



2018
MUSICA VIVA
ANNUAL REPORT



Ray Chen and Julien Quentin photo: Shane Reid

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CHAIRMAN'S REPORT



As a part of the long-planned Musica Viva leadership renewal, Mary Jo Capps AM stepped down as CEO at the end of 2018 and was replaced by Hywel Sims. I pay tribute to Mary Jo later in this document but perhaps the greatest compliment we can pay her is this report which describes a flourishing company. Musica Viva remains firmly committed to both its heritage as Australia's oldest performing arts organisation and its role as the incubator of new ideas, musicians and audiences.

Amongst these new ideas is one that has very old roots. Musica Viva presented Australia's first national chamber music competition in 1970 and so we were delighted to be invited (along with partners Melbourne Recital Centre and the Australian National Academy of Music) to assume production of the much-loved Melbourne International Chamber Music Competition (MICMC). Under the guidance of Wilma Smith, 2018 saw a presentation of the competition by Musica Viva that drew praise from old and new supporters of the event.

2018 also saw a welcome increase in the number of children who attended a live performance by one of our ensembles. Musica Viva In Schools' team of expert educators and musicians (working with our schools program Artistic Director Michael Sollis) provided a curriculum-aligned blend of resources, teacher support and live performance to over 291,000 children. In addition, our commitment to digital education took a giant leap forward with the introduction of Musica Viva Classroom, a unique suite of resources and online professional development courses for teachers. For many of these school-aged children, Musica Viva In Schools was the only formal music education they received.

Carl Vine AO, Musica Viva's Artistic Director, continued to curate a magical mix of classic and new ensembles and repertoire in a main-stage season that attracted particularly strong support from families and patrons under 40 –

our future audience. Our long-standing commitment to regional touring continued in NSW with plans underway to expand to other states as funding allows.

Musica Viva's Emerging Artists Program – now housed in a new Concerts & Communities division – continued our investment in the future of music by providing masterclasses, workshops and individually tailored training to the next generation of musicians. Once again, Genevieve Lacey provided her unique blend of entrepreneurial experience and consummate artistry to FutureMakers, a bespoke program for the next generation of musical leaders.

None of this would be possible without the efficient and rigorous financial, fundraising and administrative support provided by our expert teams in offices across Australia or the support of our many dedicated volunteers. Our Board of Directors commits time and talent to the vital role of governance, providing insight and support to guide our continuing growth.

Hywel Sims' promotion to CEO was met with immediate applause both internally and externally. Hywel's background and knowledge of the team, along with the admiration in which he is held by key stakeholders, gave the Board much comfort in his appointment. Hywel has previously led the Musica Viva state offices and oversaw the inaugural presentation by Musica Viva of MICMC. It is a great reflection on Musica Viva's culture that the depth of management talent facilitated such a high-quality internal candidate for the CEO role.

We were thrilled to bolster our national management team and increase our Victorian leadership presence with the appointment of Anne Frankenberg as Deputy CEO. Anne, one of the most widely respected arts leaders in Australia, brings a wealth of music and education experience to the senior team and will continue to build our presence in Melbourne while also

leading the growth of our national profile.

The arrival earlier in 2018 of Jo Daffron as CFO brought considerable expertise in business planning and financial oversight and completes the new executive team.

Our financial situation continues to demonstrate strong stewardship of funds, with an operating surplus of \$362,754 in 2018 bringing total reserves to \$12.5m, equating to 92% of operating expenses. As well as financial security for the future this provides a strong platform from which to continue to invest in the future of Australian music. 2018 marked the first full year of occupancy of the new head office building – the team interactivity and the many rehearsals in the Janette Hamilton Studio are just a few of the benefits flowing from this.

Musica Viva was created by passionate individuals who are still amongst our major supporters through donations and – increasingly – bequests. We also receive support from governments, the corporate sector and foundations. In all these relationships, we strive to create the kind of authentic, responsive partnership that is at the heart of chamber music, and are honoured to be the recipients of these gifts. We were delighted to be an active participant in the 2018 review to strengthen the Major Performing Arts Framework, and we look forward to continuing our work with arts organisations of all sizes and genres and to expanding our work with government partners nationally to ensure the continuation of a growing and robust arts community in Australia.

We thank you for your continued support and advocacy for this amazing Australian institution as we head into our 75th year in 2020.

Charles Graham
Chairman

ARTISTIC DIRECTOR'S REPORT



Musica Viva's 2018 season opened in stellar form with clarinetist Sabine Meyer and the Alliage Quintett in programs of surprising and scintillating arrangements of popular classics. The wonder continued with virtuoso mandolin player Avi Avital and the Giocoso String Quartet in concerts that set Bach, Schumann and British-American composer David Bruce alongside the world premiere of *Orfeo* by Elena Kats-Chernin.

Canada's outstanding period-instrument chamber orchestra, Tafelmusik, brought their third multimedia spectacular to Australia with the remarkable *Bach and His World*, part biography, part technological history, and all music. Korean-American pianist Joyce Yang astonished with two monumental recital programs incorporating a formidable world premiere by young Australian composer Elizabeth Younan.

Australian violinist Ray Chen set a new benchmark for the popularity of masterclasses, and together with pianist Julien Quentin thrilled our national audience with music of stunning depth and fireworks culminating in Matthew Hindson's sensational new violin sonata, *Dark Matter*.

The Borodin Quartet reminded us of how deeply Russian history and musical technique have informed and infiltrated performance practice throughout the world, with classic heartland repertoire of Haydn, Beethoven, Tchaikovsky and Shostakovich. The 2018 International Concert Season closed with the Benedetti Elschenbroich Grynyuk Trio, proving that you don't have to be able to pronounce musicians' names to appreciate their mastery.

Our Morning Concerts in Melbourne and Sydney proved to be as popular as ever, and this year we managed

to share three of the five concert experiences between both centres: the Australian Brass Quintet, guitarist Karin Schaupp with cellist Umberto Clerici, and the winner of the 2017 Michael Hill International Violin Competition, violinist Ioana Cristina Goicea joined by award-winning pianist Andrey Gugnin.

We provided the usual smorgasbord of masterclasses for young musicians right around the country, featuring most of our international visitors. But the highlight of our concert year, at least for Sydney and Melbourne, lay in the gala performances of legendary pianist Sir András Schiff – his first solo appearances in Australia for more than 20 years.

This report will cover elsewhere the departure of our trusted CEO, Mary Jo Capps, after 19 exceptional years. It is a testament to the corporate strength which she leaves behind that, after honouring her countless contributions in as many ways as possible, the company continues to surge forward with a new CEO and Deputy CEO, ceaselessly dedicated to the propagation of fine music throughout the nation.

The education of our youth and the ongoing contentment of our music-lovers remain the two pillars driving Musica Viva to excel in programs that keep evolving to fulfil the growing intellectual and artistic needs of Australia.

Carl Vine AO
Artistic Director

COMPANY OVERVIEW

VISION

To create a national culture based on creativity and imagination which values the quality, diversity, challenge and joy of live chamber music

PURPOSE

To make Australia a more musical place

MISSION

To enrich communities across Australia by making live chamber music accessible to everyone

Musica Viva is Australia's largest presenter of chamber music, a truly national company with offices in every Australian state and territory.

Musica Viva is at the forefront of music education and ensemble music experiences, and is synonymous with the highest-quality live ensemble music performances in Australia.

PROGRAM OVERVIEW

Musica Viva is Australia's oldest independent professional performing arts organisation. Our story began in 1945 as a chamber music organisation focused on just one ensemble. Over the years we have evolved to embrace ensemble music of all styles and genres, presenting leading Australian and international artists to concert audiences and school students across the country. Today, we are at the forefront of artist development, education and innovative concerts – inspiring musicians and audiences alike in a shared passion for ensemble music of quality, diversity, challenge and joy.

FUTUREMAKERS

Artistic Director Genevieve Lacey
Musica Viva's artist leadership initiative, FutureMakers, discovers and enables Australia's musical leaders of tomorrow. By providing them with extensive mentoring and extraordinary opportunities, the program equips these brilliant and curious musicians with advocacy tools, entrepreneurial skills, platforms, audiences and a global network, providing them with the foundation to create new work that will shape and inspire cultural life in the 21st century.

MELBOURNE INTERNATIONAL CHAMBER MUSIC COMPETITION

Artistic Director Wilma Smith
In partnership with Melbourne Recital Centre and the Australian National Academy of Music, Musica Viva is the presenter of the Melbourne International Chamber Music Competition. The Eighth Competition – the first under Musica Viva's management – was held in July 2018.

MUSICA VIVA FESTIVAL

Presented in association with the Australian Youth Orchestra and the Sydney Conservatorium of Music, our biennial chamber music festival showcases the best local and international chamber music artists in four days of concerts, talks and masterclasses.

REGIONAL TOURING

Musica Viva's regional touring program partners with performing arts centres, volunteer music societies and conservatoriums to deliver a range of exceptional music experiences to thousands of regional Australians each year.

HUNTINGTON ESTATE MUSIC FESTIVAL

Australia's renowned chamber music festival is held in the beautiful surrounds of the Mudgee wine region, presented by Huntington Estate Winery in association with Musica Viva.

EDUCATION

MUSICA VIVA IN SCHOOLS

Artistic Director Michael Sollis
Musica Viva In Schools has been setting the standard in music education since 1981. We are dedicated to ensuring all Australian children have the opportunity to experience live music performance in their school, supported by teacher professional development and curriculum-linked resources.

EMERGING ARTISTS

MASTERCLASSES

Our Masterclass program connects students and ensembles with the world's finest chamber musicians. Interaction occurs in a variety of public learning environments, and members of the public and other students are able to observe this rich musical process as it happens.

CONCERTS & COMMUNITIES

INTERNATIONAL CONCERT SEASON

A season of seven national tours featuring the world's best international chamber musicians, presented in Australia's major cities: Adelaide, Brisbane, Canberra, Melbourne, Newcastle, Perth and Sydney.

MORNING CONCERTS

A daytime concert series, presented in Sydney and Melbourne, featuring performances by leading Australian chamber musicians, including pre-concert tea, coffee and cake.



2,798 events
388,621 people
291,063 school students
308 musicians

PROGRAMS: EDUCATION

Musica Viva In Schools (MVIS) was proud to premiere three new programs in 2018, joining 12 existing programs touring the country. The first two new programs were *Da Vinci's Apprentice*, performed by a quartet of actor/vocalist, viola da gamba, theorbo and cornetto, and featuring original music composed by Australian Sally Greenaway; and *Water, Water Everywhere*, performed by a trio on percussion, clarinet and keyboard, and based on music by award-winning composer Tan Dun.

"Students from Kindergarten to Year 6 were completely mesmerised and captured by the performance. The teacher at the school commented that throughout the performance she saw students that are not normally engaged in music class or through other live performances completely transfixed."

Musica Viva staff member on the Water, Water Everywhere program

The third program was by ensemble Wyniss, featuring music and culture from M̩ua Island in the Torres Strait. This group was completely sold out soon after launch, indicative of the demand for First Nations content in the classroom. Indeed, Wyniss was so successful in engaging students that teachers reported games from the show taking over from mobile phone usage in the playground!

In 2018, MVIS also commenced development of three more new programs, for touring nationally from 2019. The first, *Adventures in Antarctica*, features harpist Alice Giles and music inspired by her expedition to the great southern continent. The second, *Timmy and the Breakfast Band*, is comprised of cello, fiddle and street theatre, and combines music and circus to explore how music affects our emotions. The third, performed by four-piece ensemble Eastwinds, features didgeridoo, Iranian flute, voice and reed instruments, and explores how we can create and connect to one another through improvisation.

TOURING SUCCESS

The Musica Viva In Schools program reached 291,063 students in 2018, a 6% increase on 2017, including a 14% rise in New South Wales and a 46% increase in South Australia. Close to half of these programs were delivered in regional and remote areas. Thanks to private funding, Musica Viva was proud to again tour to Mt Isa in Queensland, and to Mamaruni School and the Minjilang community on Croker Island, a remote island in the Arafura Sea, 200 kilometres northeast of Darwin. In New South Wales, Musica Viva continued to nurture relationships with regional conservatoria and community music organisations to help it reach more regional schools, particularly small

schools whose students often miss out on live performance opportunities. The smallest school reached in 2018 – Wyangala Dam Public School – had just five students, who attended a Musica Viva In Schools concert facilitated by the Canowindra Baroque Music Festival in NSW.

"It was excellent ... great mix of explanation and performance – education and entertainment all at the same time – funny, engaging, challenging and great musical learning."

Teacher, Northam Primary School, WA

RESIDENCIES AND SPECIAL ENGAGEMENTS

In South Australia, over \$120,000 was contributed by trusts and foundations to three-year music residency programs in four disadvantaged schools in 2018. In Victoria, residency programs continued at seven schools, reaching a total of 660 students in special developmental and disadvantaged schools. In addition, St John of God Health Care assisted a total of 214 students at two special developmental schools in the Greensborough area in Victoria to participate in an MVIS program, culminating in a community day in which families from local schools were invited to experience live performances and arts activities.

"Incorporating Musica Viva in my classroom has helped my children with social interaction and language growth."

Teacher, Sunshine Special Development School, VIC

In Queensland, MVIS reached out to students in far flung locations such as Bungunya, Camooweal and Miallo. A particular highlight were two successful tours by Wyniss, including a popular community concert in Townsville at the Museum of Tropical Queensland. Musica Viva also worked with several schools to offer Composer in Residence programs with Nicole Murphy, including a three-week residency at Quilpie State College funded by Arts Queensland through their Artists in Residency initiative.

"I just had such a great time at the performance watching all the students join in so enthusiastically with the performers. It was such a joyous and meaningful moment for us to share as a school community."

Teacher, Mount Alvernia College, QLD



Clockwise from top: Wyniss premiered for Musica Viva In Schools in 2018; Wyniss performing at the Museum of Tropical Queensland, Townsville; *Adventures in Antarctica*; Musician Adam Page instructing students at a residency in South Australia

PROGRAMS: EDUCATION

In the ACT, Canberra Grammar School produced a second iteration of their fundraising CD *Giving Bach II*, a student recording project sold for the benefit of Musica Viva's Equal Music subsidy program for disadvantaged schools. The funds raised from their 2017 effort were allocated to an ACT special needs school, Malkara, enabling a highly successful Professional Development session led by MVIS ensemble Dr Stovepipe. Also of note was a new collaboration with the Canberra International Music Festival to deliver a trial performance of the new MVIS work *Da Vinci's Apprentice*, which was particularly significant for the ACT because the writers, composer and commissioner of the show are resident in Canberra.

In New South Wales, community concerts were held in partnership with the Orange Conservatorium, and two residencies were led by hip-hop songwriters, the Banton Brothers. The latter are aimed at encouraging composition and self-expression through music in disadvantaged schools, including at the Frank Baxter Juvenile Justice Centre.

In Western Australia, School Showcases were held at Northam Primary School and East Kalgoorlie Primary School, where instruments were donated to the schools to enhance their music programs. In addition, workshops were held at Exmouth District High School with the school's choir and rock band.

DIGITAL PLATFORM

After a pilot in 2017, Musica Viva successfully launched in 2018 its online teaching and learning platform *Musica Viva Classroom*. The new platform is rich in content, including audio-visual material, interactive lessons and curriculum links, and also functions as a one-stop shop for online, accredited teacher professional development. Speaking to the great effectiveness of the platform in terms of ease of use and accessibility, the number of users of Musica Viva's digital offerings increased by four-fold in 2018.

