named a finalist in the Victorian Premier’s Design Awards.

MSO Learn is generously supported by Telematics Trust, Crown Resorts Foundation and Packer Family Foundation.

MSO Schools’ Season

Since MSO’s first schools concert in 1919 the Schools’ Season has developed into an inclusive and diverse program of performances and open rehearsals for students across all school years. The program, for kindergarten, primary and secondary students, is designed around three key strands — Discover, Explore and Extend — to inspire, empower and uplift. For teachers, the MSO delivers professional development activities and authors a wide range of learning resources.

The 2019 Schools’ Season included eleven events attended by more than 9,000 students and teachers. Highlights of the 2019 Schools’ Season include:

- **Carnival of Dangerous Creatures** in which audiences joined the MSO on a sonic safari through the worlds of Matthew Hindson’s *Dangerous Creatures* and Saint-Saëns’ *Carnival of the Animals* with narrator and guide, Thea Rossen.
- **MSO at the Movies** gave secondary students a peek behind the silver screen with conductor Nicholas Buc and presenter Andrew Pogson, to learn how composers put together the music for a movie, and see how it affects the action on-screen.
- **Jazz at Lincoln Center Orchestra’s performance of Who is Thelonious Monk?** sparked curiosity and imagination through vivid conversation and lively performances that inspired students and teachers alike to dance in their seats.
- **Two Guided open rehearsals**: MSO’s Associate Conductor, Benjamin Northey took students through the timeless 1984 supernatural comedy and cult hit *Ghostbusters: live to film* and guest conductor, Bertrand de Billy revealed the spectacle of Strauss’ celebrated tone poem *Also Sprach Zarathustra*.
- **The first ever Jams for Kinders** presented by music education specialist Karen Kyriakou.

Ears Wide Open

For the last decade, Ears Wide Open has been a leading learning program which takes audiences behind the score of famous orchestral works. Led by MSO’s Assistant Conductor for Learning and Engagement and Assistant Principal Cellist, Nicholas Bochner and MSO’s Cybec Assistant Conductor, Tianyi Lu, the series takes audiences on a musical journey, deconstructing symphonic repertoire to engage and extend audiences.

In 2019, the presenters unraveled the themes and techniques behind the overture of Rossini’s *L’Italiana in Algeri*, Ravel’s *Ma Mère l’Oye* (Mother Goose) and Mendelssohn’s *A Midsummer Night’s Dream*.

The MSO’s Ears Wide Open series is proudly supported by TarraWarra Estate.

Pre-concert Talks

In 2019, the MSO delivered 75 pre-concert talks for more than 7,500 people across the performance season. These free talks take a deep dive into repertoire, composers and artists featured in the concert program and are hosted by MSO staff and/or special guests including composers, musicians and conductors.

The MSO was delighted to welcome guest speakers such as Dr Daniel Golding, Megan Steller and Mairi Nicolson to these talks in 2019.

Fairytale Ball

Driven to continually offer new and magical experiences, in October, the MSO invited children aged 3–11 (and their grown-ups) to the inaugural Fairytale Ball. Children were encouraged to dress up and dance during the performance, which was hosted and conducted by the charismatic Jessica Gethin.

Jessica read from an enchanted storybook, with the Orchestra performing a selection of well-known works including the *Dance of the Sugar-Plum Fairy*, the booming *In the Hall of the Mountain King*, the charming farmyard of *Peter and the Wolf* and the mysterious *Hedwig’s Theme* from the Harry Potter® movies. Some pieces were accompanied by ballet dancers performing on stage.

Children were also able to get up close to the musicians and their instruments, even learning how to conduct an orchestra!
Creative Alliances
International Partners

For the MSO, international engagement allows for music and the arts to be the platform for mutual understanding. The cross-pollination of ideas leads to innovation and continuous growth for the Orchestra, its global partners, and audiences. To achieve this, the MSO’s international strategy is multi-faceted and includes a flexible approach to touring that sees the delivery of small- to large-scale performances; community and educational workshops; artist, musician and staff exchanges; and the co-commissioning of works and premieres of new compositions.

The MSO has a number of key partnerships in place which enable the Orchestra to achieve the above, and many more, objectives:

- Ministry of Culture, Yogyakarta Special Region (2016–2021)
- National Centre for Performing Arts, Beijing (2020–2023)
- Singapore Symphony Group (2019–2022)
- Shanghai Philharmonic Orchestra (2020–2023)
- UNITEL (2019–2029)

e.motion21 and Circa

In 2019, the MSO began a collaboration on a very special project with e.motion21, a not-for-profit organisation working to enhance lives and change perceptions of Down syndrome within society through dance, fitness and performance, and Australia’s premier contemporary circus company, Circa.

In preparation for a performance in 2020, throughout the year the MSO and Circa delivered more than 20 days of rehearsals and workshops across Melbourne, Ballarat, Bendigo and Geelong with more than 60 dancers from across the state. These included an Orchestral Orientation session led by MSO Associate Conductor Benjamin Northey, where 28 dancers and their families sat as passengers in the Orchestra, met the musicians and were introduced to their instruments. Two ‘Try an instrument’ sessions involved e.motion21 dancers taking turns to try string instruments and included time for improvised dance to a short MSO performance.

Melbourne International Jazz Festival

In 2019, the MSO was pleased to collaborate with the Melbourne International Jazz Festival in the presentation of Gershwin Reimagined. Featuring the incredible vocals of Laura Mvula, and American jazz and hip hop artist José James, the MSO performed a series of George Gershwin works as interpreted by conductor, composer, producer, and musician Troy Miller. Penned as the Nina Simone of our generation, Laura Mvula is known for her velvety, emotional vocals, and singer, songwriter José James combines R&B, soul and the spoken word to create his own unique brand of vocal jazz.

“From the opening notes right until the final round of applause, the quality of music never shifts from near perfection.”

★★★★★
– Arts Hub, 5 June 2019

Melbourne International Film Festival

The MSO regularly presents a work as part of the prestigious Melbourne International Film Festival. In 2019 the hugely successful The Film Music of Nick Cave and Warren Ellis was a key highlight of the Festival, playing four concerts to a live audience of more than 9,000 people.

The program attracted new audiences, with 82% of the capacity houses being first-time MSO ticket purchasers.

“The orchestral accompaniment by the MSO, led by conductor Benjamin Northey, added another dimension to the themes of desolation, inhumanity, reckoning and redemption traversed in each film. This was an unforgettable evening.”

– The Australian, 12 August 2019

“The night was hauntingly beautiful, elegant and a must see for any Cave or Ellis fan, or for the discerning music fan. It truly was a special event.”

– Audience member
e.motion21 performers try a violin (photo Paris Penny)
University of Melbourne’s Master of Music (Orchestral Performance)
The first of its kind in the Asia Pacific region, this two-year Master of Music (Orchestral Performance) qualification is delivered by the University of Melbourne in partnership with MSO. In 2019, the first group of students graduated (having started in 2018) and a new cohort commenced.
In addition to developing elite-level performance skills, musicians learn how to manage their professional lives and understand what it takes physically and mentally to sustain a career across decades of performing music. During the course, students learn how to identify, manage and prevent types of health risks and have practical experiences working alongside MSO staff in a host of areas including artistic program development, philanthropy, library, education and outreach, marketing and sales.

Monash University
Each year, the MSO and Monash University develop a collaborative program of immersive events for students from the Academy of Performing Arts and the Sir Zelman Cowen School of Music.
In 2019, the MSO, also in collaboration with the Orchestra’s Ensemble in Residence, PLEXUS, delivered string, compositional, wind, and piano workshops. Students were also invited to an MSO rehearsal at the Robert Blackwood Hall and participated in a vocal workshop with Australian singer-songwriter Lior Attar.
Monash University was also the MSO’s Metropolis New Music Festival Education Partner in 2019.

Australian Youth Orchestra String Fellowships
String Fellowships are offered for members of the Australian Youth Orchestra (AYO) and involve an intensive week of one-on-one coaching between MSO mentors and AYO fellowship recipients.
The MSO delivers concerto and excerpt workshops and professional development sessions aimed at developing the skills and knowledge needed for young musicians entering the life of a professional orchestra. The Fellowship culminates in an audition for a casual engagement with the MSO.

Melbourne Youth Orchestras
The MSO works in partnership with Melbourne Youth Orchestras (MYO) offering mutual support for the development of young Australian talent. In 2019, MYO offered scholarships to support participants involved in the MSO’s The Pizzicato Effect program to attend a Summer School in January, as well as opportunities to become members of MYO weekly Saturday ensembles.
Also in 2019, MYO performed in front of 10,000 people as part of the MSO’s Sidney Myer Free Concert, Saturday Night Symphony, on 16 February.

MSO@NGV
The MSO and National Gallery of Victoria present musical encounters within the NGV’s gallery spaces, responding to the content and themes of NGV exhibitions and collections. Through discussions from curators and musicians, these events provide a dialogue between artists and audiences, and a fresh approach to discovering music.
In 2019, MSO’s Ensemble in Residence, PLEXUS, performed a program as part of the Alexander Calder: Radical Inventor exhibition, and MSO percussionist, Robert Cossom performed the world premiere of his ‘Echoes’, as part of Terracotta Warriors: Guardians of Immortality.
MSO on the Road
Regional Touring

In 2019, the MSO engaged more than 9,000 people in regional Victoria with a schedule of live concert performances, workshops, school programs and community engagement events in 11 regional centres including Warragul, Ballarat, Wangaratta, Shepparton, Bendigo, Horsham, Hamilton, Warrnambool, Port Fairy, Warracknabeal and Mildura.

