

2023
Annual Report



Musica Viva Australia

We acknowledge the Traditional Custodians of the many lands on which we meet, work and live.

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

Our Vision

A music-rich future for all Australians.

Our Purpose

To connect all Australians to something bigger than themselves: to powerful music which awakens the spirit.

Our Mission

With chamber music at our artistic core, Musica Viva Australia creates memorable musical experiences for audiences at every stage of life and for musicians at every stage of development through Concerts, Education programs and Emerging Artist programs.

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From the Chairman

I am pleased to present the Musica Viva Australia financial and impact results for 2023. While flow-on Covid disruptions continued to impact the performing arts sector throughout the year, Musica Viva Australia's national team largely returned our programs to normal operations, presenting over 2217 concerts, masterclasses and professional development activities, achieving 287,342 attendances and involving 255 artists.

While the year saw Musica Viva Australia make significant steps towards regaining its pre-pandemic reach, the challenges associated with interstate touring logistics and re-engagement with schools post shutdowns are significant. The comprehensive result for 2023 was a deficit of \$403,755.

This is a significantly improved result on 2022, with ticket sales in 2023 exceeding the prior year by \$0.4m. This gain was offset by inflation-driven cost increases across the board. Compared to 2022, there was an increase in Covid-related government grants received of \$0.3m, a decrease in development income of \$0.9m and an increase in the carrying value of financial assets (realised and unrealised) of \$2.1m.

We remain 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 imaginable for an arts and education company like ours.

2023 was the first year with incoming CEO Anne Frankenberg at the helm, and I am pleased that the succession plan first devised in 2018 meant Anne was well-prepared to ensure that the

leadership transition from Hywel Sims' CEO term was a smooth and positive one. The Musica Viva Australia Board worked with Anne and her team across 2023 to devise a four-year Strategic Plan commencing in 2025, and we are working together with a firm eye on the longer-range horizon.

Musica Viva Australia's wide-ranging work is enabled by the support of many governments, trusts, organisations and individuals. Foremost amongst this support is that of the Commonwealth Government and the State of NSW through Creative Australia and Create NSW, as part of the National Performing Arts Partnership Framework. We are particularly grateful for the additional support Create NSW provided in 2023 for arts organisations which continued to be impacted by the pandemic. We also salute the State of Victoria through Creative Victoria for its funding of the Melbourne International Chamber Music Competition, successfully presented in 2023.

My fellow Board members continued to provide sound counsel, guidance and oversight during the year, and we have welcomed the skills and insight brought by Canberra-based Professor Malcolm Gillies and Adelaide-based Liz Hawkins who joined the Board in 2023.

In closing, I wish to thank our loyal and enthusiastic supporters and audience members, without whom our programs would not exist. I also pay tribute to the thousands of music teachers across Australia whom we both support and rely on; their work in sparking a passion for music is setting countless young people on a course that will enrich their lives for decades to come.

— Charles Graham

From the CEO & Artistic Director

We are immensely proud to present the Annual Report for 2023, which was a year of rebuilding and renewal for Musica Viva Australia in numerous ways.

It has been a year of expansion in our Music Education Residency Program, now nationwide, and a greater reach for the 15 touring ensembles and professional development programs of Musica Viva Australia In Schools. This outstanding and unparalleled program was once again recognised as a finalist in the APRA-AMCOS awards for Excellence in Music Education.

We were all delighted by the energy and excellence of the once-in-four years Melbourne International Chamber Music Competition, capped off by the Melbourne-based Affinity Quartet's achievement as the first ever Australian winner of the Monash University Grand Prize. Our Emerging Artists Program also saw strong demand for masterclasses Australia-wide, and two outstanding young FutureMakers supported, challenged and starting to devise performance projects.

And it was significant finally to realise a full year of concert programming under Paul's artistic direction, the first since his appointment in 2019. We've had wonderful responses to the performances of international and Australian artists who've presented pieces from the canon to newly commissioned works, from musicians such as Noa Wildschut and Elisabeth Brauss on the brink of significant international careers, to those like Garrick Ohlsson at the zenith of theirs. It is important to acknowledge the many places throughout the world Garrick continues to perform the work commissioned by Michele and Stephen Johns from Tasmanian composer Tom Misson, from London's Wigmore Hall to the International Chopin Festival in Warsaw.

