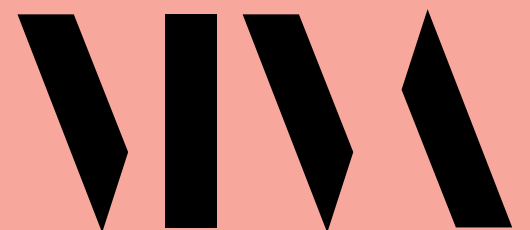


2022
Annual Report



Musica Viva Australia

Musica Viva Australia acknowledges the Traditional Custodians of the many lands on which we meet, work and live.

We pay our respects to their Elders past and present – people who have sung their songs, danced their dances and told their stories on these lands for thousands of generations.

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From the Chairman

I am pleased to present you with Musica Viva Australia's financial and impact results for 2022. There were still many challenges as the business rebuilt from the disruptions caused by Covid; despite this, Musica Viva Australia's national team displayed flexibility, ingenuity and resilience, resulting in significant levels of recovery in reach and impact, presenting over 1,255 live concerts, achieving 252,671 attendances and providing employment for 303 artists. It was also the first year that saw Paul Kildea's artistic vision presented in full.

The end of Covid saw Musica Viva Australia return largely to a full program, however this resulted in the financial impact of a 'normal year' of costs, while ticket sales returned much more slowly as the community-at-large tentatively re-engaged in activities. The comprehensive income for 2022, which included unrealised losses on the carrying value of financial assets, was a deficit of \$2,126,883.

This is a significant reduction from the prior year's surplus. Although ticket sales in 2022 exceeded the prior year by \$1.2m, this was offset by the increase in costs of operating a full main stage concert program and of recommencing onsite performances in schools. Compared to 2021, there was a decrease in Covid-related government grants received of \$1.3m, a decrease in bequests of \$0.6m, a decrease in donations/investment income of \$0.2m and a reduction in the carrying value of financial assets (realised and unrealised losses) of \$2.1m. These were drawn from reserves which had grown significantly over the past three years. We are grateful to the generous and visionary individuals whose legacies have given us the capacity to maintain our commitment to quality and access through one of the most financially challenging periods we have faced.

2022 was also a year of leadership transition, as CEO Hywel Sims completed his four years at the helm of Musica Viva Australia, and passed the baton to Deputy CEO Anne Frankenberg, in a succession plan first devised in 2018. I thank Hywel for the steady hand with which he's guided the organisation through the choppy waters of recent years, and very much look forward to working with Anne, who steps so well-prepared into this role.

Musica Viva Australia's wide-ranging work is only possible because of the support of many governments, trusts and individuals. We are most grateful to the Commonwealth government and the State of NSW for their continuing COVID relief and their joint support through the Australia Council and Create NSW. We also acknowledge the State of Victoria for its foundational support of *Strike A Chord*, our high school competition, which entered its third year.

My fellow Board members continued to provide sound counsel, guidance and oversight during the year, and I thank in particular Andrew Page, Judy Potter and Margaret Seares AO, who completed their terms in 2022 whilst welcoming Bennie Ng.

In closing, I wish to pay tribute to our loyal and enthusiastic supporters and audience members without whom our programs would not exist. I also wish to offer Musica Viva Australia's thanks to the thousands of music teachers across Australia with whom we work; their tireless dedication in nurturing and sparking the creativity of so many young students is worthy of special tribute.

— Charles Graham

From the CEO & Artistic Director

We are immensely proud to present the Annual Report for 2022, which was a significant year for Musica Viva Australia in a number of ways. It was a year in which we were able to share fully a new artistic vision and a belief in the connections that chamber music can make with audiences nationwide. The standing ovations for *A Winter's Journey* across Australia and on the Barbican stage in London encapsulated the power of this vision, and it was thrilling to bear witness to this in person.

It was also the year we returned, more or less, to normal. The joy of getting back to live performance was, nevertheless, tempered by the challenges of a vastly changed landscape. There was an expectation that things would snap back to normal, but they didn't. People had changed their behaviour. 2022 saw us rebuild brick by brick.

Part of that rebuild was a comprehensive re-branding project through 2022. You will have noticed our new logo, but this is just the tip of the iceberg. Beneath the surface lies the wide consultation and deep thinking about who we are and what we could be, which is feeding into our four-year strategic plan and vision for 2028. We are complex, as an organisation. But in that complexity is a strength and richness that we want to be able to amplify, and consciously connect, as we think about how our many different activities reinforce each other.

Wonderfully, last year saw the consolidation of our Music Education Residency program, which represents a significant and vital extension to our existing Education activities. In 2022 we secured major investment in the program from the Eisen Family Private Fund which allowed us to set an ambitious goal of delivering fifty multi-year residencies by 2030. We also worked closely with educator Sue Lane to build the accompanying research project that will provide proof of concept and powerful case studies with which to engage with State Governments about the power and value of investing systemically in quality music education.

We know that there are much broader issues around systemic intergenerational poverty, and we're not going to solve them in one fell swoop. But the benefits to children who engage with music – cognitively and in terms of social and psychological well-being – are many and well-documented, and we think that's worth investing in. If we can light that spark, make a little shift, this can have major impacts down the track in a child's life, whether it's engagement, learning, belonging, or a full career. That's one of the things that makes us get up in the morning, and we are excited that so many of our artists, staff and supporters feel the same way and want to come on this journey.

Finally, we pay tribute to our beloved colleague, Hywel Sims, who led Musica Viva Australia for the majority of last year, and all through our challenging COVID-19 years. He has been a steadfast, caring and insightful leader, and he leaves an important legacy as he departs to his new home in the USA.

— Anne Frankenberg & Paul Kildea

Leaving home

2022 was the year when everyone took their first steps back out into the world after two years of enforced isolation. It was the year when the smiles, the laughter, the dancing and singing started again. As Education Director Cassandra Lake says, "Getting our ensembles performing in schools, live, was the highlight of our year. I cannot tell you how wonderful it felt to be back in schools, sharing music."

Digital miracles notwithstanding, no amount of screen-based concerts, self-reflection and baking could replace the buzz of sharing music together, under the same roof. For audiences and for artists, experiencing vibrant, live music was like coming back to life.

They laughed so much during the performance. They have missed out during our times in COVID. One teacher turned to me and said, 'we all need something like this weekly'.

— ST FRANCIS OF ASSISI PRIMARY, GLENDINNING

2022 was the year when we welcomed audiences back to Morning Masters, Viva Edge and our National Concert Series. Would people come? Would they step out of the safety of their homes and into potentially dangerous public spaces? The answer was a resounding 'yes!' as a sea of mask-wearing faces greeted musicians with joy.

Van Diemen's Band was the first ensemble since early 2020 to complete a national seven-city tour for Musica Viva Australia (MVA). Then

in July we welcomed tenor Allan Clayton, our first international artist since 2020, for *A Winter's Journey*. In a year of highlights *A Winter's Journey* stood out for its artistic achievement and vaulting imagination. The idea was to put Wilhelm Müller's words and Franz Schubert's music, familiar to so many of our core audience, into counterpoint with the work of Australian landscape painter Fred Williams, using digital screens and lighting to create a unique 'chamber' for the music. Beyond the groundbreaking technological wizardry was the artistic collaboration between six remarkable creatives: tenor Allan Clayton, pianist Kate Golla, director Lindy Hume, lighting designer Matthew Marshall and video artist David Bergman who realised the original concept of Paul Kildea.

Our other international guests in 2022 included new friends in the Z.E.N. Trio and the Signum Saxophone Quartet plus an old friend, the mandolin virtuoso Avi Avital. We welcomed back pianist Andrea Lam, until recently based in New York but now back in Australia, who toured with Paul Grabowsky. International and national concert tour artists also extended their impact with 21 masterclasses engaging with over 250 students.

Of course, it was not all straightforward: even with travel restrictions relaxed, plans and programs changed at the drop of a RAT. Our first tour, featuring Karin Schaupp and the Flinders Quartet, was postponed due to border closures, with local artists providing replacement concerts. Cellist Giovanni Sollima tested positive on the eve of his tour with Avi Avital, causing a late scramble to reinvent a program with guests including Erin Helyard, Konstantin Shamray and Jennifer Marten-Smith.



Meanwhile touring plans were changing day-to-day. In Western Australia, experiencing its first COVID-19 wave since the start of the pandemic, the Education team held daily 'Go/No Go' meetings. But in spite of floods and viruses, in 2022 Musica Viva Australia was able to share uplifting experiences and make connections with over 250,000 audience members, students, teachers, musicians, artists and music-lovers through regional and metropolitan touring.

2022 also saw a different kind of leaving home as Musica Viva Australia continued to ask a central question: what is chamber music in the 21st century? The answer or, rather, answers, took our work in many directions. Artistic Director Paul Kildea's vision is to evolve as a company, moving from the traditional role of presenting artists to producing original programs, and from reproducing familiar repertoire to generating new music and new ways to experience music.

Commissioning new work is and always will be a priority for Musica Viva Australia, but those glamorous words, 'world premiere', are never an end in themselves. The goal is to make new work which will live on beyond its first outing, making an impact on musicians and audiences on a broader stage.

Sometimes this is achieved by working with artists to find a new work which can become part of their ongoing repertoire, such as Matt Laing's *Little Cataclysms*, written for the Z.E.N. Trio. Sometimes it is by taking a second look at an old friend, like Bach's *Goldberg Variations*, heard first in the exquisite performance of Andrea Lam, then re-imagined in an improvisation by Paul Grabowsky. Sometimes it is through commissioning arrangements to put an existing work in an entirely new context. That was the idea behind arranging

Kurt Weill's *Violin Concerto* for solo violin and saxophone quartet. Through the assured touch of composer and arranger Jessica Wells, this neglected work became the gripping centrepiece of Signum Sax's national tour, with Kristian Winther as violin soloist.

And then there are commissions which go beyond notes on the page, into other artforms and modes of expression. A highlight of 2022 was the development of *The Cage Project*, a kinetic sound sculpture that floats above the piano and rings and chimes in synchronicity, created by French pianist Cedric Tiberghien and Australian percussionist, composer, sound artist and FutureMaker Matthias Schack-Arnott. At the time of writing, it has just enjoyed sell-out runs at the 2023 Adelaide and Perth Festivals, garnering rave reviews and making the East Coast of Australia very jealous. This is not the last we will hear of *The Cage Project*...

Finally, in December 2022, came the much-anticipated tour of *A Winter's Journey* to London's Barbican. The culmination of two years of development and planning, *A Winter's Journey* brings together attributes key to the vision of Musica Viva Australia: identifying artists who bring something unique to the stage – artistic excellence, of course, but also bravery and curiosity and an instinct for going beyond the ordinary. Building long-term creative partnerships with these artists opens the door to bringing different artforms, languages, cultures into conversation with each other to imagine new dimensions for music-making. *A Winter's Journey* was such a project, and taking it to an international audience was a significant moment in Musica Viva Australia's artistic story.

Sometimes, leaving home is the most creative thing you can do.





On the previous page:

Left: Choir of Trinity College, Melbourne in our new venue for morning concerts, The Edge in Melbourne.

Right: Z.E.N. Trio

Clockwise from top left:

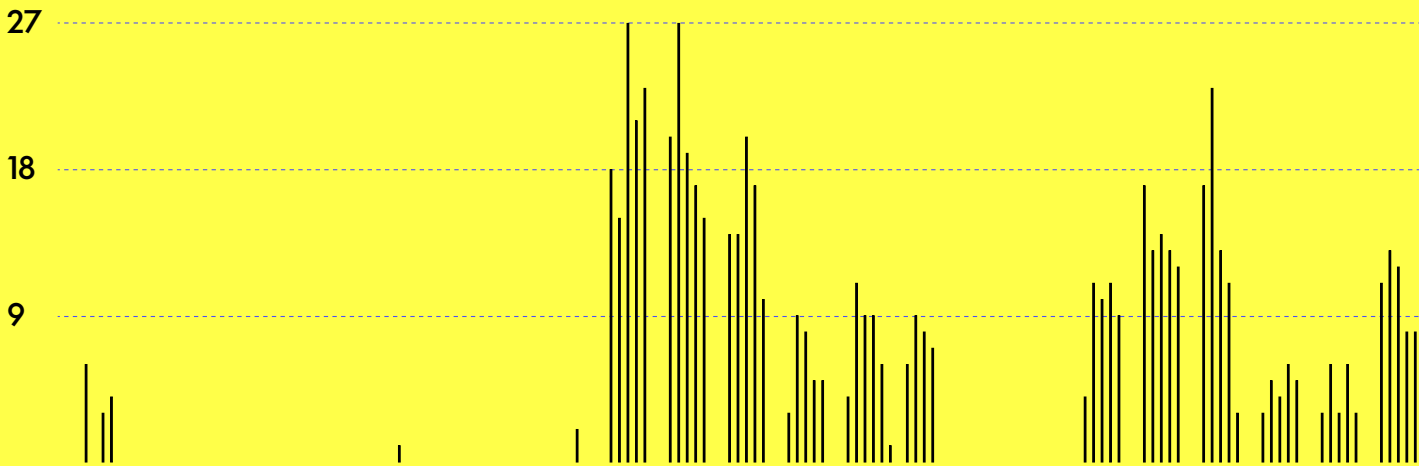
Van Diemen's Band | Signum Saxophone Quartet & Kristian Winther | Harry Bennetts, Bernadette Harvey & Miles Mullin-Chivers | Matthias Shack-Arnott developing *The Cage Project* | Avi Avital & Erin Helyard | Andrea Lam & Paul Grabowsky



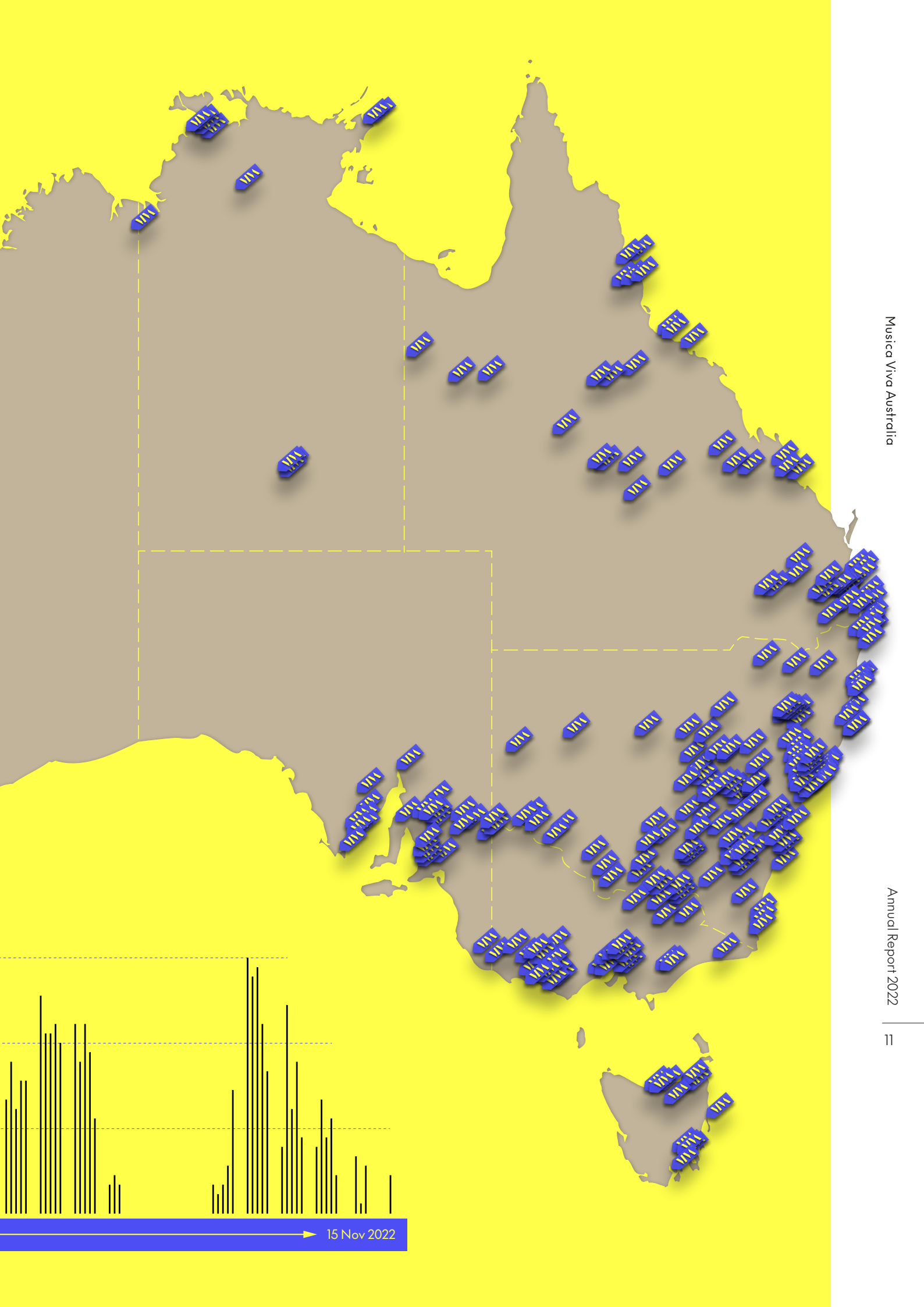
Musica Viva Australia In Schools

Reach

Concerts per day Nationally



22 March





Above:
Moon Radio Hour performing at Sacred Heart
Primary School in Mt Druitt Village in NSW