The MSO is focused on how it best serves the communities it visits and ensures that engagement is both deep and meaningful. As part of the 2019 tour, the MSO collaborated with a number of regional ensembles including the Mildura Brass Band, Mildura Community Orchestra, Southeast College String Ensemble, and the Bendigo Symphony Orchestra. These collaborations enabled MSO musicians to share their knowledge and skills with amateur musicians throughout Victoria, providing bespoke opportunities to learn from and perform alongside professional musicians.

The MSO’s regional touring program is supported by Creative Victoria, Fairly Foundation, Freemasons Foundation Victoria, Robert Salzer Foundation, and Alan (AGL) Shaw Endowment.

Highlights of the tour included:

- The Mildura Community Orchestra celebrated its 10th anniversary in 2019 and invited the MSO and Mildura Brass Band to perform side-by-side with them in a celebratory concert at the Mildura Arts Centre.
- In Wangaratta, the MSO Family Concert was presented as part of the Rural City of Wangaratta’s ‘Seniors Week’ with children bringing a grandparent for free. The venue reported this as their best attended family-specific event ever!
- In Ballarat, the MSO presented the first orchestral performance in the newly refurbished Civic Hall. The grand re-opening was followed by three days of orchestral performances from local schools.
- As part of a visit to Horsham, the MSO travelled to nearby Warracknabeal to deliver school workshops at St Mary’s Catholic Primary School. The whole school participated, including parents and members of the community who came to meet the musicians. The MSO production staff also enjoyed a game of cricket with the students during the lunch-break.
International Touring

In 2019, the MSO reached global audiences through a variety of engagement initiatives which promoted Australian artistic excellence and expertise to the world. The MSO’s international activity strives to strengthen Australia’s position as a leading contributor to global arts and culture. The MSO believes that international engagement allows for music and the arts to be the platform for mutual understanding, regardless of distance or language.

UNITED STATES OF AMERICA

In October, the MSO visited the United States for the first time in almost 50 years, performing at some of the most prestigious venues on the U.S. East Coast – Symphony Center, Chicago; the John F Kennedy Center for the Performing Arts, Washington, D.C.; Mechanics Hall, Worcester, MA; and Carnegie Hall, New York City.

The tour was a triumphant success with standing ovations and extremely positive reviews. One particular highlight was the MSO’s New York concert which featured MSO Concertmaster Dale Barltrop as director/violin. Dale’s program showcased orchestral classics from Rossini and Schubert and shared the work of contemporary Australian composers Carl Vine AO (Smith’s Alchemy) and Iain Grandage (All the World’s a Stage) with the Orchestra’s new American friends.

Six pop-up performances took place at locations such as the Smithsonian Natural History Museum and the Korean War Memorial. Eight orchestral workshops and performances were delivered for the Chicago Youth Symphony Orchestra, Neval Thomas Elementary School (Australian Embassy Adopted School) and Duke Ellington School for the Performing Arts. Four diplomatic events reinforced the strong partnerships developed by the MSO with cultural, government and business sectors abroad.

The MSO’s USA tour was proudly supported by the Australian Embassy Washington D.C., Australia Council for the Arts, the Victorian Government through Creative Victoria, the Pratt Foundation, Emirates, Northern Trust, Lendlease Americas, Harold Mitchell AC, The Ullmer Family Foundation, Ken Ong OAM and Glenn Sedgwick.

INDONESIA

In August, a delegation of 10 MSO musicians and staff visited Jakarta and Yogyakarta, Indonesia, to present a range of orchestral and arts management workshops. The MSO was invited to return to Indonesia in 2019 by His Excellency Sri Sultan Hamengku Buwono X as part of the Orchestra’s extended three-year agreement (2019 to 2021) with the Government of the Yogyakarta Special Region.

While the MSO has delivered orchestral workshops in Indonesia since 2016, this was the first time delivering arts management workshops. In Jakarta, 62 people representing 34 organisations attended the one-day arts management workshop. In Yogyakarta, the MSO hosted these arts management workshops and the fourth Youth Music Camp, which culminated in a side-by-side performance featuring students, MSO musicians, and guest conductor and renowned composer Pak Budhi Ngarah.

SINGAPORE

In May, Singapore Symphony Orchestra violist Marietta Ku, joined the MSO for a week to take part in rehearsals and the Orchestra’s performance of Ludovic Morlot: A Night at Sea. Later in the year, on 24 October, the MSO and the Singapore Symphony Orchestra collaborated for a performance at the opening of Paya Lebar Quarter, a new multi-billion dollar development, in Singapore. This activity was also supported by new MSO partner, Lendlease (developers of Paya Lebar Quarter). These activities are the outcome of the four-year cultural partnership with the Singapore Symphony Group, which promotes the exchange of musicians, administrative staff, conductors, and the development of co-commissions and a tour.
‘The evening was a multi-layered program that was truly out of this world. This performance struck something deep inside my core: the idea at the impossible being possible and pushing past our limits far into the great unknown. The Melbourne Symphony Orchestra conducted a wonderful evening to remind our global community of the kinship we share under the stars.’

– Chicago Stage Standard, 21 October 2019
Beyond the Concert Hall
64 BROADCASTS
REACHING AN ESTIMATED AUDIENCE OF
4,998,477
(CUMULATIVE)
Includes 6 LIVESTREAMS across the MSO’s YouTube channel and Facebook, the MSO’s appearance on Spicks and Specks and a live broadcast of the MSO’s performance at the 2019 Melbourne Cup Carnival.

From our audiences:

“Outstanding, I was amazed, the musicians and chorus were perfect.”

“Stunning concert last night rewarded by the best accolades from the audience that I’ve ever heard in Hamer Hall.”

“This was a most amazing performance. I don’t think I breathed for the whole thing.”

“Thank you MSO for such a fantastic night at the Music Bowl in our beautiful city. Such brilliant musicians throughout the night.”

“What a wonderful evening. Brian Cox is a superb and eloquent communicator and there are no superlatives to describe the MSO adequately.”

“I’m still, today, closing my eyes and visualising being back there, once again, in that special experience last night at Hamer Hall.”

PERFORMANCES ACQUIRED BY UNITEL FOR WORLDWIDE DISTRIBUTION:
• Chinese New Year
• Eumeralla, a war requiem for peace
• The Rite of Spring
• Sir Andrew’s Messiah
Our Donors

Thank you to all our donors and Patrons for your continued support of our great Orchestra and for working with us to help us achieve our goals. Your contribution to Melbourne Symphony Orchestra is greatly appreciated and allows us to continue developing the artistry and excellence of our wonderful musicians, attract the very best artists, and drive learning and engagement for audiences of all ages. Our goal is always to inspire and it is thanks to your continued belief and investment in the MSO that we’ve been able to share our beautiful music with audiences near and far.

2019 was another successful year of fundraising for the MSO with a continued increase in income as well as our number of donors. We were delighted to see a particularly large upswing in the number of former donors returning as supporters of the Orchestra, and to see so many of our musicians engaged directly with our Patrons through the Adopt a Musician program. A special note of thanks to those who continue to support our quarterly appeals so generously, and to the Trusts and Foundations and donor syndicates who share our vision, energy and commitment to broad community engagement.

MSO PATRON
The Honourable Linda Dessau AC, Governor of Victoria

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

Artistic Ambassador
Tan Dun

Artistic Ambassador
Lu Siqing

MSO Ambassador
Geoffrey Rush AC

The MSO honours the memory of
John Brockman OAM
Life Member
The Honourable Alan Goldberg AO QC
Life Member
Roger Riordan AM
Life Member
Ila Vanrenen
Life Member

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Marc Besen AC and Eva Besen AO
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David Li AM and Angela Li
Harold Mitchell AC
MS Newman Family Foundation
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The Pratt Foundation
The Ullmer Family Foundation
Anonymous (1)

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Tianyi Lu The Cybec Foundation
Concertmaster Chair Sophie Rowell The Ullmer Family Foundation
2019 Mid-Season Gala Artist
Lang Lang Marc Besen AC and Eva Besen AO
Young Composer in Residence
Mark Holdsworth The Cybec Foundation

PROGRAM BENEFACTORS
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East meets West Li Family Trust
Meet the Orchestra The Ullmer Family Foundation
MSO Audience Access Crown Resorts Foundation, Packer Family Foundation
MSO Building Capacity
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MSO Regional Touring Creative Victoria, Fairley Foundation, Freemasons Foundation Victoria, Robert Salzer Foundation, Alan (AGL) Shaw Endowment
The Pizzicato Effect (Anonymous), The Marian and E.H. Flack Trust, Scobie and Claire Mackinnon Trust, Supported by the Hume City Council’s Community Grants Program
Sidney Myer Free Concerts Sidney Myer MSO Trust Fund and the University of Melbourne
Musical Acknowledgement of Countries Helen Macpherson Smith Trust and the Commonwealth Government through the Australian National Commission for UNESCO

PizzIMMERSION Victorian Government through the Depart of Education and Training’s Strategic Partnerships Program
MSO Learn Online Platform Telematics Trust, Crown Resorts Foundation, Packer Family Foundation

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Anonymous (1)

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Anonymous (1)
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Anonymous (1)

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Tasco Petroleum
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Dr Rhyli Wade and Dr Clem Gruen
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Jason Yap OAM – Mering Management Corporation
Sophia Yong-Tang
Anonymous (5)

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Anonymous (5)

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Dr Anne Lierse
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Andrew Lockwood
david dennis lawes
1111