"I really liked the accessibility of the resources. It was very easy to download the songs and use the materials."

Teacher, Ashwood School, VIC

PROFESSIONAL DEVELOPMENT

Musica Viva's online Professional Development (PD) course, "Music Education Skills for the Primary Classroom", was again successfully presented in NSW in partnership with the NSW Teachers Federation's Centre for Professional Learning. In addition, 71 teacher PD events were held across the country and Hong Kong, attracting 1,216 attendees. These small-group, face-to-face PDs were held in metropolitan, regional and remote areas across a number of topics, to an audience of generalist, specialist, peripatetic and pre-service teachers.

In the PD Lecture series, one highlight was a presentation delivered by Robyn Staveley, Senior Lecturer in the University of Technology, Sydney's Teacher Education Program, looking at the field of neuropedagogy and how science informs music teaching. In addition, successful peer-to-peer sessions were held in three centres; led by local teachers, these face-to-face sessions utilised MVIS's online PD tools to facilitate shared learning around teaching music in the classroom.



MUSICA VIVA IN SCHOOLS PROGRAM REACH

	Ensembles in state	Schools participating in MVIS	Professional learning courses face to face	Teachers attending professional learning courses	Primary schools concerts	Secondary schools concerts and workshops	Musician/Composer in the Classroom - Primary (days)	Extended residency days	Tutorials	Community concerts/workshops	Students attending concerts	Teachers attending concerts	Parents/donors attending concerts	Students attending other activities	Community concerts/workshop attendance	Total attendance	Total activities
ACT	4	22	6	160	41	-	-	-	-	-	7,508	352	72	-	-	8,092	41
NSW	12	478	24	403	783	2	-	12	-	4	135,834	5,675	510	270	220	142,912	801
NT	1	20	2	18	31	1	-	-	-	-	5,182	265	12	-	-	5,477	32
QLD	4	130	9	123	166	-	26	-	-	-	25,251	1,317	179	3,990	-	30,860	192
SA	3	64	15	291	95	-	-	9	741	-	16,504	799	72	5,929	-	23,595	845
TAS	1	18	2	27	24	-	-	-	-	-	3,903	182	29	-	-	4,141	24
VIC	4	111	4	55	157	-	-	196	-	-	24,303	1,361	187	15,720	-	41,626	353
WA	5	131	7	74	166	-	-	-	-	2	26,835	1,536	406	-	200	29,051	168
HK	1	18	2	65	18	9	-	-	-	2	4,900	202	-	-	466	5,633	29
Digital				12,420										14,934		27,354	
Total	35	992	71	13,636	1,481	12	26	217	741	8	250,220	11,689	1,467	40,843	886	318,741	2,485

PROGRAMS: EMERGING ARTISTS

Musica Viva's Emerging Artists Program provides training, inspiration and support to Australia's next generation of musicians and musical leaders. The Program has three components: Masterclasses, FutureMakers and Competitions.

MASTERCLASSES

In 2018 Musica Viva was proud to connect the world's leading musicians with a wide range of Australian students and audiences. Our young musicians are geographically disadvantaged compared to their European and North American peers, who have much easier access to the finest international teachers. Masterclasses and workshops are a key part of Musica Viva's Emerging Artist Programs. Events in 2018 ranged from an informal workshop in the Janette Hamilton Studio at Musica Viva House, where the Benedetti Elschenbroich Grynyuk Trio presented and played with primary school students, through to a three-hour masterclass for postgraduate students with Sir Andrés Schiff.

In 2018 our reach included:

- 29 events, across all capital cities
- 197 student participants
- 2,235 audience members

Mentors included Sabine Meyer and the Alliage Quintett, the Giocoso Quartet, Tafelmusik, Joyce Yang, Ray Chen and Julien Quentin, the Borodin Quartet, Sir Andrés Schiff and the Benedetti Elschenbroich Grynyuk Trio.

Additional artist development activities took place as part of Musica Viva's regional touring programs.

Some words from the students

ON JOYCE YANG

"She said to be passionate and tell stories with the music; even the easiest note has its own meaning. I love how inspiring she is."

ON RAY CHEN

"Ray was very entertaining to watch as he is humorous and energetic while at the same time professional and articulate. The class was highly engaging!"

ON THE BORODIN QUARTET

"I enjoyed when Vladimir demonstrated on the cello and we were able to play with him – it was insightful learning how to blend with his sound."

ON NICOLA BENEDETTI

"Nicola provided so much deep insight into her thoughts about music – hearing her speak so eloquently and thoughtfully about sound production on the violin was extremely valuable."

ON SIR ANDRÁS SCHIFF

"Sir Andrés helped me to play with greater nuance and expression, to adjust my sound to suit the hall, to voice textures more effectively, to understand the composer's emotional landscape."

ON SABINE MEYER

"It was really inspiring and eye-opening to hear first-hand what the clarinet can do."

ON THE GIOCOSO QUARTET

"Sebastian's feedback and approach to musicality was a big inspiration and the definite highlight!"



Intensive 1, UKARIA - Matthias Schack-Arnott, Bruce Gladwin from Back to Back Theatre and Aura Go

FUTUREMAKERS

Artistic Director, FutureMakers: Genevieve Lacey
2018/19 Participants: Aura Go, piano, and Matthias Schack-Arnott, percussion

Musica Viva's FutureMakers initiative discovers and enables Australia's musical leaders of tomorrow. Over a two-year period, it provides artists with mentoring from industry professionals (both within the arts and further afield), introductions to a strategic network, and creative opportunities. It equips participants with advocacy tools, business and entrepreneurial skills, new ways of working and collaborating, creative practice research skills, platforms, audiences and a global network. In 2018/19 each FutureMaker develops an innovative performance piece to be toured across Australia and beyond, from 2020.

Musica Viva believes the long-term impact on Australian culture, through our FutureMakers' skilled creative leadership of the sector, will be significant.

2018 ACTIVITY

INTENSIVES – UKARIA (South Australia), Sydney, Melbourne
32 presenters / mentors

CREATIVE PROJECT DEVELOPMENT – Melbourne
This process included work with Clare Britton, Kezia Yap, Tamara Saulwick, Geraldine Cook-Dafner and Nicholas Roux.

MONASH UNIVERSITY PARTNERSHIP
Musica Viva staff and FutureMakers presented to Monash staff and students:

- 6 lectures
- 4 performance practice seminars
- 2 lunchtime concerts

OTHER PERFORMANCES

- Sydney Opera House – Aura Go in Recital, Utzon Room
- Huntington Estate Music Festival – Aura Go
- Parliament of Victoria, Remembrance Day – Matthias Schack-Arnott with Harry Ward

ARCADIA WINDS – 2015/17 ALUMNI
The inaugural FutureMakers have maintained a busy schedule this year, including:

- Touring for Musica Viva In Schools - The Air I Breathe
- Recital at Melbourne Recital Centre
- Continuing relationship with Monash University as Artists in Residence



Violinist Ray Chen giving a masterclass in Brisbane

PROGRAMS: EMERGING ARTISTS



Clockwise from top right: Amatis Trio; Callisto Quartet; Trio Marvin; Goldmund Quartett; Wilma Smith, Artistic Director

MELBOURNE INTERNATIONAL CHAMBER MUSIC COMPETITION

Between 1 and 8 July 2018, 56 of the world's most promising young chamber musicians gathered in Melbourne to compete in the 8th Melbourne International Chamber Music Competition (MICMC).

The first MICMC to be produced by Musica Viva (in association with strategic partners Melbourne Recital Centre and the Australian National Academy of Music), the Competition exceeded attendance and artistic expectations. Founding – and ongoing – support from Creative Victoria and its commitment to this unique part of Melbourne's artistic life was essential to the event's success.

Planning began in mid-2016 with an early focus on securing support for a larger prize pool and attracting a stellar jury, two improvements that would influence the quality of applications. With these achieved (thanks to the return of many donors from previous competitions as well as new supporters), applicants were invited to submit video auditions. Wilma Smith, renowned violinist and Artistic Director of the 2018 event, described the quality of applications as exciting, confirming that the 2018 Competition had attracted superb entries from many parts of the world.

A week of heats culminating in Semi-Final and Grand Final days was enjoyed by a large audience in attendance as well as those listening at home thanks to ABC Classic and 3MBS. For the first time, the Grand Finals were filmed and streamed live online, bringing the excitement of the final performances to a worldwide audience.

The decisions were made by a prestigious international jury featuring Sonia Simmenauer, director of a leading international chamber music agency; Melbourne pianist and composer Ian Munro; Simin Ganatra, first violinist of the Pacifica Quartet; Gerhard Schulz, former second violinist of the Alban Berg Quartet; Yura Lee, solo violist/violinist; Alasdair Tait, cellist, and Chief Executive and Artistic Director of the Young Classical Artists Trust (YCAT); and Kyril Zlotnikov, cellist with the Jerusalem Quartet.

Grand Prize winners Trio Marvin (with artists from Russia, Kazakhstan and Germany) were whisked off to Sydney a couple of days after the event to perform at a Musica Viva Coffee Concert, and they will return to Australia in November 2019 for a tour organised by Musica Viva, giving audiences another opportunity to hear these superb musicians.

MICMC 2018 WINNERS

GRAND PRIZE (\$30,000)

Trio Marvin (Russia/Kazakhstan/Germany)

(Supported by the Melbourne Conservatorium of Music at the University of Melbourne)

STRING QUARTET PRIZES

1st Prize – The Robert Salzer Foundation Prize (\$30,000)

Goldmund Quartett (Germany)

2nd Prize – The Evans Dixon Prize (\$20,000)

Eliot Quartett (Austria/Russia/Germany)

3rd Prize – The Laura Brown Prize (\$10,000)

Callisto Quartet (USA)

The Audience Prize for String Quartet (\$8,000)

Baum Quartett (South Korea)

(supported by the Druce family in memory of Peter Druce)

Commission Prize Best Performance of Holly Harrison's New Work (\$4,000)

Goldmund Quartett (Germany)

(supported by the Silo Collective)

PIANO TRIO PRIZES

1st Prize – The Tony Berg Prize (\$22,500)

Trio Marvin (Russia/Kazakhstan/Germany)

2nd Prize – The Paul Morawetz Prize for Piano Trio (\$15,000)

Trio Gaon (Germany/South Korea)

3rd Prize – The Musica Viva Victorian Committee Prize (\$7,500)

Amatis Piano Trio (Netherlands/Germany/UK)

The Audience Prize for Piano Trio (\$6,000)

Trio Gaon (Germany/South Korea)

(supported by the Druce family in memory of Peter Druce)

Commission Prize – Best Performance of Paul Stanhope's New Work (\$3,000)

Trio Gaon (Germany/South Korea)

(supported by the Tribe family)

PROGRAMS: CONCERTS AND COMMUNITIES

INTERNATIONAL CONCERT SEASON

Musica Viva's 2018 International Concert Season introduced a spectacular array of international artists to the Australian stage, from up-and-coming stars to some of the world's most experienced chamber musicians.

SABINE MEYER & ALLIAGE QUINTETT

Legendary clarinetist Sabine Meyer joined Germany's brilliant Alliage Quintett – a unique ensemble comprising four saxophones and piano – for an imaginative and hugely colourful program entitled *Fantasia*. This tour was presented in association with Adelaide Festival.

"The combination of a rare ensemble lineup, a cleverly cohesive program, and well-presented and excellently played works made this a memorable concert and very well received."
Maureen Cooney, Artistic Review Panel, Melbourne

"Meyer and the quintet impressed with their cohesive blend, crystalline articulation, beguiling range of instrumental colours and deep understanding of musical structures."
Murry Black, The Australian

AVI AVITAL & GIOCOSO STRING QUARTET

International superstar of the mandolin, Avi Avital, in combination with MICMC 2015 winners the Giocoso String Quartet, captured the imagination of audiences around Australia with a program which brought together JS Bach, Schumann, David Bruce and a brand new commission for mandolin and string quartet by Elena Kats-Chernin.

"The quality of the performances was outstanding, the instrumentation was diverse, as was the range of works on the programme, and joy was evident throughout."
Noeleen Wright, Artistic Review Panel, Perth

"This was a concert of richly varied textures – a refresher for ears accustomed to the traditional classical nuances of the chamber music sound."
Jennifer Gall, Canberra Times

TAFELMUSIK: BACH AND HIS WORLD

The history and music of Johann Sebastian Bach were brought to life in the latest multimedia production by one of the world's finest Baroque orchestras, performing from memory. Through beautiful photography, whimsical narration and fine period performances, audiences were transported to early 17th-century Leipzig.

"The mixture of visual images, narration and music in this case created a whole that was much more than the sum of its parts - absolutely highly compelling."
Rob Nairn, Artistic Review Panel, Adelaide

"*Bach and his World* is another successful example of Tafelmusik's winning multimedia formula, a formula that educates, entertains and uplifts without ever becoming laboured."
Tony Way, Limelight

JOYCE YANG

Piano virtuoso Joyce Yang brought her warm stage presence, dazzling technique and outstanding musicianship to two programs of solo piano classics, each including an ambitious new piano sonata by Australian composer Elizabeth Younan.

"'Compelling' well describes this performance which effectively projected the full emotional range – from the intensely intimate to the starkly elemental – all delivered with authority and insight."
Wendy Lorenz, Artistic Review Panel, Canberra

"Yang delivered outstanding performances, culminating in a wonderfully convincing account of Liszt's Sonata in B minor."
Peter Donnelly, Hobart Mercury

RAY CHEN & JULIEN QUENTIN

Ray Chen and pianist Julien Quentin proved there's plenty of life left in the violin recital genre yet, in performances bursting with energy and vitality. Among the highlights was the newly commissioned first violin sonata of Matthew Hindson.

"This concert was notable for its vibrancy, dynamism and sense of joy, mainly expressed through the youthful energy of the performers."
Liam Viney, Artistic Review Panel, Brisbane

"A throwback to an earlier era of stand-and-deliver violin virtuosity. And it's stunning."
Martin Buzacott, The Australian



Sabine Meyer & Alliage Quintett at City Recital Hall Sydney

PROGRAMS: CONCERTS AND COMMUNITIES

BORODIN QUARTET

The extraordinary lineage of the Borodin Quartet, stretching back beyond Shostakovich himself, made for an authoritative chamber music tour. The programs comprised late quartets of Shostakovich – including his despondent 15th, performed in near-darkness – alongside Haydn, Beethoven, Tchaikovsky and Wolf. *This tour was presented in association with Brisbane Festival.*

"This concert was excellent, and the Shostakovich in particular was a profound experience – the staging of it was also simple yet well-thought-out, and definitely heightened the close listening and intimate aspect of chamber music."

Gladys Chua, Artistic Review Panel, Perth

"The playing and the effect were both spellbinding."

Steve Moffatt, Daily Telegraph

BENEDETTI ELSCHENBROICH GRYNYUK TRIO

This trio of star virtuosos was very well received, despite illness early in the tour which required some programming changes. Back at full health, the trio completed the tour triumphantly, with programs pairing great violin and cello sonatas with pillars of the piano trio repertoire and Gordon Kerry's affecting second trio, *Im Winde*.

"This was a very high-quality concert with highly compelling performances from all three artists. The program presented had an excellent range of diverse and challenging repertoire which showcased the individual strengths and charisma of each performer, as well as together as an ensemble."