Below:
Taking Shape performing at
Farmborough Road Public School in NSW

Activities & Attendances

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	National Online	Resources	TOTAL
Ensembles in state	3	14	1	6	4	1	6	7	4		46
Schools participating in Live Performance Program	19	369	16	81	40	14	71	111	19		740
Professional learning courses	2	12	3	2	8		1	3	20		51
Teachers attending professional learning courses	12	214	47	5	164		4	31	110		587
Music Education Skills for the Primary Classroom courses		1					1	1	1		4
Teachers enrolled in Music Education Skills for the Primary Classroom online course	2	17	3	4	2	3	9	31			71
Teacher resource engagement										22,395	22,395
Primary schools live concerts	37	617	26	109	43	18	88	134			1,072
Primary schools online concerts									19		19
Workshops		2		1							3
Extended residency days		70			74		51	3			198
Tutorials					373						373
Community concerts/workshops		1		16	38		18				73
Students attending live concerts	5,735	95,955	3,821	15,147	5,957	2,701	11,800	17,875			158,991
Students attending online concerts									2,114		2,114
Teachers attending concerts	222	4,096	220	903	263	141	572	1,023	78		7,518
Parents/donors attending concerts		62	18	107	37		51	241			516
Students attending other activities		5,460			8,525		4,590	270			18,845
Community concerts/workshop attendance		150		1,440	1,596		900				4,086
Activities TOTAL	39	703	29	128	536	18	159	141	40		1,793
Attendances TOTAL	5,971	105,954	4,109	17,606	16,544	2,845	17,926	19,471	2,302	22,395	215,123

Everything, everywhere, all at once

“See that little marker, right out at the edge? That’s Christmas Island”.

We’re looking at a map of Australia, with location markers at every spot where Musica Viva Australia has held Education concerts and events. The eastern seaboard is hard to see under the mass of dots, and there’s a healthy rash of dots on the west coast, but it’s the isolated marks which Anna Griffiths from the Education operations team is most proud of. Locations like Pannawonica, Nhulunbuy, Tullamore and, of course, Christmas Island.

In 2022 Musica Viva Australia (MVA) brought music to every state and capital, to regional centres and country towns, to schools and prisons and community centres and concert halls. This huge reach, unmatched by any other performing arts organisation in the country, is made possible by Musica Viva Australia’s unique structure. While the company has its headquarters in Sydney, the

management team is geographically distributed, with Directors based in Perth, Adelaide, Melbourne and Sydney, complemented by State Managers in each capital. It’s an unusual structure: on the one hand, it relies heavily on digital technology for meetings and communication; on the other, it means that there are staff members who are local to almost every performance venue, who can build genuine, ongoing relationships with audiences, artists and stakeholders. More than that, it makes every city, every state, every audience community more visible. We are constantly reminded that what works in one place might work in another but, then again, it might not. Difference is creative.

After two years in which touring was heavily constrained by COVID-19, Musica Viva Australia expanded its reach dramatically in 2022. Generous donations from Thyne Reid, The Scully Fund and Mike & Marion Newman enabled the planning of a Tri-state tour of that remote corner where South Australia, Victoria and New South Wales meet, taking in the Riverland (SA) Mildura (VIC) Sunraysia Region (NSW), Broken Hill (NSW) and Wilcannia (NSW). For this tour, MVAIS First Nations ensemble Wyniss, from the Torres Strait Islands, drove over 2000 kilometres, picking their way carefully through floods to visit 19 schools across 9 days.



Most of the students at our school have never seen live music before. To see them so completely enchanted and engaged was amazing. Rural schools are lucky to have these opportunities and the kids are still talking about it weeks later.

— SCOTTSDALE PRIMARY SCHOOL, TASMANIA

While each education performance lasts around 50 minutes, the experience is designed to have a long-term impact. Every school booking includes a professional development session for teachers and accompanying materials which can form the basis of term's music program. This is an essential part of Musica Viva Australia's contribution to addressing the widespread shortage of skills and resources in music education in Australia.

Outside the classroom, MVA continued to offer opportunities to participate, whether it was coaching, workshops, masterclasses or competitions. The *Strike A Chord* national chamber music competition, for example, had students across the country getting creative in ensembles. MVA responded to their enthusiasm with the provision of free coaching sessions, either via Zoom or in person, including regional centres Orange, Armidale, Rockhampton, and two memorable days at Spinifex State College in Mount Isa.



Thank you once again for the amazing experience of going to Mt Isa to meet these beautiful students and their inspiring teacher. It was a huge couple of days, and I cannot tell you how brilliant the whole thing was. The kids were very excited, and really worked so hard. It was great to see how much they improved.

— HELENTHERESE GOOD,
COACHING PROGRAM TUTOR 2022

Then, in August, after anxious months of watching Covid restrictions, we were finally able to bring the best of the best student ensembles to Melbourne for the 2022 *Strike A Chord* Grand Final. After two years of cancelled concerts and online play-offs, excitement in the Melbourne Recital Centre, full of family and friends, was palpable. Back stage, the buzz from the young and prodigiously talented students, who had missed out on two years of youth orchestra and ensemble programs, was overwhelming.

Left:
All 2022 *Strike A Chord* contestants together on stage in Melbourne Recital Centre with Wilma Smith and host Stephanie Kabanyana Kanyandekwe

Top right:
Hari Sivanesan, Chloe Chung, Pantelis Krestas and Aaron Wyatt at the *Strike A Chord* Teachers' Conference

Below:
First and Audience Prize winners of *Strike A Chord* 2022, JPMS Ensemble Volante (QLD)

Musica Viva Australia is aiming to deliver 50 residencies over the next decade, filling in the gaps on the map of Australia and providing Australian children with quality, sequential and ongoing music education.

— CASSANDRA LAKE, EDUCATION DIRECTOR, MVA

2022 was not just about expanding the breadth of Musica Viva Australia's reach, but also its depth, through our ongoing program of Music Education Residencies in disadvantaged schools.

Education Director, Cassandra Lake says: "Much of 2022 was spent consulting with schools, education departments, education specialists and funding bodies to build on the experience gained through our existing residency program and develop a national framework to support and complement the work of the Tony Foundation's *Music Education: Right from the start* advocacy initiative. Through this collaboration Musica Viva Australia is aiming to deliver 50 residencies over the next decade, filling in the gaps on the map of Australia and providing Australian children with quality, sequential and ongoing music education."

In addition, the Federal Government's RISE fund supported three programs in regional areas which connected with communities at many different levels and allowed MVA to test different modes of regional engagement.

In Mount Gambier, for example, students enjoyed *Colours of Home*, developed in collaboration with oboist Celia Craig and guitarist Caspar Hawksley. The funding also enabled the artists to give masterclasses to secondary and young and emerging musicians and, joined by cellist Tom Marlin and pianist Michael Ieraci, to run six community events with the Limestone Coast Symphony Orchestra, reaching more than 60 local musicians.

Meanwhile, in Mount Isa students, teachers, music professionals and community members were involved in *Taking Shape* live in schools and online. Brisbane-based ensemble Topology took on this regional residency and online composition program, which included 36 concerts, professional development for teachers and a composer commission. This residency continues to make an impact, not least in the way it has inspired students to get creative and make music together: MVA had a record number of entries for the 2022 *Strike A Chord* championship from Mount Isa, including third prize in the Novice Section for ensemble Pitchless Firewood.

In Warnambool conductor and singer Karen Kyriakou led workshops for the Find Your Voice Choir. Together, Karen and the Choir wrote a new song, 'Walls come down', all about identity, disability and 'being seen'. The workshops culminated in a joyous performance, outloud and with a silent AUSLAN chorus, at the Port Fairy Festival.



—
Celia Craig from *Colours of Home* at St Martins College in Mount Gambier



Left: Helentherese Good at
Mount Isa Spinifex College

Right: Find Your Voice Choir Workshop



“The RISE-funded regional programs gave communities and artists the time and resources to make deep, meaningful connections which will have lasting results,” says Cassandra Lake.

Finally, in 2022 Musica Viva Australia expanded its reach on an artistic dimension. In addition to high profile commissions for national tours, we commissioned new works, new arrangements and new shows to join the diverse menu of musical genres and activities. Taiko drumming, music from sixteenth-century Italy, folk songs from the Middle East, traditional songs from South-East Asia and children’s games from the Torres Strait... All of these found a welcome in this wide land. In development in 2022 we saw *Lost Histories*, a show written by First Nations artist Troy Russell, which starts from his exploration of his own ancestry, then leads students into exploring their own stories; and *Life is an Echo* featuring three artists of South-East Asian heritage, who invite students to listen to sounds, and to the space between sounds.

I am so pleased to be more involved in the creative development of new ensembles for Musica Viva Australia In Schools. My hope for our organisation is that we create a single and well-lit pathway for students of all backgrounds (including First Nations), nurturing their curiosity and supporting their training from their earliest encounters with us in our schools’ program, our residencies, then through to their participation in Strike A Chord, to the involvement of the most brilliant in FutureMakers, to regional touring and urban performances of exceptional Australian talent, to wherever that may lead in the world community of great music and musicians.

— PAUL KILDEA

LISMORE

Avi Avital & Giovanni Sollima* *Erin Helyard*
Gelareh Pour's Garden (cancelled)
Lior & Tinalley String Quartet
San Ureshi
The Sentimental Bloke

GRAFTON

Andrea Lam
Coco's Lunch featuring Drummergirl
Emily Granger & Andrew Blanch

BARRABA

The Sentimental Bloke

GUNNEDAH

Golden Gate Brass
Sensory Concerts
The Spooky Men's Chorale
The Sentimental Bloke

DUBBO

Daniel Rojas & Apex Strings
Golden Gate Brass
Signum Saxophone Quartet & Kristian Winther
Tamara-Anna Cislowska & Nic Healy
Z.E.N. Trio

YASS

Andrea Lam
The Spooky Men's Chorale

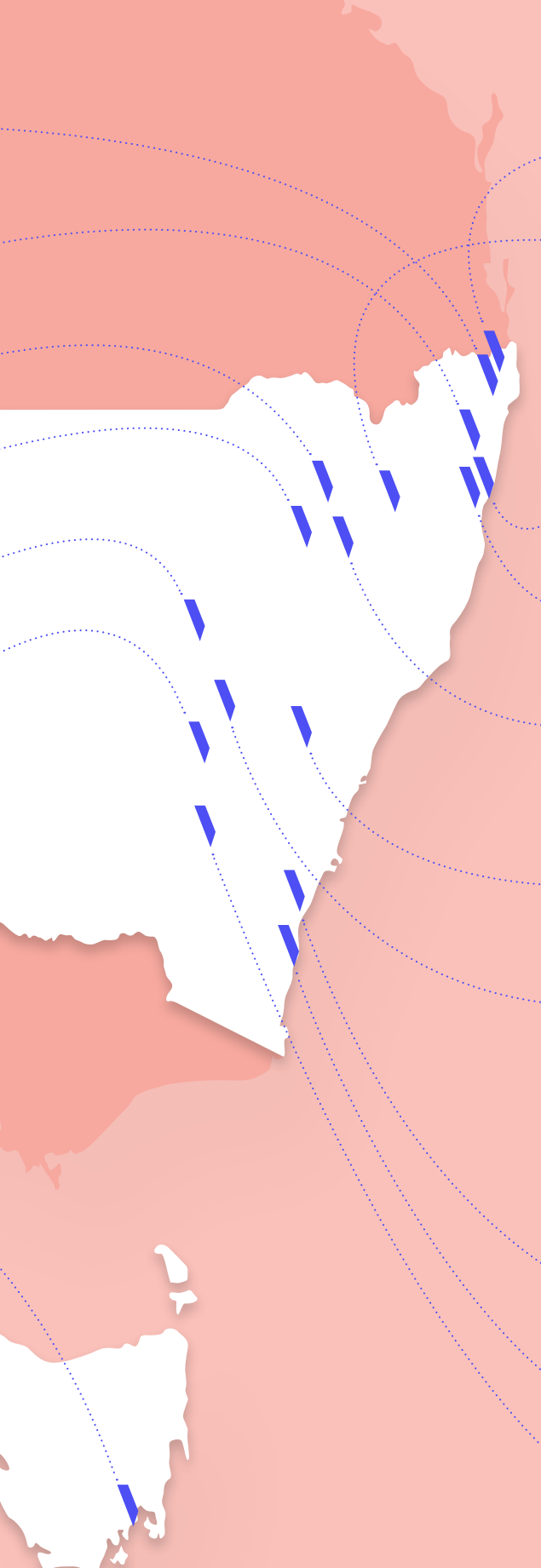
HOBART

Avi Avital & Giovanni Sollima* *Jennifer Marten-Smith*
*Karin Schaupp & Flinders Quartet**
Bernadette Harvey, Harry Bennetts
& Miles Mullin-Chivers
Z.E.N. Trio

Regional Touring

in New South Wales and Tasmania

*Artist(s) did not perform. The replacement artist(s), if applicable, are indicated in italics.



