



MUSICA VIVA
ANNUAL REPORT
2019



Choir of King's College, Cambridge performing in Adelaide

Cover: Tessa Lark, Musica Viva Festival | Matthias Schack-Arnott, FutureMakers | student participant, Musica Viva In Schools

CONTENTS

CHAIRMAN & CEO'S REPORT	4
COMPANY OVERVIEW	5
OUR REACH & IMPACT	6
A TRIBUTE TO CARL VINE AO	8
INSPIRING STUDENTS & TEACHERS	
Musica Viva In Schools	11
Musica Viva In Schools Program Reach	14
Don't Stop The Music	15
Strike A Chord	15
SUPPORTING AUSTRALIAN CREATIVITY	
Masterclasses	17
FutureMakers	18
Australian Composers	20
Janette Hamilton Studio	21
PRESENTING THE FINEST MUSICIANS	
International Concert Season	23
Morning Concerts	26
Musica Viva Sessions	28
Musica Viva Festival	30
ENGAGING WITH REGIONAL AUDIENCES	
Regional Touring Program	33
Huntington Estate Music Festival	34
INDIVIDUAL GIVING, CORPORATE PARTNERSHIPS AND TRUSTS & FOUNDATIONS	
Individual Giving	37
Strategic Partnerships	40
Our Partners	42
Our Supporters	44
KEY FINANCIALS, ACTIVITY & REACH	50
GOVERNANCE	55
STAFF & VOLUNTEERS	59

CHAIRMAN & CEO'S REPORT

We are pleased to present another year of results that demonstrate Musica Viva Australia's reach, artistic vibrancy and institutional stability.

As an organisation founded by musicians, we recognise that without artists we would not exist or be able to achieve the impact we desire. This year, Musica Viva employed 352 artists – 80% of whom were Australian. On concert stages (both regional and metro), in schools and online, Musica Viva brought music and music education of exceptional quality to 358,502 Australians.

Our financial results – an operating surplus of \$1,915,903 bringing total reserves to \$15m – reflect the sound guidance provided by our Board of Directors. This year saw the departure of Tom Breen as a Director after nearly six years of dedicated service to our mission; we are most grateful to Tom and delighted to acknowledge his founding gift in support of a national masterclass and musicians education program. Lynda O'Grady joined the Board as a Director in June 2019.

The final, and central, step in our three-year leadership transition took place in September with the departure of Musica Viva's celebrated Artistic Director Carl Vine AO. We dedicate a section of this Report to Carl but could not summarise the year without thanking him for leading Musica Viva's International Concert Season, Coffee Concerts and many superb festivals for 19 amazing years, all of which will be remembered with delight.

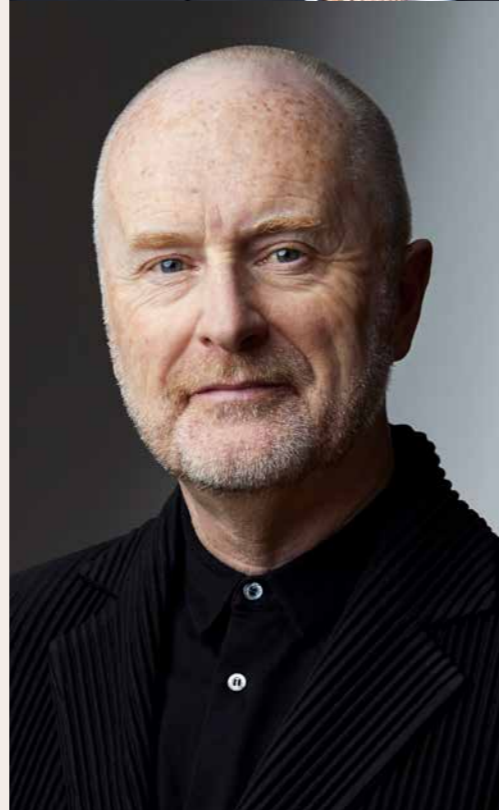
Carl was succeeded by Paul Kildea, a conductor and writer of international renown. Paul, widely acknowledged as an artistic innovator, brings a new approach that builds on our heritage ensuring a continuing commitment to quality in every aspect of our work.

In conclusion, we thank the many thousands of people who make Musica Viva possible. Without the support of concert audiences, teachers, students, donors, partners, staff and volunteers we would not exist.

For 74 years, Musica Viva has been a central pillar in the musical life of Australia, and we look forward to maintaining – and expanding – that role in years to come.

Charles Graham
CHAIRMAN

Hywel Sims
CEO



COMPANY OVERVIEW

PURPOSE VISION MISSION

TO MAKE AUSTRALIA A MORE MUSICAL PLACE

TO CREATE A NATIONAL CULTURE BASED ON CREATIVITY AND IMAGINATION WHICH VALUES THE QUALITY, DIVERSITY, CHALLENGE AND JOY OF LIVE CHAMBER MUSIC

TO ENRICH COMMUNITIES ACROSS AUSTRALIA BY MAKING LIVE CHAMBER MUSIC ACCESSIBLE TO EVERYONE

Our story began on 8 December 1945 with a concert of Beethoven and Mozart at the Sydney Conservatorium of Music. In the years since, the people of Musica Viva – our artists and collaborators, audiences and donors, volunteers and committees, board and staff – have created a fertile landscape of music right across Australia.

We started as a chamber music organisation focused on just one ensemble, but we soon expanded beyond Sydney to become one of the world's largest presenters of chamber music. We showcase the finest local and international chamber music artists to audiences all around Australia, in our most prestigious concert halls and our smallest school halls, in capital cities, regional centres and remote communities.

We are proud of our history of uncovering new talent, developing the early careers of some of our best musicians and promoting our most acclaimed ensembles here and overseas. We continue to nurture the careers of young musicians, and in 2020 our inaugural National Chamber Music Championship – Strike A Chord, will give high school students from all over Australia the opportunity to experience the joy of making chamber music.

Through the support of many donors, we have commissioned hundreds of new compositions from Australian composers, and we play a leading role in supporting female composers through our Hildegard Project.

We have been bringing live music to schools for nearly 40 years, and whole generations of Australian children have experienced our programs. We continue to delight and inspire more than 265,000 students each year, and we support their teachers with vital training and professional development.

11,357
TEACHERS
attended
PROFESSIONAL
LEARNING COURSES

TOTAL ATTENDANCE
358,502
ACROSS 2,877 EVENTS


79%
REVENUE
from
NON-GOVERNMENT SOURCES

7
NEW
AUSTRALIAN WORKS
commissioned and premiered at
concerts and festivals



35 CONCERTS
recorded for

RADIO BROADCAST


66,000 KM
The total distance covered by
Musica Viva In Schools
touring musicians

62%
of mainstage concerts featured
AUSTRALIAN MUSIC



WORK PROVIDED TO
352 ARTISTS
(80% AUSTRALIAN)

53,297
ATTENDED
109
CONCERTS + FESTIVAL
PERFORMANCES

MUSICA VIVA IN SCHOOLS
EDUCATION PROGRAM DELIVERED TO
288,001
STUDENTS & TEACHERS
(59% in disadvantaged schools)




4,607
Don't Stop the Music
instruments allocated
to schools in need

264
students participated in a
MASTERCLASS




REGIONAL TOURS
reached 6,607 people at
111
CONCERTS &
ARTIST DEVELOPMENT EVENTS

MUSICA VIVA'S
**FIRST FULL
LIVE-STREAMED
CONCERT**



14 OCT: NEVERMIND
from City Recital Hall, Sydney

A TRIBUTE TO CARL VINE AO

ARTISTIC DIRECTOR, MUSICA VIVA, 2000–2019

Since assuming the role in 2000, Carl's efforts in programming artists and repertoire, and guiding the company's artistic contribution to Australian life, saw him plan around 1,300 International Concert Season events; 100 morning concerts in Sydney and Melbourne; and 13 years of festivals, including the Musica Viva Festival and the Huntington Estate Music Festival.

The impact Carl has had on Australian composition is one of his most notable achievements. His introduction of the Featured Composer program, which ran for several years, set a new benchmark for major performing arts companies and their commitment to Australian content. Carl raised the industry's bar again in 2015 with the Hildegard Project in support of Australian women in composition. His passionate commitment to new music has been echoed in the creation of donor commissioning circles in Adelaide and Perth, with more cities to come. On his watch, with the support of many inspiring donors, Musica Viva has brought into being 81 new works of Australian chamber music.

We are also grateful for his steady eye for quality performers, young and old. Over the past decades we, the listeners, have his judgement to thank for countless memorable concerts – a farewell from the Tokyo String Quartet, a debut from Alina Ibragimova, and a celebration of the Goldner String Quartet among the many which spring to mind.

For these, and for his many other achievements on behalf of Australian music, Carl was made an Officer of the Order of Australia in 2014, an honour matched only by our gratitude and admiration for all that Carl has given to Musica Viva, our artists and our audiences.

On behalf of the Board, thank you, Carl.

Charles Graham
CHAIRMAN MUSICA VIVA

(First published in the Emerson String Quartet concert guide, September 2019)



Carl with the Emerson String Quartet

(from left to right:)
Carl across the years, pictured with:
members of the Jerusalem Quartet;
Mary Jo Capps AM and Charles Graham;
Ken Tribe; Paul Kildea



INSPIRING STUDENTS & TEACHERS

MUSICA VIVA IN SCHOOLS | DON'T STOP THE MUSIC | STRIKE A CHORD

INSPIRING STUDENTS & TEACHERS MUSICA VIVA IN SCHOOLS

Musica Viva In Schools premiered three new programs in 2019, joining 12 existing programs touring nationwide. *Adventures in Antarctica* features versatile harpist Alice Giles (who also featured in Musica Viva's International Concert Season, Sydney Coffee Concerts and Sessions) and music inspired by her expedition to the great southern continent. *Timmy and the Breakfast Band* is a hilariously engaging combination of music and circus which explores how music affects our emotions, and *Eastwinds* features didgeridoo, Iranian flute, voice and reed instruments, and explores how we create and connect to one another through improvisation.