2019 Annual Report

61
Elizabeth H Loftus
Chris and Anna Long
June and Simon Lubansky
The Hon Ian Macphee AO and
Julie Macphee
Eleanor and Phillip Mancini
Annette Maluish, in memory of
Leigh Masel
Wayne McDonald and Kay Schroer
Lesley McMullin Foundation
Ruth Maxwell
Don and Anne Meadows
new U Mildura
Wayne and Penny Morgan
Sir Gustav Nossal AC CBE and
Lady Nossal
Laurence O’Keefe and
Christopher James
Kerryn Pratchett
Peter Priest
Treena Quarin
Eli Rasin
Raspin Family Trust
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Cathy and Peter Rogers
Andrew and Judy Rogers
Peter Rose and Christopher Menz
Liliane Rusek and Alexander Ushakoff
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Martin and Susan Shirley
Penny Shore
John E Smith
Dr Sam Smorgon AO and
Minnie Smorgon
Lady Southey AC
Starkey Foundation
Geoff and Judy Steinicke
Dr Peter Strickland
Pamela Swansson
Stefanie Tanuwidjaja
Ann and Larry Turner
Mary Valentine AO
The Hon Rosemary Varty
Leon and Sandra Velik
Sue Walker AM
Elaine Walters OAM and
Gregory Walters
The Rev Noel Whale
Edward and Paddy White
Nic and Ann Willcock
Marian Cooke and
Terry Wills Cooke OAM
Richard Withers
Jeffrey and Shirley Zajac
Anonymous (20)

MSO PATRON COMMISSIONS

Snare Drum Award test piece 2019
Commissioned by
Tim and Lyn Edward

CONDUCTOR’S CIRCLE

Current Conductor’s Circle Members
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David Angelovich
G C Bawden and L de Kievit
Lesley Bawden
Joyce Bown
Jenny Brukner and the late
John Brukner
Ken Bullen
Peter A Caldwell
Luci and Ron Chambers
Beryl Dean
Sandra Dent
Lyn Edward
Alan Egan JP
Gunta Eglite
Derek Grantham
Marguerite Garnon-Williams
Drs Clem Gruen and Rhyl Wade
Louis Hamon OAM
Carol Hay
Graham Hogarth
Rod Home
Tony Howe
Laurence O’Keefe and
Christopher James
Audrey M Jenkins
John Jones
George and Grace Kass
Sylvia Lavelle
Pauline and David Lawton
Cameron Mowat
David Orr
Matthew O’Sullivan
Rosia Pasteur
Elizabeth Proust AO
Penny Rawlings
Joan P Robinson
Neil Roussac and
Anne Roussac-Hoyne
Suzette Sherazee
Michael Ryan and Wendy Mead
Anne Kieni-Serpell and
Andrew Serpell
Jennifer Shepherd
Profs Gabriela and
George Stephenson
Pamela Swansson
Lillian Tarry
Mr and Mrs R P Trebilcock
Michael Ullmer AO
The Hon Rosemary Varty
Mr Tam Vu and Dr Cherilyn Tillman
Marian Cooke and
Terry Wills Cooke OAM
Mark Young
Anonymous (29)

The MSO gratefully acknowledges the support of the following Estates:
Angela Beagley
Neilma Gantner
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 Scoller AM MBE
Marion A I H M Spence
Molly Stephens
Jennifer May Teague
Albert Henry Ullin
Jean Tweedie
Herta and Fred B Vogel
Dorothy Wood

◊ Signifies Adopt An MSO Musician supporter
The MSO Chorus sings Brahms' Requiem (photo Laura Manariti)
MSO Partnerships are based on shared aspirations, values and culture. The Orchestra takes great pride in developing partnerships across the community with the MSO brand standing for excellence in performance, quality and innovation; the same level of excellence that MSO musicians present on stage. The MSO increased to 42 active partnerships in 2019, representing government, business, media, supply and institutional sectors, integrating partner activity across core concerts, specialist programs and international touring activity. The MSO was delighted to welcome new partner Northern Trust, who came on board for the Orchestra’s USA tour. Our partnership with Lendlease was also truly international, as the company also joined the USA Tour and engaged MSO to launch their new shopping district in Singapore.

The MSO was also pleased to welcome a new partnership with Ryman Healthcare, and built on partnerships with iconic Melbourne businesses such as Melbourne Airport and Equity Trustees. Expanding our existing relationship further, the MSO welcomed the University of Melbourne as our Premier Education and Research Partner. The MSO values all our partnerships and the important contribution they make to the Orchestra. In particular, the ongoing support from Principal Partner Emirates is a vital relationship that underpins the MSO’s reputation as a truly global orchestra. The MSO looks forward to continuing to work with partners in the coming years and to delivering exceptional activity.
### Principal Partners
- Emirates

### Government Partners
- Australia Council
- Australia Council for the Arts
- CREATIVE VICTORIA
- CITY OF MELBOURNE

### Premier Partners
- MELBOURNE AIRPORT

### Premier Education and Research Partner
- THE UNIVERSITY OF MELBOURNE

### Major Partners
- Federal Bank
- Norwest

### Venue Partner
- Arts Centre Melbourne

### Program Development Partner
- emotion

### Education Partners
- NORTHERN TRUST
- NAN TIEN INSTITUTE HIGHER EDUCATION
- MONASH University
- MELBOURNE VOLUNTEER ORCHESTAS

### Supporting Partners
- SOFITEL
- TARRABARRA
- Equity Trustees
- THOMSON GER
- BCG
- Quest Southbank
- The CEO Institute
- Ernst & Young
- Bows for Strings
- The Observership Program

### East meets West Partners
- Consulate General of the People’s Republic of China in Melbourne

### Trusts, Foundations and Program Benefactors

### Media and Broadcast Partners
- UNITEL
- CLASSIC
- 3MBS
- The Monthly
- SATURDAY PAPER
Our Management

EXECUTIVE
Sophie Galaise
Managing Director
Judith Clark
Executive Assistant to the Managing Director
Guy Ross
Chief Operating Officer (from April 2019)

ARTISTIC
Melissa King
Director of Artistic Planning
Katharine Bartholomeusz-Plows
Senior Manager, Artistic Planning
Stephen McAllan
Artist Liaison
Michael Williamson
Artistic Coordinator
Mathilde Serraille
Orchestra Librarian
Luke Speedy-Hutton
Assistant Orchestra Librarian

LEARNING, ENGAGEMENT & INNOVATION
John Nolan
Director of Learning, Engagement & Innovation (from February 2019)
Jennifer Lang
Senior Manager, Learning, Engagement & Innovation
Lucy Rash
Education Manager (to December 2019)
Sylvia Hosking
Pizzicato Programs Manager (from September 2019)
Rebecca Shakespeare
A/Education Manager (February to October 2019)

OPERATIONS
Gabrielle Waters
Director of Operations
James Foster
Senior Manager, Operations
Andrew Pogson
Senior Manager, Special Projects
Helen Godfrey
Orchestra Manager
Michael Stevens
Assistant Orchestra Manager (to July 2019)
Nina Dubekci
Assistant Orchestra Manager (from July 2019)
James Poole
Production Coordinator
Steele Foster
Production Assistant
Karl Knapp
Special Projects Coordinator
Lucien Fischer
Chorus Coordinator

PHILANTHROPY
Gaelle Lindrea
Director of Philanthropy (to December 2019)*
*supported by Gandel Philanthropy
Erika Jordan
Senior Manager, Philanthropy
Rosemary Kellam
Trusts & Foundations Manager
Arturs Ezer-gailis
Donor Liaison
Garry Stocks
Philanthropy Coordinator
Rebecca Shakespeare
A/Trusts & Foundations Manager (from July 2019)

MARKETING
Karen Soennichsen
Director of Marketing & Sales
Dylan Stewart
Senior Manager, Marketing & Communications
Emiko Hunt
Digital Marketing Manager
Clare Douglas
Marketing Campaign Manager
Phil Paschke
Marketing Coordinator
Sam Leamen
Digital Content Producer
Katya Dibb
Graphic Designer
Kate Mazoudier
PR & Corporate Communications Manager (to February 2019)
Bridget Davies
Publicist (from April 2019)

SALES
Claire Hayes
Senior Manager, CRM & Sales
Paul Congdon
Assistant Manager, Sales & Ticketing
Martin Gray
Sales & Customer Service Supervisor (to December 2019)
Ian Barnes
Database Administrator
Lachlan Hywood
Data Analyst

CORPORATE PARTNERSHIPS AND EVENTS
David Martin
Director of Sales & Commercial Partnerships (to March 2019)
Jayde Walker
Senior Manager, Corporate Partnerships (from July 2019)
Janine Eckert
Commercial Partnerships Manager (to October 2019)
Brent Pitman
Events Manager

CORPORATE SERVICES
Debbie Draper
Chief Financial Officer (to April 2019)
Sharon Li
Chief Financial Officer (from June 2019)
Nathalia Andries
Accountant (to February 2019)
Jyothi Kokirala
Finance Officer
Elizabeth Chandra
Accounts Officer (from June 2019)
Sandy Dantanarayana
Financial Accountant (from September 2019)
Suzanne Dembo
Senior Manager, Government Relations & Strategic Projects
Caroline Buckley
External Relations Manager (from May 2019)
Michael Stevens
Human Resources Coordinator (from July 2019)
Sophie Galaise

MANAGING DIRECTOR

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

Sophie sits on the board of Symphony Services International and is a member of the Advisory Council of the Harvard Business Review, the Australian Institute of Company Directors 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 organisations.

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

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

Prior to her appointment to the MSO, Sophie was Chief Executive Officer of the Queensland Symphony Orchestra. Previous roles include Executive Director of the Quebec Symphony Orchestra, Executive and Artistic Director of the Orford Arts Centre and Music Coordinator for the Quebec Arts Council.

Starting her career as a flautist in Germany, she also worked in Switzerland and France with Pierre Boulez.