- **TYALGUM**
Andrew Goodwin &
Sonya Lifschitz* *Daniel de Borah*
- **ARMIDALE**
Ensemble Liaison
- **COFFS HARBOUR**
Daniel Rojas & Apex Strings
Lior & Tinalley String Quartet
Partridge String Quartet (cancelled)
The Spooky Men's Chorale
The Sentimental Bloke
- **BELLINGEN**
Emily Granger & Andrew Blanch
Gelareh Pour's Garden (cancelled)
Vocal Detour
- **TAMWORTH**
Golden Gate Brass
Sensory Concerts
The Spooky Men's Chorale
Susan Bradley
- **BLACKHEATH**
Andrea Lam
Lior & Tinalley String Quartet
- **ORANGE**
Andrea Lam
Avi Avital & Giovanni Sollima*
Konstantin Shamray
Daniel Rojas & Apex Strings
Golden Gate Brass
The Spooky Men's Chorale
Susan Bradley
The Sentimental Bloke
Vocal Detour
- **BATEMANS BAY**
Sutherland Trio
Tamara-Anna Cislowska & Dan Golding*
- **BERMAGUI**
Andrea Lam & Paul Grabowsky
- **COWRA**
Karin Schaupp & Flinders Quartet (cancelled)



© Orange Regional Conservatorium



© Peter Jones



© Sean Moloney



© Gunnedah Regional Conservatorium



© Orange Regional Conservatorium



© Keith Saunders

Clockwise from top left:

The Spooky Men's Chorale during a flashmob in Orange CBD | **The Spooky Men's Chorale** in Kelvin Community Hall in Gunnedah | **Andrea Lam** performing a cushion concert in Orange | **Lior & Tinalley String Quartet** performing at Blackheath Chamber Music Festival | Members of **Signum Saxophone Quartet** giving a masterclass in Macquarie Conservatorium in Dubbo | **Andrea Lam** receives her applause in Yass

Australian Works

ARTIST(S) / ENSEMBLE	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
Adam Hall & The Velvet Players	Richard M Sherman Robert B Sherman	<i>I Wanna Be Like You</i>	Adam Hall	160
	Duke Ellington	<i>C Jam Blues</i>		
	Adam Hall Tim Forster	<i>I Would Do it Again</i>		
	Adam Hall	<i>Alright, All Night</i>		
	Tim Forster	<i>The day big jay came to town</i>		
Adventures in Antarctica	Joshua McHugh	<i>Billions of Penguins</i>		160
	Mary Doumany	<i>Ice</i>		
	Nigel Westlake	<i>Beneath the Midnight Sun</i>		
	Jim Cotter	<i>On not dancing with penguins</i>		
Andrew Blanch & Emily Granger	Maurice Ravel	<i>Pavane pour une infante défunte</i>	Richard Charlton	3
	Enrique Granados	<i>Danzas Españolas</i>		
	Graeme Koehne	<i>A Closed World of Fine Feelings and Grand Design</i>		
	Tristan Coelho	<i>In Transit</i>		
	Elena Kats-Chernin	<i>Fleeting Encounter</i>		
Susan Bradley	Lachlan Davidson	<i>Purdy Purdy</i>		1
Choir of Trinity College, Melbourne	Sarah Elise Thompson	<i>Sundance</i>		1
	Brooke Shelley	<i>Te lucis ante terminum</i>		
		<i>A New Commandment</i>		
Allan Clayton & Kate Golla	Franz Schubert	<i>A Winter's Journey</i>	Lindy Hume David Bergman Matthew Marshall Fred Williams Paul Kildea	9
Tamara-Anna Cislowska	Elena Kats-Chernin	<i>Unsent Love Letters</i>		1

ARTIST(S) / ENSEMBLE	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
Coco's Lunch & Drummegirl	Lisa Young	Ai-Ee-Yi		1
		Zah-Ee-Ah		
		<i>This Heart of the World</i>		
		<i>Tha Thin Tha</i>		
		<i>Other Plans</i>		
		<i>On the Track</i>		
		<i>Thulele Mama Ya</i>		
	<i>The Gift</i>			
	Jacqueline Gawler	<i>Chanson pour Anaïs</i>		
		<i>Palani Princess</i>		
<i>Varkala</i>				
Gabrielle MacGregor	<i>A Whole New Way of Getting Dressed</i>			
Colours of Home	Sally Whitwell	<i>Road Trip</i>		141
	Will Kepa	<i>Aqueous</i>		
	Caspar Hawksley	<i>Cherry Waltz</i>		
Continuum Sax	Elena Kats-Chernin	<i>Adrift</i>	Christina Leonard	1
	Nicholas Russoniello	<i>Bridge Steps</i>		
	Zoe Gougousidis	<i>Kicking and Screaming</i>		
	Martin Kay	<i>Arrival</i>		
	Ella Macens	<i>Ripple</i>		
	Paul Stanhope	<i>Ockham's Razor</i>		
Da Vinci's Apprentice	Sally Greenaway	<i>Da Vinci's Apprentice</i>		37
Doctor Stovepipe	Jim Sharrock	<i>Dog in the Doghouse</i>		416
		<i>Take this Guitar</i>		
		<i>Makin' it up</i>		
		<i>So long</i>		
	Traditional	<i>June Apple</i>	Dr Stovepipe	
Eastwinds	Esfandiar Shahmir Kristiina Maalaps Mark Cain Yoshitaka Saegusa	<i>Morning Sunrise Improvisation</i>		465
		<i>Nature Story Improvisation</i>		
		<i>Finale Impro</i>		
	Mark Cain Kristiina Maalaps	<i>The Gift</i>		
Traditional Iranian	<i>Caged Bird</i>	Esfandiar Shahmir Kristiina Maalaps Mark Cain Yoshitaka Saegusa		

Australian Works

ARTIST(S) / ENSEMBLE	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
Ensemble Liaison	Timothy Young	<i>Für Elise Fantasy</i>		1
Golden Gate Brass	Peter Warlock	<i>Capriol Suite</i>	Jackson Bankovic	4
	Kate Neal	<i>Fanfare</i>		
	Alex Turley	<i>Cloudscapes</i>		
Goldner String Quartet	Ross Edwards	<i>White Cockatoo Spirit Dance</i>		1
Paul Grabowsky & Andrea Lam	Paul Grabowsky	<i>Improvisations on the Aria from Bach's Goldberg Variations</i>		8
				1
Bernadette Harvey, Harry Bennetts & Miles Mullin-Chivers	Donald Hollier	<i>A Little Sea Music</i>		2
				1
Andrea Lam	Matthew Hindson	<i>Sad Piano</i>		4
Lior & Tinalley String Quartet	Lior Attar	<i>Bedouin Song</i>		1
		<i>My Grandfather</i>		3
	Ade Vincent Lior Attar	<i>Hours I Have Never Known</i>		
	Nigel Westlake Lior Attar	<i>Sim Shalom from Compassion</i>		
Mara!	Traditional	<i>Bir Mumdur/Yek Mumik</i>	Mara!	1
		<i>Cyfri'r Geifr (Counting the Goats)</i>		
		<i>Tri Martolod</i>		
		<i>Addio Addio Amore</i>		
Moon Radio Hour	Samuel T. Golding	<i>The Adventures of Old Jack the Space Cowboy</i>		255
		<i>March of the Guinea Fowl</i>		
	Evan Mannell	<i>Waltz of the Blowfly</i>		
		<i>Bye Bye Blowfly</i>		
	The Sousaphonics	<i>What's My Sound?</i>		
The Muffat Collective	John Playford	<i>Paul's Steeple</i>	The Muffat Collective	1
		<i>Stingo, or Oyle of Barley</i>		
	Anonymous	<i>Nobody's Jig</i>		
Music in my Suitcase	Traditional	<i>Bir Mumdur/Yek Mumik (Traditional Kurdish & Turkish)</i>	Mara!	297
		<i>Cyfri'r Geifr (Traditional Welsh)</i>		
		<i>Tri Martolod (Traditional Breton)</i>		
Stephanie & Edward Neeman	Cecile Chaminade	<i>Andate et Scherzettino, Op. 59</i>	Neeman	1
	Elena Kats-Chernin	<i>Schubert Blues</i>		
		<i>Victor's Heart</i>		

ARTIST(S) / ENSEMBLE	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
Jonathan Paget & Darlington Quartet	Christopher Sainsbury	<i>North Country Sketches</i>		1
	Iain Grandage	<i>Black Dogs</i>		
Partridge String Quartet & James Morley	Holly Harrison	<i>Balderdash</i>		2
Rhythm Works	Kevin Tuck	<i>Liffey Falls</i>		534
		<i>The Storm</i>		
		<i>Chameleon</i>		
		<i>Road Train</i>		
		<i>Sydney Opera House</i>		
		<i>The Cassowary</i>		
Daniel Rojas & Ensemble Apex String Quartet	Consuelo Velazquez	<i>Besame Mucho</i>	Daniel Rojas	3
	Gerardo Matos Rodriguez	<i>La Cumparsita</i>		
	Astor Piazzolla	<i>Libertango</i>		
	Anonymous	<i>Hanacpachap Cussicuinin</i>		
	Miguel Angel Hurtado	<i>Valicha</i>		
	Chucho Valdes	<i>Mamo Influenciado</i>		
	Daniel Rojas	<i>Navegar</i>		
	<i>SalTango</i>			
Signum Saxophone Quartet & Kristian Winther	Kurt Weill	Concerto for Violin and Wind Orchestra, Op. 12	Jessica Wells	1
				9
Emily Sun, Nicolas Fleury & Amir Farid	Gordon Kerry	Sonata for Violin and Piano		1
Sutherland Trio	Katy Abbott	<i>Making Angels</i>		1
Taikoz	Traditional	<i>Yatai-bayashi</i>	Taikoz	485
		<i>Hachijo</i>		
	Anton Lock	<i>Demon Drums</i>		
	Ian Cleworth	<i>Of the Fields</i>		
	Kerryn Joyce	<i>Recollection</i>		
Taking Shape	Robert Davidson	<i>Get Into Shape</i>		316
		<i>Learning to Live, Living to Learn</i>		
	John Babbage	<i>Shape Up</i>		
	Ben Sweeney	<i>Quartetting</i>		

Australian Works

ARTIST(S) / ENSEMBLE	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
The Sentimental Bloke	Ian Munro	<i>The Sentimental Bloke Soundtrack</i>		5
The Spooky Men's Chorale	Freddie Mercury	<i>Rhapsody in Bluegrass</i>	Stephen Taberner	5
	Stephen Taberner	<i>Don't Stand Between a Man and His Tool</i>		
		<i>Foot</i>		
		<i>Magnificent</i>		
		<i>Universal Club Song</i>		
		<i>We Are Not a Men's Group</i>		
		<i>Deep</i>		4
		<i>Eyebrow</i>		
		<i>Sweetest Kick</i>		
		<i>The Man in the 17th Row</i>		
		<i>Waiting for Our Things</i>		
		<i>Welcome to the 2nd Half</i>		
		<i>What's Going to Happen Now</i>		
	<i>Warm</i>	1		
Timmy & the Breakfast Band	Rimsky-Korsakov	<i>Flight of the Bumble-Bee</i>	Rachel Johnston	352
	Brahms	<i>Lullaby</i>	Trent Arkleysmith Gareth Bjaaland Rachel Johnston	
	Arthur Smith	<i>Feudin' Banjos (or Dueling Banjos)</i>		
	Trent Arkleysmith	<i>Mongolian Moonshiners Rag</i>		
Two Wheel Time Machine	Jess Green	<i>Bicycle</i>		355
		<i>Brave New Journey</i>		
	Jess Ciampa	<i>Gotta Get Up</i>		
		<i>Spectacular Failure</i>		
David Hewitt	<i>Time Machine</i>			
San Ureshi	Traditional	<i>Kang Din Qing Ge</i>	Satomi Ohnishi	1
	Zhao Liang	<i>Kyo-shu</i>		
		<i>No God but God</i>		
		<i>Samurai</i>		
	Satomi Ohnishi	<i>Dan-O-Ura</i>		
		<i>DFP</i>		
Zhao Liang Satomi Ohnishi	<i>Rain</i>			

Concerts
 Education
 Regional Touring
 Special Events

ARTIST(S) / ENSEMBLE	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
Van Diemen's Band	Donald Nicolson	<i>Spirals</i>		9
Vocal Detour	Kevin Barker	<i>Now Fades the Last Long Streak of Snow</i>		1
	Martin Wesley-Smith	<i>Climb the Rainbow</i>		2
	Brenda Gifford	<i>Minga Ngumbudhaa</i>		1
	Gordon Hamilton	<i>To an Early-Flowering Almond</i>		1
				2
Walking with the Wilderness	Richie Allan The Griffyn Ensemble	<i>Mulligans</i>		248
	Tim Hansen	<i>Bounding Flight</i>		
	Alice Humphries	<i>Tick Tock</i>		
	Miriama Young	<i>Wood Wide Web</i>		
Wattleseed Ensemble	Matthew Laing	<i>From Home</i>		1
	Emily Shepard	<i>Aftermath</i>		
Matt Withers	Richard Charlton	<i>Berceuse</i>		1
		<i>Tango in the Rain</i>		
		<i>The Tale of the Glass Rockinghorse</i>		
	Sally Greenaway	<i>En Las Sombras</i>		
	Philip Houghton	<i>Kinkachoo, I Love You</i>		
Wyniss	Dujon Niue	<i>Ama Babanwal</i>		510
		<i>Marap dance</i>		
		<i>Wami</i>		
		<i>Wana</i>		
		<i>Zeg</i>		
Z.E.N. Trio	Matthew Laing	<i>Little Cataclysms</i>		7
				2

TOTAL 4,843





© Breckbury

Pianist Kate Golla and tenor Allan Clayton in *A Winter's Journey*

Artists & Audiences



ADAM HALL & THE VELVET PLAYERS

Performances	Locations	Total Attendances
10	Digital (National)	1,214
18	TAS	2,701
4	WA – Metro	492



ADVENTURES IN ANTARCTICA

Performances	Locations	Total Attendances
19	NSW – Met North, Hunter	2,366
21	WA – Metro, Esperance	1,984



AUSTRALIAN STRING QUARTET & KONSTANTIN SHAMRAY

REPLACEMENT CONCERT

City	Date	Attendance
Adelaide	8 March	358

Views Online Concert Guide
680

ENSEMBLE PATRONS
Ian & Caroline Frazer

CONCERT CHAMPIONS
Joan & Ivan Blanchard



AVI AVITAL & GIOVANNI SOLLIMA

As Giovanni Sollima was unable to perform, Avi Avital performed with three artists throughout the tour: **Erin Helyard** (Newcastle, Melbourne, Sydney¹, Brisbane), **Gladys Chua** (Perth) and **Konstantin Shamray** (Canberra, Adelaide, Sydney²).

Cities	Dates	Total Tour Attendance
Newcastle	22 September	4,164
Melbourne	20 & 24 September	
Sydney	26 September & 8 October	Views Online Concert Guides
Brisbane	27 September (Livestream)	12,407
Perth	2 October	
Canberra	5 October	Livestream Engagement
Adelaide	6 October	381

Clear and delicate tones rang into the hall yet Avital was not afraid to punish the strings like a rock star, rapping on the body, strumming on the lower side of the bridge, and using only the fret hand to produce sound.

— STAGE WHISPERS

ENSEMBLE PATRONS
Eleanore Goodridge OAM

CONCERT CHAMPIONS
Peter Lovell, Greg Shalit & Miriam Faine, Patricia Crummer, Barry & Diana Moore, Dr Robert Larbalestier AO, Andrew Blanckensee Music Lover, Dr Susan Marsden & Michael Szwarcbord



A WINTER'S JOURNEY

Cities	Dates	Total Tour Attendance
Perth	12 July	3,371
Brisbane	14 July	
Melbourne	16 & 19 July	Views Online Concert Guide
Adelaide	21 July	10,406
Sydney	23 & 25 July	
Canberra	27 July	Online Concert Engagement
London	7 December (+ Online Concert)	258

Musica Viva has imaginatively looked beyond a stand-and-deliver presentation and opened up a fascinating vista of artistic and emotional discovery.

— THE AGE / SYDNEY MORNING HERALD

Musica Viva and Artistic Director Paul Kildea are to be applauded for designing something ambitious and genuinely new that may well help introduce this masterpiece to a different audience.

— CLASSIC FM

For all the right reasons, this performance was overwhelming. Not just for its bold direction, which presents a masterpiece in a new and justifiable light, but for Clayton's illustrious and incomparable contribution.

— AUSTRALIAN BOOK REVIEW

—
Allan Clayton tenor
Kate Golla piano
Lindy Hume director
David Bergman video designer
Matthew Marshall lighting designer
Fred Williams (1927–1982) images
Paul Kildea original concept
—

MVA gratefully acknowledges the assistance of Lyn Williams AM in sourcing the images.

ENSEMBLE PATRONS
Peter Griffin AM & Terry Swann, Susie Dickson, and Ms Felicity Rourke & Justice François Kunc as part of The Travellers – Giving Circle

CONCERT CHAMPIONS
In memory of Stephanie Quinlan, Ian & Cass George, Alexandra Clemens, Greg Shalit & Miriam Faine, The late Lesley Lynn, Ray Wilson OAM, Dr Sue Packer, Dr Jennifer Donald & Mr Stephen Burford



HARRY BENNETTS & VATCHE JAMBAZIAN

City Date
Sydney 13 July

Attendance
166

SUPPORTED BY
The Wenkart Foundation in memory of Fred & Julie Wenkart



CHOIR OF TRINITY COLLEGE, MELBOURNE

City Date
Melbourne 24 May

Attendance
176



COLOURS OF HOME

Performances	Locations	Total Attendances
24	NSW – Met North, North Coast, Far North Coast	3,714
18	SA – Metro, Country South	2,123
5	VIC – Metro	615



DA VINCI'S APPRENTICE

Performances	Locations	Total Attendances
1	Digital (National)	46
13	NSW – Met East, Met South West	2,333
14	QLD – Metro	2,802
9	WA – Metro	1,548



DOCTOR STOVEPIPE

Performances	Locations	Total Attendances
3	ACT	485
73	NSW – Met East, Met North, Met West, Met North Coast, Far North Coast	11,296
28	QLD – Metro, Darling Downs, South West	3,656



EASTWINDS

Performances	Locations	Total Attendances
35	NSW – Met East, Met North, South West, West, North West	4,688
28	QLD – Central, Northern, Far North	2,330
25	VIC – Metro, Barwon, Gippsland, Grampians	3,804
5	WA – Metro, Pilbara/Kimberley-Pannawonica	688



GOLDNER STRING QUARTET

City	Date	Attendance
Sydney	7 September	173

[Views Online Concert Guide](#)
432

SUPPORTED BY

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ANDREW GOODWIN & SONYA LIFSCHITZ

City	Date	Attendance
Sydney	1 June	155

[Views Online Concert Guide](#)
305

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The Wenkart Foundation in memory of Fred & Julie Wenkart



PAUL GRABOWSKY & ANDREA LAM

Cities	Dates	Total Tour Attendance
Brisbane	11 June	2,951
Perth	13 June	
Adelaide	15 June	Views Online Concert Guide 15,054
Sydney	18 & 20 June	
Melbourne	21 & 25* June (*Livestream)	Livestream Engagement 577
Newcastle	23 June	

Two sides of Bach masterpiece make for fascinating listening.