Our students ... were entranced from the moment the musicians began playing and singing, opening the performance as the dawn chorus of birds greeting the day ... They loved the story-telling through song, the variety of instruments – especially the home-made ones – and the opportunity to be involved in making music themselves.

TEACHER, ANDALE SCHOOL, VIC, EASTWINDS PERFORMANCE

In 2019, Musica Viva commenced development of two new programs to tour nationally from 2020. *Taking Shape* is an exploration, with Queensland ensemble Topology, of how music is constructed and shaped, which allows students to make their own contributions; and in *Music in My Suitcase* iconic world music group Mara! explores Australian history and language.



Topology composition workshop



Mara!

TOURING OVERVIEW

The Musica Viva In Schools program reached 265,014 students in 2019. Close to half these programs were delivered in regional and remote areas.

A partnership with regional conservatoria in NSW saw a number host performances for small schools and home-schooled children who would otherwise not be able to access our performances.

EQUAL MUSIC FUNDING

With much of Queensland in drought we were especially proud to reach 74 schools in drought-declared areas with the assistance of the Equal Music program.

My granddaughter got in the car today and said her day was 10 out of 10 because of the great music. This is a thing we do daily since she lost her dad and said, 'No day will be a 10 out of 10, and Nana, you know why.' Well, it made my day to hear a 10. Thank you to the music people.

GRANDPARENT AT A FULLY SUBSIDISED SCHOOL AT THEODORE, ACT

INSPIRING STUDENTS & TEACHERS MUSICA VIVA IN SCHOOLS

RESIDENCIES

Philanthropic support has enabled Musica Viva to extend and deepen engagement with disadvantaged schools across Australia.

In Victoria, a 10-year program focussed on special education schools continued at Sunshine Special Developmental School, Furlong Park School for Deaf Children, and Ashwood School.

I have worked at many deaf schools over my 30-odd years as an educator, and I have never been involved in a deaf school that had a music program. I applaud Musica Viva and its passion to want to do the hard stuff. To go where music hasn't gone before. To expose kids who would never otherwise see, let alone participate in, musical experiences such as the ones we receive at Furlong Park.

MARIA BURGESS, DEPUTY PRINCIPAL,
FURLONG PARK SCHOOL FOR DEAF CHILDREN, VIC



Nicole Murphy, composer-in-residence

SUPPORTING TEACHERS NATIONWIDE

66 face-to-face professional development events took place around Australia.

Attending this PD has motivated me to give more to my students. I will be singing the times tables tomorrow!

NON-SPECIALIST CLASSROOM PRIMARY TEACHER,
HUNTER REGION, NSW

Dujon Niue and Sue Lane presented a Music and Dance of the Torres Strait Islands Professional Development at St Augustine's Primary School in Coffs Harbour.



Graham Hilgendorf from B'Tutta, Bellevue Hill Public School

The development of Topology's new program *Taking Shape* sparked an innovative collaboration with the Brisbane School of Distance Education, whose students live all over Queensland and beyond: on remote

properties, in hospitals, boats, and internationally. It enabled three teacher professional development sessions – one delivered in person, the other two via video link from the Janette Hamilton Studio in Sydney to the teachers in Brisbane – and a live and video-linked performance of the new show.

The Musica Viva Online Classroom provides a rich array of curriculum-linked resources on which generalist and specialist music teachers can base classroom sessions so as to make the most of the live opportunity a Musica Viva In Schools performance presents. Over 10,000 teachers used the resources, and the online platform was developed to enable students to use it directly.

Also in 2019, 108 NSW teachers undertook a 10-week online professional development course to build their skills in teaching classroom music. This in-demand course has now been adapted to the national and Western Australian curricula and is being made available across Australia in 2020.



Topology composition workshop, Oatley West Public School

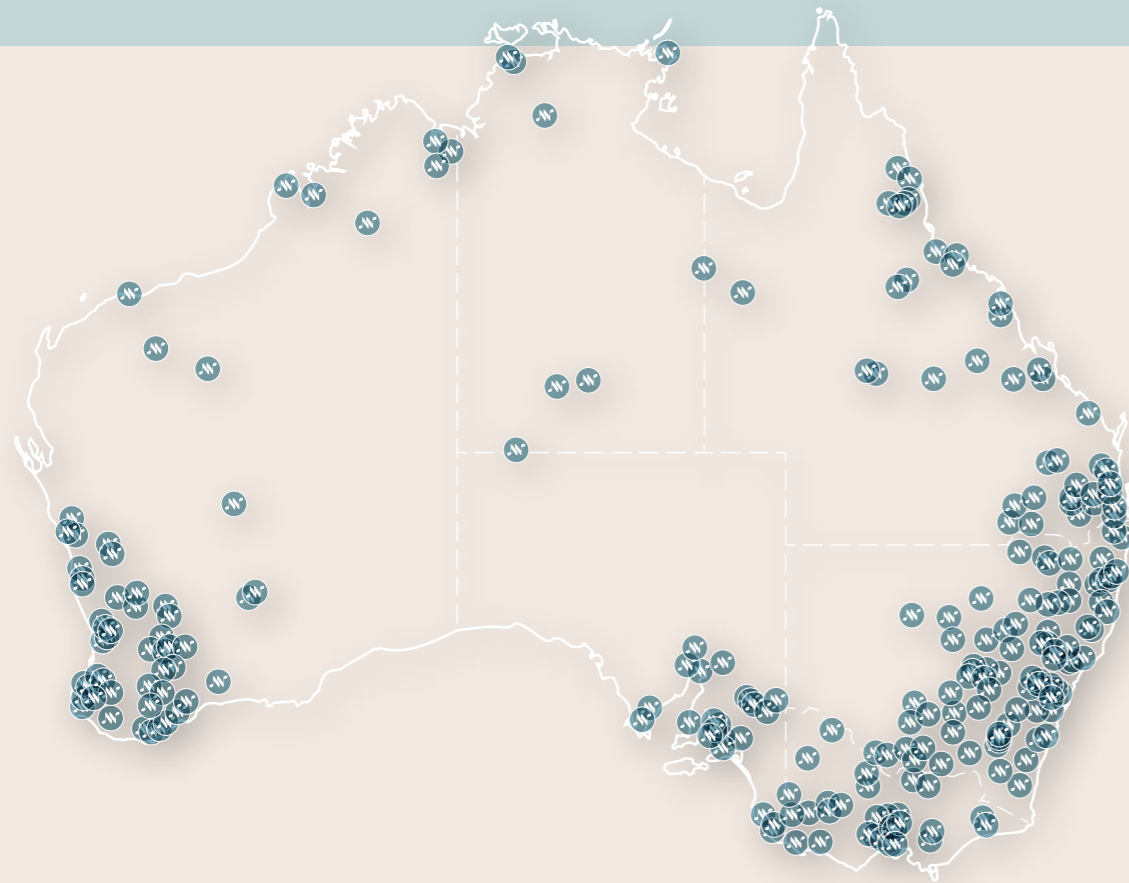


Doctor Stovepipe, Redeemer Baptist School



Jenny Eriksson from Da Vinci's Apprentice, Croydon Public School

INSPIRING STUDENTS & TEACHERS
MUSICA VIVA IN SCHOOLS PROGRAM REACH



	Ensembles in state	Schools participating in MVIS	Professional learning courses face to face	Teachers attending professional learning courses	Primary schools concerts	Secondary schools concerts and workshops	Musician/Composer in the Classroom - Primary (days)	Extended residency days	Tutorials	Community concerts /workshops	Students attending concerts	Teachers attending concerts	Parents/donors attending concerts	Students attending other activities	Community concerts /workshop attendance	TOTAL ATTENDANCE	TOTAL ACTIVITIES
ACT	3	28	4	132	59	-	-	-	-	-	10,992	550	78	-	-	11,752	63
NSW	13	447	18	331	741	1	-	12	-	2	122,397	5,700	365	270	220	129,283	774
NT	1	24	2	29	35	-	-	-	-	-	6,381	344	24	-	-	6,778	37
QLD	4	111	7	85	147	-	3	8	-	-	25,337	1,205	200	990	-	27,817	165
SA	3	60	22	405	73	-	3	71	834	-	12,539	623	56	11,746	-	25,369	1,003
TAS	1	18	-	-	25	-	-	-	-	-	3,805	199	49	-	-	4,053	25
VIC	5	101	3	27	138	-	-	78	-	-	20,790	1,282	59	7,020	-	29,178	219
WA	4	141	8	140	166	5	-	-	-	-	25,145	1,474	226	810	-	27,795	179
HK	1	19	2	39	16	22	-	-	-	2	5,218	253	-	514	500	6,524	42
Digital	-	-	-	10,169	-	-	-	-	-	-	-	-	-	11,060	-	21,229	-
TOTAL	35	949	66	11,357	1,400	28	6	169	834	4	232,604	11,630	1,057	32,410	720	289,778	2,507

INSPIRING STUDENTS & TEACHERS
DON'T STOP THE MUSIC | STRIKE A CHORD

DON'T STOP THE MUSIC

Following the late 2018 screenings of ABC TV's *Don't Stop the Music*, which followed the students and staff of Challis Community Primary School in Perth as they created a music program, 5,257 instruments were donated in response to the joint appeal from ABC, Musica Viva and Salvos Stores, plus more than \$55,000 towards supporting performances in primary schools. Across 2019, in a major logistical exercise, Musica Viva worked with the Salvos, staff and volunteers to match and deliver instruments to primary schools in need. 4,607 instruments have now been allocated to schools, thanks to everyone who donated dollars, instruments and time.



STRIKE A CHORD

Created to encourage the next generation of Australian musicians to experience the life-changing possibilities of chamber music, *Strike A Chord – the National Chamber Music Championship* was launched in 2019, to give secondary school-aged students the opportunity to explore their potential and discover the joy in making music with friends, whatever their level of ability.

Supported by Creative Victoria and presented in partnership with Melbourne Recital Centre, Australian National Academy of Music and ABC Classic, the first event will take place in 2020, with an associated teachers conference focused on chamber music in schools.