Native from Quebec, Canada, Sophie has a PhD in Musicology from the University of Montreal and an Executive MBA from McGill University/HEC Montreal.
Last Night of the Proms (photo Nico Keenan)
Corporate Governance
Michael Ullmer AO
CHAIRMAN

Member of:
MSO Advancement Committee
MSO Finance Committee
MSO Foundation Committee
MSO Governance Committee
MSO Learning, Innovation and Engagement Committee
MSO Stakeholder Relations Committee

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

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

Appointed Chairman
16 October 2015
Appointed 01 January 2007

David Li AM
DEPUTY CHAIRMAN

Member of:
MSO Advancement Committee
MSO Foundation Committee

David Li AM 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 and has become a market leader in building materials manufacturing, a property developer and an investor with a highly diversified portfolio.

David has been a Board Member of MSO since 2013. He is a Board Director of 3MBS, Fine Music Radio Corporation. He is a benefactor of Opera Australia and the Sir Zelman Cowen School of Music, Monash University and a Council Member of Monash University Philanthropy Funding Council.

David was conferred the Honorary Fellowship of Monash University in 2019. He was awarded a Member of the Order of Australia on the Queen’s Birthday 2019 in recognition of his significant service to the performing arts.

David is married with two children.

Appointed Deputy Chairman
27 November 2018
Appointed 01 July 2013

Andrew Dudgeon AM
DIRECTOR

Member of:
MSO Foundation Committee
MSO Advancement Committee

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

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

He is currently a Partner at McKinsey & Company.

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

Appointed 27 November 2018
Danny Gorog
DIRECTOR
Chair MSO Learning, Innovation and Engagement Committee
Member of:
- MSO Finance Committee
- MSO Stakeholder Relations Committee

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

In September 2009, Danny co-founded Outware Mobile (outware.com.au), Australia’s leading mobile app developer responsible for developing apps for ASX 100 companies.

In addition to being a Non-Executive Director of the MSO, Danny is a Trustee of the Telematics Trust.

Appointed 19 February 2014

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 the University of Melbourne’s Conservatorium of Music.

Lorraine’s orchestral experience includes the Royal Philharmonic, City of London Sinfonia, London Festival Orchestra, Academy of Melbourne and Australia Pro Arte.

Lorraine is a graduate of the Australian Institute of Company Directors.

Appointed 23 October 2018

Margaret Jackson AC
DIRECTOR

Member of:
- MSO Foundation Committee

Margaret Jackson AC is Chairman of Ansett Aviation Training Limited, a Director of Barefoot to Boots and an advisor to a number of financial entities.

Margaret has an extensive list of previous roles including Chairman of Spotless Group Holdings, Chairman of Qantas, FlexiGroup Ltd, the Victorian Transport Accident Commission, the Prince’s Trust Australia, the Malthouse and the Playbox, and President of Australian Volunteers International.

She has also served as a Director of The Australian and New Zealand Banking Corporation, Pacific Dunlop Limited, John Fairfax Holdings Limited, BHP and Telecom.

Margaret was awarded a Companion of the Order of Australia in the General Division 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 08 May 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 2014. Having completed a Bachelor of Music, she has a great passion for cultural integration and bringing people together through the arts. Hyon-Ju also believes strongly in the importance of music education.
Having previously served as the Chairperson of the Korean Language School of Melbourne, Hyon-Ju’s involvement in the Korean community has led to her appointment as President of the Korean Society of Victoria.
Hyon-Ju is a Director of the MS Newman Family Foundation and an Ambassador of the Mental Health Foundation of Australia.
Appointed 11 February 2017

David Krasnostein AM
DIRECTOR
Chair MSO Governance Committee
Member of:
MSO Advancement Committee
MSO Finance Committee
David Krasnostein AM is a member of the Advisory Board of Qualitas Pty Ltd, Chairman of Arch Finance Pty Ltd, a Director of The Hellenic Museum of Victoria and the National Breast Cancer Foundation.
David was formerly CEO of MLC Private Equity, Chief General Counsel of National Australia Bank, and Telstra’s first General Counsel and Head of Strategic and Corporate Planning.
Appointed 12 August 2014

Di Jameson
DIRECTOR
Chair MSO Finance Committee
Member of:
MSO Governance Committee
Di Jameson commenced her professional life as an analyst in the mining industry. In 1989 she established Horsey Jameson Bird Pty Ltd (HJB) a Brisbane-based business and accountancy practice.
Di is a CFP and Registered Tax Agent dividing her time between HJB, various music interests and not for profit roles.
Appointed 27 February 2018
Glenn Sedgwick

DIRECTOR
Chair MSO Advancement Committee
Chair MSO Foundation Committee
Member of:
MSO Finance Committee

Glenn Sedgwick had a 30 year career with Accenture, having qualified as a Chartered Accountant. As a partner in the Firm, he specialised in Financial Services and lived and worked in the United Kingdom, China and across Asia and Europe, retiring from the Firm as Managing Partner – Insurance and Wealth Management, Asia Pacific.

Today Glenn serves on the Board of Equity Trustees Holdings Limited. He is a Councillor at Queens College, University of Melbourne and Chairs the College’s Investment Arm.

Glenn has previously chaired private companies in the Tourism and Financial Services sectors.

Glenn is a Fellow of the Institute of Chartered Accountants and a Fellow of the Institute of Company Directors.

Appointed 27 February 2018

Helen Silver AO

DIRECTOR
MSO Stakeholder Relations Advisor
Member of:
MSO Governance Committee

Helen Silver AO is Allianz Australia’s Chief General Manager, Governance, Conduct and Culture and has responsibility for embedding Great People, Culture and Conduct as a strategic pillar throughout Allianz, Australia.

Prior to joining Allianz Australia, Helen spent more than 25 years in executive roles in the Victoria and Commonwealth public sectors, culminating as head of the Victorian Public Services in the position of Secretary to the Department of Premier and Cabinet. Helen played a key advisory role in the devastating Black Saturday bushfires; introduction of the National Disability Insurance Scheme; and Gonski Review of school funding.

In 2015 Helen was awarded an Officer of the Order of Australia for distinguished service to public administration, business and commerce and the Victorian community. Helen has a Masters of Economics from Monash University and is also a National Fellow of the Institute of Public Administration Australia.

Helen also serves on a number of boards including the MSO, the Arts Centre Trust and the Judicial Commission of Victoria.

Appointed 14 January 2015
Governance Statement

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

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

1. Lay solid foundations for management and oversight
2. Structure the Board to add value
3. Act ethically and responsibly
4. Ensure diversity
5. Safeguard integrity in all reporting
6. Engage with stakeholders
7. Recognise and manage risk
8. Remunerate fairly and responsibly

In 2019, the primary role of the Board of Directors was to guide the implementation of the MSO’s strategic objectives in order to ensure reserves are suitably replenished and a long-term, financially-sustainable future for the Orchestra can be secured.

To achieve its goal, the Board sets and monitors the management of performance outcomes, oversees changes to the organisation’s structure, ensures the integrity of internal controls and processes, and approves and monitors financial and other reporting.

Key activities undertaken by the Board in 2019 included:

- Oversight of the MSO’s management of artistic matters, processes and programming
- Oversight of the search for the Chief Conductor through a special committee chaired by Elizabeth Proust AO
- Approval of the organisation’s updated Risk Management Framework
- Facilitation of the annual Board evaluation
- Ensuring the organisation raised sufficient funds to undertake an international tour to the United States of America

The MSO also continues to develop a diversity policy that reflects the communities with whom it engages. In establishing measurable objectives for achieving diversity in the areas of, but not limited to, gender, age, ethnicity, disability and cultural background, the MSO will be able to assess and report on its progress and achievements.

Throughout the year, the Board delegates the management of the organisation to the Managing Director and Senior Management team, and governs each of the MSO’s significant business streams, supported by Board sub-committees. Membership of the sub-committees includes Board members, Senior Management and external representatives as required. The Chair of each sub-committee acts as a Board interface by representing the Board and reporting back at full Board meetings.

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

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

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

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

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

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

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

5. **Advancement Committee** – Chair, Glenn Sedgwick
   - 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

In addition to the above there is a Chief Conductor Search Committee and a Stakeholder Relations Committee.
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.

External Representatives

The MSO Board of Directors wish to acknowledge the following external representatives for the MSO Board sub-committees for their significant contribution in 2019:

Robert Breen
Shane Buggle
Oliver Carton (Company Secretary)
Toby Chadd
Dale McKee
Gary McPherson
Lisa Maimone
Chris Pearce
Andrew Perez
Elizabeth Proust AO
Tully Smith
Fraser Stark

Board Skills

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

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

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

2019 Board And Sub-Committee Meetings

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>NO OF MEETINGS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Board Meeting</td>
<td>6</td>
</tr>
<tr>
<td>Advancement Committee</td>
<td>3</td>
</tr>
<tr>
<td>Learning, Engagement and Innovation Committee</td>
<td>3</td>
</tr>
<tr>
<td>Finance Committee</td>
<td>5</td>
</tr>
<tr>
<td>Foundation</td>
<td>3</td>
</tr>
<tr>
<td>Governance Committee</td>
<td>3</td>
</tr>
</tbody>
</table>
Internal Assessment

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

1. MSO Artistic Committee

Comprised of management representatives, the Chief Conductor and/or artistic leader, Concertmasters and elected musicians. Its main purpose is to review:

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

2. MSO Players’ Committee

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

3. Two MSO Consultative Committees

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

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

4. MSO Chorus Committee

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

5. Occupational Health and Safety Committee

Consists of two elected Health and Safety representatives from the Orchestra, plus the Director of Operations, Chief Operating Officer and representatives from across the Orchestra, Staff and Chorus. The committee monitors standards of occupational health, safety and rehabilitation and initiates plans and procedures with a view to minimising the effects of workplace hazards.