— NEWSLOCAL

Musica Viva is to be applauded for bringing this new style of performance to concert halls around the country and giving audiences the chance to see two soloists of remarkable calibre.

— ARTSHUB

ENSEMBLE PATRONS

Anonymous

CONCERT CHAMPIONS

The Hon Justice A Philippides, Helen Fulcher, Helen Bennetts & Tim Lloyd, Leonie Schmidt & Michael Davis, Anthony Strachan, Rosemary & John MacLeod, The Morawetz Family in memory of Paul Morawetz, Megan & Bill Williamson, David Wallace & Jamelia Gubgub, Anonymous



BERNADETTE HARVEY, HARRY BENNETTS & MILES MULLIN-CHIVERS/UMBERTO CLERICI

REPLACEMENT CONCERTS

Miles Mullin-Chivers was unable to perform in Sydney and Newcastle, Umberto Clerici replaced him for the Sydney performance and the Newcastle performance was for violin and piano duo.

Cities	Dates
Canberra	24 February
Hobart	28 February
Sydney	7* & 12 March (*Livestream)
Newcastle	10 March

Total Tour Attendance
1,166

Views Online Concert Guide
4,780

ENSEMBLE PATRONS

Ian & Caroline Frazer

CONCERT CHAMPIONS

Pam Cudlipp, Anonymous



MOON RADIO HOUR

Performances	Locations
51	NSW – Met North, Met West, Riverina, South Coast

Total Attendances
7,818



THE MUFFAT COLLECTIVE

City	Date
Sydney	16 March

Attendance
174

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MUSIC IN MY SUITCASE

Performances	Locations
1	Digital (National)
49	NSW – Met East, Met North, Met South West, Met West
26	NT
23	VIC – Metro, Barwon

Total Attendances
55
7,239
3,821
2,739



MICHELLE NICOLLE QUARTET

City Melbourne **Date** 18 October

Attendance
189



ORAVA QUARTET & DANIEL DE BORAH

REPLACEMENT CONCERT

City Brisbane **Date** 3 March

Attendance
563

Views Online Concert Guide
706

ENSEMBLE PATRONS
Ian & Caroline Frazer



JONATHAN PAGET & DARLINGTON QUARTET

REPLACEMENT CONCERT

City Perth **Date** 20 February

Attendance
607

Views Online Concert Guide
430

ENSEMBLE PATRONS
Ian & Caroline Frazer

CONCERT CHAMPIONS
Valerie & Michael Wishart



PARTRIDGE STRING QUARTET & JAMES MORLEY

REPLACEMENT CONCERT

City Melbourne **Date** 1 & 5 March

Attendance
448

Views Online Concert Guide
2,196

ENSEMBLE PATRONS
Ian & Caroline Frazer

CONCERT CHAMPIONS
Continuo Collective, The Musica Viva Victorian Committee



RHYTHM WORKS

Performances	Locations	Total Attendances
66	NSW – Met North, Met West, Hunter	11,499
23	QLD – Metro, Wide Bay Burnett	4,309



SIGNUM SAXOPHONE QUARTET & KRISTIAN WINTHER

Cities	Dates	Total Tour Attendance
Newcastle	8 November	4,170
Adelaide	10 November	
Melbourne	12 & 22 November	Views Online Concert Guide
Perth	14 November	9,594
Canberra	17 November	
Sydney	19 & 21* November (*Livestream)	Livestream Engagement
Brisbane	24 November	401

Winther's impressive grasp of Weill's technical and expressive complexities was reinforced by agile, empathetic ensemble.

— SYDNEY MORNING HERALD / THE AGE

Passion and seemingly unlimited palette of colours and instrumental effects.

— LIMELIGHT

CONCERT CHAMPIONS

Gay Bookallil & The Musica Viva Newcastle Committee, Dr Michael Troy, Monica Lim & Konfir Kabo, In memory of Stephanie Quinlan, Humphries Family Trust, Malcolm Gillies & David Pear in memory of Stewart Gillies, Katherine & Reg Grinberg, Anonymous



EMILY SUN, NICOLAS FLEURY & AMIR FARID

City	Date	Attendance
Melbourne	2 August	176



TAIKOZ

Performances	Locations	Total Attendances
7	Digital (National)	799
52	NSW – Met East, Met North, Met South West, Riverina	7,934
38	WA – Metro, Geraldton	5,342



TAKING SHAPE

Performances	Locations	Total Attendances
13	ACT	2,035
34	NSW – Met East, Met North, Met South West, Met West, South Coast	5,298
7	QLD – Metro, Northern, Mt Isa	776
25	VIC – Metro, Barwon	4,231



TIMMY & THE BREAKFAST BAND

Performances	Locations	Total Attendances
88	NSW – Met East, Met North, Met South West, Met West, North West, Western	13,695



TWO WHEEL TIME MACHINE

Performances	Locations	Total Attendances
18	NSW – Met East, Met South West	3,188
9	QLD – Metro	1,274
20	SA – Metro, Country North	3,345
24	WA – Metro, Kalgoorlie	3,642



VAN DIEMEN'S BAND

Cities	Dates	Total Tour Attendance
Perth	26 April	3,773
Adelaide	28 April	
Sydney	30 April & 9 May* (*Livestream)	Views Online Concert Guide
Melbourne	3 May	9,944
Brisbane	5 May	
Newcastle	10 May	Livestream Engagement
Canberra	12 May	418

This not-to-be-missed pandemic and border-breaking tour programme will punch you in the gut-string.

— SYDNEY ARTS GUIDE

Performances of the highest calibre and an infectiously enthusiastic stage presence...

— SYDNEY MORNING HERALD / THE AGE

ENSEMBLE PATRONS

Ian Dickson AM & Reg Holloway

CONCERT CHAMPIONS

Kim Williams AM & Catherine Dovey, Deborah Lehmann AO & Michael Alpers AO, Kay Vernon, Andrew & Kate Lister, Sue Terry & Len Whyte, Anonymous (2)



VOCAL DETOUR

City	Date	Attendance
Sydney	26 October	164

SUPPORTED BY

The Wenkart Foundation in memory of Fred & Julie Wenkart



WALKING WITH THE WILDERNESS

Performances	Location	Total Attendances
24	NSW – Met East, Met North, Met South West	4,160
5	VIC – Metro	583
33	WA – Metro, South West	4,179



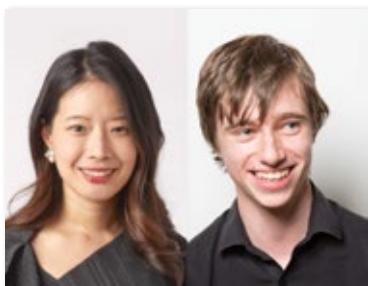
WATTLESEED ENSEMBLE

City	Date	Attendance
Melbourne	29 March	218



WYNISS

Performances	Locations	Total Attendances
21	ACT	3,215
71	NSW – MET East, West, Far West	10,727
5	SA – Country South	489
5	VIC – Loddon Mallee	548



SULKI YU & LAURENCE MATHESON

Sulki Yu replaced Grace Clifford, who was unable to perform.

City	Date	Attendance
Melbourne	7 June	155



Z.E.N. TRIO

Cities	Dates	Total Tour Attendance
Melbourne	13 & 23* August (*Livestream)	3,108
Perth	15 August	
Canberra	18 August	
Sydney	20 & 22 August	
Adelaide	25 August	
Newcastle	27 August	
		Views Online Concert Guide
		9,618
		Livestream Engagement
		253

This was a performance that engulfed the audience in the best possible way.

— LIMELIGHT

ENSEMBLE PATRONS
Australian Music Foundation

CONCERT CHAMPIONS
Allan Myers QC AC in honour of the 90th Birthday of Barry Jones AC, Peter Griffin AM & Terry Swann, The Musica Viva ACT Committee & Ruth Weaver, Kim Williams AM & Catherine Dovey, Charles Graham – in acknowledgement of his piano teacher, Sana Chia

Finding a way

“Why do we do this thing?”

FutureMaker, viola player and creative artist Katie Yap is speaking to audience of Musica Viva Australia staff, gathered for the annual national conference, all squeezed into the Janette Hamilton Studio. But her question is really one for the universe. Why do we sing and dance and create new things and share them with each other? Here are three moments from 2022 by way of an answer.



© Sean Moloney

Above: FutureMaker Katie Yap

Right: Lior & Tinalley String Quartet performing in Lismore

Sending love to Lismore

When Lismore suffered catastrophic floods in February 2022, then CEO Hywel Sims knew Musica Viva Australia had to do something. But how could we help? With music, of course.

Regional touring manager Sean Moloney reached out to the Northern Rivers Conservatorium. Their heritage building in downtown Lismore had been inundated and was temporarily unusable, as was Lismore City Hall, venue for Musica Viva Australia regional tours. Fortunately music was still happening in temporary accommodation at Southern Cross University, who made Whitebrook Theatre available for performances. On July 2, Lior and the Tinalley String Quartet presented 'Through Nature to Eternity' to a packed hall, including many of the flood-affected community, who received free tickets through the support of the Musica Viva Australia artist support fund. Flood-affected residents were also invited to a screening of *The Sentimental Bloke* with pianist and composer Ian Munro and Ying Ho playing his delightful soundtrack, live, and, with help from generous private donors, international mandolin megastar Avi Avital, performing with harpsichordist Erin Helyard (who stepped in at the last minute to replace Giovanni Sollima). Meanwhile, Lismore's schools were treated to visits from the healing good humour of Dr Stovepipe and his band and the technicoloured inspiration of Celia Craig's *Colours of Home*.

'I'm proud that at moments like these we don't just stand by and watch', says Sean. 'Working with Anita and her team in Lismore allowed us to help provide an opportunity to bring the community together for a reason other than the floods; an evening of escape that only music can provide.'



Being seen

"It's hard to be what you can't see."

Marian Wright Edelman's simple but profound statement perfectly captures the rationale for Musica Viva Australia's commitment to creating meaningful musical experiences for everyone. It's a statement which not only informs everything we do but also, time and again, shows how music makes lasting connections.

Take percussionist Jess Ciampa, for example, whose career path was inspired by a Musica Viva Australia in Schools tour. "I had been playing trumpet since year 7. When it came to question time at the end of the concert, I naively asked the trumpeter in the group what he did for a job. He simply replied that his job was playing the trumpet. That completely opened up my world."

More recently, Mary Scicchitano, National Education Manager, has seen first-hand the impact of feeling recognised and included in the 2022 Tri-state tour of Torres Strait Islander ensemble Wyniss. Taking First Nations artists to some of the most remote schools in rural Australia was a logistic challenge involving collaboration between three MVA state managers and three State Government education departments, not to mention the 13 schools located on the borders of South Australia, New South Wales and Victoria. Many of these schools were severely disadvantaged, used to missing out on opportunities available to city dwellers. The long process of planning and building relationships with these schools was, however, richly rewarded.

Mary recalls just one of the moments that made it clear to her how important this tour was: "I was talking to the principal and a young boy – he wouldn't have been more than seven, in lower primary – just came up and stood there. She didn't want to acknowledge him for a minute – teaching children not to interrupt – and I followed her cue. Finally, she asked him what he wanted to say and his words were, 'Miss, they're Aboriginal'. And she said, 'Yes, I know'. And he said... 'I'm Aboriginal'. He was so proud, his chest was puffing, so excited. That's all he could say... It was a beautiful moment."

Wyniss gave ten performances to over 1,500 students drawn from 13 schools. A third of them were First Nations students. The connections made continue to resonate, and plans are underway to make the Tri-State an annual tour.

Different paths

A global pandemic, ensemble members scattered across different states and countries, a lack of performing opportunities. It was the best of times and the worst of times for 2020–2022 FutureMakers the Partridge Quartet.

As their two-year creative development with Musica Viva Australia comes to a close, they are putting the finishing touches on an ambitious video and recording project based around George Crumb's iconoclastic *Black Angels*. It is not where Eunise Cheng, Mana Ohashi, Daniel Smith and Jos Jonker (replacing William Huxtable) had expected to be. And that is just fine.

"When I initially started this program," says violist Eunise, "I was excited to 'find the right path' for us, but it was soon after we started that, instead of finding this direct path that was 'the one' in order to feel focused and secure in what we were doing, we instead discovered an entire new world of possibilities and ways of approaching how we had initially thought of being musicians and artists."

"Despite being in Melbourne these last two years and this tumultuous period for the arts industry, I have never felt so much clarity, strength and drive to really step up to make things happen to help rebuild and propel our industry and community."

This sense of purpose is one of the defining characteristics of Musica Viva Australia's FutureMakers. They are not selected just for their virtuosity or musicianship – although they are all extraordinary – but for their potential to take a leadership role in Australia's artistic landscape.

For Matt Laing, 2021–2023 FutureMaker, that means asking big picture questions, such as how to break out of the current economic model for artists and freelancers.

"What sorts of changes should we be campaigning for to make things better, and what things can we do now to lay a stepping stone towards that? I've just seen so many friends and colleagues be creatively limited and become bitter by their late 20s, or just change career because it's too needlessly difficult. Under this model until we 'make it' and we can name our own price, we're actually trapped. So how do we make a model that's not dependent, that has a wide range of income sources and has artistic autonomy?"

There are no easy answers, but Musica Viva Australia's artistic leadership initiative, with its focus on diverse, open-ended creative development, is a key piece of the puzzle and the results continue to be surprising, in a good way.

For example, 2018–2020 FutureMaker Matthias Schack-Arnott's extraordinary *The Cage Project* has just played at the Adelaide and Perth Festivals; tickets are on sale to see and hear 2018–2019 FutureMaker Aura Go in *Chopin's Piano* and *Arcadia Winds*, giving a world premiere work by Sam Wu; and 2020 FutureMaker Harry Ward. Across Australia and beyond these artistic leaders are making an impact. Our newest FutureMakers, Katie Yap and double bassist and composer Helen Svoboda, embark on their first creative developments in the coming months.

Why do we do this thing? Because we believe music can create meaningful, vital experiences for everyone. And because we must.