Ying Ho, Artistic Review Panel, Sydney

"The warp and weft of tone were exquisite. At such times the artist becomes the music, translucent and truly beautiful."

David Cusworth, The West Australian



PROGRAMS: CONCERTS AND COMMUNITIES

SIR ANDRÁS SCHIFF GALA PIANO RECITALS

In a 2018 Season highlight, Musica Viva welcomed the legendary Sir Andrés Schiff back to Australia after more than two decades, to present two gala piano recitals – in Hamer Hall, Melbourne (presented in association with Melbourne International Arts Festival) and in the Sydney Opera House (presented in association with the iconic venue). Sir Andrés brought two generous programs, each with Bach, Beethoven and Brahms at their heart, and performed with characteristic brilliance and clout. For the Sydney program, the audience were politely invited to hold their applause until the end of each half, fostering an atmosphere of close, intimate listening.

In spite of some serious challenges with the intended venue – ANAM in South Melbourne Town Hall suffered a collapsed roof the day before – Sir Andrés also delivered a compelling masterclass to three talented performers on the stage of Elisabeth Murdoch Hall, Melbourne Recital Centre.

In a fitting farewell, the Sydney concert marked the last Musica Viva concert attendance of Mary Jo Capps in her official capacity as CEO. A reception was held after the concert in the Opera House's beautiful Northern Foyer, with Musica Viva Chairman Charles Graham and Sir Andrés in attendance among other dignitaries.

"While Melbourne is fortunate to have many fine piano recitals, this one was a truly memorable occasion where generosity, intelligence, warmth, elegance and insight conspired to bring forth music making of the highest order...this night will live long in the memory of those fortunate to experience it."

Tony Way, Limelight

MORNING CONCERTS

Sydney and Melbourne Morning Concerts, sponsored by Dixon Advisory, once again provided access during daylight hours to fine music and great performers, and the social benefits of coffee, cake and conversation.

The Melbourne season introduced the guitar-cello duo of Karin Schaupp and Umberto Clerici, who brought a moving program of lyrical works. Melbourne favourites Ensemble Liaison, a combination of clarinet, cello and piano, left the audience enlivened as well as entertained, while leading Baroque trio Latitude 37 assembled a band of Melbourne's finest period players and baritone David Greco for a hauntingly atmospheric program. The bright, burnished tones of the Australian Brass Quintet were a 2018 highlight, as was the pairing of 2017 Michael Hill International Violin Competition winner Ioana Cristina Goicea with Sydney International Piano Competition winner Andrey Gugnin, who played as though they'd known one another for years.

The Sydney season shared some artists with the Melbourne season: Karin and Umberto, the Australian Brass Quintet and the Michael Hill Competition winner's tour; but there were also two offerings unique to the season. July saw the Musica Viva concert season debut of Trio Marvin, who only days before had won the 2018 Melbourne International Chamber Music Competition. Perennial Morning Concert favourites the Goldner String Quartet rounded out the season with a fascinating program of 'First Quartets' by Shostakovich, Webern and Prokofiev. The Goldners' concert was the final to be presented at the Independent Theatre in North Sydney; from 2019 the series will move to The Concourse, Chatswood.

Below from top : Ensemble Liaison;
Karin Schaupp and Umberto Clerici



Latitude 37 and David Greco

PROGRAMS: CONCERTS AND COMMUNITIES

MUSICA VIVA SESSIONS

Musica Viva Sessions was introduced to audiences in Adelaide, with a series of three concerts, put together by creative producer Hilary Kleinig, with support and input from Musica Viva staff and members of Musica Viva's South Australia Committee, particularly Veronica Aldridge. Each concert took place in a unique location, offering audiences a relaxed, intimate concert experience, complete with canapés and drinks on arrival, and was largely based on the format presented in Sydney in 2017.

In addition to the Adelaide series, a one-off Musica Viva Sessions event was presented in Western Sydney, in collaboration with Casula Powerhouse Arts Centre.

Session 1 – in collaboration with Prohibition Liquor Co

After enjoying a gin cocktail on arrival, audiences were invited into the distillery's Tasting Room for a performance by string ensemble, Zephyr Quartet.

Session 2 – in collaboration with Vintage Vulture Co

Dual Aura's Monica Schmidt Andersen (recorder) and Ben Dollman (violin) performed a selection of folk, Baroque, classical and modern works, including an arrangement by composer Anne Cawrse, presented in an eclectic thrift store.

Session 3 – in collaboration with MOD

Cellist Rachel Johnston and longtime collaborators Catherine Fraser (violin) and Trent Arkleysmith (guitar) presented a rich program filled with music drawn from around the globe.

Session 4 – in collaboration with Casula Powerhouse Arts Centre

The warm tones of cello and guitar were combined in this Session, with cellist Rachel Scott performing with classical guitar duo and friends Raffaele and Janet Agostino (Duo Agostino).



HUNTINGTON ESTATE MUSIC FESTIVAL

The 29th Huntington Estate Music Festival brought together a line-up of some of the finest young instrumentalists in the world. Australian pianist Jayson Gillham (now based in London) was adored by the Festival audience, bringing his warm personality to both chamber music and solo piano music from Bach to Grainger. German clarinetist Sebastian Manz, making his Australian debut, was an unforgettable highlight, re-igniting the clarinet repertoire with his dazzling technicality and crowd-pleasing stagecraft. London Symphony Orchestra Principal Oboe Juliana Koch stepped in to the festival line up with only a few weeks' notice following an artist cancellation, and took on a significant workload with great enthusiasm and even greater success.

Further highlights included the Huntington debut of Musica Viva FutureMaker Aura Go; beloved soprano Taryn Fiebig; and the return of perennial Huntington favourites the Goldner String Quartet, the Orava Quartet and pianist Amir Farid. In 2018, double bassist Damien Eckersley wondrously led the talented students of the Australian National Academy of Music through an impressive range of repertoire, including Vaughan Williams' Oboe Concerto with Juliana Koch, and Alexandre Tansman's rare Concertino for oboe and clarinet.

Of course, the fine food, wine and sculptures in the garden all made welcome returns, as did the Huntington Estate 'Ensemble Challenge' for young musicians, who in 2018 had prepared a new commission written by Mark Walton especially for the Festival performance.

Artists

Jayson Gillham *piano**
Amir Farid *piano**
Aura Go *piano*
Taryn Fiebig *soprano*
Sebastian Manz *clarinet*
Juliana Koch *oboe**

Goldner String Quartet*
Dene Olding *violin*
Dimity Hall *violin*
Irina Morozova *viola*
Julian Smiles *cello*

Orava Quartet*
Daniel Kowalik *violin*
David Dalseno *violin*
Thomas Chawner *viola*
Karol Kowalik *cello*

Australian National Academy of Music Chamber Orchestra
Damien Eckersley *director and double bass*

* Artists also appearing in Opening Weekend performances



Zephyr Quartet at Prohibition Liquor Co.

Hilary Kleinig of Zephyr Quartet

PROGRAMS: CONCERTS AND COMMUNITIES

REGIONAL TOURING

Musica Viva supported work in regional and remote locations by over 20 ensembles across 2018, including the following substantial tours:

The year commenced with the continuation of a successful series of concerts and workshops delivered by the highly popular Spooky Men's Chorale.

Mission Songs Project, an initiative led by Jessie Lloyd to revive contemporary Australian Indigenous songs from 1900 to 1999, was performed across five centres and included a number of singing workshops.

Ay Pachanga presented regional NSW audiences with an immersive celebration of virtuoso Latin boogaloo, salsa and mambo, with stops in Nowra, Lismore, Grafton and Coffs Harbour. Performances were complemented by pre-concert salsa dance classes, offering audiences greater engagement with the musicians and dancers.

Bright Star, featuring Australian theatre icon John Bell AO OBE and internationally acclaimed pianist Simon Tedeschi presented a successful string of regional performances that concluded in Western Sydney.

A selection of International Concert Season artists was presented in Hobart, including pianist Joyce Yang, who also performed concerts in Bermagui for Four Winds and in Coffs Harbour.

Musica Viva In Schools' featured ensembles Makukuhan, TaikOz and Wyniss and Musica Viva's FutureMakers alumni Arcadia Winds were also presented in regional centres, offering presenters access to ensembles from across Musica Viva's education and emerging artists programs.



Joyce Yang at Four Winds

Composer Elena Kats-Chernin leading a school workshop



AUSTRALIAN COMPOSERS

In the 2018 Concerts season, Musica Viva continued to be an industry leader, presenting six new commissions from five composers across our mainstage concert programs, alongside other existing Australian works. Two new works by Australian composers were also commissioned for the Melbourne International Chamber Music Competition where they were performed by all the competitors in each of the two categories (String Quartet and Piano Trio). In total, Musica Viva Concerts presented over 30 Australian compositions and arrangements from emerging and established composers, many with multiple performances. Additional Australian content was presented in Musica Viva In Schools and Emerging Artist programs.

Music by women is a notable part of that total, with three substantial new Australian commissions, and presentation of existing works by Australian and other female composers featured in the International Concert Season, Morning Concerts, Musica Viva Sessions and Huntington Estate Music Festival.

2018 COMMISSIONS

INTERNATONAL CONCERT SEASON

Elena Kats-Chernin AO *Orfeo*
Premiered by Avi Avital & Giocosio String Quartet
Commissioned for Musica Viva by Kim Williams AM

Elena Kats-Chernin AO *Why have I met you, my beloved? (Trad.)*
Avi Avital & Giocosio String Quartet
Commissioned for Musica Viva by Kim Williams AM

Elizabeth Younan *Piano Sonata*
Premiered by Joyce Yang
Commissioned for Musica Viva by Julian Burnside AO QC

Matthew Hindson *Violin Sonata no 1 'Dark Matter'*
Premiered by Ray Chen & Julien Quentin
Commissioned for Musica Viva with the support of The Hon Jane Mathews AO, Jan Minchin and Peter Lovell

MELBOURNE INTERNATIONAL CHAMBER MUSIC COMPETITION (MICMC)

Holly Harrison *Balderdash*
MICMC String Quartet competitors
Commissioned for Musica Viva by the Silo Collective

Paul Stanhope *Pulses*
MICMC Piano Trio competitors
Commissioned for Musica Viva with support from the Ken Tribe Fund for Australian composers

HUNTINGTON ESTATE MUSIC FESTIVAL

Elizabeth Younan *Interwoven*
Premiered by Orava Quartet
Commissioned for Musica Viva by Dr Catherine Brown-Watt PSM

Harry Sdraulig *Octet*
Premiered by Goldner String Quartet & Orava Quartet
Commissioned for Musica Viva by Geoff Stearn

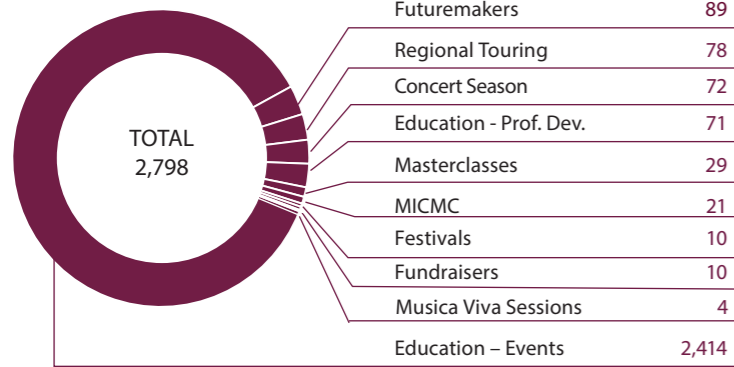
In addition, in 2018 Musica Viva Concerts presented Australian works by Anne Cawrse, Richard Charlton, Belinda Gehlert, Percy Grainger, Stuart Greenbaum, Phillip Houghton, Gordon Kerry, Hilary Kleinig, Kate Moore, Ian Munro, Padma Newsome, Roger Smalley, Emily Tulloch, Carl Vine and Nigel Westlake.



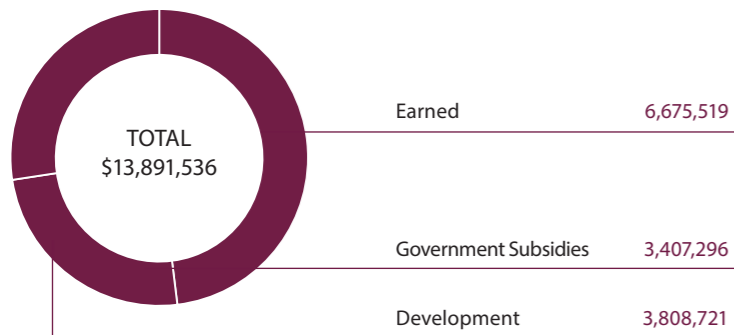
Composers Paul Stanhope and Holly Harrison at MICMC

PROGRAM STATISTICS

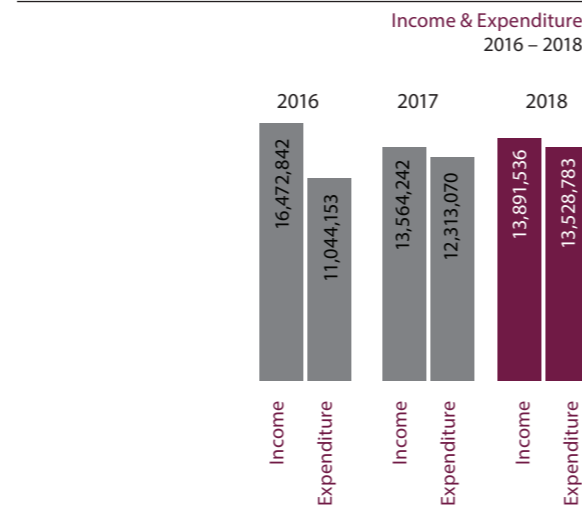
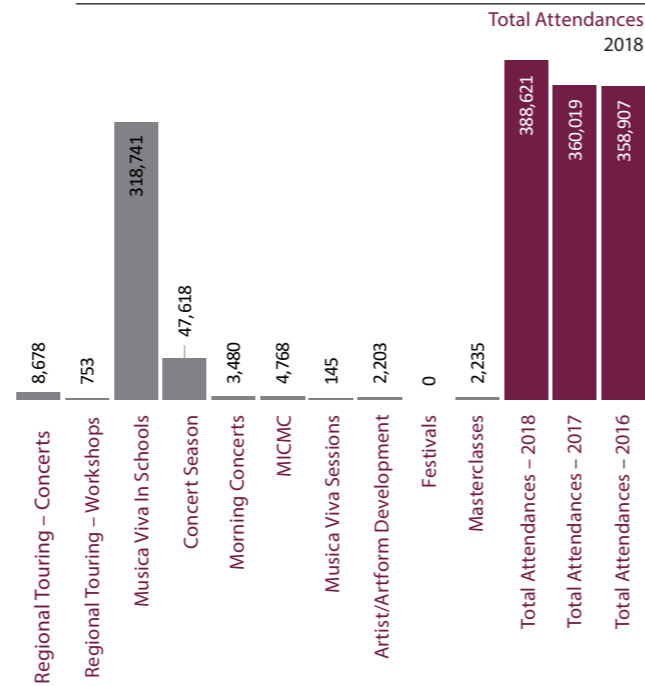
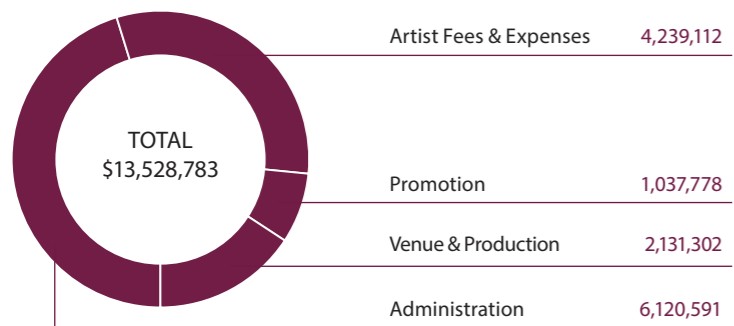
Concerts / Activities 2018