The MSO continues to work diligently to maintain a formal and transparent procedure for managing the artistic proficiency of its orchestral musicians. This process continues to be refined.
From left / Patrick Wong Second Violin, Cong Gu Second Violin, Peter Edwards Assistant Principal First Violin supported by John McKay and Lois McKay, Miranda Brockman Cello, supported by Geelong Friends of the MSO. (photo Hugh Peachey)
Financial Report

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Statement of Changes in Equity 88
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Director's Report

FOR THE YEAR ENDED 31 DECEMBER 2019

The Directors present their report together with the financial report of Melbourne Symphony Orchestra Pty Limited (the Company) for the year ended 31 December 2019 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>Michael Ullmer AO (Chairman)</td>
<td>1 January 2007 (Chairman from 1 October 2015)</td>
</tr>
<tr>
<td>Danny Gorog</td>
<td>17 February 2014</td>
</tr>
<tr>
<td>Sophie Galaise (Managing Director)</td>
<td>21 April 2016</td>
</tr>
<tr>
<td>Margaret Jackson AC</td>
<td>8 May 2015</td>
</tr>
<tr>
<td>Di Jameson</td>
<td>10 April 2018</td>
</tr>
<tr>
<td>David Krasnostein AM</td>
<td>12 August 2014</td>
</tr>
<tr>
<td>David Li AM</td>
<td>1 July 2013</td>
</tr>
<tr>
<td>Hyon-Ju Newman</td>
<td>14 February 2017</td>
</tr>
<tr>
<td>Lorraine Hook</td>
<td>22 October 2018</td>
</tr>
<tr>
<td>Andrew Dugdeon AM</td>
<td>22 December 2018</td>
</tr>
<tr>
<td>Glenn Sedgwick</td>
<td>10 April 2018</td>
</tr>
<tr>
<td>Helen 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 total comprehensive income for the year ended 31 December 2019 was a surplus of $606,993 (2018: $264,499). The impact of the change in fair value of financial assets was $433,878 in 2019, compared to a loss of $232,462 in 2018.

The operating result for the year prior to the fair value adjustment to financial assets was $173,115 (2018: $496,961). Overall increases in ticket sales and revenues from grants and donations, partially offset by increases in production and artist costs, contributed to the surplus for the year.

The table on the next page presents the operating result for the Melbourne Symphony Orchestra for the year ended 31 December 2019.
The Company presented 172 performances during the twelve months ended 31 December 2019 (31 December 2018: 168). 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.

DIVIDENDS
No dividends were paid, declared or recommended during or since the end of the financial year.

THE MELBOURNE SYMPHONY ORCHESTRA
MANAGEMENT OPERATING STATEMENT

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues</strong></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Public Funding 1</td>
<td>14,204,795</td>
<td>13,951,847</td>
</tr>
<tr>
<td>Private Funding 2</td>
<td>7,180,047</td>
<td>6,592,892</td>
</tr>
<tr>
<td>Earned Income 3</td>
<td>15,250,509</td>
<td>13,625,141</td>
</tr>
<tr>
<td>Other</td>
<td>541,882</td>
<td>950,685</td>
</tr>
<tr>
<td><strong>Total Income</strong></td>
<td>37,177,233</td>
<td>35,120,565</td>
</tr>
<tr>
<td><strong>Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Employee Expenses</td>
<td>18,757,264</td>
<td>17,851,534</td>
</tr>
<tr>
<td>Artistic Programming and production</td>
<td>12,458,955</td>
<td>11,098,809</td>
</tr>
<tr>
<td>Marketing Expenses</td>
<td>2,529,566</td>
<td>2,774,617</td>
</tr>
<tr>
<td>Other Expenses</td>
<td>3,258,333</td>
<td>2,898,644</td>
</tr>
<tr>
<td><strong>Total Expenses</strong></td>
<td>37,004,118</td>
<td>34,623,604</td>
</tr>
<tr>
<td><strong>Operating Surplus prior to fair value adjustment</strong></td>
<td>173,115</td>
<td>496,961</td>
</tr>
<tr>
<td>Change in Fair Value of financial assets</td>
<td>433,878</td>
<td>(232,462)</td>
</tr>
<tr>
<td><strong>Surplus</strong></td>
<td>606,993</td>
<td>264,499</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
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 2020. Such insurance contracts insure persons who are or have been directors or officers of the Company against certain liabilities (subject to certain exclusions).

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

MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

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

The Company has cancelled or postponed all scheduled MSO events until 30 June, 2020 and will keep the situation under review. The Company has forecast an approximate 80% decrease in its earned income and a 20% decline in its private funding income for the year ended 31 December 2020. Accordingly, the Company is implementing strategies to mitigate the financial impact of the pandemic, including accessing the Governments’ support packages, including the JobKeeper Payment, and reducing expenditure. The funding under the Tripartite Funding Agreement to December 2021 remains unchanged.

The financial statements have been prepared based upon conditions existing at 31 December 2019 after considering whether events occurring subsequent to that date provided evidence of conditions that existed at the end of the reporting period. The outbreak of COVID-19 occurred after 31 December 2019, and its impact is not considered to be indicative of conditions that require adjustment to the financial statements as at 31 December 2019. Based on the current forecasts, the going concern basis remains appropriate for the preparation of these financial statements.

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 85.

Signed in accordance with a resolution of the Directors:

Michael Ullmer
Chairman
Melbourne
28 April 2020

Sophie Galaise
Managing Director
Melbourne
28 April 2020
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 2019, 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

Alison Parker
Partner
28 April 2020
## Statement of Comprehensive Income

**FOR THE YEAR ENDED 31 DECEMBER 2019**

<table>
<thead>
<tr>
<th>Note</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

### REVENUES

- Government grants — direct  
  - 3a  
    - 742,954  
    - 666,090
- Government grants — via parent entity  
  - 3b  
    - 13,461,841  
    - 13,285,757
- Ticket sales  
  - 4  
    - 14,634,161  
    - 13,051,946
- Sponsorship and donation revenue  
  - 5  
    - 6,803,136  
    - 6,187,516
- Other revenue  
  - 6  
    - 1,158,230  
    - 1,523,880
- Income from financial assets classified as Available for Sale  
  - 7  
    - 376,911  
    - 405,376

- Change in fair value of financial assets  
  - 433,878  
  - (232,462)

**Total Revenues**  
- 37,611,111  
- 34,888,103

### EXPENSES

- Employee expenses  
  - 18,757,264  
  - 17,851,534
- Artists fees and expenses  
  - 5,858,076  
  - 5,262,503
- Marketing expenses  
  - 2,529,566  
  - 2,774,617
- Production expenses  
  - 6,600,879  
  - 5,836,306
- Selling expenses  
  - 402,910  
  - 345,182
- Depreciation and amortisation  
  - 8  
    - 120,603  
    - 112,814
- Management fee  
  - 166,442  
  - 136,441
- Other expenses  
  - 2,568,378  
  - 2,304,207

**Surplus/(Deficit)**  
- 606,993  
- 264,499

**TOTAL OTHER COMPREHENSIVE INCOME**  
- 606,993  
- 264,499

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 2019

<table>
<thead>
<tr>
<th>Note</th>
<th>2019</th>
<th>2018</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>17</td>
<td>6,002,374</td>
</tr>
<tr>
<td>Other financial assets</td>
<td>11</td>
<td>9,859,258</td>
</tr>
<tr>
<td>Receivables</td>
<td>9</td>
<td>550,184</td>
</tr>
<tr>
<td>Other current assets</td>
<td>10</td>
<td>920,219</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT ASSETS</strong></td>
<td></td>
<td>17,332,035</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>273,525</td>
</tr>
<tr>
<td>Intangible assets</td>
<td>13</td>
<td>39,679</td>
</tr>
<tr>
<td>Capital Work-in-Progress</td>
<td>14</td>
<td>386,235</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT ASSETS</strong></td>
<td></td>
<td>716,790</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td></td>
<td>18,048,825</td>
</tr>
<tr>
<td><strong>CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>15</td>
<td>3,926,769</td>
</tr>
<tr>
<td>Prepaid ticket sales</td>
<td></td>
<td>5,022,943</td>
</tr>
<tr>
<td>Provisions</td>
<td>18</td>
<td>3,176,854</td>
</tr>
<tr>
<td><strong>TOTAL CURRENT LIABILITIES</strong></td>
<td></td>
<td>12,126,566</td>
</tr>
<tr>
<td><strong>NON-CURRENT LIABILITIES</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provisions</td>
<td>18</td>
<td>539,794</td>
</tr>
<tr>
<td><strong>TOTAL NON-CURRENT LIABILITIES</strong></td>
<td></td>
<td>539,794</td>
</tr>
<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td></td>
<td>12,666,360</td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td></td>
<td>5,382,465</td>
</tr>
<tr>
<td><strong>SHAREHOLDERS’ EQUITY</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed equity</td>
<td>16</td>
<td>438,002</td>
</tr>
<tr>
<td>MSO Reserves</td>
<td>23</td>
<td>4,944,463</td>
</tr>
<tr>
<td><strong>TOTAL SHAREHOLDERS’ EQUITY</strong></td>
<td></td>
<td>5,382,465</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 2019**

<table>
<thead>
<tr>
<th>SHAREHOLDERS’ EQUITY</th>
<th>(Note 16)</th>
<th>(Note 23(a))</th>
<th>(Note 23(b))</th>
<th>(Note 23(c))</th>
<th>Total Equity</th>
</tr>
</thead>
<tbody>
<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>4,510,973</td>
</tr>
<tr>
<td>Total comprehensive income/(deficit)</td>
<td>–</td>
<td>264,499</td>
<td>–</td>
<td>–</td>
<td>264,499</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>4,775,472</td>
</tr>
<tr>
<td>Total comprehensive income/(deficit)</td>
<td>–</td>
<td>606,993</td>
<td>–</td>
<td>–</td>
<td>606,993</td>
</tr>
<tr>
<td>Transferred to reserves</td>
<td>–</td>
<td>(262,605)</td>
<td>102,713</td>
<td>159,892</td>
<td>–</td>
</tr>
<tr>
<td>As at 31 December 2019</td>
<td>438,002</td>
<td>(4,444,066)</td>
<td>5,410,882</td>
<td>3,977,647</td>
<td>5,382,465</td>
</tr>
</tbody>
</table>