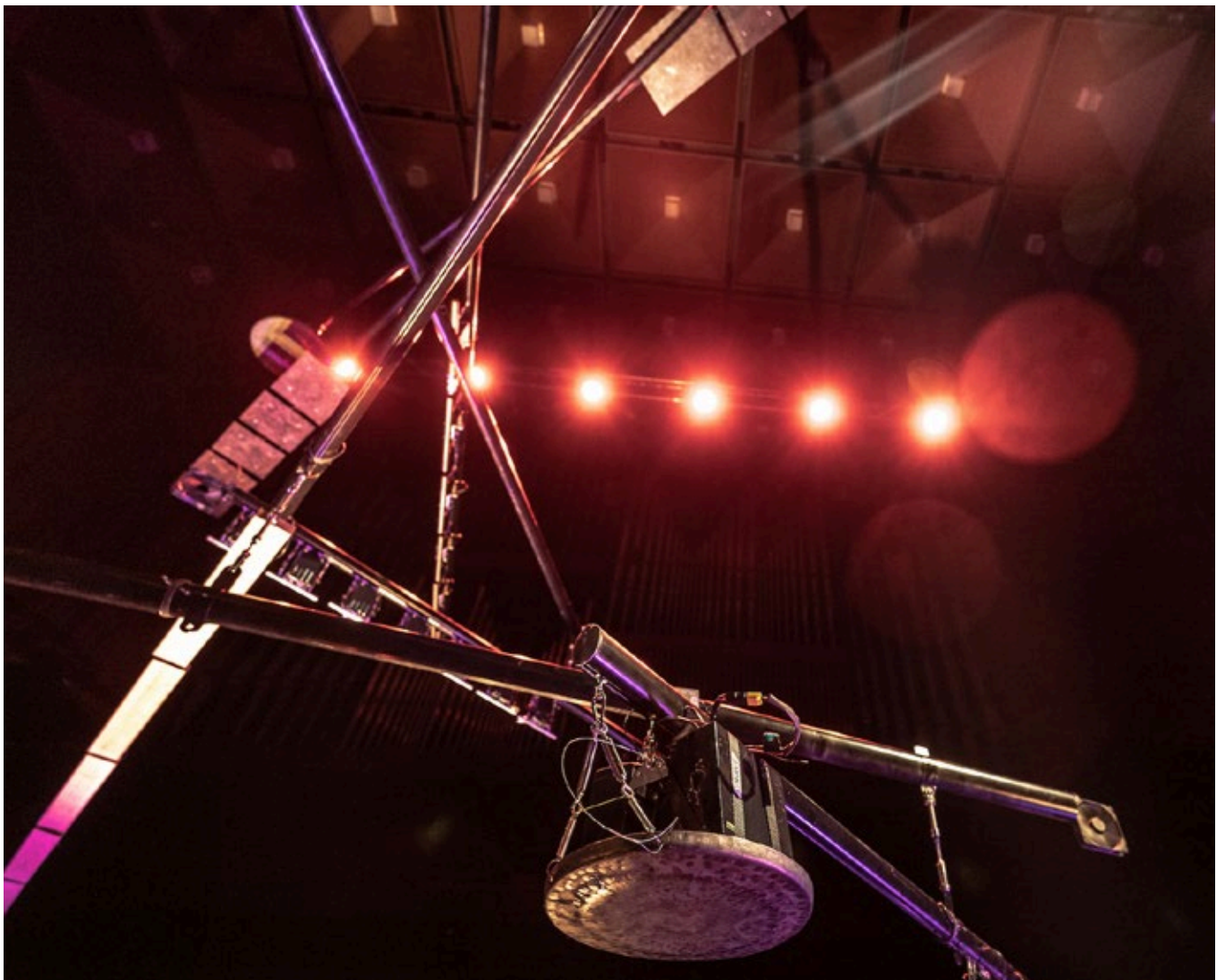


Above and top right: Partridge String Quartet filming *Black Angels*

Right: Matthias Schack-Arnott's mobile design for *The Cage Project* in development



Musica Viva Australia



GOVERNMENT PARTNERS



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



Musica Viva Australia is supported by the NSW Government through Create NSW.



Musica Viva Australia is a Not-for-profit Organisation endorsed by the Australian Taxation Office as a Deductible Gift Recipient and registered with the Australian Charities and Not-for-profits Commission (ACNC).

CONCERT PARTNERS

Perth Concert Series



Sydney Morning Masters Series

Wenkart Foundation

Commissioning Partner

NAOMI MILGROM FOUNDATION

Legal



Chartered Accountants



Piano & Tuning



Media Partner



Wine Partners



Hotel Partners



EMERGING ARTISTS PARTNERS

Strike A Chord Principal Partner



Strike A Chord Strategic Partner



Strike A Chord University Partner



Strike A Chord Key Philanthropic Partner



Strike A Chord Partner



Strike A Chord Presenting Partners

- 3MBS
- ABC Classic
- AMEB
- Association of Music Educators
- Bendigo Chamber Music Festival
- Flinders Quartet
- Victorian College of the Arts Secondary School

FutureMakers Lead Partner



FutureMakers Residency Partner



Key Philanthropic Partner



EDUCATION PARTNERS

National



INTERSTICIA

J A Donald Family

Marion & Mike Newman



WA



Department of Local Government, Sport and Cultural Industries
Department of Education



Legacy Unit Trust

NSW



SCULLY FUND

- Margaret Henderson Music Trust
- Godfrey Turner Memorial Music Trust

VIC



Education and Training



PACKER FAMILY FOUNDATION



- The Benjamin Fund
- The Marion & E.H. Flack Trust
- In memory of Anita Morawetz
- Keith MacKenzie Will Trust

Western Sydney & Melbourne

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Government of South Australia
Department for Education



Day Family Foundation



SEELEY INTERNATIONAL

- Aldridge Family Endowment
- Carthew Foundation
- FWH Foundation
- Jennifer & John Henshall
- Lang Foundation
- Marsden Szwarcbord Foundation
- Anonymous Donors (3)

ACT



ACT Government
Education and Training

NT



Perpetual Foundation –
Alan (AGL) Shaw
Endowment

QLD



PHILIP BACON GALLERIES

Perpetual Foundation –
Alan (AGL) Shaw
Endowment

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Clive & Lynlea Rodger
Ruth Weaver
Anonymous (4)

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Lloyd & Mary Jo Capps AM
Andrew & Felicity Corkill
Peter Cudlipp
Liz Gee
Suzanne Gleeson
David & Christine Hartgill
Annie Hawker
Elaine Lindsay
Trevor Noffke
Dr David Schwartz
Ruth Spence-Stone
Mary Vallentine AO
Deirdre Nagle Whitford
Richard Wilkins
Kim Williams AM
Megan & Bill Williamson
Ray Wilson OAM
Anonymous (12)

QLD

Anonymous (2)

SA

Monica Hanusiak-Klavins & Martin Klavins
Anonymous (5)

TAS

Kim Paterson QC
Anonymous

VIC

Elizabeth & Anthony Brookes
Julian Burnside AO QC
Ms Helen Dick
Robert Gibbs & Tony Wildman
Helen Vorrath
Anonymous (8)

WA

Graham Lovelock
Anonymous (4)

LEGACY DONORS

NSW

The late Charles Berg
The late Janette Hamilton
The late Dr Ralph Hockin
in memory of Mabel Hockin
The late Kenneth W Tribe AC

QLD

The late Steven Kinston
Anonymous

SA

The late Edith Dubsy
The late John Lane Koch
The late Lesley Lynn

VIC

The late Raymond Brooks
In memory of Anita Morawetz
The family of the late Paul Morawetz
The late Dr G D Watson

ENSEMBLE PATRONS

Our artistic vision for 2022 is made possible thanks to the extraordinary generosity of our Ensemble Patrons, each of whom supports the presentation of an entire national tour for our 2022 Season.

Ian Dickson AM & Reg Holloway

— Van Diemen's Band

Anonymous

— Paul Grabowsky & Andrea Lam

Peter Griffin AM & Terry Swann, Susie Dickson and

Felicity Rourke & Justice François Kunc as part of The Travellers – Giving Circle

— *A Winter's Journey*

Australian Music Foundation

— Z.E.N. Trio

Eleanore Goodridge OAM

— Avi Avital & Giovanni Sollima

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The mainstage concerts of our 2022 Season are brought to life thanks to the generosity of our Concert Champions around the country.

ADELAIDE

Joan & Ivan Blanchard

Helen Fulcher, Anonymous, Helen Bennetts
& Tim Lloyd, Leonie Schmidt & Michael Davis

The Late Lesley Lynn

Dr Susan Marsden & Michael Szwarcbord

Anonymous

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Andrew & Kate Lister

Barry & Diana Moore

The Hon Justice A Philippides

Anonymous

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Andrew Blanckensee Music Lover

Humphries Family Trust, Malcolm Gillies &

David Pear in memory of Stewart Gillies

Dr Sue Packer

Sue Terry & Len Whyte

Anonymous

MELBOURNE

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Allan Myers QC AC in honour of the 90th Birthday
of Barry Jones AC

Continuo Collective

Monica Lim & Konfir Kabo

Peter Griffin AM & Terry Swann

Peter Lovell

Rosemary & John MacLeod

The Morawetz Family

in memory of Paul Morawetz

Greg Shalit & Miriam Faine (2)

Dr Michael Troy

The Musica Viva Victorian Committee

Anonymous

NEWCASTLE

Megan & Bill Williamson

Gay Bookallil

& The Musica Viva Newcastle Committee

PERTH

Dr Robert Larbalestier AO

Deborah Lehmann AO & Michael Alpers AO

In Memory of Stephanie Quinlan (2)

Jamelia Gubgub & David Wallace

Valerie & Michael Wishart

SYDNEY

Patricia Crummer

Pam Cudlipp

Dr Jennifer Donald & Mr Stephen Burford

Charles Graham - in acknowledgement

of his piano teacher, Sana Chia

Katherine & Reg Grinberg

Anthony Strachan

Kay Vernon

Kim Williams AM & Catherine Dovey (2)

Ray Wilson OAM

PRODUCERS' CIRCLE

Darin Cooper Foundation
Stephen & Michele Johns

AMADEUS SOCIETY

The Amadeus Society is a group of passionate music lovers and advocates in Sydney and Melbourne who have joined together to support the extraordinary artistic initiatives of Musica Viva Australia.

Tony Berg AM & Carol Berg	Dr Annette Gero
Marc Besen AC & Eva Besen AO dec.	Peter Griffin AM & Terry Swann
Ms Jan Bowen AM	Katherine & Reg Grinberg
Tom Breen & Rachael Kohn AO	Jennifer Hershon & Russell Black
Dr Di Bresciani OAM	Penelope Hughes
Julian Burnside AO QC (President, Melbourne)	Michael & Frédérique Katz
& Kate Durham	Ruth Magid & Bob Magid OAM
Dr Helen Ferguson	Prof. John Rickard
Ms Annabella Fletcher	Andrew Rosenberg
	Ray Wilson OAM

MASTERCLASSES GIVING CIRCLE

The Masterclasses Giving Circle is a group of generous donors whose collective support will enable the artistic development of the next generation of Australian chamber musicians.

Nicholas Callinan AO & Elizabeth Callinan
Caroline & Robert Clemente
Ian & Caroline Frazer
Patricia H. Reid Endowment Fund
Andrew Sisson AO & Tracey Sisson
Mick & Margaret Toller
Anonymous (1)

COMMISSIONS

Musica Viva Australia is proud to support the creation of new Australian works through The Ken Tribe Fund for Australian Composition and The Hildegard Project. We are grateful to the following individuals and collectives for their generous support of this work:

Michael & Frédérique Katz, in honour of Cecily Katz
Graham Lovelock & Steve Singer
Playking Foundation

MAJOR GIFTS

\$100,000+

NSW

The Berg Family Foundation
Patricia H. Reid Endowment Fund
Anonymous

\$50,000+

ACT

Marion & Michael Newman

NSW

J A Donald Family
Gardos Family
Katherine & Reg Grinberg
Tom & Elisabeth Karplus

\$20,000+

NSW

Tom Breen & Rachael Kohn AO
Michael & Frederique Katz
Vicki Olsson

QLD

Ian & Caroline Frazer
Andrea & Malcolm Hall-Brown

VIC

The Morawetz Family
in memory of Paul Morawetz
Anonymous

WA

Anonymous

\$10,000+

ACT

R & V Hillman
Anonymous

NSW

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Gresham Partners
Hilmer Family Endowment
Anthony Strachan

QLD

Anonymous

SA

Jennifer & John Henshall
Stoneglen Foundation
Anonymous

VIC

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Peter Griffin AM & Terry Swann
Mercer Family Foundation
Monica Lim & Konfir Kabo
Peter Lovell
Marjorie Nicholas OAM
Anonymous

WA

Team Legacy
Deborah Lehmann AO &
Michael Alpers AO

\$5,000+

ACT

Goodwin Grace Concertgoers
Craig Reynolds
Sue Terry & Len Whyte

NSW

Christine Bishop
Patricia Crummer
Jo & Barry Daffron
Sarah & Tony Falzarano
Iphygenia Kallinikos
Mrs W G Keighley
DR & KM Magarey
Hywel Sims
David & Carole Singer
Diane Sturrock
Kim Williams AM & Catherine Dovey

QLD

Andrew & Kate Lister
The Hon Justice A Philippides

SA

Aldridge Family Endowment
Anonymous

VIC

In Memory of Kate Boyce
Robert Gibbs & Tony Wildman
Doug Hooley
Andrew Johnston
Joy Selby Smith
Greg Shalit & Miriam Faine
Stephen Shanasy
Anonymous

WA

Zoe Lenard & Hamish Milne
Anonymous (2)

ANNUAL GIVING

\$2,500+

ACT

Kristin van Brunschot &
John Holliday
Dr Andrew Singer
Ruth Weaver
Anonymous

NSW

Penny Beran
Susan Burns
ADFAS Newcastle
Andrew Rosenberg
Jo Strutt

QLD

Greyhound Australia

SA

DJ & EM Bleby
Peter Clifton

VIC

Jan Begg
Alastair & Sue Campbell
Anne Frankenberg &
Adrian McEniery
Lyndsey & Peter Hawkins
Ralph & Ruth Renard
Maria Sola
Helen Vorrath
Igor Zambelli

WA

David Cooke
Ros Kesteven
Mrs Morrell
Anonymous

\$1,000+

ACT

Andrew Blanckensee
The Breen/Dullo Family
Odin Bohr & Anna Smet
Dudley & Helen Creagh
Martin Dolan
Liz & Alex Furman
Olivia Gesini
Malcolm Gillies AM
Kingsley Herbert
Margaret & Peter Janssens
Garth Mansfield
Teresa Neeman
Margaret Oates
S Packer
Clive & Lynlea Rodger
Hannah Semler
Anonymous (3)

NSW

Judith Allen
David & Rae Allen
Maia Ambegaokar &
Joshua Bishop
Dr Warwick Anderson
Stephen Booth
Jennifer Bott AO &
Harley Harwood
Vicki Brooke
Neil Burns
Hugh & Hilary Cairns
Hon J C Campbell QC
& Mrs Campbell
Lloyd & Mary Jo Capps AM
Opus 109 Sub-fund,
Community Impact Foundation
Robin & Wendy Cumming
Thomas Dent
Nancy Fox AM & Bruce Arnold
John & Irene Garran
H2 Cairns Foundation
Annie Hawker
Robert & Lindy Henderson
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Lybus Hillman
Dr Ailsa Hocking &
Dr Bernard Williams
Dorothy Hoddinott AO
Catharine & Robert Kench
Kevin & Deidre McCann
Arthur & Elfreda Marshall
Dr Dennis Mather & John Studdert
Mora Maxwell
Michael & Janet Neustein

Paul O'Donnell
Laurie Orchard
In memory of Katherine Robertson
Ms Vivienne Sharpe
Dr Robyn Smiles
Tom & Dalia Stanley
Geoff Stearn
The late Richard Taperell
& Beverley Taperell
Graham & Judy Tribe
Mary Vallentine AO
Dr Elizabeth Watson
John & Flora Weickhardt
Richard Wilkins
Megan & Bill Williamson
Anonymous (4)

QLD

George Booker & Denise Bond
Prof. Paul & Ann Crook
John & Denise Elkins
Robin Harvey
Lynn & John Kelly
Dr Helen Kerr & Dr John Ratcliffe
Jocelyn Luck
Barry & Diana Moore
Keith Moore
Debra & Patrick Mullins
Barbara Williams &
Jankees van der Have
Anonymous (2)

SA

The Late Peter Bailie & Ann-Maree
O'Connor
Ivan & Joan Blanchard
Richard Blomfield
Max & Ionie Brennan
John & Libby Clapp
The Hon. Christopher Legoe AO QC
& Mrs Jenny Legoe
Joan Lyons
Fiona MacLachlan OAM
Dr Leo Mahar
Geoff & Sorayya Martin
Ann & David Matison
Diane Myers
H & I Pollard
Trish & Richard Ryan AO
Anne Sutcliffe
Anonymous

TAS

Dianne O'Toole

\$500+**VIC**

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 Russ & Jacqui Bate
 Marlyn Bancroft
 Peter Burch AM BM
 Alison & John Cameron
 Alex & Elizabeth Chernov
 Lord Ebury
 Dr Glenys & Dr Alan French
 Virginia Henry
 Dr Anthea Hyslop
 Helen Imber
 John V Kaufman QC
 Angela Kayser
 Angela & Richard Kirsner
 Ann Lahore
 Janet McDonald
 Ruth McNair AM & Rhonda Brown
 in memory of Patricia Begg
 & David McNair
 June K Marks
 Christopher Menz & Peter Rose
 Traudl Moon OAM
 The Myer Foundation
 Sir Gustav Nossal
 Adrian Nye
 Barry Robbins
 Murray Sandland
 Gary Singer & Geoffrey Smith
 Marshall Segan & Ylana Perlov
 in memory of his late parents
 Darren Taylor & Kent Stringer
 Wendy R. Taylor
 Ray Turner & Jennifer Seabrook
 Dr Victor Wayne &
 Dr Karen Wayne OAM
 Mark & Anna Yates
 Anonymous (2)