SUPPORTING AUSTRALIAN CREATIVITY MASTERCLASSES

In 2019 Musica Viva once again connected the world's leading musicians with a wide range of Australian students and audiences. Significant events in 2019 included Musica Viva's first interactive live-streamed masterclass, involving student ensembles and Ying Xue (Doric String Quartet) at the Janette Hamilton Studio in Sydney, together with a group participating remotely from the Orange Regional Conservatorium in central western NSW. Daniel Hyde, new Director of the Choir of King's College, Cambridge, led two choral masterclasses – one in Melbourne (the Australian Boys' Choir and the Christ Church Grammar School Choir), and one in Brisbane with the St Peters Lutheran College Chorale. Violinist Davide Monti from Accademia Arcadia presented a hands-on workshop for the entire cohort of string students at Monash University.

IN 2019 OUR REACH INCLUDED:

26 EVENTS ACROSS ALL CAPITAL CITIES
264 STUDENT PARTICIPANTS
1,143 AUDIENCE MEMBERS

Additional artist development activities formed part of Musica Viva's regional touring programs and festivals.

Mentors included Natalie Clein, Katya Apekisheva, Eva-Maria Zimmermann & Keisuke Nakagoshi (ZOFO), Edgar Meyer, Brett Dean, Daniel Hyde, Lauma Skride, Davide Monti, Marina Grauman (Trio Marvin) and members of the Doric and Emerson String Quartets and Nevermind Baroque ensemble.



Jason Henery receiving a masterclass from Edgar Meyer

Some feedback from the students:

ON ZOFO

I learnt that sometimes you can't give away too much of the music. Don't make it look too studied, otherwise it will ruin the element of surprise. The two mentors were positive and had a great attitude.

ON EDGAR MEYER

I learnt a lot about how Edgar approaches double bass fingerings to fit his stylistic interpretation, rather than the other way around.

ON NEVERMIND

Jean had a lot of helpful advice especially for stylistic changes and interpretation. He also gave us advice in just all areas of music, for example he talked a bit on how to control nerves and be a more confident performer.

ON DANIEL HYDE

It was great to learn tips from Daniel that help us sing. It was amazing just making an awesome sound.



Ying Xue (Doric Quartet) with Hywel Sims and students in Sydney and, on screen, in Orange.



SUPPORTING AUSTRALIAN CREATIVITY

MASTERCLASSES | FUTUREMAKERS
AUSTRALIAN COMPOSERS | JANETTE HAMILTON STUDIO

SUPPORTING AUSTRALIAN CREATIVITY FUTUREMAKERS

Artistic Director, FutureMakers (2015–2019): Genevieve Lacey

2018/19 Participants: Aura Go, piano, and Matthias Schack-Arnott, percussion

Musica Viva's FutureMakers initiative discovers and enables Australia's musical leaders of tomorrow. It meets a unique need: it is a long-term strategy to secure excellent artistic leaders for Australia's future. Most artist development programs focus on technical issues, or training for a specific purpose, such as an orchestral position. FutureMakers instead builds on the innate strengths and individual characteristics of the artist in a tailor-made program, preparing them for creative leadership, and to have a significant impact on Australian culture.

FutureMakers provides its artists with mentoring from industry professionals (within the arts and beyond); introductions to a strategic network; and creative opportunities over a two-year period. It equips participants with advocacy tools, business and entrepreneurial skills, new ways of working and collaborating, creative practice research skills, platforms, audiences and a global network. In 2018/19 each FutureMaker artist developed an innovative performance piece intended for touring across Australia and beyond, from 2020.

At the end of 2019 Genevieve Lacey stepped down from her role as Artistic Director of the program, handing the reins to Musica Viva's incoming Artistic Director, Paul Kildea. Musica Viva remains hugely grateful for her vision and tireless commitment over the past four years.

INTENSIVES – held in Melbourne and Sydney
24 presenters / mentors including major festival producers, sports psychologists, and artists from all genres

CREATIVE PROJECT DEVELOPMENT – Melbourne and UKARIA

Collaborators included Clare Britton, Tomoe Kawabata, Kristina Chan, Madeleine Flynn, Nick Roux and Ben (Bosco) Shaw, for *One Space One* (Aura Go) and *Shimmer States* (Matthias Schack-Arnott).

MONASH UNIVERSITY PARTNERSHIP

Musica Viva staff and FutureMakers presented to Monash staff and students:

- 3 lectures
- 5 workshops/rehearsals
- 2 lunchtime concerts

OTHER MUSICA VIVA-SUPPORTED ACTIVITY – AURA GO

- Sydney and Melbourne morning concerts
- Australian Festival of Chamber Music, Townsville
- Artist in Residence, Orange Regional Conservatorium
- Musica Viva Festival, Sydney

ARCADIA WINDS – 2015/17 ALUMNI

The inaugural FutureMakers maintained a busy schedule this year, including:

- Touring for Musica Viva In Schools with *The Air I Breathe*
- Performing at the Australian Festival of Chamber Music
- Recording support videos for Strike A Chord entrants

PROFILES EVENT

Following two weeks of final preparation, Aura and Matthias presented their respective projects on 13 December, at an invitation-only event hosted by Genevieve Lacey and Paul Grabowsky and attended by a range of arts industry identities and other professional colleagues. This was a wonderful opportunity to introduce not just the FutureMakers, but also the marvellous acoustics and atmosphere of the new Sound Gallery at Monash University (Clayton), to interested parties.

Musica Viva FutureMakers is supported by the Berg Family Foundation, the Russell Mills Foundation, Monash University and others.

SUPPORTING AUSTRALIAN CREATIVITY AUSTRALIAN COMPOSERS

2019 saw a number of significant Australian premieres, commissioned for Musica Viva. Brett Dean's third string quartet *Hidden Agendas*, commissioned in celebration of Melbourne Recital Centre's 10th Anniversary, was given enthralling performances by the Doric String Quartet; Ross Edwards' joyous psalm setting *Singing the Love* for the Choir of King's College, Cambridge brought a distinctly Australian flavour to their programs; and Carl Vine's *A Farewell to Music* saw off the Huntington Estate Music Festival in unforgettable fashion as all 21 Festival musicians took to the stage at once. Elsewhere, major commissions by female composers formed integral parts of the season, in Natalie Williams' cello sonata *The Dreaming Land* and Nicole Murphy's string octet *Anamnesis*. Graeme Koehne's piano quartet *Socrates' Garden* and a new sonata for violin and viola by Stuart Greenbaum completed a vibrant year of new Australian music.

2019 COMMISSIONS

INTERNATIONAL CONCERT SEASON

NATALIE WILLIAMS *The Dreaming Land*
Premiered by Natalie Clein & Katya Apekisheva
Commissioned for Musica Viva by
Dr Catherine Brown-Watt PSM
Auspiced by the Hildegard Project for female composers

BRETT DEAN String Quartet no 3 *Hidden Agendas*
Premiered by Doric String Quartet
Commissioned by Musica Viva in celebration of
Melbourne Recital Centre's 10th Anniversary, with
support from Ulrike Klein AO, Edinburgh International
Festival, Konzerthaus Berlin, Stichting Strijkkwartet
Biënnale Amsterdam, Carnegie Hall, and West Cork
Chamber Music Festival

ROSS EDWARDS *Singing the Love*
Premiered by the Choir of King's College, Cambridge
Commissioned for Musica Viva by Jennifer Seabrook,
celebrating Ray Turner's 75th birthday and his
life-long love of music

GRAEME KOEHNE *Socrates' Garden*
Premiered by Skride Piano Quartet
Commissioned for Musica Viva by Tom Breen and
Rachael Kohn AO

MELBOURNE MORNING MASTERS

STUART GREENBAUM
Sonata for Violin and Viola *From Far Above*
Premiered by Sophie Rowell & Christopher Moore
Commissioned for Musica Viva by Dr Victor Wayne
and Dr Karen Wayne OAM

MUSICA VIVA FESTIVAL

NICOLE MURPHY String Octet *Anamnesis*
Premiered by Dover Quartet and Goldner Quartet
Commissioned for Musica Viva by Barry & Diana Moore
in support of Australian composition
Auspiced by the Hildegard Project for female composers

HUNTINGTON ESTATE MUSIC FESTIVAL

CARL VINE *A Farewell to Music*
Premiered by the musicians of the Huntington Estate
Music Festival 2019
Commissioned for Musica Viva by the late Hon Jane
Mathews AO

In addition, in 2019 Musica Viva presented Australian
works by Matthew Hindson, Ian Whitney and Ian
Munro on its main stages, and by Sally Greenaway for
Musica Viva In Schools. Space precludes listing all the
Australian music performed across all our programs.



Hywel Sims, Nicole Murphy and Diana and Barry Moore

SUPPORTING AUSTRALIAN CREATIVITY JANETTE HAMILTON STUDIO

Musica Viva's Janette Hamilton Studio is an acoustically isolated rehearsal, recording and workshop space located within Musica Viva House in Sydney. Its realisation was supported by a generous bequest from a long-term subscriber, Janette Hamilton. The studio houses an impressive Steinway grand piano, donated by valued subscribers and donors Ruth and Bob Magid with Nora Goodridge, in honour of their mother, Ira Magid. Alongside the Kim Williams Digital Production Suite, the facilities allow filming, recording and real-time communications.

The Janette Hamilton Studio had a busy time in 2019 as word of mouth and targeted promotion reached the creative community. Hirers included a documentary team who travelled from Melbourne, reporting that it was perfect for their three-day filming project. Music students were able to use the space to rehearse for concerts or record submissions for competitions.

Our own touring artists accessed the piano to rehearse at times to suit their schedules, and Musica Viva In Schools teams developed and filmed numerous new touring productions.

In addition to the live-streamed masterclass to Orange Regional Conservatorium, the studio was also used for an interactive professional development session for teachers in Queensland via the Brisbane School of Distance Education.

We are now accustomed to meeting virtually with our staff around the country and have begun a series of video discussions with National Council Members who are interested in specific activities.



Katya Apekisheva



Composer Natalie Williams in rehearsal with Natalie Clein and Katya Apekisheva in the Janette Hamilton Studio

PRESENTING THE FINEST MUSICIANS

INTERNATIONAL CONCERT SEASON | MORNING CONCERTS
MUSICA VIVA SESSIONS | MUSICA VIVA FESTIVAL

PRESENTING THE FINEST MUSICIANS INTERNATIONAL CONCERT SEASON

Musica Viva's 2019 International Concert Season featured big names and big ideas, with some of the world's best musicians and most iconic ensembles coming together for a season packed with quality, diversity, challenge and joy.