Income 2018



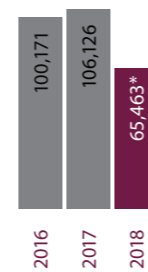
Expenditure 2018



Income - Virtuosi & Major Gifts 2016 - 2018

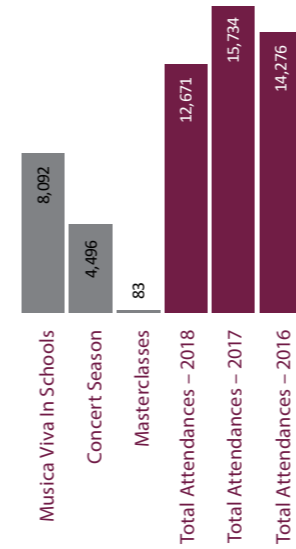


Income - Branch & Fundraising Events 2016 - 2018

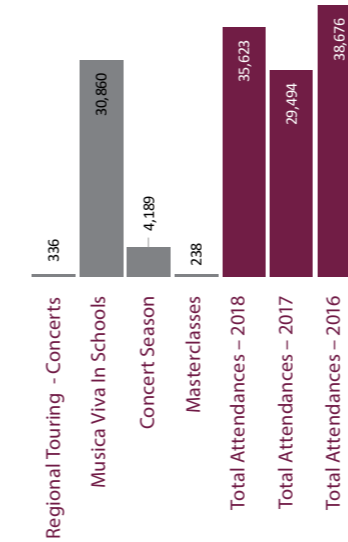


*See Note 20 in Signed Financial Statements

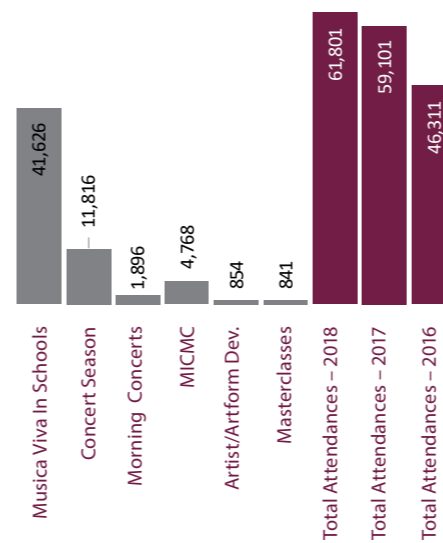
ACT 2018



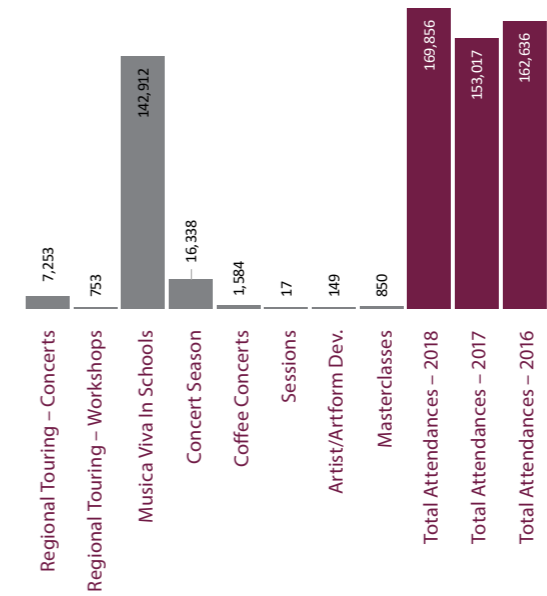
QLD 2018



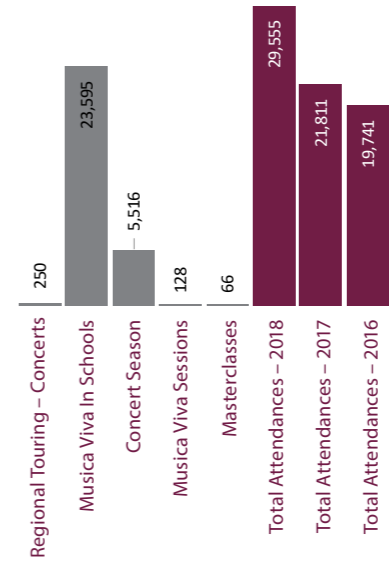
VIC 2018



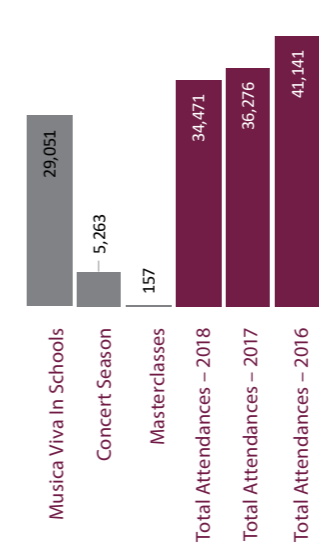
NSW 2018



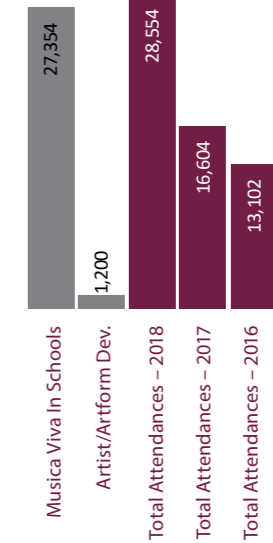
SA 2018



WA 2018



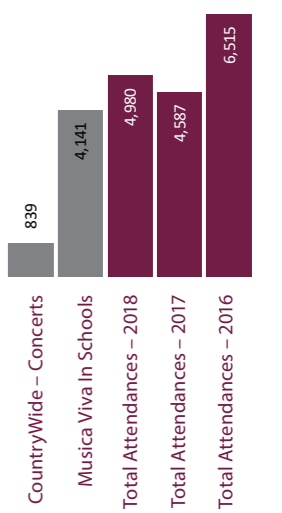
Digital 2018



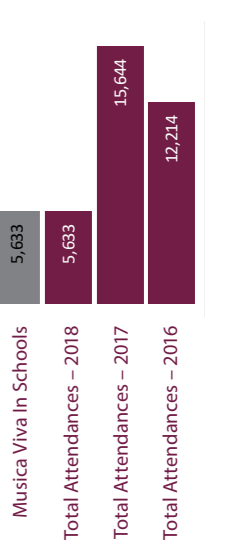
NT 2018



TAS 2018



Overseas 2018



DON'T STOP THE MUSIC

THE JANETTE HAMILTON STUDIO MUSICA VIVA HOUSE

Don't Stop the Music is a three-part documentary series that aired on ABC TV in November 2018. It follows the journey of Challis Community Primary School in an underprivileged area of Perth, and tracks the transformative, life-changing effects on students, staff and families when a music program is implemented at the school.

The Challis students had previously had very little opportunity to study music. Musica Viva is aware that, sadly, the situation that Challis was once in is not unique – in fact, over 60% of primary school children don't receive classroom music education in Australia.

At Musica Viva, we want to ensure that music plays an active role in every child's education experience. And so, in 2018, we were proud to partner with the ABC in the implementation of a national campaign around the *Don't Stop the Music* program, with the aim of increasing awareness for the importance of music education in Australia. The campaign also sought to raise donations of cash and instruments so that Musica Viva could assist schools around the country. In particular, we asked the general public to pull out their dusty, unused instruments from their cupboards and to donate them to children in need.

The results surpassed all expectations, with substantial funds raised to subsidise Musica Viva In Schools performances in disadvantaged schools, and over 8,000 instruments donated. Donations came in from far and wide, including 300 new guitars from Fender Guitars, a violin that had escaped with its owner from Nazi Germany, and the proceeds of busking from a trio of nine-year-old students from Summer Hill Public School in Sydney.

Musica Viva and its partners were also proud to publish a *How to Build a Musical School* online resource to assist schools with taking their first steps in implementing a music program. The next steps are to sort through the thousands of instruments donated, and distribute those in good condition to schools around the country. With close to 150 schools on our list to receive instruments, there will be many happy children in the months to come.

Guy Sebastian with students from Challis Community Primary School



The relocation of Musica Viva's National Office in 2017, from Chalmers Street to its new home in Zetland, also heralded the creation of a purpose-built acoustically isolated rehearsal studio supported by a generous bequest from long-term subscriber Janette Hamilton. Valued supporters Ruth and Bob Magid, with Nora Goodridge, stepped in to donate an impressive Steinway grand piano in honour of their mother, Ira Magid.

Musica Viva's vision for the studio is centred on support for the small to medium sector by opening the space to interested users at manageable rates. The Studio was a busy space in 2018 when it was used by Ensemble Offspring, Synergy Percussion and individual artists recording demonstration CDs, rehearsing for performances and conducting auditions. Musica Viva's Education team use this Studio to prepare new work for the Musica Viva In Schools national touring program, as well as filming the associated teacher Professional Development materials available for download from Musica Viva's digital platform. Musicians within our FutureMakers artist development program rehearsed in the space, as did visiting artists touring nationally for the International Concert Season. The studio also hosted masterclasses and workshops by visiting and local artists, to which students and interested donors were invited as special guests.

At the end of 2018, developments in the studio allowed Musica Viva to gather in real time with our staff in the state capitals enabling our Chairman to simultaneously announce the appointment of our new leadership team, and in future to hold all-staff meetings that include staff wherever they are based. We look forward to welcoming more artists from the small to medium sector into the space in 2019.

A student from La Perouse Public School at a 'Don't Stop the Music' event at Musica Viva House

PHILANTHROPY & PARTNERSHIPS

Originally funded by generous, passionate individuals, Musica Viva's work continues to be made possible by music lovers across the country. Partnership sits at the centre of successful chamber music, both on-stage and off. We are deeply grateful to the governments, companies and individuals who – together – make our work possible.

PHILANTHROPY

Education and Equal Music

We are hugely grateful to all donors who have supported our Education and Equal Music programs in 2018. We are particularly grateful to Marion & Mike Newman in Canberra for their incredible support of the National Rural Schools' program, enabling Musica Viva to reach students in remote North Queensland this year. In South Australia, we acknowledge the extraordinary contribution of key supporters Geoff Day OAM and Veronica Aldridge for their continued leadership and advocacy of music education. And in Brisbane, we thank Andrea and Malcolm Hall-Brown for their active leadership in generously welcoming 170 guests into their home, raising valuable funds for music education.

Commissioning New Music

Musica Viva continued its commitment to new Australian music, programming eight new works – five by female composers. We thank everyone who commissioned these new works, directly contributing to the artistic vibrancy of chamber music this year and into the future.

Amadeus Society

We thank all our Amadeus members and extend our special thanks to the Society's Sydney Chair, Ruth Magid and Melbourne President, Julian Burnside AO QC. In 2018, the society's collective generosity supported the third national tour of Tafelmusik.

Extraordinary Support

We further acknowledge the Hon. Justice Anthe Philippides, whose initiative to promote inclusion and empowerment, the 'Music Circle', welcomes young Indigenous students and early career professionals to International Concert Season concerts and events across the country.

Inspiring Legacies

Musica Viva wishes to acknowledge our Custodians, those who have committed to including a gift to Musica Viva in their will. In particular, we acknowledge Janette Hamilton, Beryl Raymer, Paul Louis de Leuil, Bela Mezo and Albert Ullin OAM, through whose legacies Musica Viva can continue to deliver unparalleled musical experiences and education programs.

Melbourne International Chamber Music Competition

We thank all the individuals and foundations who generously supported the Competition and underwrote prizes, including the Morawetz Family (in memory of Paul Morawetz) and Tom Bruce AM and Beth Brown. We also thank Marjorie Nicholas OAM for supporting the chair of the Artistic Director. We would also like to acknowledge 'House for Music' led by Ms Alla Petrov, who sponsored 'Music in the City', and thank all our donors who supported this significant international chamber music event.

The Future is Bright

Musica Viva is committed to the future of chamber music in Australia. We thank Tony Berg AM and Carol Berg for their visionary support of FutureMakers along with Monash University, The Russell Mills Foundation and Monica Lim and Konfir Kabo. We also thank everyone who has supported our Masterclass program this year, with special thanks to principal patrons Stephen Johns and Michele Bender.



Clockwise from top right: Brian Benjamin and Ralph Renard at the Sir Andras Schiff Gala in Melbourne; Justice Anthe Philippides and The Music Circle; Sir Andras Schiff Gala on the stage of Hamer Hall, Arts Centre Melbourne; Carolyn and Peter Colling with Judy Potter, Adelaide; Carol Berg, Charles Graham, The Hon. Jane Matthews and Reg Grinberg at the Sir Andras Schiff Gala in Sydney

PHILANTHROPY & PARTNERSHIPS

TRUSTS AND FOUNDATIONS

The support of Trusts, Foundations and Private Ancillary Funds allows Musica Viva to undertake two activities. One is to expand the reach and accessibility of the Musica Viva In Schools program for schools and students who experience multi-faceted disadvantage; the second is to facilitate special projects across Australia. These projects include intensive Musician in Residence programs, community engagement tours in regional and remote areas, and resource development through the Musica Viva In Schools education platform.

Musica Viva acknowledges and thanks the following Trusts and Foundation in 2018:

Allport Bequest

Musica Viva In Schools in Hobart, Tasmania

Gift in memory of Anita Morawetz

Musica Viva In Schools, Melbourne, Victoria

Aldridge Family Endowment

South Australian school residency programs

Ballandry (Peter Griffin Family) Fund through the Australian Communities Foundation

Musica Viva In Schools activity on the Mornington Peninsula, Victoria

Berg Family Foundation

Artist Development program – FutureMakers

Carthew Foundation

South Australian school residency programs

Coopers Brewery Foundation

South Australian school residency programs

Crown Resorts and Packer Family Foundations

Western Sydney and Melbourne special schools education initiative

Day Family Foundation

South Australian school residency programs

Farrell Family Foundation

Musica Viva In Schools program and teacher Professional Development, regional NSW

Foundation 59

A suite of Musica Viva In Schools activities on the Mornington Peninsula, Victoria

FWH Foundation

South Australian school residency programs

Godfrey Turner Memorial Music Trust

Musica Viva In Schools and community activity in Orange, NSW

Graeme Watson Bequest

Musica Viva Australia

Hamer Family Fund through the Australian Communities Foundation

Musica Viva In Schools, regional Victoria

James N Kirby Foundation

Music education engagement program in Western NSW

Kingston Sedgfield (Australia) Charitable Trust

Lang Foundation

South Australian school residency programs

Marian & E.H. Flack Trust

Extended music residency at Furlong Park School for Deaf Children, Victoria

Marsden Scwarcbord Foundation

Musica Viva In Schools, South Australia

Robert Salzer Foundation

The Rober Salzer Foundation Prize, Melbourne International Chamber Music Competition

Seeley Foundation

South Australian school residency programs

The family of the late Paul Morawetz in his memory

The Paul Morawetz Prize for Piano Trio, Melbourne International Chamber Music Competition

The Russell Mills Foundation

FutureMakers artists development initiative

Thyne Reid Foundation

South Australian school residency programs



Clockwise from top left: Alberton Primary School Christmas performance; Students from Croker Island, NT; Students from Elizabeth South Primary School, SA; Teacher training in Western Sydney

PHILANTHROPY & PARTNERSHIPS



Clockwise from top right: Charles Graham and Mary Jo Capps AM with Baker McKenzie's representatives, Corporate Breakfast; Representatives of the French Embassy with Julien Quentin and Ray Chen; The Hon. Don Harwin MLC (NSW Minister for the Arts) and Elisa Citterio; Musica Viva Corporate Breakfast; Kate and Daryl Dixon awarding the Evans Dixon Prize at MICMC

GOVERNMENT PARTNERSHIPS

Musica Viva works with all levels of Government to increase the capacity and reach of our core programs and ensure music education is a visible and important consideration within Government policy. Musica Viva is designated as a Major Performing Arts Company and supported by the Australia Council for the Arts, the arts funding and advisory body of the Australian Government, and the NSW Government through Create New South Wales, through a triennial funding agreement. This funding is vital in supporting our ongoing operations and long-term success.