WA

David & Minnette Ambrose
 Dr S Cherian
 Michael & Wendy Davis
 In memory of Raymond Dudley
 Dr Penny Herbert in memory
 of Dunstan Herbert
 Ms Helen Hollingshead
 Anne Last & Steve Scudamore
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 Olivier David & Dr Bennie Ng
 Mandy Loton OAM
 Marian Magee & David Castillo
 John Overton
 Margaret & Roger Seares
 Vivienne Stewart
 Robyn Tamke
 Anonymous (4)

ACT

The late Geoffrey Brennan
 & Margaret Brennan
 Christopher Clarke
 Peter Cumines
 Susan Edmondson
 Jill Fleming
 Robert Hefner
 Mary Elspeth Humphries
 Claudia Hyles OAM
 Margaret Lovell & Grant Webeck
 Margaret Millard
 Robert Orr
 Helen Rankin
 Dr Paul & Dr Lel Whitbread
 Anonymous (2)

NSW

Jock Baird in memoriam
 Annette McClure
 Barbara Brady
 K Becker
 Denise Braggett
 Christopher & Margaret Burrell
 Robert Cahill & Anne Cahill OAM
 Lucia Cascone
 Michael & Colleen Chesterman
 Rhonwen Cuninghame
 Trish & John Curotta
 Professor Zoltan Endre
 Dr Arno Enno & Dr Anna Enno
 Anthony Gregg
 The Harvey Family
 Roland & Margaret Hicks
 David & Sarah Howell
 Alicia Howlett
 David & Jennifer Jacobs
 Megan Jones
 In honour of Michael Katz
 Cynthia Kaye
 KP Kemp
 Mathilde Kearny-Kibble
 Graham & Sue Lane
 Olive Lawson
 Dr Colin MacArthur
 Ian & Pam McGaw
 Laura McDonald
 Dr V Jean McPherson
 Robert McDougall
 Alan & Rosemary Moore
 Frances Muecke
 Donald Nairn
 Professors Robin & Tina Offler
 Kim & Margie Ostinga
 Christina Pender
 Dr John Rogers
 Penny Rogers
 Peter & Heather Roland
 Professor Lynne Selwood
 Andrew Wells AM
 Margaret Wright OAM
 Anonymous (7)

QLD

Geoffrey Beames
 Janet Franklin
 Marie Isackson
 Diana Lungren
 Timothy Matthies & Chris Bonnily

SA

Zoë Cobden-Jewitt & Peter Jewitt
 Daniel & Susan Hains
 Elizabeth Ho OAM, in honour of the
 late Tom Steel
 Dr Iwan Jensen
 Helga Linnert & Douglas Ransom
 Ruth Marshall & Tim Muecke
 Julie Mencil & Michael McKay
 Linda Sampson
 Tony Seymour
 Anonymous (5)

TAS

Anonymous

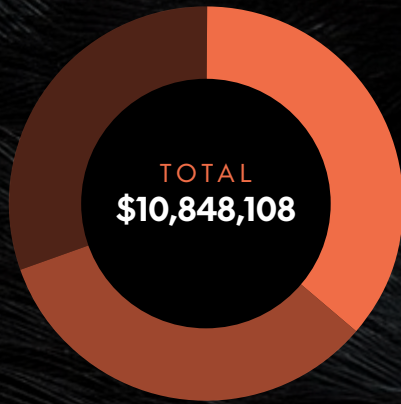
VIC

David Bernshaw & Caroline Isakow
 Helen Brack
 Pam Caldwell
 John & Chris Collingwood
 John & Mandy Collins
 Ted & Alison Davies
 Beverley Douglas
 Mary-Jane Gething
 Alan Gunther
 John & Margaret Harrison
 Irene Kearsey & Michael Ridley
 Jane Lazarevic
 Greg J Reinhardt AM
 Eda Ritchie AM
 Maureen Turner
 Pera Wells
 Lyn Williams
 Anonymous (4)

WA

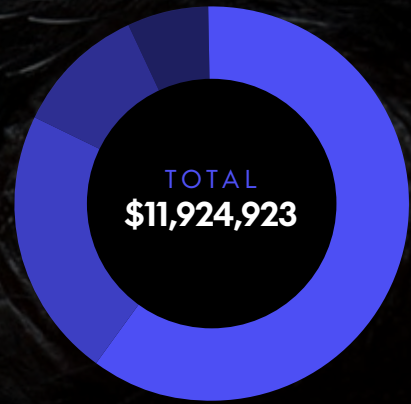
Jennifer Butement
 Joan Carney
 Fred & Angela Chaney
 Rachel & Bruce Craven
 Rodney Constantine
 Helen Dwyer
 Dr Barry Green
 Jennifer L Jones
 Paula Nathan AO & Yvonne Patterson
 Lindsay & Suzanne Silbert
 Father Richard Smith
 Ruth Stratton
 Christopher Tyler
 Anonymous (5)

Key Statistics



INCOME

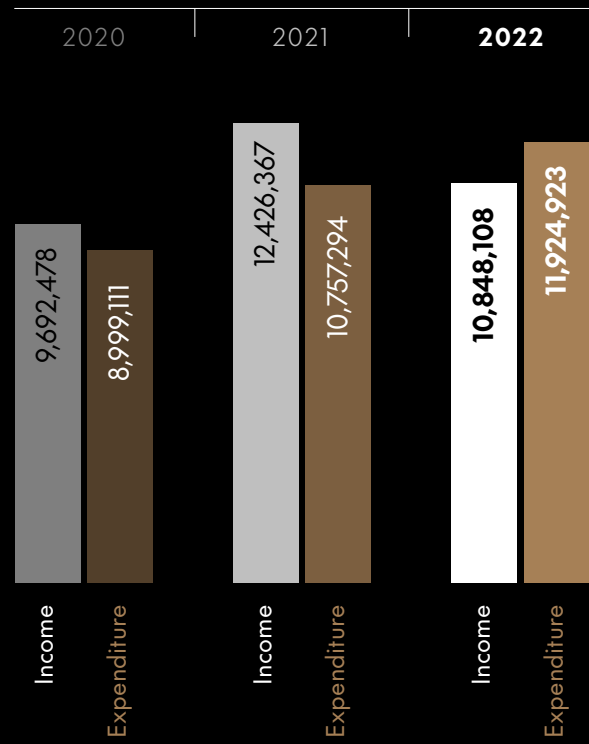
• Development	3,934,601
• Earned	3,604,802
• Government Subsidies	3,308,705



EXPENDITURE

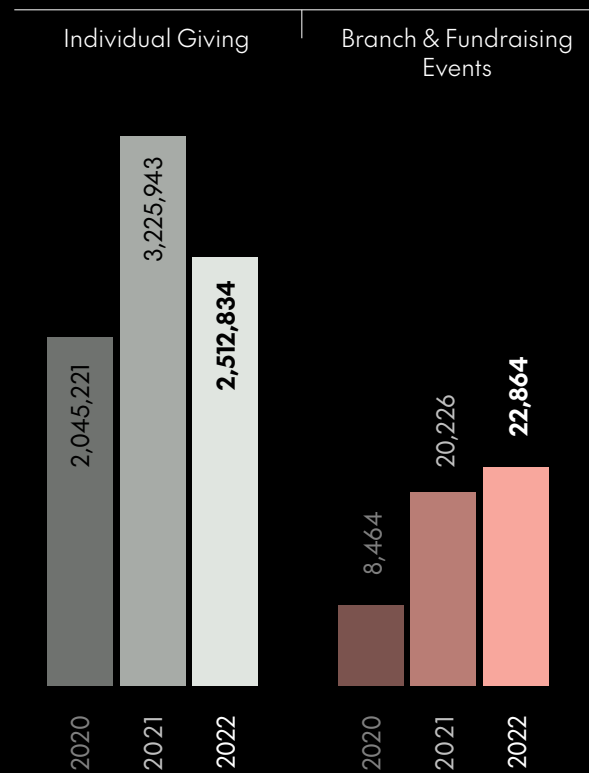
• Administration	7,205,164
• Artist Fees & Expenses	2,644,182
• Venue & Production	1,284,516
• Promotion	791,061

INCOME vs EXPENDITURE



Musica Viva Australia

INCOME

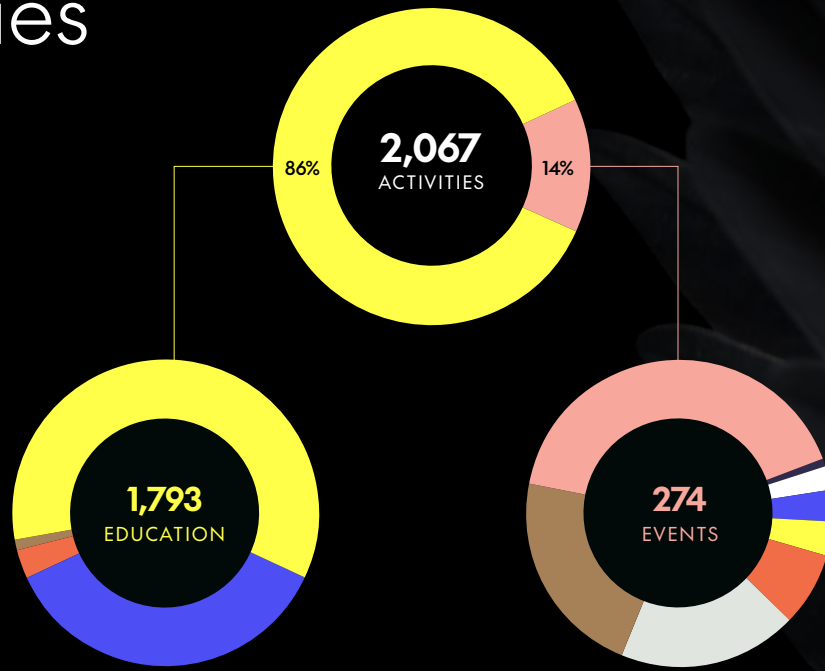


Annual Report 2022



See Note 16 in Signed Financial Statements

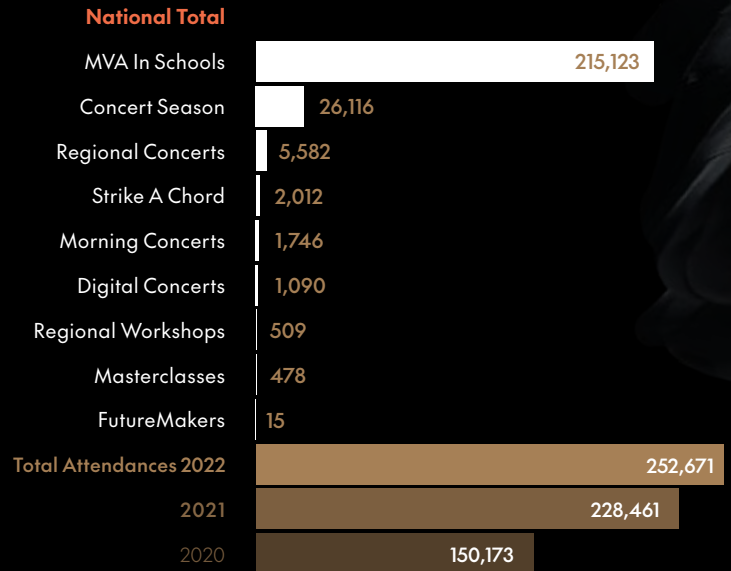
Activities



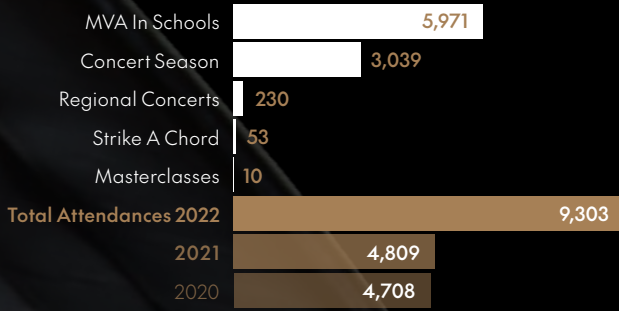
● Concerts	1,072
● Workshops, Tutorials, Residency Days	651
● Professional Development	51
● Digital Concerts	19

● Regional Touring	113
● Concert Season	60
● Strike A Chord	52
● Masterclasses	21
● Morning Concerts	10
● Fundraisers / Salons	9
● Digital Concerts	7
● FutureMakers	2

Attendances



ACT



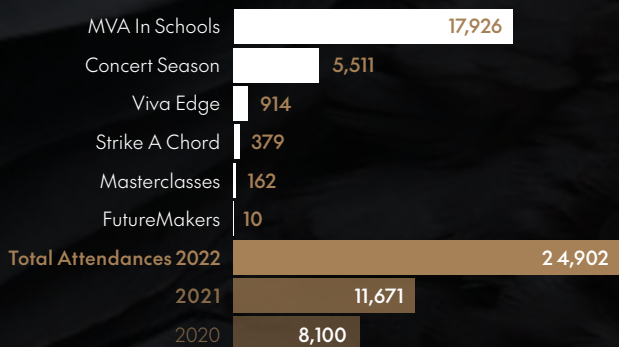
NT



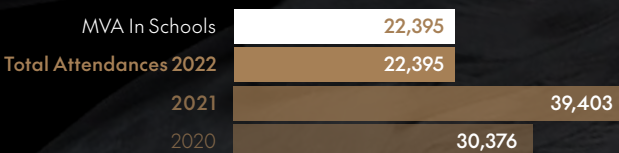
SA



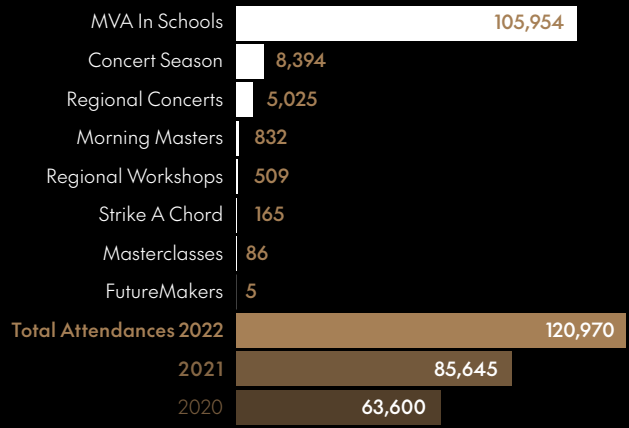
VIC



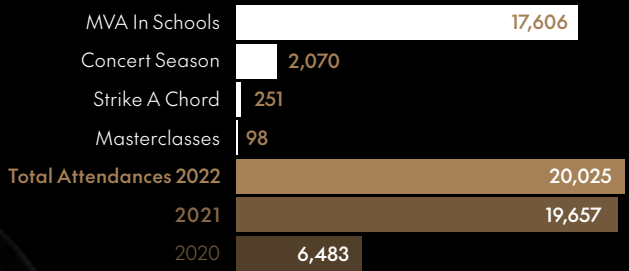
Resources



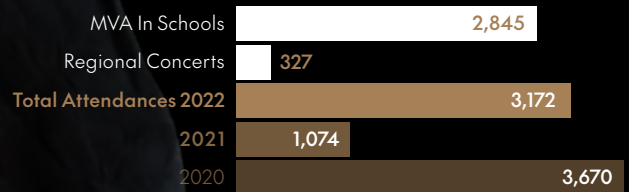
NSW



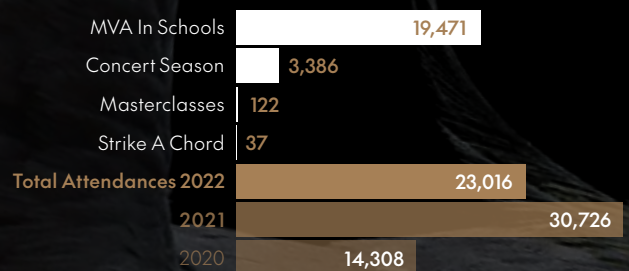
QLD



TAS



WA



Digital



Our people

Board & National Members Council

Musica Viva Australia's National Members Council is made up of individuals who have each made a significant contribution to the organisation. The National Members Council creates a special two-way channel of communication with our stakeholders across the country, providing advocacy, support and advice to Musica Viva Australia. Additionally, this group of people is the electoral body who nominate Board Directors, thus having a very direct impact on Musica Viva Australia's future.