NATALIE CLEIN & KATYA APEKISHEVA

British cellist Natalie Clein joined her recital partner Katya Apekisheva in two programs of Classical, Romantic and modern cello favourites, including the unjustly neglected sonata of Rebecca Clarke, and a new commission by Australian Natalie Williams.

(This tour was presented in association with Adelaide Festival.)

From the first bar it was an astounding, boundless performance, worth its weight in gold.

MAXIM BOON, THE AGE

This recital was a lesson in powerful lyricism without aggression. Singing lines of melody were superbly supported, jewel-like colours explored, and mercurial mood changes punctuated by exciting articulation. The concert was a gift to our hearts and minds.

HELENTHERESE GOOD, ARTISTIC REVIEW PANEL, BRISBANE

ZOFO

The piano-four-hands duo from San Francisco brought an immersive program entitled ZOFOMOMA, a modern-day *Pictures at an Exhibition* featuring 15 new compositions inspired by visual art. Each composer chose a work of art from their native country to inspire their composition; each artwork was then displayed on a screen above the musicians as they performed.

(The tour was presented in association with Vivid Sydney.)

ZOFO is much more than the 20-finger orchestra their name represents. Their amazing synergy and synchronicity is always at the service of this captivating program.

TONY WAY, LIMELIGHT

It was a beautiful idea, very well executed. The visual element was compelling, as was the rare opportunity to hear such a wide selection of brand-new works.

DR LIAM VINEY & DR ANNA GRINBERG, ARTISTIC REVIEW PANEL, BRISBANE

DORIC STRING QUARTET

The esteemed UK quartet was one of the season's undoubted highlights, playing with an energy which leapt from the stage. Their interpretations of Haydn's influential op 33 quartets were especially memorable, cast with humour and pathos. A significant new commission by Brett Dean, *Hidden Agendas*, brought a political edge to the programs and drew widespread attention and acclaim.

Concertgoers to the Melbourne Recital Centre have been spoilt rotten this year by a number of top notch string quartet recitals. But if the bar for quartet excellence was already set stratospherically high, the UK's Doric Quartet has surely launched it into orbit.

MAXIM BOON, THE AGE

The Doric Quartet are an exceptional ensemble. The Haydn was given a fresh interpretation, all players perfectly synchronised. Phrasing was a joy ... The Haydn felt new again.

GILLIAN WILLS, ARTISTIC REVIEW PANEL, BRISBANE



PRESENTING THE FINEST MUSICIANS INTERNATIONAL CONCERT SEASON

CHOIR OF KING'S COLLEGE, CAMBRIDGE

Originally planned to be Stephen Cleobury's final international tour, incoming Director of Music Daniel Hyde stepped in at late notice to direct the tour when Stephen's health unfortunately would not permit travel. (Stephen passed away some months later.) The world's most famous choir performed two ravishing programs to sold-out halls around the country, one program featuring the grand pipe organ, and the other, chamber organ with the Australians Umberto Clerici, cello and Alice Giles AM, harp. A new commission by Ross Edwards was a joyous success.

It was not just tonal purity and precision that made the concert for Musica Viva by the Choir of King's College Cambridge under Daniel Hyde so memorable. It was also the ethos of their music making, which encouraged individual musicianship even among the youngest.

PETER MCCALLUM, SYDNEY MORNING HERALD

The concert was an example of an ensemble performing at the highest level, and therefore the quality was outstanding.

PIP THOMPSON, ARTISTIC REVIEW PANEL, CANBERRA

EMERSON STRING QUARTET

With 40 years of touring experience behind them, the Emersons are among the most eminent of quartets. The US group performed music by arguably the six most important composers of string quartets – Mozart, Dvořák, Haydn, Bartók, Beethoven and Shostakovich – with unparalleled commitment.

...an ideal mix of dramatic power and lyrical beauty...

MURRAY BLACK, THE AUSTRALIAN

This was a superb concert of string quartet playing at its best, with an ensemble of great musicians who delivered not only nuanced interpretations of the repertoire, but sensitive and highly expressive music making.

JULA SZUSTER, ARTISTIC REVIEW PANEL, ADELAIDE

NEVERMIND

This French Baroque ensemble, making its Australian debut, was a box office hit. In programs of French and German music, the four young musicians demonstrated a sense of ensemble and depth of musical understanding that belied their years, bringing a welcome freshness to historically informed performance.

(This tour was presented in association with Melbourne International Arts Festival and the concert at City Recital Hall on 14 October was live-streamed)

In Sydney on their first national tour for Musica Viva Australia, the group certainly didn't disappoint, delivering stylish, refined performances of music by Marais, Couperin and Telemann – as well as lesser known composers Quentin and Guillemain – with easy panache and formidable technique.

ANGUS MCPHERSON, LIMELIGHT

Nevermind played with great polish and sophistication, impeccable chamber musicianship and (historically informed) style. Thus, in my opinion they represented top quality, world class chamber music within the Baroque idiom.

LAURA VAUGHAN, ARTISTIC REVIEW PANEL, MELBOURNE

SKRIDE PIANO QUARTET

This 'classical supergroup' of sisters Baiba and Lauma Skride, Lise Berthaud and Julian Steckel (replacing Harriet Krijgh) shone a light on the brilliance of the under-performed piano quartet repertoire. The playing was exciting to watch, with a marked sense of musical joy lifting every phrase. Graeme Koehne's *Socrates' Garden*, beautiful in its simplicity, was a well-received new commission.

...their performance for Musica Viva showed them to be an exceptionally cohesive ensemble with musical maturity and depth of expression.

MELANIE WALTERS, THE ADVERTISER

This concert certainly was of a high quality and was a great way to showcase the undervalued genre of the piano quartet.

GLADYS CHUA, ARTISTIC REVIEW PANEL, PERTH



1. ZOFO | 2, 3. Nevermind | 4. Choir of King's College, Cambridge | 5, 6. Emerson String Quartet
7. Natalie Clein and Katya Apekisheva | 8. Skride Piano Quartet

PRESENTING THE FINEST MUSICIANS
MORNING CONCERTS



SYDNEY

The much-loved Sydney Coffee Concerts season found a new home in 2019 at the Concourse, Chatswood, having outgrown The Independent in North Sydney. The first concert in our new home saw Musica Viva staff in red t-shirts directing patrons all the way from Chatswood Interchange to the concert hall, which proved a most effective and appreciated strategy in acknowledgement of the change of venue. In the year's first concert, harpist Alice Giles AM brought her world-class musicianship to the stage in music by Britten, Debussy and Salzedo. The Enigma Trio filled in at short notice following a cancellation, graciously performing the original repertoire, while later in the year the Goldner String Quartet's performance of Beethoven's first 'Razumovsky' quartet demonstrated the nearly 25-year-old ensemble's remarkable sound. The final concert saw Sydney Chamber Choir directed by Sam Allchurch performing a program of English music including Jonathan Dove's evocative *The Passing of the Year*.

Musica Viva thanks the Wenkart Foundation for their ongoing support of Sydney Coffee Concerts in memory of Julia and Fred Wenkart.

MELBOURNE

Melbourne Coffee Concerts were rebranded as Melbourne Morning Masters in 2019, repositioning the series in the competitive Melbourne market as one of exceptionally high artistic quality. Along with the name change came two revisions to the format: the addition of savouries for the pre-concert morning tea, and a brief public Q&A with the musicians in the foyer following the concert. Both changes were gratefully received by audiences. Baritone-piano duo Jeremy Kleeman and Stefan Cassomenos presented a popular program of songs from around the world; Jacqueline Ogeil's early music band Accademia Arcadia showed off a rare and beautiful Cristofori piano; Melbourne Symphony Orchestra Principals Sophie Rowell and Christopher Moore gave a rousing premiere of a new work by Stuart Greenbaum; and 2018 Melbourne International Chamber Music Competition winners Trio Marvin performed a weighty program of Brahms and Shostakovich as part of their Winners' Tour.

Common to both morning seasons in 2019 was a piano recital by Musica Viva Futuremaker Aura Go, in which her personality, dexterity and depth of musical expression shone in a Bach toccata, Beethoven's mighty Tempest Sonata, beautiful miniatures by the Finnish composer Erkki Melartin and Debussy's *L'Isle joyeuse*.