Musica Viva acknowledges and thanks the following Government partners in 2018:

- ACT Education Directorate
- Arts Queensland
- Australia Council for the Arts
- Carclew
- Create NSW
- Creative Victoria
- Healthway
- Northern Territory Department of Education
- South Australian Department for Education
- Tasmanian Department of Education
- Victorian Department of Education and Training
- Western Australian Department of Local Government, Sport and Cultural Industries
- Western Australian Department of Education

CORPORATE PARTNERSHIPS

Musica Viva enjoys collaborative partnerships with organisations across Australia who, like us, are dedicated to making a positive difference in the community. We thank them for their inspired support and celebrate the generous contribution they made to the lives of thousands of Australians with Musica Viva in 2018.

Long-term and continuing partners

In Western Australia, the strength of our long-term partnerships with Rio Tinto Iron Ore, CBH Group and Quadrant Energy sees us bring music ensembles to remote communities, from the Kimberley to the Coral Coast and Kalgoorlie. Our twenty-year partnership with Wesfarmers Arts has allowed us to reach more than 800,000 people over this period, seeing audience growth in Perth and increased student participation.

In New South Wales, our education partnership with Dixon Advisory keeps demonstrating the importance of live music experiences for children with learning needs, while our partnership with Port Waratah Coal Services allows us to reach disadvantaged communities around the Hunter

region. In Queensland, Philip Bacon Galleries continue to be a strong advocate and supporter of our education work.

This year we marked three years of partnership with BAI Communications, which supported the creation of the Musica Viva Classroom online platform. Our national Arts and Health partnership with St John of God Health Care was recognised in the 2018 Victorian Health Awards for the 'Music for Wellness' program.

Our wine and hotel partners continued to support our concert tours and special events, while our business partners were instrumental in helping us achieve business excellence.

Competition partners

Presented in conjunction with Strategic Partners Melbourne Recital Centre and the Australian National Academy of Music, the 2018 Melbourne International Chamber Music Competition was most generously supported by Creative Victoria as Principal Partner. Musica Viva was proud to welcome the Melbourne Conservatorium at the University of Melbourne as a partner and to extend its relationship with Dixon Advisory through their new group of companies, Evans Dixon. We also extend our thanks to all our partners who helped to provide first-class hospitality, rehearsal space, transport and accommodation to the jury, artists and key supporters.

New partnerships

Musica Viva warmly welcomed five new partners: AngloGold Ashanti, as a WA Education Partner supporting communities in the Goldfields; Monash University, supporting our FutureMakers program; EnergyAustralia, providing project funding for engagement with school communities near their Tallawarra Power Station (NSW); the French Embassy, supporting the national concert tour by pianist Julien Quentin performing with Ray Chen; and Casio Sound Technology, supporting our education programs nationally.

Corporate breakfast series

For the first time, Musica Viva brought together over fifty representatives from both partner and guest organisations for lively panel discussions over the course of two breakfasts. Hosted in Sydney by our legal partner Baker McKenzie, the breakfasts were a successful way to engage with partners and raise Musica Viva's corporate profile.

MUSICA VIVA CONCERT PARTNERS

SERIES AND TOUR PARTNERS

Perth Concert Series



Morning Concert Series



Ray Chen & Julien Quentin Tour



BUSINESS PARTNERS

Law Firm Partner



Chartered Accountants Partner



Piano Partner



HOTEL PARTNERS



ARTS & HEALTH PARTNER



WINE PARTNERS

ACT



VIC



NSW & QLD



WA



SA



Champagne Partner



MELBOURNE INTERNATIONAL CHAMBER MUSIC COMPETITION PARTNERS

Principal Partner



Strategic Partners



Hotel Partner



Wine Partner



Grand Prize Partner



Prize Partners

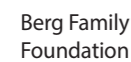


Car Partner



FUTUREMAKERS PARTNERS

Lead Partner



Education Partner



Residency Partner



MEDIA PARTNER



GOVERNMENT PARTNERS



Musica Viva is assisted by the Commonwealth Government through the Australia Council, its arts funding and advisory body. Musica Viva is assisted by the NSW Government through Create NSW.

MUSICA VIVA EDUCATION PARTNERS

MUSICA VIVA IN SCHOOLS

National



Digital Innovation Partner



National Rural Schools Program supported by Marion Newman



NSW



Brookfield



VIC



The Marian & E H Flack Trust

Hamer Family Fund
In memory of Anita Morawetz
M S Newman Family Foundation
Ballandry (Peter Griffin Family) Fund

SA



Aldridge Family Endowment Carthew Foundation
Day Family Foundation FWH Foundation
Lang Foundation Marsden Szwarcbord Foundation

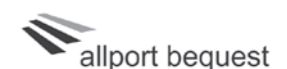
WA



QLD



TAS



ACT



NT



Kingston Sedgfield (Australia) Charitable Trust

MUSICA VIVA PATRONS

CUSTODIANS

ACT

Geoffrey & Margaret Brennan
Ruth Weaver

NSW

Jennifer Bott AO
Catherine Brown-Watt PSM & Derek Watt
Lloyd & Mary Jo Capps AM
Andrew & Felicity Corkill
Liz Gee

Suzanne Gleeson
David & Christine Hartgill
Elaine Lindsay
Trevor Noffke
Dr David Schwartz
Mary Vallentine AO
Deirdre Nagle Whitford
Kim Williams AM
Ray Wilson OAM
Anonymous (4)

QLD

Anonymous

SA

Anonymous

TAS

Kim Paterson QC

VIC

Julian Burnside AO QC
Ms Helen Dick
Anonymous (4)

WA

Anonymous (2)

BEQUEST DONORS

ACT

The late Ernest Spinner

NSW

The late Sibilla Baer
The late Charles Berg
The late Dr Anthony J Bookallil
The late Moya Jean Crane
The late Paul Louis de Leuil
The late Janette Hamilton
The late Margaret Hedvig
The late Dr Ralph Hockin, in memory of Mabel Hockin
The late Irwin Imhof

The late Joyce Marchant
The late Suzanne Meller
The late Dr Bela Mezo
The late Beryl Raymer
The late John Robson
The late Alison Terry
The late Kenneth W Tribe AC
The late Elisabeth Wynhausen

QLD

The late Miss A Hartshorn
The late Steven Kinston

SA

The late Ms K Lillemor Andersen
The late Patricia Baker
The late Edith Dubsky
Anonymous

VIC

In memory of Anita Morawetz
The family of the late Paul Morawetz
The late Elizabeth Oakes
The late Mrs Catherine Sabey
The late Mrs Barbara Shearer
The late Albert Ullin OAM
The late Dr G D Watson

WA

The late Dr Andrew Stewart

2018 AMADEUS SOCIETY

Julian Burnside AO QC (President, Melbourne) & Kate Durham
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Dr Di Bresciani OAM
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Dr Helen Ferguson
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Penelope Hughes
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Andrew Johnston
Michael & Frederique Katz
The Honourable Jane Mathews AO
Isobel Morgan OAM
Professor John Rickard
Pru Roberts
Anthony Strachan
Ray Wilson OAM

MAJOR GIFTS

Based on contributions from 1 Jan 2018 – 31 Dec 2018

\$100,000+

ACT

Marion & Michael Newman

NSW

The Berg Family Foundation

WA

Anonymous

\$50,000-\$99,999

NSW

Katherine & Reg Grinberg

\$20,000-\$49,999

NSW

Tom Breen & Rachel Kohn
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QLD

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VIC

Anonymous

\$10,000-\$19,999

ACT

Anonymous

NSW

Anne & Terrey Arcus AM
David Constable AM & Dr Ida Lichter
Daryl & Kate Dixon
Hilmer Family Endowment
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Jennifer Hershon & Russell Black
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The Honourable Jane Mathews AO
Anthony Strachan
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QLD

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Andrea & Malcolm Hall-Brown
The MacNicol family
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SA

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Marsden Szwarcbord Foundation

VIC

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Dr Di Bresciani OAM & Lino Bresciani
Konfir Kabo & Monica Lim
The Morawetz Family, in memory of Paul Morawetz
Anonymous

WA

Anonymous

\$5,000-\$9,999

ACT

Andrew Blanckensee, in memory of Anne & Alan Blanckensee AO

NSW

Christine Bishop
Neil Burns
Ms Annabella Fletcher
Gardos Family
Charles & Wallis Graham

Robert & Lindy Henderson
The Insall Family
Warren Kinston & Verity Goitein
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Andrew Johnston
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Myer Family Foundation
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Stephen Shanasy
Dr Victor & Dr Karen Wayne OAM
Anonymous

WA

Danuta Julia
David Wallace & Jamelia Gubgub

VIRTUOSI

Based on contributions from 1 Jan 2018 – 31 Dec 2018

\$2,500-\$4,999

ACT

Kristin van Brunschot & John Holliday
Dr Andrew Singer
Anonymous

NSW

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Sarah & Tony Falzarano
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The late Patricia Reid
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Mark Lloyd & Elizabeth Raupach

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Carrillo Gantner AC
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House for Music, Patrons of Music in the City
Megan O'Connor
Ralph & Ruth Renard
Maria Sola
Helen Vorrath
Anonymous

WA

Zoe Lenard & Hamish Milne
Mrs Frances Morrell
Anonymous

\$1,000-\$2,499

ACT

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Dudley & Helen Creagh
Garth Mansfield OAM & Margaret Mansfield OAM
The Neeman Family
Margaret Oates
Craig Reynolds
Sue Terry & Len Whyte
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ADFAS Newcastle
Judith Allen
Andrew Andersons AO & Sara Bennett
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Hilary & Hugh Cairns
Yola & Steve Center
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Stefan Couani
Dr Stephen Freiberg & Donald Campbell

Anthony Gregg & Deanne Whittleston
Katherine & Reg Grinberg
In loving memory of Jose Gutierrez
Dr Ailsa Hocking & Dr Bernie Williams
Dorothy Hoddinott AO
Mrs W G Keighley
Catherine & Robert Kench
D M & K M Magarey
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Dr Dennis Mather & Mr John Studdert
Michael & Janet Neustein
Paul O'Donnell
Andrew Page
Lesley & Andrew Rosenberg
Dr Lynette Schaverien
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Kate Tribe
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Ara Vartoukian OAM & Nyree Vartoukian
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Megan & Bill Williamson
Anonymous (5)

QLD

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Robin Harvey
Lynn & John Kelly
Jocelyn Luck
Debra & Patrick Mullins
Barbara Williams & Jankees van der Have
Dr Nita Vasilescu
Anonymous (5)

SA

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The late Peter Bailie & Ann-Marie O'Connor
Ivan & Joan Blanchard
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Dr David & Mrs Kathryn Bullen
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Peter Clifton
Anna Cox OAM
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Elizabeth Ho OAM, in honour of the late Tom Steel
Brian L Jones OAM

The Hon Christopher Legoe
AQ QC & Mrs Jenny Legoe
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Ruth Marshall & Tim Muecke
Galina Podgoretsky
H & I Pollard
Ms Judy Potter
STARS
Robert & Glenys Woolcock
Anonymous (3)

TAS

Anonymous

VIC

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Anne Bowden
Helen Brack
David Bradshaw
Mrs Pat Burke
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Dhar Family
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Brian Goddard
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Lyn & Gus Nossal
Adrian Nye
Peter & Carolyn Rendit
Murray Sandland
Hywel Sims
Wendy Taylor
Ray Turner & Jennifer Seabrook
Paul Tyrrell
Bibi & David Wilkinson
Anonymous (4)

MUSICA VIVA PATRONS

WA

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Alan Dodge & Neil Archibald
In memory of Raymond Dudley
Russell Hobbs & Sue Harrington
Ms Helen Hollingshead & Mr John Hollingshead
Robert Larbalestier
Anne Last & Steve Scudamore
M E M Loton OAM
Mr Graham Lovelock & Mr Steve Singer
Mrs Mary O'Hara
Prichard & Panizza Family
Robyn Tamke
Simon Watson
Peter & Cathy Wiese
Anonymous (4)

\$500-\$999

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Susan Edmondson
Kingsley Herbert
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R & V Hillman
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Elspeth Humphries
Claudia Hyles
Margaret & Peter Janssens
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Anonymous

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Kate Girdwood
Mr Robert Green
Deryn Griffiths
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Sandra Haslam

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Gerald Hewish
Roland & Margaret Hicks
Owen James
Leta Keens
Leslie Kennedy
Graham & Sue Lane
Caroline Le Couteur
Timothy Matthies & Chris Bonnily
Musica Viva Staff
Donald Nairn
Ken & Liz Nielsen
Professors Robin & Tina Offler
Ortron Corp Pty Ltd
Diane Parks
In memory of Katherine Robertson
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TAS

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Peter Allan
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Elise Callander
Frederick & Mary Davidson, in memory of Richard Gill AO
Kathy & George Deutsch
Geoffrey & Mary Gloster
The Glynn Family
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Jan McDonald
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Mr Karl Nelms
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WA

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Dr S Cherian
Rodney Constantine
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Megan Lowe
Marian Magee & David Castillo
Jenny Mills, in Memory of Flora Bunning
John Overton
Ellie Steinhardt
Elizabeth Syme
Ms Pearl Tan & Mr Michael Welsh
Christopher Tyler
Anonymous (3)

Violinist Nicola Benedetti with a student from La Perouse Public School at Musica Viva House



2018
MUSICA VIVA
FINANCIAL STATEMENTS

MUSICA VIVA FINANCIAL STATEMENTS

STATEMENT OF PROFIT OR LOSS AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2018