Patron

Tony Berg AM

Board Directors National

Charles Graham (Chairman)
NSW

Katherine Grinberg
NSW

Dr Bennie Ng
WA

Lynda O'Grady
Regional NSW

Andrew Page (until May)
NSW

Judith Potter (until Nov)
SA

The Hon Justice Anthe Philippides
QLD

Prof Margaret Seares AO (until Nov)
WA

Darren Taylor
VIC

President Members Council

Michael Katz (Life Member)
NSW

Members Council ACT

Prof Malcolm Gillies AM
Dr Roger Hillman
Margaret Lovell
Dr Craig Reynolds
Richard Rowe PSM

Life Members ACT

Marjorie Gilby
Donald Sams

Members Council NSW

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Tom Breen
Jennifer Darin
Dr Jennifer Donald
Anna Enno
Adriana Gardos
Dr Annette Gero
Claire Hilmer
Dr Tom Karplus
Ruth Magid
Irena Morozov
Dene Olding AM
Vicki Olsson
Dr Chris Sainsbury
Deena Shiff
Kate Tribe
Kim Walker
Ray Wilson OAM
Ben White

Life Members NSW

Tony Berg AM
Jennifer Bott AO
Dr Catherine Brown-Watt PSM
Mary Jo Capps AM
Charmian Gadd OAM
Suzanne Gleeson
Trish Ludgate
Donald Magarey
Donald McDonald AC
Margie Ostinga
The late Rae Richards
Jill Stowell OAM
Mary Valentine AO
Carl Vine AO
Kim Williams AM
Margaret Wright OAM

Members Council QLD

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Andrea Hall-Brown
Malcolm Hall-Brown
Kate Lister
Dr Barry Moore
Dr Robert Stewart

Life Members QLD

Christine Gargett
Peter Lyons
Donald Munro AM

Members Council SA

Veronica Aldridge OAM
Geoff Day
Andrew Plastow
Helen Pollard
Mark De Raad
Leonie Schmidt

Life Member SA

Helen Godlee

Members Council TAS

Di O'Toole

Life Member TAS

The late Dr Mary Pridmore

Members Council VIC

Elizabeth Aickin
Prof Margaret Barrett
Brian Benjamin
Alastair Campbell
Alexandra Clemens
Robert Clemente
John Daley AM
Dr Jane Fyfield
Peter Griffin AM
Barry Jones AC
Hyon-Ju Lee
Monica Lim
Peter Lovell
Terry Moran AC
Marjorie Nicholas OAM
Jennifer Seabrook
Stephen Shanasy

Life Members VIC

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

Members Council WA

Bruce Cameron
Olivier David
Dr Janice Dudley
Anne Last
Graham Lovelock
Assoc Prof Deborah Lehmann AO
Gina Williams AM

Life Members WA

Judy Flower
Michael Wishart



Staff

*Unless indicated, staff are located
in our national office in NSW
on Gadigal Country.*

EXECUTIVE OFFICE

Hywel Sims

Chief Executive Officer (until Dec)

Anne Frankenberg

Chief Executive Officer (from Dec)
Deputy Chief Executive Officer (until Dec)
(Wurundjeri & Boon Wurrung Country, Melbourne)

Michael Brewer

Chief Financial Officer

Trish Ludgate

Executive Manager

ARTISTIC LEADERSHIP

Paul Kildea

Artistic Director
(Wurundjeri & Boon Wurrung Country, Melbourne)

Michael Sollis

Artistic Director
Musica Viva Australia In Schools
(Ngunnawal Country, Canberra)

Wilma Smith

Artistic Director Competitions
(Wurundjeri & Boon Wurrung Country, Melbourne)

CONCERTS & COMMUNITIES

Katherine Kemp

Director, Concerts & Communities

Luke Iredale

Artistic Administrator

Janet McKay

Manager, Emerging Artists Programs
(Turrbal & Yuggera Country, Brisbane)

Elizabeth Dedman

Coordinator, Emerging Artists Programs
(Wurundjeri & Boon Wurrung Country, Melbourne)

Sean Moloney

Special Projects & Regional Touring Manager

James Mountain

Concerts & Communities Coordinator

Fiona Boundy

Senior Operations Manager
(Wurundjeri & Boon Wurrung Country, Melbourne)

Maggie Pang

Operations & Touring Coordinator

Cat Ashley

Operations & Touring Coordinator

DEVELOPMENT

Zoë Cobden-Jewitt

Director, Development
(Kurna Country, Adelaide)

Mathew Jordan

Strategic Partnerships Manager

Justine Nguyen

Partnerships & Marketing Coordinator

Caroline Davis

Individual Giving Manager

Remi Harvey

Development Coordinator

EDUCATION

Cassandra Lake

Director, Education
(Whadjuk Noongar Boodjar Country, Perth)

Melanie McLoughlin

Professional Development Manager

Jazmin Ealden

Education Administration Coordinator
(Whadjuk Noongar Boodjar Country, Perth)

Isobel Ferrier

Creative Producer

Daniel Faccin

Program Coordinator

Mary Scicchitano

National Education Manager

Isabella Mazzarolo

NSW Education Manager

Julia Potter

NSW Education Coordinator

Anna Griffiths

Operations & Artist Manager

Freya Miller

Operations Coordinator
(Wurundjeri & Boon Wurrung Country, Melbourne)

Helen Dwyer

Victorian Education Manager &
State Manager Victoria (Acting)
(Wurundjeri & Boon Wurrung Country, Melbourne)

MARKETING & COMMUNICATIONS

Lucy Shorrock

Director, Marketing & Communications

Leah Phillips

Digital Marketing Manager (Acting)
(Wurundjeri & Boon Wurrung Country, Melbourne)

Dominika Sikorska

Social Media & Digital Marketing Executive
(Acting)
(Wurundjeri & Boon Wurrung Country, Melbourne)

Steve Kalagurgevic

Marketing Executive, Concerts (Acting)

Yuri Huijg

Graphic Designer

Sabrina Govic

CRM & Ticketing Manager
(Wurundjeri & Boon Wurrung Country, Melbourne)

Joan Shortt-Smith

Database Administrator (Acting)

Bill Hockenhill

Patron Services

Jasper Whincop

Patron Services

ADMINISTRATION & FINANCE

Jennifer McCleary

Manager, People & Culture

Phuong Nguyen

Accountant

Teresa Cahill

Project Accountant

Doug Connor

IT Administrator

Jenny Lopez

Accounts Administrator

STATE OFFICES

ACT – Ngunnawal Country

Leah Blankendaal

State Manager & Public Affairs Manager

Olivia Hobbs

State Coordinator

Queensland - Turrbal & Yuggera Country

Paul McMahon

State Manager

Andrea McKenzie

State Coordinator

Alicia Whisson

State Administration Coordinator

South Australia - Kurna Country

Emily Kelly

State Manager

Kate Goodes

State Coordinator & Professional Development
Coordinator, Education

Victoria - Wurundjeri & Boon Wurrung Country

Vita Daley

State Administration Coordinator

Kiya van der Linden-Kian

Administration Coordinator

Western Australia - Whadjuk Noongar Boodjar Country

Fiona Campbell

State Manager

Hannah Tugate

State Coordinator (Acting)

Kieran Lynch

State Administration Coordinator (Acting)

Musica Viva Australia said goodbye to the following staff members in 2022:

Oliver Baker
Fiona Campbell
Laura Coutts
Louise Davidson
Susan Eldridge
Joumana Haddad
Erica Hughes
Emily Kelly
Samantha Mack
Bryan Mattes
Annelise Maurer
William Ng
Kim O'Byrne
Nicole Roberts
Hywel Sims
Joseph Smith
Kia Stockdale
Ellena Williamson
Christina Cook
Sarah Vickers
Christopher Wale

Musica Viva Australia thanks

Casual Staff & Contractors

Annette Alderson
Bridget Bourne
Andy Conaghan
Thomas Drent
Jennifer Duncan
Amelia Fell
Jordy Felix
Claire Grocott
Tom Kane
Margaret Keating
Jennifer Kimber

Cameron Lee
Casey Loveday
Annelise Maurer
Claire Portek
Vanessa Puopolo
Natalie Shea
Ned Speldewinde
Melanie Stjepanovic
Matilda Street
Danna Yun

Volunteers

NSW

Bryan Burke
Michael Dewis
Robert Firth
Adrienne Saunders
Sandra Taylor

VIC

Honor Sambrook

State Volunteer Committees

ACT

Richard Rowe PSM (President)
Andrew Blankensee
Roger Hillman
Jeanette Horne
Dr Craig Reynolds
Dan Sloss
Juliet Tootell
Tamara Wilcock

Queensland

Andrea Hall-Brown (President)
Helen Devane
Amanda Hume
James Jarvis
Peter Lyons
Helen O'Sullivan
Elaine Seeto
Ruby Yeh

Victoria

Dr Jane Fyfield (President)
Alastair Campbell
Aurélie Costes
Robert Gibbs
Dorothea Josem
Sascha Kelly
Carmel Morfuni
Adrian Nye

Newcastle

Anna Enno (President)
Anne Morris (Secretary)
Georgina Blythe
Kathryn Bennett
Judy Chen
Ian Cook
John Ferguson
Lindy Henderson
Roland Hicks
Jocelyn Kelty

South Australia

Judith Potter (President)
Leonie Schmidt (Vice President)
Veronica Aldridge OAM
Helen Pollard
Darryl Pope

Western Australia

Dr Janice Dudley (President)
Helen Westcott (Secretary)
Robyn Tamke
Maxinne Sclanders
Anne de Soyza
Father Richard Smith
Pearl Tan

Artistic Review Panel

Adelaide

Simon Cobcroft
Christopher Wainwright

Canberra

Tim Hollo
Pip Thompson

Perth

Gladys Chua
Hugh Lydon
Margaret Pride
Ashley Smith
Noeleen Wright

Brisbane

Helentherese Good
Wendy Lorenz
Gillian Wills

Melbourne

Monica Curro
Michael Leighton-Jones
Zoe Knighton

Sydney

Dorothy Fabian
Ying Ho
Sonia Maddock

NSW

Gadigal Country Awabakal & Worimi Country

Musica Viva Australia House
757 Elizabeth Street
Zetland NSW 2017
+61 2 8394 6666
contact@musicaviva.com.au

PO Box 1687
Strawberry Hills NSW 2012

ACT

Ngunnawal Country

Ainslie Arts Centre
30 Elouera Street
Braddon ACT 2612
+61 2 6251 9368

QLD

Turrbal & Yuggera Country

Level 3, 420 Brunswick St
Fortitude Valley
Brisbane QLD 4006
+61 7 3852 5670

SA

Kaurna Country

C/- St Paul's Creative Centre
200 Pulteney Street
Adelaide SA 5000
+61 8 7320 3321

VIC

Wurundjeri & Boon Wurrung Country

L4, 35-47 City Road
Southbank VIC 3006
+61 3 9645 5088

WA

Whadjuk Noongar Boodjar Country

ABC Studios
Level 2, 30 Fielder Street
East Perth WA 6004
+61 8 6277 0042



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Musica Viva Australia

2022
Financial Report



Statutory Report of the Board

for the Year ended 31 December 2022

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

	2022	2021
	\$	\$
Underlying operating result	(1,909,387)	(787,791)
Federal Government COVID-19 Stimulus	0	822,313
Other COVID-19 support	297,174	475,359
(Deficit)/Surplus from Ordinary Activities	(1,612,213)	509,882
Bequest Income	535,398	1,159,191
(Deficit)/Surplus from Operating Activities	(1,076,815)	1,669,073
Net profit / (loss) on revaluation of financial assets	(1,050,068)	465,787
	(2,126,883)	2,134,860

- 1 The underlying operating result was a deficit of \$1,909,387 offset by COVID-19 support funding totalling \$297,174, resulting in a deficit from ordinary activities of \$1,612,213. Additionally, Musica Viva was remembered in a number of bequests.
- 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 include management of the Melbourne International Chamber Music Competition and Strike a Chord, 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:
 - Connect musicians with students through interactive performances and build the capacity of teachers and schools to enrich their music education program;
 - Support artists at all stages of their careers to enhance their skills and develop pathways to careers in chamber music;
 - Provide opportunities for people of all backgrounds to experience the joy and connection of a diverse range of high-quality live chamber music;
 - Demonstrate sound financial and governance practices

Musica Viva's long term mission is to create and support a vibrant chamber music sector which is accessible to people of all backgrounds across Australia

- 4 To achieve these objectives, Musica Viva Australia has implemented the following strategies:
 - i Broadening the reach and increasing the impact of our programs in a time of need for our sector and community;
 - ii Localising our product offerings to respond to the differing needs of communities across Australia;
 - iii Increasing the diversity of our artists, programming and audiences to reflect contemporary Australia;
 - iv Delivering our programming online to provide more opportunities for connection;
 - v Enhancing our efforts to lead and build capacity in the Australian chamber music sector; and
 - vi Manage reserves to provide capacity to take artistic and economic risk in order to ensure enduring artistic vibrancy
- 5 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 towards meeting any outstanding obligations of the entity. At December 2022 the collective liability of members was \$990.
- 6 The names of the Board members in office during the whole of the financial year and up to the date of this report are:

Charles Graham
Katherine Grinberg
Darren Taylor
Lynda O'Grady
Justice Anthe Philippides

Resigned during the year:

Andrew Page (effective 26 May 2022)
Judy Potter (effective 24 November 2022)
Margaret Seares (effective 24 November 2022)

Appointed during the year:

Dr Bennie Ng (from 17 February 2022)

- 7 Directors:

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. Previously, President of The Harvard Club of Australia, Director of HCA Philanthropy Pty Limited, Director of National Parks and Wildlife Foundation, Director of Barmingo Holdings Limited and Chair of YPO Sydney Chapter. 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. Former Board member, Rose Bay War Memorial Reserve Trust. Director since 1 January 2015. Directors' meetings held during the financial year - 6, attended - 4.

Statutory Report of the Board

as at 31 December 2022

Lynda O'Grady BCom. (Hons). Non-Executive Director of Domino's Pizza Enterprises Ltd, Rubicon Water Ltd and Wagner Holdings Ltd. She is a member of the Advisory Board of Jamieson Coote Bonds. Lynda held senior executive roles at Telstra, Australian Consolidated Press (PBL) and Alcatel Australia. She served as independent director of National Electronic Health Transition Authority and as the inaugural Chairman of the Aged Care Financing Authority. She has also served on the Council of Bond University, Southern Cross University, Boards of Screen Queensland and TAB Queensland. Director since 1 June 2019. 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 Chartered Alternative Investment Association (CAIA). Director since 1 January 2016. Directors' meetings held and attended during tenure in the financial year - 2.

Judy Potter Chair, Adelaide Festival, Adelaide Botanic Gardens and State Herbarium. Council member of the Aust National Maritime Museum, and Board member of Kindred. Previous Board positions include Chair of 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 during the financial year - 6, attended - 3.

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. She is currently Chair of WA Salaries & Allowances Tribunal. Director since 29 June 2016. Directors' meetings held and attended during the financial year - 6.

Darren Taylor BBus BA (Swinburne). Darren Taylor is Managing Director and Head of Strategy for Melbourne-based brand agency Taylor & Grace. He has worked with hundreds of organisations - from traditional family-run businesses and not-for-profits, to mature multinationals and startups - to develop and grow their brand to compete in a global environment. Some organisations he has worked with include ANZ, Australia Post, Australian Unity, SAI Global, Hitachi Group Australia, Fight Parkinson's (formerly Parkinson's Victoria), Social Traders and Alchemy Construct. Darren is an accomplished pianist and pipe organist who served on the board of Georges Mora Foundation and Chamber Music Australia, having previously been a Musica Viva Victorian committee member. He is also a pro bono adviser to NFPs in the health, education and arts sectors, a public speaker and a mentor to young marketing professionals and entrepreneurs. Director since 6 June 2016. Directors' meetings held during the financial year - 6, attended 5.

The Hon Anthe Philippides SC BA/LLB (UQ), LL.M (Cambridge), Duniv (QUT), Duniv (UQ) AAL. Anthe Philippides served as a judge of the Supreme Court of Queensland for over 20 years, prior to which she had a distinguished career as a barrister and served as Honorary Vice Consul in Brisbane for the Republic of Cyprus. She is the Queensland Patron of the Hellenic Australian Lawyers Association and an Adjunct Professor of the TC Beirne School of Law of the University of Queensland. She is the Chair of the Flying Arts Alliance Inc and a director of the Queensland Youth Orchestra and has served on the council of the Australian National Maritime Museum and the Queensland College of Art. She is Patron of TLF Creative and its law

orchestra established to promote mental well-being amongst young lawyers. She has supported a wide range of philanthropic initiatives to promote diversity in the arts, including establishing the Music and Arts Circle in 2017 to provide free access to arts experiences to First Nations lawyers and young lawyers of culturally diverse backgrounds, commissioning an orchestral work by acclaimed First Nations artist, William Barton, for the Queensland Symphony Orchestra ('Apii Thatini Mu Murtu', 'To sing and carry a coolamon on country together') and co-founding an Associate Professorship in Indigenous Performance at the ANU School of Music. Directors' meetings held and attended during the financial year - 6.