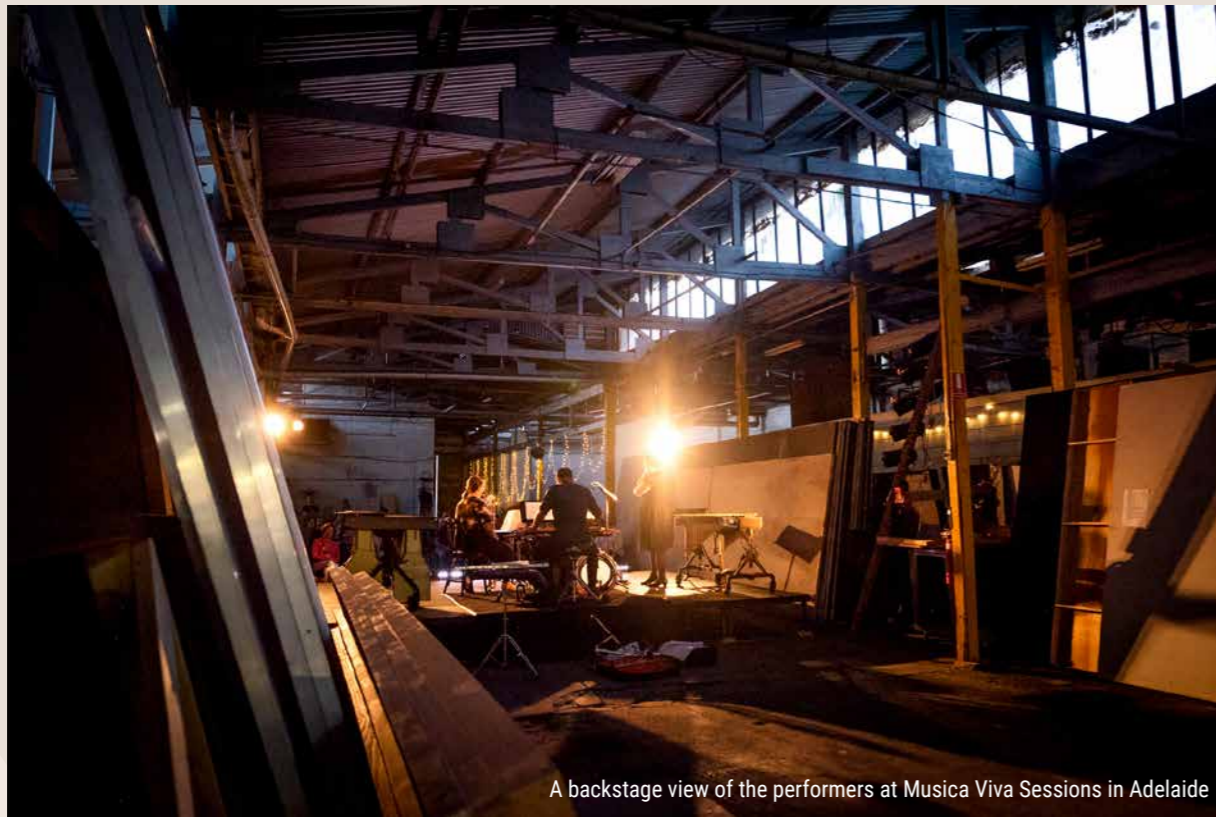


Alice Giles AM walks on stage in The Concourse

PRESENTING THE FINEST MUSICIANS MUSICA VIVA SESSIONS



Melanie Walters, Anna Coleman & Andrew Wiering at State Theatre Company of SA



A backstage view of the performers at Musica Viva Sessions in Adelaide

Musica Viva Sessions returned to Sydney and Adelaide with a series of three concerts in each city, featuring a diverse combination of musicians.

In Adelaide, the program kicked off at urban gin distillery and bar Prohibition Liquor Co, and featured the unique musical collective Kegelstatt Ensemble, performing a mix of works by contemporary and classical composers.

Moving on to Sparkke at The Whitmore, the next concert in the series featured classical guitarist Aleksandr Tsiboulski performing with singer/composer Emily Davis. The program included original material as well as a selection of classic Latin American works.

The final Adelaide Session took place at the State Theatre Company's workshop at the Wigg and Sons Building, adding a cool theatrical vibe to the evening, and featured the combination of flute, clarinet and percussion, played by Melanie Walters, Anna Coleman and Andrew Wiering.

In Sydney, the first Session took place at the Sydney Jewish Museum and featured Alice Giles AM, performing on electro-acoustic harp.

Continuing a journey around Sydney, the second Session popped up at Casula Powerhouse Arts Centre, in Liverpool, offering local audiences the opportunity to discover the acclaimed saxophone quartet Continuum Sax.

Closing off the series at Emanuel Synagogue in Woollahra was Duo Histoire, performing an eclectic program of works for guitar and saxophone, spanning Argentinian tango through to Spanish Romantic and Classical repertoire.

As always, each Session featured plenty of wine and nibbles for audiences to enjoy.



Duo Histoire at the Emanuel Synagogue



Refreshments at the Emanuel Synagogue

PRESENTING THE FINEST MUSICIANS
MUSICA VIVA FESTIVAL



Musica Viva's sixth biennial chamber music festival at the Sydney Conservatorium of Music was the usual joyous melange of collaboration, education, food, wine, family, fun and, of course, great music.

The performers drew strongly from the 'new world'. Double bass ambassador-virtuoso Edgar Meyer brought his many performing and compositional talents to the festival, prompting a number of ancillary, bass-focused events including a seminar from Benedict Puglisi and Kirsty McCahon. From Nashville, Tennessee, Edgar's own bluegrass-inspired music sat comfortably alongside Bach, Bruch, and a performance of Schubert's iconic 'Trout' Quintet with fellow Americans Andrew Tyson, at the piano, and members of the Dover Quartet. Kentuckian Tessa Lark, herself well-schooled in Appalachian and bluegrass music, proved a versatile performer, with her unaccompanied Bach partita a festival highlight.

Australian pianists Aura Go and Konstantin Shamray were kept very busy in their collaborations with other Festival artists, and were afforded the opportunity to come together in a standout performance of Rachmaninoff's second suite for two pianos. Adam Walker, Principal Flute with the London Symphony Orchestra, was a fine ambassador for his instrument in performances that seemed to defy physics; and completing the line-up were Australian favourites Timo-Veikko Valve (ACO Principal Cello) and the Goldner String Quartet.

The AYO Chamber Players program formed an integral part of the Festival, with Adam Walker, Aura Go, Timo-Veikko Valve and the Dover Quartet all tutoring the young musicians. With in-depth talks, interviews, the brilliant return of Family Fun Day and more, the 2019 Festival was a celebration of everything we love about chamber music.



ARTISTS

- Edgar Meyer** *double bass*
- Adam Walker** *flute*
- Tessa Lark** *violin*
- Timo-Veikko Valve** *cello*
- Andrew Tyson** *piano*
- Aura Go** *piano*
- Konstantin Shamray** *piano*

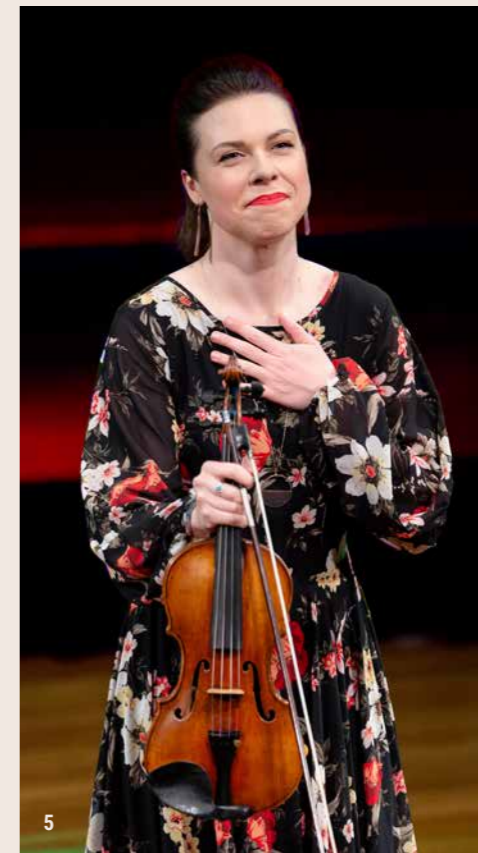
- Dover Quartet**
- Joel Link *violin*
- Bryan Lee *violin*
- Milena Pajaro-van de Stadt *viola*
- Camden Shaw *cello*

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

AYO Chamber Players

- Benedict Puglisi *bass luthier*
- Kirsty McCahon *presenter/double bass*
- James Valentine *interviewer*
- Nicole Murphy *composer*

The Festival was broadcast on ABC Classic.



1. Adam Walker | 2. B'Tutta | 3. Closing Night | 4. Entrance Sydney Conservatorium of Music | 5. Tessa Lark | 6. Edgar Meyer | 7. Family Fun Day

ENGAGING WITH REGIONAL AUDIENCES

REGIONAL TOURING | HUNTINGTON ESTATE MUSIC FESTIVAL

ENGAGING WITH REGIONAL AUDIENCES REGIONAL TOURING

In 2019, Musica Viva continued to deliver quality music presentations and artist development events throughout regional communities.

The regional touring program expanded its reach across three states in 2019, with Melbourne International Chamber Music Competition winners Trio Marvin performing regional concerts in Victoria, South Australia and New South Wales.

Musica Viva's longstanding relationship with Musica Viva Tasmania continued to offer world-class chamber music performances to Tasmanian audiences, with international artists Natalie Clein and Katya Apekisheva, the Dover and Doric quartets, and the Skride Piano Quartet performing at Hobart Town Hall.

Music and storytelling blended together in harmony in *Composers in Exile*, presented in Bathurst by Peter Coleman-Wright AO and Nexus Quartet, and *Bright Star*, performed in Armidale by John Bell AO and Simon Tedeschi.

Vocal groups were well represented across the program, with a cappella group Coco's Lunch performing at the Four Winds 2019 Easter Festival in Bermagui, ARIA Award-winning The Idea of North performing concerts in Armidale, Grafton and Yass, and Canticum Chamber Choir performing in Coffs Harbour.

Musica Viva's FutureMakers artist Aura Go performed a special collaborative concert at Orange Regional Conservatorium, featuring students and teachers from the Conservatorium performing alongside Aura. The concert formed part of a four-week artist residency, made possible through the Margaret Henderson Music Trust. As part of the residency, Aura led workshops and masterclasses, including a presentation at Orange High School.

Musica Viva's Morning Masters program was extended into a regional setting, with Jeremy Kleeman and Stefan Cassomenos performing in Coffs Harbour. Contemporary flamenco group Arrebato Ensemble performed extensively throughout 2019, with shows in Orange, Narrabri, Coffs Harbour, Tamworth, Grafton and Muswellbrook, as well as a special appearance at Narrabri's NOSH Festival.



Coco's Lunch perform at Four Winds Festival



Arrebato Ensemble perform in Orange

ENGAGING WITH REGIONAL AUDIENCES HUNTINGTON ESTATE MUSIC FESTIVAL

2019 saw the presentation of the final Huntington Estate Music Festival. Since Musica Viva took the artistic reins of the festival under Carl Vine's leadership in 2006, some of the world's finest musicians have been heard on this unique stage in a rural NSW winery. Between the pressures of a growing family, and running the winery as a small business, Huntington Estate's owners Tim and Nicky Stevens saw 2019 – the winery's 50th anniversary, the 30th Huntington Estate Music Festival and the year of Carl Vine's departure from Musica Viva – as an opportune moment to draw a line under the Festival, one of the first of its kind and one which has inspired many imitators.