	Notes	2018 \$	2017 \$
REVENUES FROM ORDINARY OPERATING ACTIVITIES -			
Income From Operations	1	6,289,865	5,409,582
Local Government Subsidies	2	0	3,971
State Government Subsidies	3	1,273,309	1,003,803
Grant by the Australia Council	4	1,746,249	1,722,139
Grant by the Dep't of Communication and the Arts (Federal)		387,738	343,525
Other Income	5	4,194,375	5,081,222
		<u>13,891,536</u>	<u>13,564,242</u>
EXPENSES FROM ORDINARY OPERATING ACTIVITIES -			
Direct Operating Expenses		7,408,191	6,713,097
Administration and General Expenses		6,120,591	5,599,973
		<u>13,528,782</u>	<u>12,313,070</u>
SURPLUS FROM ORDINARY OPERATING ACTIVITIES	6	<u>362,754</u>	<u>1,251,172</u>
OTHER COMPREHENSIVE INCOME			
Net (loss)/profit on revaluation of financial assets		(170,532)	169,031
		<u>(170,532)</u>	<u>169,031</u>
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		<u>192,222</u>	<u>1,420,203</u>

The accompanying notes form part of these financial statements

STATEMENT OF FINANCIAL POSITION AS AT 31 DECEMBER 2018

	Notes	2018 \$	2017 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	7	2,334,992	3,641,819
Financial Assets	8	2,691,070	1,766,079
Receivables	9	874,985	423,298
Prepayments and Sundry Deposits		938,006	901,611
TOTAL CURRENT ASSETS		<u>6,839,053</u>	<u>6,732,807</u>
Non-Current Assets			
Property, Plant & Equipment	10	8,905,587	9,009,895
Financial Assets	11	722,754	763,761
TOTAL NON-CURRENT ASSETS		<u>9,628,341</u>	<u>9,773,656</u>
TOTAL ASSETS		<u>16,467,394</u>	<u>16,506,463</u>
LIABILITIES			
Current Liabilities			
Payables		487,250	452,506
Advances	12	3,154,538	3,322,093
Provisions - Current	13	335,027	432,824
TOTAL CURRENT LIABILITIES		<u>3,976,815</u>	<u>4,207,423</u>
Non-Current Liabilities			
Provisions - Non Current	13	35,853	36,536
TOTAL NON-CURRENT LIABILITIES		<u>35,853</u>	<u>36,536</u>
TOTAL LIABILITIES		<u>4,012,668</u>	<u>4,243,959</u>
NET ASSETS		<u>12,454,726</u>	<u>12,262,504</u>
MEMBERS FUNDS			
Accumulated Operating Funds		8,433,698	8,318,270
Centenary Appeal Funds	17	3,158,611	2,891,785
Artist Initiatives Funds		375,200	394,700
		<u>11,967,509</u>	<u>11,604,755</u>
Asset Revaluation Reserve		184,217	354,749
Reserves Incentive Scheme Funds	18	303,000	303,000
TOTAL MEMBERS FUNDS		<u>12,454,726</u>	<u>12,262,504</u>

The accompanying notes form part of these financial statements

MUSICA VIVA FINANCIAL STATEMENTS

STATEMENT OF CHANGES IN MEMBER FUNDS FOR THE YEAR ENDED 31 DECEMBER 2018

	Notes	2018 \$	2017 \$
ACCUMULATED OPERATING FUNDS			
Opening Accumulated Operating Funds		8,318,270	8,534,625
Surplus from Ordinary Activities		362,754	1,251,172
Transfer from Centenary Appeals Funds		277,330	79,568
Transfer to Centenary Appeals Funds		(544,156)	(1,557,595)
Transfer from Artist Initiatives Funds		150,000	149,500
Transfer to Artist Initiatives Funds		(130,500)	(139,000)
Transfer of prior revaluation of freehold land and buildings		0	0
Accumulated Operating Funds at year end		8,433,698	8,318,270
CENTENARY APPEAL FUNDS			
	17		
Opening Centenary Appeal Funds		2,891,785	1,413,758
Transfer to Accumulated Operating Funds		(277,330)	(79,568)
Transfers from Accumulated Operating Funds		544,156	1,557,595
Centenary Appeal Funds at year end		3,158,611	2,891,785
ARTIST INITIATIVES FUNDS			
Opening Artist Initiatives Funds		394,700	405,200
Transfer to Accumulated Operating Funds		(150,000)	(149,500)
Transfer from Accumulated Operating Funds		130,500	139,000
Artist Initiatives Funds at year end		375,200	394,700
ASSET REVALUATION RESERVE			
Opening Asset Revaluation Reserve		354,749	185,718
Transfer of prior revaluation of freehold land and buildings		0	0
Revaluation of financial assets		(170,532)	169,031
Asset Revaluation Reserve at year end		184,217	354,749
RESERVES INCENTIVE SCHEME FUNDS			
	18		
Opening Reserves Incentive Scheme Funds		303,000	303,000
Transfer from Accumulated Operating Funds		0	0
Reserves Incentive Scheme Funds at year end		303,000	303,000
TOTAL MEMBERS FUNDS AT THE END OF THE YEAR		12,454,726	12,262,504

The accompanying notes form part of these financial statements

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

Statements of significant accounting policies

The financial statements of Musica Viva Australia for the year ended 31 December 2018 were authorised for issue by a resolution of the Directors on 28 March 2019.

The financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards (including Australian Accounting Interpretations) and the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act)

Musica Viva Australia is a company limited by guarantee, incorporated and domiciled in Australia. It operates as a non-profit organisation.

The financial statements have been prepared on an accruals basis and are based on historical costs and do not take into account changing money values or, except where stated, current valuations of non-current assets. Cost is based on the fair values of the consideration given in exchange for assets.

The following is a summary of the material accounting policies adopted by Musica Viva Australia in the preparation of the financial statements. The accounting policies have been consistently applied, unless otherwise stated.

Significant accounting methods applied are as follows:

- (i) Income and expenses are brought to account generally as earned and incurred.
- (ii) Land and Buildings are shown at acquisition cost as at 30 November 2016. Other fixed assets are shown at cost less depreciation. Depreciation of the Building in which Musica Viva holds a 75% share has been included in property costs which are netted against property rental income.
- (iii) Depreciation is calculated to expense the cost over the estimated useful life of the respective fixed asset. The rates of depreciation are 2.5% per annum on cost of Buildings, 2.5%-10% on building improvements, 33.3% per annum on the cost of Computer Software, and 20% per annum on the cost of other fixed assets.
- (iv) Foreign exchange gains in 2018 amounting to \$2,901, (2017 - losses: \$4,523) representing the revaluation of the US Dollar cash at bank as at the reporting date, has been credited to Administration and general expenses in the Statement of Profit or Loss and Other Comprehensive Income.

As at the balance sheet date no forward foreign currency exchange contracts were in place (2017 - \$0).
- (v) Segment accounting - Musica Viva Australia's activities which comprise concert organisation and promotion and music education are carried on predominantly within Australia.
- (vi) During 2018, Musica Viva provided \$nil grants to the Australian Music Foundation (2017 - \$nil). The Australian Music Foundation provided a grant to Musica Viva Australia of \$80,000 (2017 - \$109,000) for its operational activities.

- (vii) Musica Viva Australia is a non-profit organisation and no tax is payable on the surplus from its operations. Correspondingly no tax benefit accrues from losses and is therefore not recognised in the accounts.
- (viii) Limitation of Members' Liability.
In accordance with Musica Viva Australia's Constitution the liability of members in the event of Musica Viva Australia being wound up would not exceed \$10.00 per member.
- (ix) The Number of Employees as at the balance sheet date was 65 (2017 - 69).
- (x) Payables.
Trade creditors represents liabilities for goods and services provided to Musica Viva Australia prior to the end of the financial year and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.
- (xi) Receivables.
The terms of trade are 7 days from date of invoice. Collectability of debtors is reviewed on an ongoing basis. A provision for doubtful debts is raised where doubt as to collection exists and debts which are known to be uncollectable are written off. The Company has no significant concentrations of credit risk.
- (xii) Net Fair Value of Financial Assets and Liabilities.
The net fair value of cash and cash equivalents and non-interest bearing monetary financial assets and financial liabilities represent their carrying value. Interest received on funds in bank accounts and on deposit is at current market value. Musica Viva Australia is subject to market changes in respect of its cash on deposits and its financial assets.
- (xiii) Comparative Figures.
Where required by Accounting Standards comparative figures have been adjusted to conform with changes in presentation for the current financial year.
- (xiv) Musica Viva Australia receives financial support from a number of government agencies at the local, state, territory and federal levels. All funding is expended in accordance with the requirements of the relevant funding agreements.
- (xv) Critical Accounting Estimates and Judgements.
The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

Key Judgements - Available-for-sale investments.
The company maintains portfolios of securities with a market carrying value of \$3,413,824 at the end of the reporting period. The value of these investments has and will change in line with equity market movements given the nature of the investments but has not changed materially since the reporting date.

MUSICA VIVA FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018 \$	2017 \$
Statements of Significant accounting policies (cont'd)		
(xvi) Adoption of New and Revised Accounting Standards		
During the year the company adopted all of the new and revised Australian Accounting Standards and Interpretations applicable to its operations which became mandatory.		
(xvii) New Accounting Standards for Application in Future Periods.		
The AASB has issued new and amended accounting standards and interpretations that have mandatory application dates for future reporting periods. The company has decided against early adoption of these standards and has not yet undertaken a detailed assessment of the potential impact of these standards.		
	2018 \$	2017 \$
1 Income from Operations		
Subscription Tickets	2,134,520	2,110,299
Box Office Takings	1,547,657	873,538
Broadcast & Television Fees	15,300	13,600
Programs & Merchandising	8,735	3,476
Fees & Expenses from other Organisations	485,685	477,517
Schools Concerts	2,097,968	1,931,152
	<u>6,289,865</u>	<u>5,409,582</u>
2 Local Government Subsidies Expended		
City of Perth	0	0
City of Sydney	0	3,971
	<u>0</u>	<u>3,971</u>
3 State Government Subsidies Expended		
New South Wales Government		
Create NSW		
General Grant	407,705	400,497
Special Funding - Regional	16,996	16,695
Musica Viva In Schools	130,432	128,125
Victoria		
Creative Victoria	454,000	167,000
Dep't of Education and Training	23,800	21,450
ACT		
ACT Education Directorate	15,000	15,000
Arts ACT	0	0
Western Australia		
Department of Education	36,000	36,000
Department of Local Government, Sports and Cultural Industries	32,000	32,000
Healthway	80,000	80,000
South Australia		
Department of Education and Child Development	23,636	23,636
Carlewe Youth Arts	30,000	30,000
Northern Territory		
Department of Education	23,740	23,500
Queensland		
Arts Queensland	0	29,900
Tasmania		
Department of Education	0	0
	<u>1,273,309</u>	<u>1,003,803</u>
4 Grant by the Australia Council		
General Grant	1,746,249	1,722,139
5 Other Income		
Investment Income	132,427	156,000
Sponsorship & Donations	3,424,526	3,441,779
Bequests	384,195	1,370,588
Creative Partnerships Australia	0	0
Rent Recoveries	220,628	88,040
Sundry Income	32,599	24,815
	<u>4,194,375</u>	<u>5,081,222</u>
6 Surplus from Ordinary Operating Activities		
The operating surplus is arrived at after (crediting)/charging the following specific items:		
Dividends received	(42,529)	(44,070)
Interest Received	(89,898)	(111,930)
Depreciation		
Buildings	226,465	128,339
Plant, Equipment & Vehicles	108,307	92,775
	<u>334,772</u>	<u>221,114</u>
Provisions		
Annual Leave	56,182	20,947
Long Service Leave	(154,662)	33,986
	<u>(98,480)</u>	<u>54,933</u>
7 Cash and Cash Equivalents		
Cash At Bank	143,791	197,178
Cash At Bank - US\$	38,960	85,526
Cash on Hand	10,175	7,250
Commonwealth Bank Deposit	23,197	22,960
Bank West	509,116	0
ING Bank (Australia) Limited	103,766	886,723
Rabobank Australia Limited	721,517	687,785
National Australia Bank Limited	415,342	499,958
Australia & New Zealand Banking Grp	0	499,939
ME Bank	369,128	754,500
	<u>2,334,992</u>	<u>3,641,819</u>
8 Current Financial Assets		
Available for sale and reinvestment Units in Managed Funds		
- At current market value	<u>2,691,070</u>	<u>1,766,079</u>
8(a) Movements in Carrying Amounts of Current Financial Assets		
Balance at the beginning of the year		Financial Assets 1,766,079
Additions		1,039,912
Revaluation increments		(114,921)
Carrying amount at the end of the year		<u>2,691,070</u>
9 Receivables		
Debtors	879,985	428,298
Provision for Doubtful Debts	(5,000)	(5,000)
	<u>874,985</u>	<u>423,298</u>

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018 \$	2017 \$	2018 \$	2017 \$
10 Property Plant & Equipment				
Land and Building				
Land at acquisition 30-Nov-2016	3,217,500	3,217,500		
Building at acquisition 30-Nov-2016	2,495,169	2,495,169		
Building improvements at cost	2,911,958	2,795,358		
Accumulated depreciation - Building	(360,102)	(133,637)		
	<u>8,264,525</u>	<u>8,374,390</u>		
Plant and Equipment				
Plant and Equipment at cost	1,345,818	1,257,450		
Accumulated depreciation	(704,756)	(621,945)		
	<u>641,062</u>	<u>635,505</u>		
Total Property, Plant & Equipment	9,970,445	9,765,477		
Accumulated depreciation	(1,064,858)	(755,582)		
	<u>8,905,587</u>	<u>9,009,895</u>		
10 (a) Movements in Carrying Amounts of Property, Plant & Equipment:				
	Land & Buildings	Plant & Equipment	Total	
Balance at the beginning of the year:	8,374,390	635,505	9,009,895	
Additions	116,600	115,226	231,826	
Disposals	0	(1,362)	(1,362)	
Revaluation increments	0	0	0	
Depreciation	(226,465)	(108,307)	(334,772)	
Carrying Amount at the end of the year:	<u>8,264,525</u>	<u>641,062</u>	<u>8,905,587</u>	
11 Non-Current Financial Assets				
Available for sale and reinvestment Units in Managed Funds				
- At current market value		<u>722,754</u>	<u>763,761</u>	
Information regarding the access to these investments is provided at Note 18.				
11 (a) Movements in Carrying Amounts of Non-Current Financial Assets				
Balance at the beginning of the year			Financial Assets 763,761	
Additions			14,604	
Revaluation increments			(55,611)	
Carrying amount at the end of the year			<u>722,754</u>	
12 Amounts received in advance				
Concert Subscriptions and tickets	1,984,232	1,978,958		
MVIS booking deposits	10,084	98,020		
Sponsorship	725,422	676,148		
ACT Education Directorate	0	0		
SA Dept of Education & Child Development	11,818	11,818		
Creative Victoria	0	154,000		
Dep't of Communication and the Arts (Federal)	399,229	398,850		
Rental income	23,753	4,299		
	<u>3,154,538</u>	<u>3,322,093</u>		
13 Provisions				
Current				
Staff Annual Leave	211,362	155,180		
Long Service Leave	123,665	277,644		
	<u>335,027</u>	<u>432,824</u>		
Non-current				
Long Service Leave	35,853	36,536		
	<u>35,853</u>	<u>36,536</u>		
14 Auditors Remuneration				
Amounts receivable by the Auditors for:				
Audit of Musica Viva Australia	0	0		
accounts	0	0		
Other services	0	0		
	<u>0</u>	<u>0</u>		
15 Commitments for Expenditure				
	<u>0</u>	<u>0</u>		
16 Contingent Liabilities				
Contingent Liabilities exist in respect of contracts entered into with artists, and are estimated at:				
Contracts with artists	168,750	665,450		
	<u>168,750</u>	<u>665,450</u>		
17 Centenary Appeal Funds				
The Musica Viva Centenary Appeal helps to secure the future of fine music in Australia and aims to assist the process of meeting the challenges of the next fifty years.				
Details of the Appeal for the year ended 31 December 2018 are:				
Net Centenary Appeal Funds as at 1 January 2018	2,891,785	1,413,758		
Additions to The Fund	544,156	1,557,595		
Use of The Fund	(277,330)	(79,568)		
	<u>266,826</u>	<u>1,478,027</u>		
Net Centenary Appeal Funds as at 31 December 2018	<u>3,158,611</u>	<u>2,891,785</u>		
Funds raised through the Centenary Appeal are reserved for use in the future to maintain the presence of quality live music. Access to these Funds is not restricted.				
18 Reserves Incentive Scheme Funds				
The Reserves Incentive Scheme Funds were received under an agreement between Musica Viva Australia, the Australia Council for the Arts, and Arts NSW.				
Reserves Incentive Scheme Funds as at 1 January 2018	303,000	303,000		
Funds received from the Australia Council	0	0		
Funds received from Arts NSW	0	0		
Funds allocated from Accumulated Operating Funds	0	0		
Reserves Incentive Scheme Funds as at 31 December 2018	<u>303,000</u>	<u>303,000</u>		
The funds are held in accordance with the Investment Strategy adopted by the Board of Directors and approved by the funding agencies as determined by the Agreement. These funds are not used to secure any liabilities of Musica Viva Australia.				
The investment of these funds has given rise to the financial assets disclosed at Note 11. Access to \$429,772 (2017 - \$485,383) of these Funds is restricted under the terms of the Agreement.				
Included within sundry income (see note 5) is an amount of \$16,022 (2017 - \$20,118) representing net income earned from these investments, over which there are no restrictions of use.				