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

### FOR THE YEAR ENDED 31 DECEMBER 2019

<table>
<thead>
<tr>
<th>Note</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

### CASH FLOWS FROM OPERATING ACTIVITIES

- Receipts from government funding (incl GST) 15,722,075 15,394,332
- Receipts from ticket sales 14,236,204 13,547,805
- Receipts from sponsorships (incl GST) and donations 5,261,958 4,761,228
- Receipts from other revenue 1,606,611 1,521,816
- Interest received 167,254 138,420
- Dividends received 185,091 201,639
- Payments to suppliers, employees and artists (incl GST) (36,148,547) (34,814,535)

**NET CASH FLOWS PROVIDED BY OPERATING ACTIVITIES** 1,030,644 750,704

### CASH FLOWS FROM INVESTING ACTIVITIES

- Transfers (to)/from financial assets (180,000) (714,960)
- Proceeds/Loss from sale of financial assets (9,482) 161,750
- Payment for Capital Work-in-Progress 14 (132,536) (253,699)
- Payment for property, plant and equipment – (126,211)

**NET CASH FLOWS USED IN INVESTING ACTIVITIES** (322,018) (933,120)

### NET CASH FLOWS PROVIDED BY FINANCING ACTIVITIES – –

### NET INCREASE/(DECREASE) IN CASH HELD 708,626 (182,415)

<table>
<thead>
<tr>
<th>Cash &amp; Cash equivalents</th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>at the beginning of the financial year</td>
<td>5,293,748</td>
<td>5,476,163</td>
</tr>
</tbody>
</table>

### CASH & CASH EQUIVALENTS AT THE END OF THE FINANCIAL YEAR 17 6,002,374 5,293,748

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

FOR THE YEAR ENDED 31 DECEMBER 2019

1. CORPORATE INFORMATION
The financial report of the Company for the year ended 31 December 2019 was authorised for issue in accordance with a resolution of Directors on 28 April 2020. The Company is a proprietary limited company incorporated in Australia. The ultimate parent of the Company is Melbourne Symphony Orchestra Holdings Limited (MSOHL). MSOHL is a public company limited by guarantee and was incorporated in Australia on 19 October 2006 and subsequently purchased all shares in the Company from the Australian Broadcasting Corporation (ABC) for $10. The nature of the operations and principal activities of the Company are described in the Directors’ Report.

2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES
a) Basis of preparation
The financial report is a general-purpose financial report, which has been prepared in accordance with the requirements of the Australian Charities and Not for Profits Commission Act 2012, Australian Accounting Standards – Reduced Disclosure Requirements, and other authoritative pronouncements of the Australian Accounting Standards Board. These accounting policies have been consistently applied by the Company and, except where there has been a change in accounting policy, are consistent with those of the previous period. The new accounting standards that have been adopted 1 January 2019 are AASB 15 Revenue from Contracts with Customers, AASB 1058 Income for Not-For-Profit Entities and AASB 16 Leases. The adoption of AASB 15 and AASB 1058 does not have material impacts on the financial statements of the Company. The Company adopted AASB 16 and elected to adopt the relief under AASB 2018-8 to utilise the cost option on transition for the Company’s peppercorn leases.

Where necessary, comparative information has been reclassified to achieve consistency in disclosure with current financial year amounts and other disclosures. The financial report is presented in Australian dollars.

Going Concern
As disclosed in note 26 the Company expects the impact of COVID-19 will negatively impact certain income streams for the duration of the COVID-19 pandemic and related bans on non-essential mass gatherings. The Company has prepared a cash flow forecast to support the going concern assumption based on the committed funding and planned operational expenditure for the 12 months from the date of this report. Having carefully assessed the cash flow forecasts, the Directors have determined that it is appropriate to prepare the financial report on a going concern basis.

b) Statement of compliance
The Company has adopted AASB 1053 Application of Tiers of Australian Standards and AASB 2010-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements for the financial year beginning on 1 July 2013. The Company is a not-for-profit, private sector entity which is not publicly accountable. Therefore, the financial statements for the Company are tier 2 general purpose financial statements which have been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements (AASB – RDRs) (Including Australian interpretations) adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not for Profits Commission Act 2012. The adoption of AASB1053 and AASB 2010-2 allowed the Company to remove a number of disclosures. There are no other impacts on the current or prior year financial statements.
2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

c) Revenue recognition

The AASB has issued two new standards AASB 15 *Revenue from Contracts with Customers* and AASB 1058 *Income for Not-for-profit Entities* which replaces AASB 118 *Revenue* and AASB 1004 *Contributions* respectively. AASB 15 is based on the principle that revenue is recognised when an entity satisfies a performance obligation by transferring a promised good or service to a customer. AASB 1058 establishes principles for not-for-profit entities to recognise income on transactions where the consideration to acquire an asset is significantly less than fair value principally to enable a NFP to further its objectives.

The Company has applied the new standard with AASB 15 and AASB 1058 as at 1 January 2019 using the modified retrospective approach.

Management has assessed the effects of adoption of the new standards on the company’s financial statements and has identified no material impact.

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

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

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

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

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

**Government grants**
Grants from the government are recognised in the period to which the grants relate. Grants which relate to specific activities/performances are recognised at the time of activities/concert performance.

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

**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 payment is established.

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

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

**Donations, bequests and grants**
Donations collected, including cash and goods for resale, are recognised as revenue upon attaining control over the donation.
2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

d) Income Tax and Goods and Services Tax (GST)
The Company is exempt from income tax as it is an exempt charitable institution in accordance with Subdivision 50-B of the Income Tax Assessment Act 1997.

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

e) Cash and cash equivalents
Cash and cash equivalents, including short-term deposits with a maturity of three months or less, are carried at face value of the amounts deposited. The carrying amounts of cash and cash equivalents, including short-term deposits, approximate net fair value.

f) Receivables
Trade receivables, which generally have 30–90 day terms, are recognised at fair value and subsequently measured at amortised cost using the effective interest method, less an allowance for any impairment.

Collectability of trade receivables is reviewed on an ongoing basis. Debts that are known to be uncollectible are written off when identified. An allowance for doubtful debts is raised when there is objective evidence that the Company will not be able to collect the debt. Management consider such objective evidence to include, but not be limited to formal correspondence from a trade receivable indicating its inability to repay the amount outstanding.

g) Other financial assets
Other financial assets are externally managed investment portfolios 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.

h) Impairment of non-financial assets other than goodwill
Intangible assets that have an indefinite useful life are not subject to amortisation and are tested annually for impairment or more frequently if events or changes in circumstances indicate that they might be impaired. Other assets are tested for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. An impairment loss is recognised for the amount by which the asset’s carrying amount exceeds its recoverable amount. Recoverable amount is the higher of an asset’s fair value less costs to sell and value in use. For the purpose of assessing impairment, assets are grouped at the lowest levels for which there are separately identifiable cash inflows that are largely independent of the cash inflows from other assets or groups of assets (cash-generating units). Non-financial assets other than goodwill that suffered impairment are tested for possible reversal of the impairment whenever events or changes in circumstance indicate that the impairment may have reversed.
2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

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

Intangible assets
Intangible Assets are the accumulation of costs associated with the development the Company’s website. IT development costs include only those costs directly attributable to the development phase and are related to external direct costs of materials and service and payroll related costs relating to the time spent by those employees directly engaged on the project.

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

j) Leases
The AASB has issued new standard AASB 16 Leases, which introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value.

The Company has applied the new standard with AASB 16 as at 1 January 2019 using the modified retrospective approach and elected to adopt the relief under AASB 2018-8 to utilise the cost option on transition for the Company’s peppercorn leases.

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

Management has assessed the effects of adoption of the new standards on the company’s financial statements and has identified no material impact in the year ended 31 December 2019.

k) Depreciation
Useful lives
Items of plant and equipment, leasehold improvements, computer equipment, motor vehicle and musical instruments are depreciated using the straight-line method over their estimated useful lives. Assets are depreciated from the date of acquisition. Depreciation rates and methods are reviewed annually for appropriateness. Depreciation is expensed.

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

<table>
<thead>
<tr>
<th>Asset class</th>
<th>Depreciation rates</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plant &amp; equipment</td>
<td>10%–30%</td>
</tr>
<tr>
<td>Musical instruments</td>
<td>10%–20%</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>20%–30%</td>
</tr>
<tr>
<td>Leasehold improvement</td>
<td>10%–33.3%</td>
</tr>
<tr>
<td>Motor vehicle</td>
<td>30%</td>
</tr>
</tbody>
</table>
2. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES (CONTINUED)

l) Payables
Trade payables and other payables are carried at amortised cost. They represent liabilities for goods and services provided to the Company prior to the end of the financial year that are unpaid and arise when the Company becomes obliged to make future payments in respect of the purchase of these goods and services. The amounts are unsecured and are usually paid within 30 days of recognition.

m) Employee benefits
Employee benefits comprise wages and salaries, annual and long service leave, and contributions to superannuation plans.

Wages, salaries and annual leave
Liabilities for wages and salaries expected to be settled within 12 months of balance date are recognised in other payables in respect of employees’ services up to the reporting date. Liabilities for annual leave in respect of employees’ services up to the reporting date which are expected to be settled within 12 months after the end of the period in which the employees render the related services are recognised in the provision for annual leave. Both liabilities are measured at the amounts expected to be paid when the liabilities are settled.