It was a typically stylish affair. Alexander Gavrylyuk's rendition of Mussorgsky's *Pictures at an Exhibition* brought the 500-strong Huntington audience to its feet. Ukrainian violist Maxim Rysanov brought tremendous personality and musicality to his often-overlooked instrument, while Shostakovich's second piano trio drew out a stunning performance by Trio Marvin. The vivid colours and textures of the harp repertoire were beautifully shaped by French virtuosa

Isabelle Moretti. Among many Australian highlights were Adelaide pianist Konstantin Shamray, who stepped into the Festival at late notice (following Aura Go's withdrawal for medical reasons); tenor Andrew Goodwin's remarkable *Dichterliebe* with Ian Munro; Arcadia Winds' picturesque evocation of Latin America in Medaglia's *Suite Belle Epoque in Sud America*; and a true melding of minds in the performance by the Goldner and Australian String Quartets of Jakub Jankowski's devilish Octet.

Aside from all the usual pleasures of wine, food and atmosphere, there was Carl Vine's *A Farewell to Music*, the Festival's sole world premiere – and the last music heard there. Commissioned by the late Hon Jane Mathews AO, a long-time Huntington patron, Carl's piece was a tiny cantata specially composed for this group of Festival musicians, conducted by the composer. A setting of Shelley's text *Music, when soft voices die*, this once-in-a-lifetime performance elicited a rapturous standing ovation for Carl and for the Huntington Estate Music Festival.

ARTISTS

Alexander Gavrylyuk *piano*
Andrew Goodwin *tenor*
Isabelle Moretti *harp*
Ian Munro *piano*
Maxim Rysanov *viola**
Konstantin Shamray *piano**

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

Australian String Quartet
Dale Barltrop *violin*
Francesca Hiew *violin*
Stephen King *viola*
Sharon Grigoryan *cello*

Arcadia Winds*
Kiran Phatak *flute*
David Reichelt *oboe*
Lloyd Van't Hoff *clarinet*
Rachel Shaw *horn*
Matthew Kneale *bassoon*

Trio Marvin*
Marina Grauman *violin*
Marius Urba *cello*
Vita Kan *piano*

*Artists also appearing in Opening Weekend performances.

The Festival was broadcast on ABC Classic.

Carl Vine AO and artists with *A Farewell to Music*



INDIVIDUAL GIVING, CORPORATE PARTNERSHIPS AND TRUSTS & FOUNDATIONS

INDIVIDUAL GIVING | STRATEGIC PARTNERSHIPS
OUR PARTNERS & SUPPORTERS

INDIVIDUAL GIVING, CORPORATE PARTNERSHIPS AND TRUSTS & FOUNDATIONS INDIVIDUAL GIVING

Since the Company's inception 74 years ago, private support has been at the heart of Musica Viva's work, enabling not only the presentation of world-class Australian and international musicians but also the delivery of one of the largest arts education programs in the world. With contributed revenue comprising more than a third of the Company's income in 2019, Musica Viva could not have the same impact without the generous philanthropic companies, trusts and foundations, individuals, couples and families who support the many and varied Musica Viva programs including concerts, education, competitions and emerging artists. We humbly thank all our supporters for their generosity and vision, and celebrate that support given throughout 2019.



Kevin Tuck, Musica Viva In Schools musician

A Musica Viva concert is a special occasion for a school. It's a memorable event that can really make a big difference for a child. Your support for Musica Viva In Schools makes an enormous difference as it helps make these moments happen. Thank you.

KEVIN TUCK, MUSICA VIVA IN SCHOOLS MUSICIAN

I walked in to see 100 percent of students engaged, laughing, learning and mesmerised. The rich conversations in the classroom that came as a result of this learning experience demonstrated that the students got a lot out of this performance. Thank you.

TEACHER FEEDBACK FOLLOWING SCHOOL'S PERFORMANCE

Musica Viva prides itself on celebrating and sharing stories of personal generosity and its impact. The Company's dedication to music education continues to resonate with donors from all parts of the country, as they recognise the impact that a musical experience can have on young hearts and minds. 2019 was no exception, with donors generously supporting everything from the annual appeal – Music Equals – for Musica Viva In Schools, to in-school residency programs, work in juvenile justice facilities and teacher professional development – to name but a few.

Music is the underlay of the carpet of my life. It is always there softening my steps, supporting me, comforting me, inspiring me ... it connects me to my soul.

JO-ANNE, DONOR, MUSIC EQUALS ANNUAL APPEAL

All of Musica Viva's education work is made possible by our generous donor community. In particular we thank a dedicated South Australian couple, Don and Veronica Aldridge, who built and funded the company's first direct disadvantaged schools' subsidy program entitled Equal Music. Since its 2011 inception, Equal Music has grown significantly. In 2019, approximately 80,000 children disadvantaged by distance and/or situation enjoyed Musica Viva In Schools across all states and territories. On behalf all of the children reached, thank you to those Equal Music donors.



Don and Veronica Aldridge

I was instilled with a love of music by my Nan, who was a keen pianist. This early exposure planted the seed for growth in so many ways. I think that's why I so wanted to give some form of music to these children; to help them grow happily and well into the future.

VERONICA ALDRIDGE

INDIVIDUAL GIVING, CORPORATE PARTNERSHIPS AND TRUSTS & FOUNDATIONS
INDIVIDUAL GIVING

Musica Viva offers heartfelt thanks to those individuals who have given generously in 2019 and brought our myriad programs to life.

COMMISSIONS

Commissioning occupies a special place within the Musica Viva donor community as it brings together passionate music lovers, composers and musicians to create new repertoire. Musica Viva thanks all commissioners, whether as individuals or as part of a Commissioning Circle, for their generosity and commitment to artistry.



Composer Ross Edwards with dedicatee Ray Turner and commissioner Jennifer Seabrook

No matter what, the excitement as the performance day approaches is palpable and the realisation that you have become a small part of the support process by which music has been created across the centuries is both amazing and humbling.

JENNIFER SEABROOK

MAJOR GIFTS

Musica Viva received several exceptional major gifts in 2019 and would like to acknowledge those individuals for their generosity, including patrons Carol and Tony Berg AM, Marion and Michael Newman, the late Hon Jane Mathews AO, Tom Breen and Rachael Kohn AO, Vicki Olsson, and the Hon Justice Anthe Philipides.

Melbourne committee members Jane Fyfield and Alastair Campbell and Musica Viva Volunteer Jane Cousins, preparing 'Don't Stop the Music' instruments for dispatch to schools



Marion Newman

I just want other people to get some of the joy live music has given me. I don't know if I've achieved it. But if people don't have the opportunity, they will never know.

MARION NEWMAN, FOUNDING MAJOR DONOR, WITH HUSBAND MICHAEL NEWMAN, OF THE NATIONAL RURAL SCHOOLS SUPPORT PROGRAM

COMMITTEES

Musica Viva was founded by volunteers. In 2019 Musica Viva state committees and volunteers continued to be vital to the organisation's ongoing success. Musica Viva thanks all those volunteers and State Committees in Adelaide, Brisbane, Canberra, Newcastle, Perth, Sydney and Melbourne for giving their time and energy with fundraisers, advocacy and general support.



2019 Amadeus Salon with the Emerson String Quartet

The Amadeus Society is a wonderful thing: it not only helps Musica Viva bring groups to Australia that otherwise might not be presented on our shores, but also provides an opportunity to hear magnificent chamber groups 'up close and personal' in private homes with a small audience. As a member, it is incredibly gratifying to think your support helped make it happen.

JULIAN BURNSIDE, AMADEUS MELBOURNE PRESIDENT

AMADEUS SOCIETY

Musica Viva's Amadeus Society – with chapters in Sydney and Melbourne – has championed our International Concert Season since 2007. This has given us the confidence to program vibrantly and with vision – a confidence which comes with belief and trust from a group of enlightened individuals. The Amadeus Society is one such group of individuals and Musica Viva thanks them deeply for this generous support. In 2019 the Society realised the Australian tour, after a 19-year hiatus, of the Emerson String Quartet, and in previous years tours by Sabine Meyer, Tafelmusik, Eighth Blackbird, and Orchestra of the Age of Enlightenment with Rachel Podger.

I am sure that I speak for all in saying that we have enjoyed the variety of artists and ensembles which you [Carl Vine] have brought to us over your many years with Musica Viva. It is with total awe at your extraordinary abilities that we want to say thank you.

RUTH MAGID, AMADEUS SYDNEY CHAIR

PLANNED GIVING

You're not really giving the money to Musica Viva. Your generosity is to future audiences; people like you, your children and grandchildren. Your gift helps guarantee their access to the joy Musica Viva has brought you.

PETER CUDLIPP, MUSICA VIVA CUSTODIAN

Many bequests to Musica Viva, including those received in 2019, have been truly transformative. They have helped to ensure Musica Viva's stability and longevity and have allowed individuals to leave a legacy to an organisation that has given meaning and joy to them during their lifetime. In 2019, we recognised a number of significant bequests, including that by the late Felicity Teague, which has provided vital foundation support to the inaugural National Chamber Music Championship – Strike A Chord. We thank all those who have made a bequest to Musica Viva so that future generations may enjoy the gift of music.

Musica Viva is also tremendously grateful to our Custodians: those who have notified us in 2019 of their intention to remember Musica Viva in their will, allowing us to plan for the future of the organisation.

INDIVIDUAL GIVING, CORPORATE PARTNERSHIPS AND TRUSTS & FOUNDATIONS STRATEGIC PARTNERSHIPS

The Langham, Melbourne has long supported the Arts community in Melbourne and has been a very proud partner of Musica Viva for over eight years. Musica Viva plays an integral role in the music landscape of Australia, identifying and nurturing new talent from all over the country, and as hotel sponsor we feel honoured to be aligned with Musica Viva as it continues to execute first class chamber music year after year all over Australia.

ANDRE JACQUES, DIRECTOR OF SALES & MARKETING,
THE LANGHAM MELBOURNE

All great partnerships are derived from shared values and synergies, and the philanthropic trusts, foundations and corporate partnerships that support Musica Viva are no exception. Musica Viva is proud to work with a range of diverse organisations across Australia to deliver on its myriad programs: from Wesfarmers Arts and Rio Tinto in Western Australia, to Dixon Advisory and the Packer Family & Crown Resorts Foundations in Sydney and Melbourne. Musica Viva thanks all of its partners for their generosity and vision. The commitment and support of these organisations is truly changing lives by building a culture and genuine love of music.