MUSICA VIVA FINANCIAL STATEMENTS

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 DECEMBER 2018

	2018	2017
	\$	\$
19 Related Party Transactions		
Remuneration of Directors: The Constitution of Musica Viva Australia prohibits the payment of fees to a director for acting as a director (Clause 45.1).		
Remuneration of Key Management Personnel (13 staff, 2017 - 11 staff):		
Short term benefits	1,139,505	1,229,652
Post employment benefits	108,123	116,033
Total remuneration	<u>1,247,628</u>	<u>1,345,685</u>

	2018	2017
Fundraising		
20 Musica Viva Australia undertakes fundraising appeals throughout the year; it holds an authority to fundraise under the Charitable Fundraising Act, 1991 (NSW); additional information and declarations to be furnished under this Act follow:		

	2018	2017
Details of Aggregate Gross Income and Total Expenses of Fundraising		
Gross proceeds from fundraising appeals		
Individual giving	1,841,222	2,732,640
Fundraising events	65,463	106,126
	<u>1,906,685</u>	<u>2,838,766</u>
Less		
Total costs of fundraising appeals		
Individual giving	89,610	52,908
Fundraising events	27,004	32,455
	<u>116,614</u>	<u>85,363</u>
Net Surplus obtained from Fundraising	<u>1,790,071</u>	<u>2,753,403</u>

Application of Funds		
Funds raised through individual giving and fundraising events support Musica Viva Australia concert and education activity.		
Forms of Fundraising		
Appeals held during the year ended 31 December 2018:		
~ General and Personal Appeals for the Centenary Fund, Amadeus Society, Equal Music and for the Virtuosi Appeal;		
~ Fundraising events including private recitals for Branch Appeals.		

Agents
Musica Viva Australia employs professional staff to manage and co-ordinate its fundraising activities and as such does not engage commercial fundraising agents to secure donations.

	2018	2017
Comparison by Monetary Figures and Percentages for the year ended 31 December 2018		
Comparisons	\$	%
Total cost of fundraising / gross income from fundraising	116,614 / 1,906,685	6
Net surplus from fundraising / gross income from fundraising	1,790,071 / 1,906,685	94
Total cost of services / total expenditure	*	3
Total cost of services / total income received	*	97

* No disclosure is provided as all income received and expenditure incurred is in connection with the presentation of Musica Viva Australia activities.

Declaration by Chairperson as required by the Charitable Fundraising Act 1991 (NSW)

I, Charles Graham, Chairman of Musica Viva Australia, declare that in my opinion:

(a) the accounts for the year ended 31 December 2018, give a true and fair view of all income and expenditure of Musica Viva Australia with respect to fundraising appeals; and

(b) the statement of financial position as at 31 December 2018 gives a true and fair view of the state of affairs with respect to fundraising appeals; and

(c) the provisions of the Charitable Fundraising Act 1991 (NSW) and the regulations under that Act and the conditions attached to the authority have been complied with; and the internal controls exercised by Musica Viva Australia are appropriate and effective for all income received and applied from any fundraising appeals.

Signed



Charles Graham
Chairman
28 March 2019

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2018

CASH FLOWS FROM OPERATING ACTIVITIES

	2018	2017
	\$	\$
Income from Operations	5,736,274	6,134,738
Government Grants	3,253,675	3,424,556
Investment Income	132,427	156,000
Sponsorship and Donations	3,351,323	3,377,231
Bequests	384,195	1,370,588
Other Income	32,599	24,815
Rent recoveries	220,628	88,040
Payments to suppliers, employees and performers	(13,131,605)	(11,947,720)
Net cash (used)/contributed by operating activities	<u>(20,484)</u>	<u>2,628,248</u>

CASH FLOWS FROM INVESTING ACTIVITIES

Net proceeds from sale of property, plant and equipment	0	100
Payment for property, plant and equipment	(231,826)	(3,381,734)
Payment for investments	(1,054,517)	(50,732)
Net cash (used in) investing activities	<u>(1,286,343)</u>	<u>(3,432,366)</u>
Net (decrease) in cash held	(1,306,827)	(804,118)
Cash held at beginning of the financial year	3,641,819	4,445,937
Cash held at end of the financial year	<u>2,334,992</u>	<u>3,641,819</u>

Notes to the Statement of Cash Flows:

1 Reconciliation of Cash

For the purposes of the statement of cash flows, cash includes cash on hand and in banks and short term deposits. Cash at the end of the financial year as shown in the statement of cash flows is reconciled to the related items in the statement of financial position as follows:

	2018	2017
	\$	\$
Short Term Deposits	2,142,065	3,351,865
Cash at Bank and on hand	192,927	289,954
	<u>2,334,992</u>	<u>3,641,819</u>

2 Reconciliation of net cash contributed by Operating Activities to surplus from Operating Activities

Surplus from Operating Activities	362,754	1,251,172
Provisions for:		
Annual Leave	56,182	20,947
Long Service Leave	(154,662)	33,986
	<u>(98,480)</u>	<u>54,933</u>
Depreciation on Property, Plant and Equipment	334,772	221,114
Loss on disposal of Property, Plant and Equipment	1,362	12,472
Increase/(Decrease) in Creditors	34,744	(310,166)
(Decrease)/Increase in Advances	(167,555)	616,027
(Increase)/Decrease in Receivables	(451,686)	544,861
(Increase)/Decrease in Prepayments	(36,395)	237,835
Net cash (used)/contributed by operating activities	<u>(20,484)</u>	<u>2,628,248</u>

MUSICA VIVA FINANCIAL STATEMENTS



THOMAS DAVIS & CO
CHARTERED ACCOUNTANTS
ESTABLISHED 1894

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DIRECTORS' DECLARATION

In accordance with a resolution of the Directors, the Directors of Musica Viva Australia, declare that :-

- (a) The financial statements and the notes of Musica Viva Australia as at 31 December 2018 comply with the Accounting Standards and the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act).
- (b) The financial statements and the notes give a true and fair view of Musica Viva Australia's financial position as at 31 December 2018 and its performance for the year ended on that date.
- (c) In the opinion of the Directors, there are reasonable grounds to believe that Musica Viva Australia will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the board of directors and is signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-Profits Commission Regulation 2013.

For and on behalf of the Board

CHARLES GRAHAM
Chairman

ANDREW PAGE
Director

SYDNEY
28 March 2019

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF Musica Viva Australia

Opinion

We have audited the financial report of Musica Viva Australia, which comprises the statement of financial position as at 31 December 2018, the statement of profit or loss and other comprehensive income, statement of changes in members' fund's and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors declaration.

In our opinion, the financial report of Musica Viva Australia has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December, 2018 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards 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.

Information Other than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information comprises the information included in the company annual report for the year ended 31 December 2018, but does not include the financial report and our auditor's report thereon. 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 misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards 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.

The directors are responsible for overseeing the company's financial reporting process.



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MUSICA VIVA FINANCIAL STATEMENTS

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF Musica Viva Australia

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 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 Australian Auditing Standards, we exercise professional judgement 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 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.
- 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.

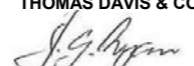
We communicate with the directors regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on other Regulatory Requirements

Furthermore, in our opinion:

- (a) the accounts show a true and fair view of the financial result of fundraising appeals for the year ended 31 December 2018; and
- (b) the accounts and associated records of the Company have been properly kept during that year in accordance with the New South Wales Charitable Fundraising Act 1991 and its Regulations; and
- (c) money received as a result of fundraising appeals conducted during the year ended 31 December 2018 has been properly accounted for and applied in accordance with such Act and its Regulations;
- (d) the Company is solvent.


THOMAS DAVIS & CO.


J.G. RYAN PARTNER
Chartered Accountants
HONORARY AUDITORS

SYDNEY,
28 March 2019

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STATUTORY REPORT OF THE BOARD FOR THE YEAR ENDED 31 DECEMBER 2018

In accordance with the Corporations Act 2001 and pursuant to a resolution of the Board, the Board of Musica Viva Australia reports as follows:

1 The names of the Board members in office during the whole of the financial year and up to the date of this report are:

For whole year:

Thomas Breen
Charles Graham
Katherine Grinberg
Andrew Page
Judy Potter
Margaret Seares
Darren Taylor

2 The principal activities of Musica Viva Australia were concert presentation, music education and artist development. The operations of Musica Viva during the financial year and the results of those operations are reviewed in the accompanying Report. Musica Viva Australia's artist development activities includes management of the Melbourne International Chamber Music Competition, in strategic partnership with the Melbourne Recital Centre and the Australian National Academy of Music.

3 Musica Viva Australia's short term objectives are to:

- ~ be recognised as an ensemble music company that displays innovation, adventure and excellence;
- ~ demonstrate sector leadership and grow the profile of Australian arts and artists;
- ~ ensure more Australians have access to and engagement with the arts;
- ~ demonstrate sound financial and governance practices.

Musica Viva Australia's long term mission is to inspire all Australians with ensemble music of quality, diversity, challenge and joy.

4 To achieve these objectives, Musica Viva Australia has implemented the following strategies:

- i ensure consistent delivery of artistically vibrant programs throughout the company;
- ii expand engagement with music and culture via digital platforms;
- iii expand collaborations;
- iv build financial reserves to enable bold planning for the future; and
- v ensure the governance structure supports the company's purpose and programs.

5 Directors:

Thomas Breen B.A. (Sydney). Executive Chairman of Breen Group operating in property development, land rehabilitation and waste management. Formerly (1981-2006) Tom Breen was founder and Managing Director of Status Resources Australia, an advisory firm for the international development of industrial minerals. He has worked extensively in Australia, Asia, the US and Europe, and in the 1990s was a guest of the United Nations and speaker at the Economic Commission for Asia & the Pacific, in China. Tom was a member of the Council of the Employers Federation of NSW. He studied piano at the Sydney Conservatorium and has a life long interest in music. Director since 29 August 2013. Directors' meetings held and attended during the financial year - 6.

Charles Graham B.Eng. (Hons)(SYD), B.Com (SYD), M.Tech (Deakin), MBA (Harvard). Managing Director of Gresham Partners Limited. Prior to joining Gresham, Charlie was a Managing Director at Goldman Sachs in New York. Director of Gresham Partners Holdings Limited, President of The Harvard Club of Australia, Director of HCA Philanthropy Pty Limited and Chapter Chair of YPO Sydney. Director since 14 October 2012. Directors' meetings held and attended during the financial year - 6.

Katherine Grinberg B.Com. LLB. Lawyer. Prior to establishing her legal practice, Katherine was the in-house counsel for the Stockland Trust Group. Honorary solicitor to a number of non-profit organisations including Pinchgut Opera and Liszt Society. Former Board member, Rose Bay War Memorial Reserve Trust. Director since 1 January 2015. Directors' meetings held and attended during the financial year - 6.

Andrew Page B.Bus, B.Arts, M.Comm. Private Banker, Westpac Private Bank since 2017. Previous, Credit Suisse Private Bank since 2012 and Macquarie Bank from 2005. Member of the Institute of Chartered Accountants in Australia. Director since 1 January 2016. Directors' meetings held and attended during the financial year - 6.

Judy Potter Chair, Adelaide Festival, Adelaide Botanic Gardens and State Herbarium. Previous Board positions include Chair South Australian Film Corporation, Adelaide Fringe and Adelaide Central School of Art. She has also held various senior roles in the arts and not for profit organisations, including CEO, SA Great and the South Australian Youth Arts Board and Carclew Youth Arts Centre. Director since 1 January 2012. Directors' meetings held and attended during the financial year - 6.

MUSICA VIVA FINANCIAL STATEMENTS

STATUTORY REPORT OF THE BOARD FOR THE YEAR ENDED 31 DECEMBER 2018 - CONTINUED

Professor Margaret Seares AO MA PhD (UWA). Margaret Seares has an extensive background in the arts and education. She is a former Senior Deputy Vice Chancellor from The University of Western Australia, having previously been the Head of the School of Music in that institution. She is a former Chair of the Australia Council for the Arts, former CEO of the West Australian Department for Culture & the Arts, and former Chair of the Perth International Arts Festival. In 2013 she received the Gold Medal for outstanding company director from the Western Australian division of the Australian Institute of Company Directors. Director since 29 June 2016. Directors' meetings held during the financial year - 6; attended - 5.

Darren Taylor BBus BA (Swinburne). Darren Taylor is Managing Director and Head of Strategy for Melbourne-based brand agency Taylor & Grace. Formerly of ArtWords, where he worked with the University of Melbourne, ARC Special Research Centres and important not-for-profit organisations such as Centacare, Kildonan and Mental Illness Fellowship Victoria before starting his own agency. An accomplished pianist and pipe organist who served on the board of Chamber Music Australia, having previously been a Musica Viva Victorian Committee member. Darren is a pro-bono adviser to the Indigenous Art Code and Koala Kids, and a mentor to young marketing professionals. Director since 6 June 2016. Directors' meetings held during the financial year - 6; attended - 5.

6 The entity is incorporated under the Corporations Act 2001 and is an entity limited by guarantee. If the entity is wound up, the constitution states that each member is required to contribute a maximum of \$10 each towards meeting any outstanding obligations of the entity. At 31 December 2018 the collective liability of members was \$320.

7 Auditors Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2018 has been received and is included after this Director's Report.

Signed for and on behalf of the Board



CHARLES GRAHAM
Chairman



ANDREW PAGE
Director

Sydney
28 March 2019

AUDITOR'S INDEPENDENCE DECLARATION UNDER SECTION 60-40 OF THE AUSTRALIAN CHARITIES AND NOT-FOR-PROFITS COMMISSION ACT 2012

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2018 there have been :-

- (i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-Profits Commission Act 2012 (ACNC Act) in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.