Long service leave
The provision for employee benefits to long service leave represents the present value of the estimated future cash outflows to be made by the employer resulting from employees’ services provided up to the reporting date.

The provision is calculated using estimated future increases in wage and salary rates, including related on-costs, and expected settlement rates based on turnover history and is discounted using the rates attaching to corporate bonds at balance date which most closely match the terms of maturity of the related liabilities.

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

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

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

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

a) Government Funding – direct

Creative Victoria
Melbourne Symphony Orchestra Chorus Grant 125,590 125,590
International Tour 30,000 30,000
Regional Tour 190,000 245,000
International Engagement Grant – 5,000

Australia Council
Project Funding 66,000 –

Australia Council
International Tour 60,000 –
Indonesian Music Camp – 15,000

Department of Foreign Affairs and Trade
Indonesia Tour 35,000 –
Project Funding 16,364 –

Department of Education and Training – SPP Funding – 25,500
City of Melbourne – Annual Grant 200,000 200,000
Hume City Council – Pizzicato Program 20,000 20,000

742,954 666,090

b) Government Funding – via parent entity

Australia Council for the Arts — Annual Grant 11,181,319 11,005,235
Creative Victoria — Annual Grant 2,280,522 2,280,522

13,461,841 13,285,757

Total Funding 14,204,795 13,951,847

Provision of funds by MSOHL to the Company originates from federal and state governments, through the Australia Council for the Arts and Creative Victoria and is paid to MSOHL. A funding agreement between MSOHL and the Company provides the basis for the funds to be passed to the Company.
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

4. TICKET SALES REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Subscription sales</td>
<td>$3,593,567</td>
<td>$3,850,161</td>
</tr>
<tr>
<td>Single night ticket sales</td>
<td>$11,040,594</td>
<td>$9,201,785</td>
</tr>
<tr>
<td>Total ticket sales revenue</td>
<td>$14,634,161</td>
<td>$13,051,946</td>
</tr>
</tbody>
</table>

5. SPONSORSHIP AND DONATION REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorship</td>
<td>$1,993,390</td>
<td>$2,109,233</td>
</tr>
<tr>
<td>Donations</td>
<td>$3,178,275</td>
<td>$3,235,141</td>
</tr>
<tr>
<td>Bequests</td>
<td>$281,505</td>
<td>$51,100</td>
</tr>
<tr>
<td>Grants and trusts</td>
<td>$1,349,966</td>
<td>$792,042</td>
</tr>
<tr>
<td>Total sponsorship and donation revenue</td>
<td>$6,803,136</td>
<td>$6,187,516</td>
</tr>
</tbody>
</table>

6. OTHER REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest</td>
<td>$87,561</td>
<td>$134,195</td>
</tr>
<tr>
<td>Orchestral hire &amp; performance fees</td>
<td>$616,348</td>
<td>$573,195</td>
</tr>
<tr>
<td>Other</td>
<td>$454,321</td>
<td>$816,490</td>
</tr>
<tr>
<td>Total other revenue</td>
<td>$1,158,230</td>
<td>$1,523,880</td>
</tr>
</tbody>
</table>

7. INCOME FROM FINANCIAL ASSETS CLASSIFIED AS AVAILABLE FOR SALE

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest</td>
<td>$171,026</td>
<td>$185,064</td>
</tr>
<tr>
<td>Dividends</td>
<td>$215,367</td>
<td>$243,626</td>
</tr>
<tr>
<td>Profit/(loss) on Sale of investments</td>
<td>$(9,482)</td>
<td>$(23,314)</td>
</tr>
<tr>
<td>Total income from financial assets (available for sale)</td>
<td>$376,911</td>
<td>$405,376</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>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plant and equipment</td>
<td>--</td>
<td>--</td>
</tr>
<tr>
<td>Office equipment, furniture and fittings</td>
<td>$28,383</td>
<td>$25,673</td>
</tr>
<tr>
<td>Computers</td>
<td>$20,069</td>
<td>$25,564</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>$17,967</td>
<td>$6,621</td>
</tr>
<tr>
<td>Musical Instruments</td>
<td>$52,231</td>
<td>$51,626</td>
</tr>
<tr>
<td>Motor Vehicle</td>
<td>$1,953</td>
<td>$3,330</td>
</tr>
<tr>
<td>Total Depreciation (Note 12)</td>
<td>$120,603</td>
<td>$112,814</td>
</tr>
</tbody>
</table>

Operating lease rental expenses

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lease payments – car</td>
<td>$7,104</td>
<td>$7,104</td>
</tr>
<tr>
<td>Lease payments – office equipment</td>
<td>$28,591</td>
<td>$36,326</td>
</tr>
<tr>
<td>Lease payments – office rental</td>
<td>$180,025</td>
<td>$208,855</td>
</tr>
</tbody>
</table>

The Company has applied the new standard with AASB 16 and elected to adopt the relief under AASB 2018-8 to utilise the cost option on transition for the Company’s peppercorn leases. The Company has elected not to recognise right-of-use assets and lease liabilities for short-term leases of venues and car parking that have a lease term of 12 months or less and leases of low-value assets, including IT and office equipment. The Company recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

9. RECEIVABLES

2019 2018

$ $

a) Trade and other receivables

Current
Trade receivables 327,848 209,335
Government funding invoiced in advance – –
Sponsorship invoiced in advance 222,336 –
GST receivable – 279,214

550,184 488,549

Non-current
Other receivables 17,351 17,351

b) Trade and other debtors ageing:

0 to 60 days 528,166 107,725
61 to 90 days 17,572 1,637
Over 90 days 21,797 117,324

Total trade and other receivables 567,535 226,686

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

10. OTHER CURRENT ASSETS

Prepayments 401,867 402,473
Accrued interest – 613
Accrued income 518,352 213,767

Total Other Current Assets 920,219 616,853

11. OTHER FINANCIAL ASSETS

MSO Foundation externally managed portfolio 5,665,964 4,994,484
MSO RIS externally managed portfolio 4,193,294 3,874,795

Total Other Financial Assets 9,859,258 8,869,279

a) Investments held in the MSO Reserves Incentive Scheme (RIS) reserve of $4,193,294 (2018: $3,874,795) 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 23(c).

Investments held in the MSO Foundation reserves of $5,665,964 (2018: $4,994,484) 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></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>695,105</td>
<td>210,620</td>
</tr>
<tr>
<td>Australian fixed interest</td>
<td>5,516,895</td>
<td>5,379,761</td>
</tr>
<tr>
<td>International fixed interest</td>
<td>487,926</td>
<td>429,293</td>
</tr>
<tr>
<td>Australian equities</td>
<td>2,586,835</td>
<td>2,237,544</td>
</tr>
<tr>
<td>International equities</td>
<td>572,497</td>
<td>612,061</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>9,859,258</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>1,430,610</td>
<td>239,151</td>
<td>116,086</td>
<td>464,245</td>
<td>10,000</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>187,901</td>
<td>1,437,145</td>
<td>239,151</td>
<td>139,344</td>
<td>499,844</td>
<td>10,000</td>
</tr>
</tbody>
</table>

Accumulated depreciation:

| Opening balance     | 187,901             | 1,274,721        | 142,566                | 76,998             | 429,024       | 8,047  | 2,119,257 |
| Depreciation expense (Note 8) | –                 | 52,231           | 28,383                 | 17,967             | 20,069        | 1,953  | 120,603   |
| Disposal            | –                   | –                | –                      | –                  | –             | –      | –         |
| Closing balance     | 187,901             | 1,326,952        | 170,949                | 94,965             | 449,093       | 10,000 | 2,239,860 |

Net book value, 31 December 2019

|                      | (0)     | 110,193 | 68,202  | 44,379  | 50,751  | –      | 273,525 |

Net book value, 31 December 2018

|                      | –       | 155,889 | 96,585  | 39,088  | 35,221  | 1,953  | 328,736 |
13. INTANGIBLE ASSETS

<table>
<thead>
<tr>
<th>Website</th>
<th>Tessitura CRM</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

Cost:
- Opening balance 142,065 281,885 423,950
- Additions 49,245 – 49,245
- Disposals –

Closing balance 191,310 281,885 473,195

Accumulated amortisation:
- Opening balance 142,065 281,885 423,950
- Amortisation expense (Note 8) 9,566 – 9,566
- Disposal –

Closing balance 151,631 281,885 433,516

Net book value, 31 December 2018 – – –

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

14. CAPITAL WORK IN PROGRESS

<p>| |</p>
<table>
<thead>
<tr>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$</td>
</tr>
</tbody>
</table>

Cost:
- Opening balance 253,699
- Additions 132,536
- Disposals –

Closing balance 386,235

Accumulated amortisation:
- Opening balance –
- Amortisation expense (Note 8) –
- Disposal –

Closing balance –

Net book value, 31 December 2019 386,235
Net book value, 31 December 2018 253,699

15. PAYABLES

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td>Trade creditors</td>
<td>1,206,041</td>
<td>1,556,187</td>
</tr>
<tr>
<td>Other creditors and accruals</td>
<td>2,213,285</td>
<td>389,652</td>
</tr>
<tr>
<td>GST Payables</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td>Unearned government funding</td>
<td>217,999</td>
<td>97,000</td>
</tr>
<tr>
<td>Unearned sponsorship revenue</td>
<td>137,688</td>
<td>58,105</td>
</tr>
<tr>
<td>Unearned other revenue</td>
<td>151,756</td>
<td>228,889</td>
</tr>
<tr>
<td><strong>Total Payables</strong></td>
<td><strong>3,926,769</strong></td>
<td><strong>2,329,833</strong></td>
</tr>
</tbody>
</table>

Trade payables are non-interest bearing and are normally settled in 30 days.
16. CONTRIBUTED EQUITY
Share capital
438,002 (2018: 438,002) ordinary shares, fully paid

On 31 December 2006 MSOHL purchased all shares of the Company that were previously held by the ABC.