Exmouth District High School Showcase Concert with MVIS ensemble Eastwinds funded by Santos

The following list outlines some of the exciting projects made possible by these strategic partners:

TEACHER CAPACITY BUILDING IN BARWON SOUTH WEST

Musica Viva partnered with the CASS Foundation to deliver professional development to teachers in Warrnambool, VIC and surrounding regions. This program of events was a direct response to teachers in the regions reporting that they feel isolated in their work.

Thank you, CASS Foundation, for helping Musica Viva to provide teachers like myself with these opportunities and for helping our school with financing our upcoming performance.

TEACHER, CASTERTON PRIMARY SCHOOL

ORANGE

Thanks to the generosity of the Godfrey Turner Memorial Music Trust, Mary Turner Fellowship and Margaret Henderson Memorial Trust, Musica Viva continues to engage the New South Wales region of Orange with the highest-quality live music and music education experiences.

Our school is a very disadvantaged school, including seven support and nine mainstream classes, and the children really enjoyed the concert! I had prepared the children as well as I could and they loved the nature theme and instruments. I loved the way our children enjoyed listening to the opera singing and the unusual compositions. The ladies in Entourage were beautiful and presented the concert in such a way to engage all our children. Thank you.

TEACHER, GLENROI HEIGHTS PUBLIC SCHOOL

SOUTH AUSTRALIAN INTENSIVE MUSIC RESIDENCY PROGRAM

The South Australian Intensive Music Residency Program has forged a template for residencies across Australia. Outcomes are not solely focused on becoming a skilled musician; there is significant effort put into the wider picture of student welfare. Strong bonds are formed and the students' newfound ability to work and rely on peers as part of a team has been an invaluable coping mechanism for those going through challenges outside the classroom. The residencies above have been generously supported through the generosity of the Aldridge Family Endowment, Australian Executor Trustees, Carthew Foundation, Day Family Foundation, John Phillips, Lang Foundation, Lipman Karas, Mark Lloyd & Elizabeth Raupach, Sally Simpson, Seeley International Foundation and STARS.

One of our year 7 boys is often very disengaged within the classroom environment. This year he has been playing the clarinet, thanks to our wonderful instrument donations.

TEACHER, ELIZABETH SOUTH PRIMARY SCHOOL



Masterclass with Aura Go in Orange, NSW



Teacher's PD in Warrnambool with Jemma Tabet

INDIVIDUAL GIVING, CORPORATE PARTNERSHIPS AND TRUSTS & FOUNDATIONS

OUR PARTNERS

CONCERT SERIES & TOUR PARTNERS

Perth Concert Series 	Premier Partner: Morning Masters Series 	Sydney Coffee Concert Series
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EMERGING ARTISTS FUTUREMAKERS PARTNERS

Lead Partner 	Education Partners 	Residency Partner

GOVERNMENT NATIONAL PARTNERS

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

ARTS & HEALTH PARTNER

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EDUCATION NATIONAL PARTNERS

Thyne Reid FOUNDATION	National Rural Schools Program Marion & Mike Newman		
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The Marion & E.H. Flack Trust Hamer Family Fund In memory of Anita Morawetz Ballandry (Peter Griffin Family) Fund		

South Australia 	Department for Education 	
Aldridge Family Endowment Carthew Foundation Day Family Foundation FWH Foundation Lang Foundation Marsden Szwarcbord Foundation The Lionel & Yvonne Spencer Trust The Brian J Sutton Charitable Trust		

South Australia 	SEELEY INTERNATIONAL	Australian Capital Territory 	Northern Territory
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INDIVIDUAL GIVING, CORPORATE PARTNERSHIPS AND TRUSTS & FOUNDATIONS

OUR SUPPORTERS

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QLD

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SA

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Anonymous (3)

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The late Ernest Spinner

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in memory of Mabel Hockin
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The late Miss A Hartshorn
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The late Edith Dubsy
The late Lesley Lynn

VIC

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

WA

The late Dr Andrew Stewart

AMADEUS SOCIETY

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(President, Melbourne)
& Kate Durham

Ruth Magid (Chair, Sydney)
& Bob Magid OAM

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The late Jane Mathews AO
Prof. John Rickard
Anthony Strachan
Ray Wilson OAM

Musica Viva greatly appreciates all those donations made
between 1 Jan 2019 – 31 Dec 2019

MAJOR GIFTS

\$100,000+

NSW

The Berg Family Foundation

\$50,000-\$99,999

ACT

Marion & Michael Newman

NSW

Tom Breen & Rachel Kohn AO

\$20,000-\$49,999

NSW

Catherine Brown-Watt PSM
David Constable AM & Dr Ida Lichter
Tom & Elisabeth Karplus
Michael & Frederique Katz
Vicki Olsson

QLD

The Hon. Justice A Philippides

SA

Day Family Foundation

VIC

The Morawetz Family,
in memory of Paul Morawetz
Anonymous

WA

Anonymous

\$10,000-\$19,999

NSW

Anne & Terrey Arcus AM
Daryl & Kate Dixon
Katherine & Reg Grinberg
Jennifer Hershon & Russell Black
Hilmer Family Endowment
Ruth & Bob Magid OAM
Nigel & Carol Price
Anthony Strachan
Geoffrey White OAM &
Sally White OAM
Anonymous (2)

QLD

Ian & Caroline Frazer
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The MacNicol family
Anonymous

SA

Lang Foundation
Marsden Szwarcbord Foundation
P M Menz
Anonymous (2)

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Marjorie Nicholas OAM

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Mr Graham Lovelock &
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Ray Wilson OAM,
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Alastair & Sue Campbell
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Musica Viva greatly appreciates all those donations made between 1 Jan 2019 – 31 Dec 2019

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— THANK YOU!



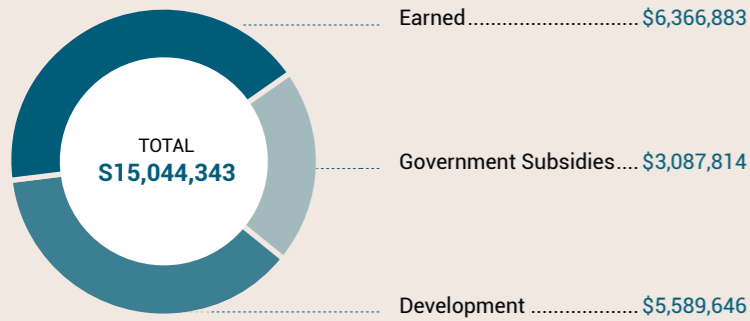
Artwork by student Cameron, following a Musica Viva In Schools performance by TaikOZ at a NSW Public School