THOMAS DAVIS & CO.
Chartered Accountants
HONORARY AUDITORS



J. Ryan PARTNER

SYDNEY
28 March 2019

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MUSICA VIVA GOVERNANCE

PATRON

Tony Berg AM

NATIONAL BOARD MEMBERS

Charles Graham, Chairman (NSW)
Tom Breen (NSW)
Kathie Grinberg (NSW)
Andrew Page (NSW)
Judy Potter (SA)
Emeritus Professor Margaret Seares AO (WA)
Darren Taylor (VIC)

MEMBERS COUNCIL PRESIDENT

Michael Katz

Members Council (ACT)

Professor Geoffrey Brennan
Dr Chris Bourke
Margaret Lovell
Dr Craig Reynolds
Dan Sloss
Arn Sprogis

Life Members (ACT)

Marjorie Gilby
Donald Sams

Members Council (NSW)

Anne Arcus
David Constable AM
Anna Enno
Richard Gill AO
Dr Tom Karplus
Ruth Magid

The Hon. Jane Mathews AO

Lynda O'Grady
Deena Shiff
Ray Wilson OAM
Life Members (NSW)
Gaston Bauer
Tony Berg AM
Jennifer Bott AO
Dr Catherine Brown-Watt PSM
Don Burrows AO MBE
Mary Jo Capps AM
Suzanne Gleeson
Trish Ludgate
Donald McDonald AC
Donald Magarey
Margie Ostinga
Rae Richards
Jill Stowell OAM
Mary Vallentine AO
Ernest Weiss
Kim Williams AM
Margaret Wright OAM
Members Council (QLD)
Professor Ian Frazer AC
Andrea Hall-Brown
Malcolm Hall-Brown
Dr Robert Stewart

Life Members (QLD)

Christine Gargett
Peter Lyons
Donald Munro AM

Members Council (SA)

Veronica Aldridge
Geoff Day

Life Member (SA)

Helen Godlee

Members Council (TAS)

Di O'Toole

Members Council (VIC)

Tom Bruce AM
Tom Cordiner QC
Dr Jane Fyfield
Monica Lim
Terry Moran AC
Hyon-Ju Newman
Stephen Shanasy

Life Members (VIC)

Jacqui Bate
Russell Bate OAM
Michael Bertram
Marc Besen AC
David Bradshaw
Peter Burch AM BM
Julian Burnside AO QC
Kate Durham
Anne Kantor AO

Members Council (WA)

Anne Last
Graham Lovelock
Robyn Tamke

Life Members (WA)

Judy Flower
Dr Michael Wishart

NATIONAL MEMBERS COUNCIL AGM AND MEETING, MAY 2018

Thanks to the generous support of Ulrike Klein and the Klein Family Foundation, Musica Viva's 65th AGM and second annual National Members Council gathering was held at the breathtaking venue UKARIA, in the Adelaide Hills, on the weekend of 19–20 May 2018. The setting provided an inspirational space for the generation of ideas and conversations. It was noted that this was the last Musica Viva AGM for both the CEO, Mary Jo Capps and the CFO, Sarah Falzarano after a combined 34 dedicated years with the company.

The two-day event featured presentations from the host South Australian committee members, led by Board Member and State President, Judy Potter and State Manager, Emily Kelly. They shared the story of the growth of the Equal Music education program in their state, inspired by individual vision, persistence and dedication, and the visionary support of a major donor committed to music education for all children, no matter their circumstances.

During a relaxed dinner, Musica Viva's Artistic Director Carl Vine had a 'fireside chat' with the young South Australian composer Jakub Jankowski – who wrote two commissioned works for Musica Viva in 2017 – on the Why, What and How of composing. All felt privileged to share Jakub's enormous talent and presence, which promise a great future.

Breakout groups, specific to education, fundraising, artform and audience development programs and activities, provided a wealth of ideas to extend the impact of chamber music. Mary Jo Capps and Hywel Sims led a group discussion on the next generation of composers, performers and audiences and Carl Vine provided a sneak preview of Musica Viva's 2019 concert season.



Jakub Jankowski and Carl Vine



TRIBUTE TO MARY JO CAPPS AM

MUSICA VIVA CEO, 1999 -2018

As the Chair of Musica Viva it is my great pleasure to formally acknowledge the enduring legacy to this organisation of our recently departed Chief Executive Officer, Mary Jo Capps. Upon her departure she left the company in a fabulous position after an unprecedented period of prosperity under her tenure. This legacy includes extending the Musica Viva In Schools program to reach the most remote locations in Australia; the continued success of our much-loved International Concert Season and the delivery of strategic new programs which have ensured professional development and the creation of new work by Australian musicians and composers.

Mary Jo ensured that innovation forms a cornerstone of Musica Viva's approach to its work, particularly through the Musica Viva In Schools program. The digital resources which have been developed through this program are considered world leading and are frequently used as best practice examples. The program has seen significant growth during the past two decades, with around 300,000 children all over the country benefitting from our live music program each year. This program not only reaches children in every part of the country but also supports Australian musicians. During Mary Jo's tenure we were able to provide ongoing employment opportunities to Australian artists and develop two First Nations ensembles whose tours sell out within days of being announced.

Generational change during Mary Jo's tenure occurred through the programs the company has added to its platform of offerings over the years; the biennial Musica Viva Festival; Ménage and Musica Viva Sessions presented in unexpected venues for our younger audiences; Café Carnivale, a multi-cultural festival; Viva Voices, a program for engaging retirees in choral activities; the Hildegard Project, to raise the profile of female composers; FutureMakers, our pioneering artist development initiative and Musica Viva's recent custodianship of the Melbourne International Chamber Music Competitions, presented to acclaim in July 2018.

Mary Jo's passion for the arts is met with her formidable business acumen. As a leader, Mary Jo inspired and mentored hundreds of staff during her tenure, many of whom have gone on to assume leadership positions within the arts and not for profit sectors. Mary Jo's tenacity in spearheading the development of a new head office for Musica Viva with a purpose-built rehearsal facility provides a physical foundation not only for Musica Viva but for many of our friends in the performing arts sector. Mary Jo worked closely with Musica Viva's Patrons – the late Kenneth W Tribe and

Tony Berg – and with various Chairs of the Board – Kim Williams, Russell Bate, Michael Katz, and most recently with me - and I greatly valued the frankness and wisdom of that collaboration.

Forthright and never afraid to go into battle for our organisation and the arts more broadly, Musica Viva's profile has also been enhanced by virtue of the Board positions and industry leadership roles that Mary Jo holds. Mary Jo is the arts voice on the Community Council of Australia; the Deputy Chair of the Australian Major Performing Arts Group; the Chair of the Peggy Glanville Hicks Trust; the outgoing Chair of the Advisory Board of the Faculty of the VCA and Melbourne Conservatorium of Music, University of Melbourne and a Council member of the Centre for Social Impact. In 2017 Mary Jo received an honorary doctorate in Visual and Performing Arts from University of Melbourne, and on Australia Day this year she was honoured with an Order of Australia for significant service to performing arts and business.

At Musica Viva we advocate that the experience of live chamber music can change a person's life. Mary Jo is a potent example of an individual who has taken her personal passion for live music and leveraged this to change the lives of literally hundreds of thousands of people through Musica Viva's programs. Through her legacy we are encouraged to reimagine the possibilities of chamber music and reminded of the power of the artform we champion at Musica Viva.

Charles Graham Chairman

* First published in the Sir András Schiff concert guide, October 2018.



Clockwise from top right: Mary Jo Capps with the late Kenneth W Tribe, former Chairman; with Michael Katz, former Chairman and Tony Berg, Patron and former Chairman; with Carl Vine, Artistic Director; with Sir András Schiff, pianist; with Charles Graham, Chairman

STAFF & VOLUNTEERS

NATIONAL OFFICE

Hywel Sims
Chief Executive Officer
Carl Vine AO
Artistic Director

CONCERTS & COMMUNITIES

Katherine Kemp
Director, Concerts & Communities
Luke Iredale
Artistic Administrator
Sam Hayward-Sweedman
National Manager, Special Projects & Regional Touring
Janet McKay
Manager, Emerging Artist Programs (Melb)
Sean Moloney
Concerts & Communities Coordinator
Genevieve Lacey
Artistic Director, FutureMakers
Wilma Smith
Artistic Director, Competitions

OPERATIONS

Janelle McKenzie
Director of Operations
Anna Griffiths
Operations Manager, Education
Oliver Baker
Operations Coordinator, Concerts
Rebecca Whittington (maternity leave)
Operations Coordinator, Concerts
Erica Hughes
a/g Operations Co-ordinator, Concerts

DEVELOPMENT

Anne Cahill OAM and Amelia Morgan-Hunn
Co-Directors of Development
Alice Enari
Development Manager
Alex Bellemore
Public Affairs Manager
Callum Close
Philanthropy Executive
Johanna Rosenthal
Development Coordinator

EDUCATION

Colette Vella
Director of Education
Michael Sollis
Artistic Director, Education
Jemma Tabet
Professional Development Manager
Mary Scicchitano
NSW Education Manager
Joanne Jun
NSW Education Coordinator
Misa Yamamoto
Education Content Coordinator

MARKETING

Paul Stuart
Director of Sales & Marketing
Kia Stockdale
Senior Marketing Manager
Adele Schonhardt
Media & Communications Manager (Melb)
Marita Lacota
Marketing Executive, Education
Annelise Maurer
Digital Marketing Manager
Joseph Smith
Digital Marketing Coordinator
Yuri Huijg
Graphic Designer
Sabrina Govic
Patron Services Manager
William Hemsworth
Patron Services Coordinator

ADMINISTRATION & FINANCE

Jo Daffron
Chief Financial Officer
Sarah Vickers
Director of Human Resources
Trish Ludgate
Executive Manager
Michael Dewis
Accountant
Teresa Cahill
Project Accountant
Jenny Lopez
Accounts Administrator
Tuyen Tran-Huynh
Accounts Assistant
Jonathan Zaw
IT Administrator

STATE OFFICES

ACT

Isobel Ferrier
ACT Manager
Christina Cook
Administration Assistant

NEWCASTLE

Callum Close
Newcastle Concerts Manager

NORTHERN TERRITORY

Anna Griffiths
NT Education Coordinator

QUEENSLAND

Lachlan Snow
QLD State Manager
Flora Wong
QLD State Coordinator, Education
Alison Giles
State Administrator

SOUTH AUSTRALIA

Emily Kelly
SA State Manager
Kylie King
SA State Coordinator
Samantha Mack
SA Administration Coordinator

TASMANIA

Anna Griffiths
TAS Education Coordinator

VICTORIA

Kim O'Byrne
Education Manager
Jaci Maddern
Partnerships Manager
Naomi Lennox
Competitions Coordinator
Tim Hannah
Administration Coordinator

WESTERN AUSTRALIA

Chris van Tuinen
WA State Manager
Helen Dwyer
WA State Coordinator
Julia Carr
Administration Assistant

Musica Viva said goodbye to the following staff members in 2018:

Adrian Barr
Melissa Cannon
Mary Jo Capps
Tharanga Colombaarachchi
Madeleine Cowell
Judy Duffy
Sarah Falzarano
Rachel Forbes
Nina Juhl
Patrick Leong
Timothy Matthies
Christine Munro
Kate Norbury
Michelle Philips-Schork
Jenn Rogers
Thijs Rozeboom
Vennisa Santoro
Krista Tanuwibawa
Michelle Zarb

Musica Viva thanks the following 2018 casual staff and contractors:

Lucia Cascone
Anne Colombi
Stephanie Eslake
Jann Hing
Bill Hockenhull
Karen James
Jennifer Knight
Sara Knuckey
Sue Lane
Leigh Lazarus
Tiarne Lightowlers
Anneliese McGee-Collett
Nicki Martin
Angelica Olszak
Stevan Pavlovic
Magda Petkoff
Claire Portek
Annie Reid
Mariese Shallard
Jasper Whincop

STATE COMMITTEES

ACT

Dan Sloss, President
Geoffrey Brennan
Bernardette Greethead
Roger Hillman
Antonia Lehn
Craig Reynolds
Richard Rowe
Tamara Wilcox
Jeannette Horne

NEWCASTLE, NSW

Anna Enno, President
John Ferguson, Treasurer
Jane Smith, Assistant Treasurer
Anne Morris
Ian Cook
Rae Richards
Roland Hicks
Judy Chen
Georgina Blythe
Beverly Taperell

QUEENSLAND

Andrea Hall-Brown, President
John O'Leary, Secretary
Uwe Dulleck
Helen DeVane
Amanda Hume
James Jarvis
Peter Lyons

SOUTH AUSTRALIA

Judy Potter, President
Leonie Schmidt, Co Vice-President
Anne-Maree O'Connor, Co Vice-President
Veronica Aldridge
Beverly Brown OAM
Helen Pollard

VICTORIA

Jane Fyfield, President
Alistair Campbell
Olivier David
Dorothea Josem
Carmel Morfuni
Helen Vorrath
Adrian Nye

WESTERN AUSTRALIA

Robyn Tamke, President
Sarah Firmberg, Secretary
Anne Last
Maxinne Sclanders
Ed Garrison
Janice Dudley
Peter Ingram
Kate Pitcher

ARTISTIC REVIEW PANEL

ADELAIDE

Elizabeth Layton
Lucinda Moon
Rob Nairn
Jula Szuster
Christopher Wainwright

BRISBANE

Nicholas Cleobury
Helentherese Good
Liam Viney
Meta Weiss

CANBERRA

Tim Hollo
Wendy Lorenz
Chris Sainsbury
Pip Thompson

MELBOURNE

Brenton Broadstock
Gladys Chua
Maureen Cooney
Liza Lim

PERTH

Gladys Chua
Geoff Lowe
Noeleen Wright

SYDNEY

Dorotyya Fabian
Ying Ho
Daina Kains
Liza Lim

OFFICE VOLUNTEERS

NATIONAL OFFICE

Graham Blazey
Bryan Burke
Tomas Drevikovskiy
Robert Firth
Anneliese McGee-Collett
Adrienne Saunders

NEWCASTLE

Libby Dickeson
Rebecca Tee
Bhavi Ravindran
Kathy Worrall

SOUTH AUSTRALIA

Thea Maxwell

VICTORIA

Alla Petrov
Traudi Moon OAM

MICMC volunteers:

Ron Arnot
Doug Beecroft
Fiona Bell
Toni Bucknell
Wanda Bystrzycka
Jill Carr
Annie Carter
Jaryn Choi
Margaret Coffey
Damian Coleridge
Pam & Greg Davies
Ngaire Duffield
Brunwyn Francis
Peter Gardner
John Garran
Jennifer Gilchrist
Sarah Hall
Penny & Murray Johns
Gary Joslin
Garry Kennedy
Pam Kershaw
Len Lindon
Kerrie McLean
Gudrun Markowsky
Ian Miller
Bruce Missen
Jenny Mitchell
Jill Murray
Hyon Ju Newman
Nicky Nixon
Adrian Nye
Yoshinori Omata
Richard Perry

Dimity Reid
Tom Sandor
Jon Sharples
Davydd Shaw
Josephine Vains
Helen Vorrath
Libby Vorrath

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