17. 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>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash</td>
<td>4,602,063</td>
<td>3,793,748</td>
</tr>
<tr>
<td>Cash equivalents</td>
<td>1,400,311</td>
<td>1,500,000</td>
</tr>
<tr>
<td></td>
<td>6,002,374</td>
<td>5,293,748</td>
</tr>
</tbody>
</table>

Cash equivalents at 31 December 2019 included $1,400,311 (2018: $1,500,000) in short term deposits which had a maturity date of less than three months at year end.

18. PROVISIONS
Employee Benefits

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Annual Leave</td>
<td>831,978</td>
<td>680,209</td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>2,344,876</td>
<td>2,346,682</td>
</tr>
<tr>
<td></td>
<td>3,176,854</td>
<td>3,026,891</td>
</tr>
<tr>
<td>Non-current</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long Service Leave</td>
<td>539,794</td>
<td>469,872</td>
</tr>
<tr>
<td></td>
<td>3,716,648</td>
<td>3,496,763</td>
</tr>
</tbody>
</table>

Assumed rate of increase in wage and salary rates | 3.0% | 3.0%
Discount rate (weighted average) | 3.4% | 3.4%
Full-time equivalent employees at year-end | 144.40 | 147.60
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

19. 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 2019, 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>Michael Ullmer AO</td>
<td>Chairman, Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Danny Gorog</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Sophie Galaise</td>
<td>Managing Director</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Margaret Jackson AC</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Di Jameson</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>David Krasnostein AM</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>David Li AM</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>Hyon-Ju Newman</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Lorraine Hook</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>4</td>
</tr>
<tr>
<td>Andrew Dugdeon AM</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Glenn Sedgwick</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>5</td>
</tr>
<tr>
<td>Helen Silver AO</td>
<td>Non-Executive Director</td>
<td>6</td>
<td>6</td>
<td>5</td>
</tr>
</tbody>
</table>

b) Compensation of Key Management Personnel

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Compensation</td>
<td>$1,744,736</td>
<td>$1,906,132</td>
</tr>
<tr>
<td>Number of KMP</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>Average KMP FTE</td>
<td>7.39</td>
<td>7.39</td>
</tr>
</tbody>
</table>

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

c) Transactions with key management personnel

Refer to note 20 for details of significant transactions between the Company and key management personnel.

20. RELATED PARTIES

a) Directors

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

b) Parent Entities

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

c) Key Management Personnel
Details of compensation for key management personnel are in note 19(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 2019 were $590,170 (2018: $790,954). Table purchases and auction proceeds from Directors and director-related entities at the Company’s event in 2019 were $15,000 (2018: $58,650).

ii) Sponsorship
Sponsorship from Director-related entities in 2019 was $42,438 (2018: $42,968).

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 (2018: nil).
f) Terms and conditions
All transactions were made on normal commercial terms and conditions and at market rates.

\[
\begin{array}{ccc}
\text{2019} & \text{2018} \\
$ & $ \\
\end{array}
\]

21. AUDITOR’S REMUNERATION

Audit of the financial report 50,000 34,400
Non-audit services – 6,000
Total auditor’s remuneration 50,000 40,400
### 22. EXPENDITURE COMMITMENTS

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

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>1,299,026</td>
<td>1,516,634</td>
</tr>
<tr>
<td>One year or later, but not later than five years</td>
<td>462,400</td>
<td>429,022</td>
</tr>
<tr>
<td></td>
<td><strong>1,761,426</strong></td>
<td><strong>1,945,656</strong></td>
</tr>
</tbody>
</table>

**Car lease expenditure committed as per agreements:**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>4,144</td>
<td>7,104</td>
</tr>
<tr>
<td>One year or later, but not later than five years</td>
<td>–</td>
<td>4,144</td>
</tr>
<tr>
<td></td>
<td><strong>4,144</strong></td>
<td><strong>11,248</strong></td>
</tr>
</tbody>
</table>

**Consulting (Professional Services) contracts as per agreements**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>78,130</td>
<td>74,318</td>
</tr>
<tr>
<td>One year or later, but not later than five years</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td></td>
<td><strong>78,130</strong></td>
<td><strong>74,318</strong></td>
</tr>
</tbody>
</table>

**Office leases committed as per agreements**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>209,841</td>
<td>202,283</td>
</tr>
<tr>
<td>One year or later, but not later than five years</td>
<td>220,276</td>
<td>430,117</td>
</tr>
<tr>
<td></td>
<td><strong>430,117</strong></td>
<td><strong>632,400</strong></td>
</tr>
</tbody>
</table>

**Venue Hire Commitments**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>1,537,436</td>
<td>1,464,039</td>
</tr>
<tr>
<td>One year or later, but not later than five years</td>
<td>–</td>
<td>1,244,392</td>
</tr>
<tr>
<td></td>
<td><strong>1,537,436</strong></td>
<td><strong>2,708,431</strong></td>
</tr>
</tbody>
</table>

**Office Equipment Leases**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Within one year</td>
<td>889</td>
<td>1,778</td>
</tr>
<tr>
<td>One year or later, but not later than five years</td>
<td>–</td>
<td>889</td>
</tr>
<tr>
<td></td>
<td><strong>889</strong></td>
<td><strong>2,667</strong></td>
</tr>
</tbody>
</table>

**Total**

<table>
<thead>
<tr>
<th></th>
<th>2019</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>3,812,141</strong></td>
<td><strong>5,374,720</strong></td>
</tr>
</tbody>
</table>

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

1. The Company has applied the new standard with AASB 16 and elected to adopt the relief under AASB 2018-8 to utilise the cost option on transition for the Company’s peppercorn leases.

2. The Company has elected not to recognise right-of-use assets and lease liabilities for short-term leases of venues and car parking that have a lease term of 12 months or less. The Company recognises the lease payments associated with these leases as expenses.

3. The Company has elected not to recognise right-of-use assets and lease liabilities for leases of low-value assets, including IT and office equipment. The Company recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2019

23. RESERVES

a) Retained surplus/(accumulated deficit)

Accumulated deficit at the beginning of the year  (4,788,454)  (4,231,979)
Surplus/(deficit) from ordinary activities for the year  606,993  264,499
Transfer from available-for-sale reserve  –  –
Advance from MSO RIS Reserve  –  –
Transfer of income earned on and donations to the MSO Foundation Reserve  (102,713)  (686,050)
Transfer of income earned on MSO RIS Reserve  (159,892)  (134,924)
Balance at year end  (4,444,066)  (4,788,454)

b) MSO Foundation Reserves

Opening balance  5,308,169  4,622,119
Transfer from Accumulated deficit  102,713  686,050
Balance at year end  5,410,882  5,308,169

c) MSO Reserves Incentives Scheme (RIS)

Opening balance  3,817,755  3,682,831
Transfer from Accumulated deficit  159,892  134,924
Balance at year-end  3,977,647  3,817,755

Total 4,944,463  4,337,470

The MSO Reserves Incentives Scheme (RIS) is designed to encourage and assist major performing arts companies to strengthen their balance sheets by building reserves to a level that is sufficient to underpin their financial health and provide a base to take on appropriate artistic and access risks.

The Australia Council and the Victorian Government have, together with the Company, contributed funds which are set aside, unencumbered and subject to the terms and conditions of the Reserves Incentives Scheme Funding Agreement. All income received on the funds received must be re-invested with the funds received and held in escrow for 15 years. Funds will be released when the threshold of 20% of the Company’s annual costs as net assets has been reached.
24. 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.

25. CONTINGENT LIABILITIES

There were no contingent liabilities as at 31 December 2019 (31 Dec 2018: Nil).

26. MATTERS SUBSEQUENT TO THE END OF THE FINANCIAL YEAR

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

The Company has cancelled or postponed all scheduled MSO events until 30 June, 2020 and will keep the situation under review. The Company has forecast an approximate 80% decrease in its earned income and a 20% decline in its private funding income for the year ended 31 December 2020. Accordingly, the Company is implementing strategies to mitigate the financial impact of the pandemic, including accessing the Governments’ support packages, including the JobKeeper Payment, and reducing expenditure. The funding under the Tripartite Funding Agreement to December 2021 remains unchanged.

The financial statements have been prepared based upon conditions existing at 31 December 2019 after considering whether events occurring subsequent to that date provided evidence of conditions that existed at the end of the reporting period. The outbreak of COVID-19 occurred after 31 December 2019, and its impact is not considered to be indicative of conditions that require adjustment to the financial statements as at 31 December 2019. Based on the current forecasts, the going concern basis remains appropriate for the preparation of these financial statements.

27. 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 2019 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
28 April 2020

Sophie Galaise
Managing Director
Melbourne
28 April 2020
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 2019, 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 2019 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.

Emphasis of Matter: Subsequent Events – Impact of the Coronavirus (COVID-19) Outbreak

We draw attention to the Directors’ report, specifically, matters subsequent to the end of the financial year section of the financial report which notes the World Health Organisation’s declaration of the outbreak of COVID-19 as a global pandemic subsequent to 31 December 2019 and how this has been considered by the Directors in the preparation of the financial report. As set out in the Directors’ report, specifically, matters subsequent to the end of the financial year section, no adjustments have been made to financial statements as at 31 December 2019 for the impacts of COVID-19. Our opinion is not modified in respect of this matter.
Information Other than the Financial Report and Auditor’s Report Thereon

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

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

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

Responsibilities of the Directors for the Financial Report

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

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

Ernst & Young

Alison Parker
Partner
Melbourne
28 April 2020