Dr Bennie Ng is the Chief Executive Officer of the Australian Medical Association Western Australia (AMA WA). He commenced his career as a General Practitioner before becoming immersed in health policy and management. Dr Ng is currently a Council member and chair of the Council Governance Committee of the National Library of Australia. He is also a non-executive Director on the board of the Australian Digital Health Agency. Dr Ng has a Bachelor's Degree in Medicine and Surgery and a Masters of Business Administration. He is a Fellow of the Royal Australasian College of Medical Administrators and of the Royal Australian College of General Practitioners. Dr Ng was appointed to the Board on 17 February 2022. Directors' meetings held and attended during the financial year - 6.

Auditors Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2022 has been received and is included after this Director's Report.

Signed for and on behalf of the Board



CHARLES GRAHAM
Chairman



LYNDA O'GRADY
Director

Sydney
24 April 2023

Statement of Profit or Loss and Other Comprehensive Income

for the Year ended 31 December 2022

	Notes	2022 \$	2021 \$
REVENUES FROM ORDINARY OPERATING ACTIVITIES -			
Income From Operations	1	3,363,114	2,186,143
State Government Subsidies	2	1,458,973	1,951,759
Federal Government Covid-19 Stimulus		0	822,313
Grant by the Australia Council	3	1,849,732	1,831,418
Other Income	4	3,640,891	4,475,543
		<u>10,312,710</u>	<u>11,267,176</u>
EXPENSES FROM ORDINARY OPERATING ACTIVITIES -			
Direct Operating Expenses		4,719,759	3,831,234
Administration and General Expenses		7,205,164	6,926,060
		<u>11,924,923</u>	<u>10,757,294</u>
SURPLUS/(DEFICIT) FROM ORDINARY ACTIVITIES		(1,612,213)	509,882
OTHER INCOME			
Bequest Income		535,398	1,159,191
		<u>535,398</u>	<u>1,159,191</u>
TOTAL (DEFICIT) SURPLUS FROM OPERATING ACTIVITIES	5	(1,076,815)	1,669,073
OTHER COMPREHENSIVE INCOME			
Net profit/(loss) on revaluation of financial assets		(1,050,068)	465,787
		<u>(1,050,068)</u>	<u>465,787</u>
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		<u><u>(2,126,883)</u></u>	<u><u>2,134,860</u></u>

The accompanying notes form part of these financial statements

Statement of Financial Position

as at 31 December 2022

	Notes	2022 \$	2021 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	6	2,243,822	3,949,492
Financial Assets	7	7,630,408	8,891,927
Receivables	8	679,612	231,475
Prepayments and Sundry Deposits		896,537	532,383
TOTAL CURRENT ASSETS		11,450,379	13,605,277
Non-Current Assets			
Property, Plant & Equipment	9	7,773,169	8,042,689
TOTAL NON-CURRENT ASSETS		7,773,169	8,042,689
TOTAL ASSETS		19,223,548	21,647,966
LIABILITIES			
Current Liabilities			
Payables		629,635	504,499
Advances	10	2,649,854	2,972,662
Provisions - Current	11	301,240	372,385
TOTAL CURRENT LIABILITIES		3,580,729	3,849,546
Non-Current Liabilities			
Provisions - Non Current	11	16,919	45,637
TOTAL NON-CURRENT LIABILITIES		16,919	45,637
TOTAL LIABILITIES		3,597,648	3,895,183
NET ASSETS		15,625,900	17,752,783
MEMBERS FUNDS			
Accumulated Operating Funds		7,687,886	9,356,914
Centenary Appeal Funds	14	7,157,051	6,740,869
Artist Initiatives Funds		627,100	451,069
		15,472,037	16,548,852
Asset Revaluation Reserve		153,863	1,203,931
TOTAL MEMBERS FUNDS		15,625,900	17,752,783

The Accompanying notes form part of these financial statements

Statement of Changes in Members Funds

for the Year ended 31 December 2022

	Notes	2022 \$	2021 \$
ACCUMULATED OPERATING FUNDS			
Opening Accumulated Operating Funds		9,356,914	8,527,212
Surplus from Ordinary Activities		(1,076,815)	1,669,073
Transfer from Centenary Appeals Funds		171,978	394,880
Transfer to Centenary Appeals Funds		(588,160)	(1,197,432)
Transfer to Artist Initiatives Funds		(176,031)	(36,819)
Accumulated Operating Funds at year end		<u>7,687,886</u>	<u>9,356,914</u>
CENTENARY APPEAL FUNDS			
	14		
Opening Centenary Appeal Funds		6,740,869	5,938,317
Transfer to Accumulated Operating Funds		(171,978)	(394,880)
Transfers from Accumulated Operating Funds		588,160	1,197,432
Centenary Appeal Funds at year end		<u>7,157,051</u>	<u>6,740,869</u>
ARTIST INITIATIVES FUNDS			
Opening Artist Initiatives Funds		451,069	414,250
Transfer to Accumulated Operating Funds		0	0
Transfer from Accumulated Operating Funds		176,031	36,819
Artist Initiatives Funds at year end		<u>627,100</u>	<u>451,069</u>
ASSET REVALUATION RESERVE			
Opening Asset Revaluation Reserve		1,203,931	738,144
Transfer of prior revaluation of freehold land and buildings		0	0
Revaluation of financial assets		(1,050,068)	465,787
Asset Revaluation Reserve at year end		<u>153,863</u>	<u>1,203,931</u>
TOTAL MEMBERS FUNDS AT THE END OF THE YEAR		<u>15,625,900</u>	<u>17,752,783</u>

The Accompanying notes form part of these financial statements

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2022

Statements of significant accounting policies

The financial statements of Musica Viva Australia for the year ended 31 December 2022 were authorised for issue by a resolution of the Directors on 24 April 2023.

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 gain in 2022 amounting to \$579, (2021 - gain: \$291) 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 (2021 - \$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 2022, Musica Viva provided \$nil grants to the Australian Music Foundation (2021 - \$nil). The Australian Music Foundation provided \$50,000 grants to Musica Viva Australia in 2022 (2021 - \$214,450) 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 60 (2021 - 66).

(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 \$7,630,408 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.

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2022

	2022	2021
	\$	\$
Statements of Significant accounting policies (cont'd)		
(xvi) Adoption of New and Revised Accounting Standards		
During the year there were no new or revised Australian Accounting Standards that had any material impact for the Company.		
(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.		
	2022	2021
	\$	\$
1 Income from Operations		
Subscription Tickets	1,267,047	757,975
Box Office Takings	540,343	356,273
Broadcast & Television Fees	5,100	0
Programs & Merchandising	0	0
Fees & Expenses from		
other Organisations	191,600	53,997
Schools Concerts	1,359,024	1,017,898
	<u>3,363,114</u>	<u>2,186,143</u>
2 State Government Subsidies Expended		
New South Wales Government		
Create NSW		
General Grant	866,827	1,285,673
Special Funding - Regional/RISE	142,340	185,441
Musica Viva In Schools	0	133,019
NSW Department of Industry	0	37,500
Victoria		
Creative Victoria	350,000	125,000
Dep't of Education and Training	23,706	25,310
Western Australia		
Department of Local Government, Sports and Cultural Industries	0	104,125
Healthway	0	4,500
South Australia		
Department of Education and Child Development	16,100	26,636
Carclew Youth Arts	60,000	0
Northern Territory		
Department of Education	0	24,555
	<u>1,458,973</u>	<u>1,951,759</u>
3 Grant by the Australia Council		
General Grant	<u>1,849,732</u>	<u>1,831,418</u>
4 Other Income		
Investment Income	339,932	447,340
(Loss)/Profit on Sale of Shares	(472,797)	143,647
Sponsorship & Donations	3,399,203	3,477,518
Rent Recoveries	357,567	392,553
Sundry Income	16,986	14,485
	<u>3,640,891</u>	<u>4,475,543</u>
5 Surplus from Ordinary Operating Activities		
The operating surplus is arrived at after (crediting)/charging the following specific items:		
Dividends received	(300,812)	(407,142)
Interest Received	(39,120)	(40,198)
Depreciation		
Buildings	251,828	251,811
Plant, Equipment & Vehicles	73,351	77,193
	<u>325,179</u>	<u>329,004</u>
Provisions		
Annual Leave	(56,739)	(36,713)
Long Service Leave	(43,124)	43,810
	<u>(99,863)</u>	<u>7,097</u>
6 Cash and Cash Equivalents		
Cash At Bank	636,776	2,335,481
Cash At Bank - US\$	7,284	44,715
Cash on Hand	1,425	1,382
Commonwealth Bank Deposit	259,315	259,315
ING Bank (Australia) Limited	0	4,294
Rabobank Australia Limited	390,708	365,678
Bank of Queensland Limited	948,315	500,471
ME Bank	0	438,156
	<u>2,243,822</u>	<u>3,949,492</u>
7 Current Financial Assets		
Available for sale and reinvestment		
Units in Managed Funds		
- At current market value	<u>7,630,408</u>	<u>8,891,927</u>
7(a) Movements in Carrying Amounts of Current Financial Assets		
		Financial Assets
Balance at the beginning of the year		8,891,927
Net Additions		(211,451)
Transfer from Non-Current Financial Assets		0
Revaluation increments		(1,050,068)
Carrying amount at the end of the year		<u>7,630,408</u>
8 Receivables		
Debtors	683,716	235,579
Provision for Doubtful Debts	(4,104)	(4,104)
	<u>679,612</u>	<u>231,475</u>

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2022

	2022 \$	2021 \$
9 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	2,945,870	2,945,870
Accumulated depreciation - Building	(1,330,869)	(1,079,041)
	<u>7,327,670</u>	<u>7,579,498</u>
Plant and Equipment		
Plant and Equipment at cost	1,466,384	1,410,725
Accumulated depreciation	(1,020,885)	(947,534)
	<u>445,499</u>	<u>463,191</u>
Total Property, Plant & Equipment	10,124,923	10,069,264
Accumulated depreciation	(2,351,754)	(2,026,575)
	<u>7,773,169</u>	<u>8,042,689</u>

9 (a) Movements in Carrying Amounts of Property, Plant & Equipment:

	Land & Buildings	Plant & Equipment	Total
Balance at the beginning of the year:	7,579,498	463,191	8,042,689
Additions	0	55,659	55,659
Disposals	0		0
Revaluation increments	0	0	0
Depreciation	(251,828)	(73,351)	(325,179)
Carrying Amount at the end of the year:	<u>7,327,670</u>	<u>445,499</u>	<u>7,773,169</u>

10 Amounts received in advance

Concert Subscriptions and tickets	1,245,139	1,354,846
MVIS booking deposits	63,600	91,600
Sponsorship	1,285,364	1,478,003
Rental income	55,751	48,213
	<u>2,649,854</u>	<u>2,972,662</u>

11 Provisions

Current		
Staff Annual Leave	195,422	252,161
Long Service Leave	105,818	120,224
	<u>301,240</u>	<u>372,385</u>
Non-current		
Long Service Leave	16,919	45,637

12 Auditors Remuneration

Amounts receivable by the Auditors for:

Audit of Musica Viva Australia		
accounts	0	0
Other services	0	0
	<u>0</u>	<u>0</u>

13 Contingent Liabilities

Contingent Liabilities exist in respect of contracts entered into with artists, and are estimated at:

Contracts with artists	63,580	750
------------------------	--------	-----

14 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 2022 are:

Net Centenary Appeal Funds as at 1 January	6,740,869	5,938,317
Additions to The Fund	588,160	1,197,432
Use of The Fund	(171,978)	(394,880)
	<u>416,182</u>	<u>802,552</u>
Net Centenary Appeal Funds as at 31 December	<u>7,157,051</u>	<u>6,740,869</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.

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2022

	2022	2021
	\$	\$

15 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).

During the year Taylor & Grace, of which one of the directors, Darren Taylor, is Managing Director, provided services to the Company. These services were charged under normal commercial conditions and amounted to \$3,372.50. The Musica Viva Australia Board, excluding Darren Taylor, approved this engagement and fee structure.

Remuneration of Key Management Personnel (12 staff, 2021-11 staff):

Short term benefits	1,438,179	1,418,776
Post employment benefits	141,182	135,333
Total remuneration	<u>1,579,361</u>	<u>1,554,109</u>

16 Fundraising

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:

Details of Aggregate Gross Income and Total Expenses of Fundraising

Gross proceeds from fundraising appeals		
Individual giving	2,512,834	3,225,943
Fundraising events	22,864	20,226
	<u>2,535,698</u>	<u>3,246,169</u>
Less		
Total costs of fundraising appeals		
Individual giving	76,581	68,996
Fundraising events	8,171	8,746
	<u>84,752</u>	<u>77,742</u>
Net Surplus obtained from		
Fundraising	<u>2,450,946</u>	<u>3,168,427</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 2022:

- ~ General and Personal Appeals for the Centenary Fund, Amadeus Society, Equal Music and for the Annual Giving 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.

Comparison by Monetary Figures and Percentages for the year ended 31 December 2022

Comparisons	\$	2022	2021
		%	%
Total cost of fundraising	84,752	3	2
Gross income from fundraising	2,535,698		
Net surplus from fundraising	2,450,946	97	98
Gross income from fundraising	2,535,698		
Total cost of services	*		
Total expenditure			
Total cost of services	*		
Total income received			

* 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 2022, 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 2022 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
24 April 2023

Statement of Cash Flows

for the Year ended 31 December 2022

	2022	2021
	\$	\$
Income from Operations	2,784,808	2,817,822
Government Grants	3,308,705	4,575,490
Investment Income	339,932	590,987
Sponsorship and Donations	3,086,133	3,588,434
Bequests	535,398	1,159,191
Other Income	16,986	14,485
Rent recoveries	357,567	392,553
Payments to suppliers, employees and performers	(12,290,991)	(10,744,910)
Net cash contributed/(used) by operating activities	<u>(1,861,462)</u>	<u>2,394,052</u>

CASH FLOWS FROM INVESTING ACTIVITIES

Net proceeds from sale of property, plant and equipment	0	0
Payment for property, plant and equipment	(55,659)	(28,119)
Increase/(decrease) in investments	211,451	(1,615,497)
Net cash (used in) /contributed by investing activities	<u>155,792</u>	<u>(1,643,616)</u>
Net (decrease)/increase in cash held	(1,705,670)	750,436
Cash held at beginning of the financial year	3,949,492	3,199,056
Cash held at end of the financial year	<u>2,243,822</u>	<u>3,949,492</u>

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:

	2022	2021
	\$	\$
Short Term Deposits	1,598,338	1,567,914
Cash at Bank and on hand	645,485	2,381,578
	<u>2,243,822</u>	<u>3,949,492</u>

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

(Deficit)/Surplus from Operating Activities	(1,076,815)	1,669,073
Provisions for:		
Annual Leave	(56,739)	(36,713)
Long Service Leave	(43,124)	43,810
	<u>(99,863)</u>	<u>7,097</u>
Depreciation on Property, Plant and Equipment	325,179	329,004
Loss on disposal of Property, Plant and Equipment	0	0
(Decrease)/Increase in Creditors	125,136	26,896
(Decrease)/Increase in Advances	(322,808)	873,317
Decrease/(Increase) in Receivables	(448,137)	(111,630)
Decrease/(Increase) in Prepayments	(364,154)	(399,705)
Net cash contributed/(used) by operating activities	<u>(1,861,462)</u>	<u>2,394,052</u>

Director's 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 2022 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 2022 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

LYNDA O'GRADY
Director

SYDNEY
24 April 2023



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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 2022, 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, 2022 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 2022, 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.

A member of



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

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

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 2022; 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 2022 has been properly accounted for and applied in accordance with such Act and its Regulations; and
- (d) the Company is solvent.

THOMAS DAVIS & CO.

J.G. RYAN PARTNER
Chartered Accountants
HONORARY AUDITORS

SYDNEY,
24 April 2023

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Musica Viva Australia

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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 2022 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
24 April 2023

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