KEY FINANCIALS, ACTIVITY & REACH

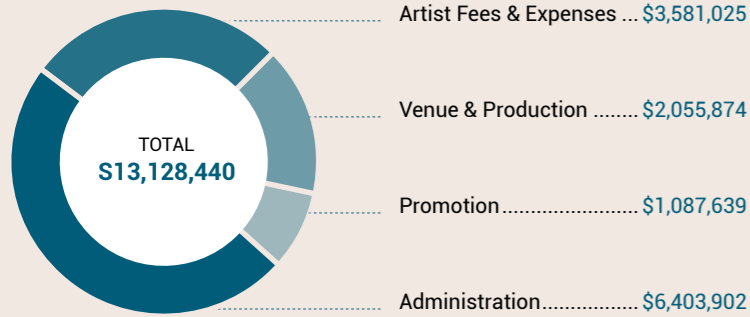
CONCERTS / ACTIVITIES 2019



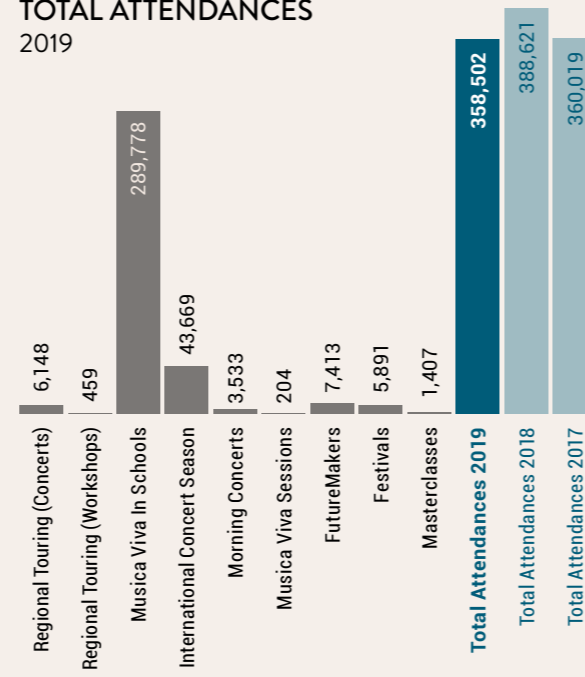
INCOME 2019



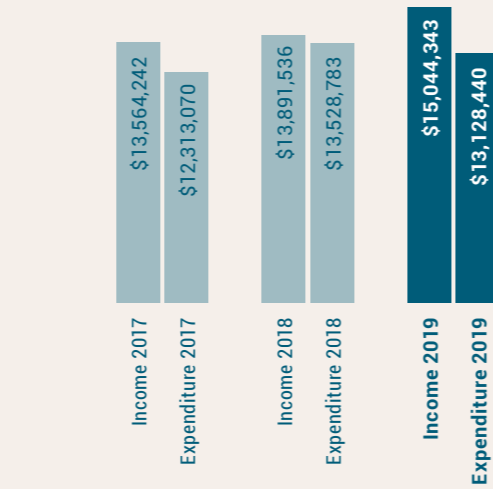
EXPENDITURE 2019



TOTAL ATTENDANCES 2019



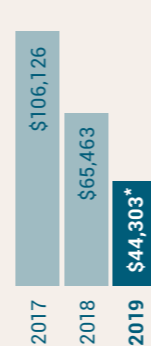
INCOME & EXPENDITURE 2017-2019



ANNUAL GIVING & MAJOR GIFTS 2017-2019

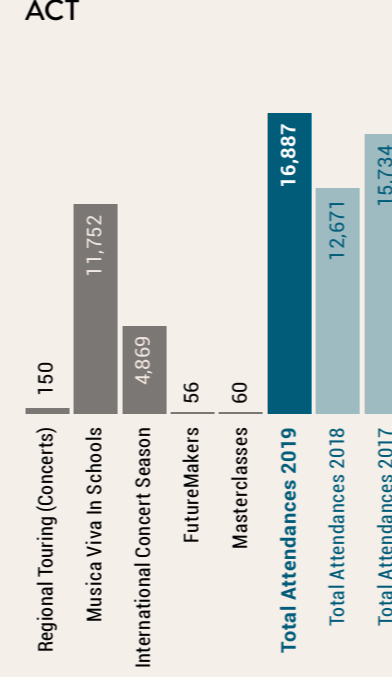


FUNDRAISING EVENTS 2017-2019

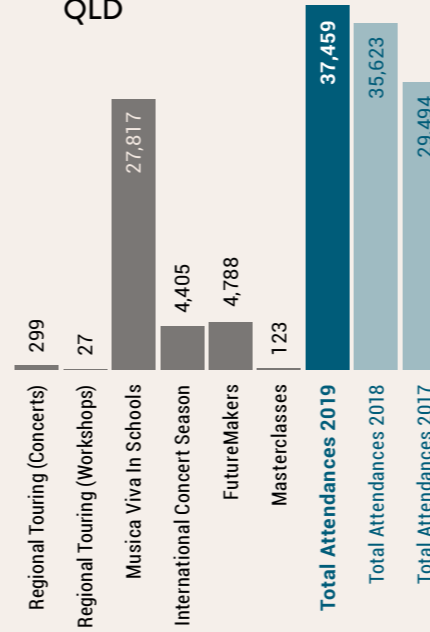


*See Note 20 in Signed Financial Statements

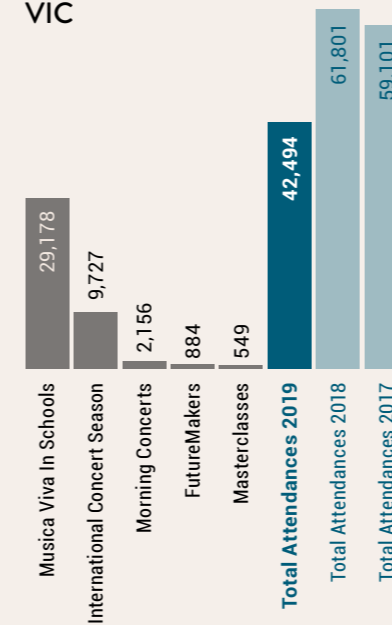
ACT



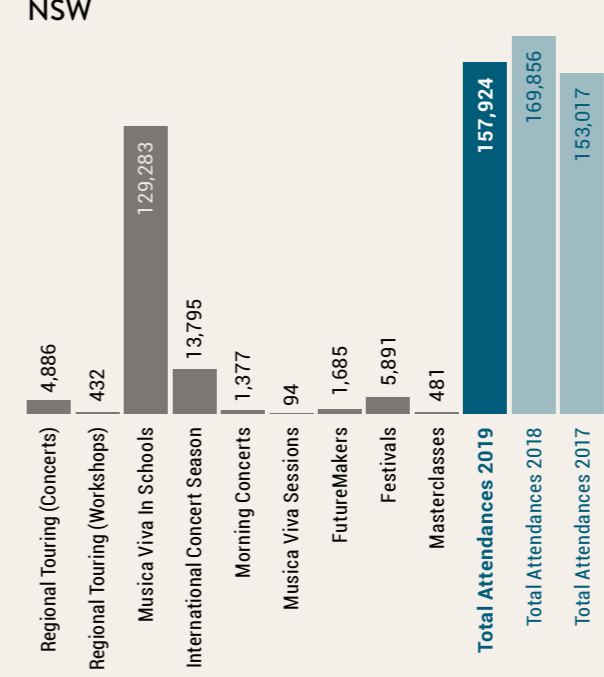
QLD



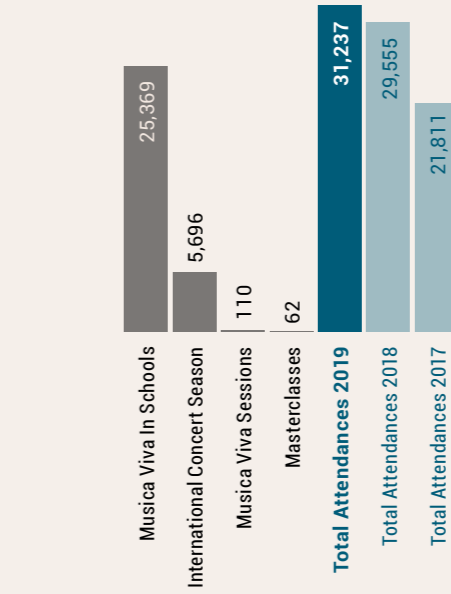
VIC



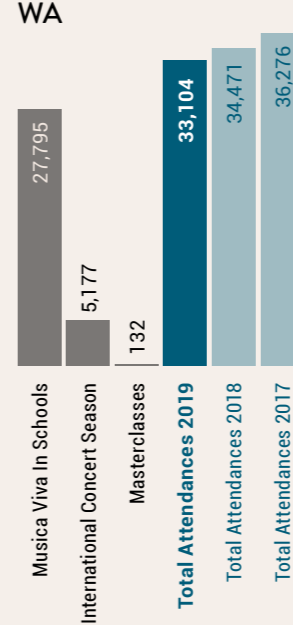
NSW



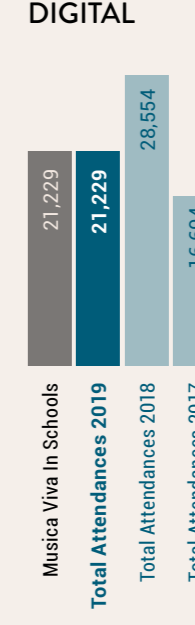
SA



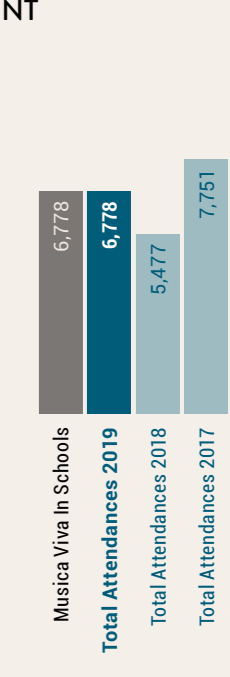
WA



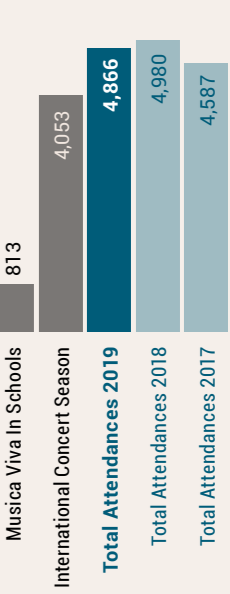
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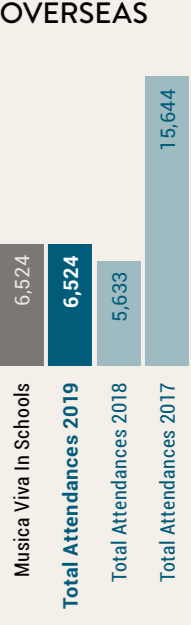
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Annual gathering of the National Members Council

GOVERNANCE

GOVERNANCE

NATIONAL MEMBERS COUNCIL AGM AND MEETING



Toby Chadd interviews our incoming Artistic Director Paul Kildea

Musica Viva's 2019 annual gathering of the National Members Council was held 1–2 June at Old Parliament House, Canberra.

This magnificent venue, overlooking new Parliament House, was enjoyed by more than 50 Members and their partners, who were privy to an advance announcement naming Musica Viva's new Artistic Director – Paul Kildea – and to details of Carl Vine's last concert season in 2020. Paul joined in a conversation with ABC Classic's Toby Chadd and had the opportunity to chat with those present during the rest of the evening and on Sunday.

Our Saturday night dinner conversations included discussion of the role of the Members Council and the flow of communication. One excellent suggestion amongst many was for us to put in place webinars around specific topics, facilitating regular two-way discussion. This was later implemented using the facilities provided by the Janette Hamilton Studio at Musica Viva House in Sydney.

On Sunday morning, panel members engaged everyone in discussion on the vital importance of music education, highlighting the organisation's achievements in, and our aspirations for, Musica Viva In Schools, now approaching its own 40th anniversary.

Panelists included Robyn Staveley (Music, Movement & Dance Senior Lecturer/Liaison Officer, UTS); Dr Linda O'Brien AM (Principal, School Leadership at NSW Department of Education); Thea Rossen (Musica Viva In Schools musician) and Colette Vella, Musica Viva's Director of Education. Toby Chadd led the panel in this discussion.

Anne Frankenberg, our Deputy Chief Executive Officer, announced the founding of the 2020 National Chamber Music Championship – the centerpiece of Musica Viva's 75th anniversary in 2020. Anne explained how Members can play a role in realizing this program in 2020 and beyond, assisting Musica Viva in its vision to make Australia a more musical place.

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ABC's Toby Chadd, Thea Rossen and Colette Vella

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President Michael Katz addresses the Members



Member Anne Arcus with husband Terry Arcus AM



Michael Katz with pianist Aura Go



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Alison Giles
Amelia Morgan-Hunn
Johanna Rosenthal
Louis Sharpe
Christopher van Tuinen
Colette Vella
Carl Vine
Rebecca Whittington
Misa Yamamoto
Jonathan Zaw

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Stella Joseph-Jarecki
Arnold Klugkist
Sue Lane
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Noel Mengel
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Jess Paterson
Adrian Tamburini
Erin Taylor
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Tessa Lark, Musica Viva Festival