It is a more challenging time than ever to bring outstanding artists and audiences together, as travel and presentation costs rise, and economic uncertainty persists. There continue to be increased risks around travel, and we have been thankful for the calmness and professionalism of our operations staff who have had to find creative ways to ensure that artists reach their performance venues able to give of their best.

And we absolutely could not have accomplished all this without your support – as subscribers, audiences, donors, sponsors, grant funders, and as enthusiastic advocates. We thank you for sharing our passion for bringing performances to concert halls and classrooms all over Australia that are alive with joy.

Finally, 2023 represents our first year of jointly leading Musica Viva Australia, after working as close colleagues for the preceding four years. We share an immense pride in the artistic heritage and organisational culture we inherit, and the deep skills and passion of the staff we lead. We are grateful for the staunch support and counsel of the Musica Viva Australia Board and stand ready to navigate the uncharted waters ahead with optimism and hope.

— Anne Frankenberg & Paul Kildea

362%

INCREASE

MVA IN SCHOOLS'
FACEBOOK REACH

2,217
Activities

*including
concerts,
masterclasses
and workshops*

130K
VIEWS

DIGITAL
PROGRAM GUIDES

287,342
AUDIENCE
MEMBERS

IN CLASSROOMS
+ CONCERT HALLS
ACROSS AUSTRALIA

255

MUSICIANS + CREATIVES
WORKING WITH US IN 2023

108

CONCERTS IN
REGIONAL AREAS



*World
Premieres*

LIVE
MVA IN SCHOOLS
PERFORMANCES ATTENDED BY

171,454

PRIMARY
SCHOOL STUDENTS

1,356

Performances of
Australian works



The
busiest day

22

CONCERTS incl.

1

MAINSTAGE

21

SCHOOLS PERFORMANCES
with

7

ENSEMBLES

19,155

Students at Primary Schools
with Music Education Residencies
in NSW, SA, VIC + WA

MUSICA VIVA AUSTRALIA
INSTAGRAM FOLLOWERS

UP BY
170%





Every aspect of The Cage Project expresses a deep sense of collaboration and mutual trust between its performers.

— LIMELIGHT

The Cage Project



LIMELIGHT

This was real Festival fare – a bold experiment that produced an engrossing experience. John Cage would have loved it. And the rapt attention of the audience suggested that we have progressed in the past half century.

— THE ADVERTISER

★★★★★
STUNNING

— LIMELIGHT

Karin Schaupp & Flinders Quartet

intense and atmospheric ... captivating and ethereal ... full-bodied, velveteen moments in the viola

— SEESAW MAGAZINE



Among the Birds and the Trees

Nothing short of a triumph of virtuosity and technical mastery.

— ARTSHUB

Garrick Ohlsson



THE AGE



LIMELIGHT



SYDNEY MORNING HERALD

A recital with Ohlsson is always like a conversation with a wise and kind master – gentle, despite his towering stature.

— SYDNEY MORNING HERALD



LIMELIGHT



Go brings eloquence and energy in equal measure

— LIMELIGHT

Chopin's Piano

This is a major achievement

— THE TELEGRAPH

If theatres and concert halls are to lure audiences from their screens, this type of cross-genre storytelling is certainly one way to try it.

— ARTSHUB

Musica Viva Australia

Silk, Metal, Wood



Queyras' presentation of Britten's Cello Suite No. 1 alone was worth the price of admission

— THE AGE



THE AGE



LIMELIGHT

Vision String Quartet

This was the most exciting live string quartet performance I can recall in recent times. Dazzling, unforgettable music making.

— LIMELIGHT



LIMELIGHT



Wildschut & Brauss



Wildschut & Brauss are a musical treasure! Two artists, at the top of their field of endeavour.

— STAGE WHISPERS

Annual Report 2023

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BRAVO, MUSICA VIVA, AGAIN.

— BAREFOOT REVIEW

What is Musica Viva Australia?

The official answer is that Musica Viva Australia is the world's largest platform for chamber music presenting tours featuring the greatest works and artists of our age; one of Australia's leading providers of music education in schools; and a champion for Australian composers and emerging talent.

But that answer only begins to suggest the scale and complexity of our activities in a year where we presented over 1000 performances in every state and territory in Australia. Zoom in to a particularly frantic two weeks mid-year, and the organisation's integrated plan to create memorable musical experiences for audiences and musicians at every stage of life comes into sharp focus.

The busy fortnight starts in a school hall in Adelaide on Thursday 29 June, where Moon Radio Hour, one of Musica Viva Australia In Schools 14 touring ensembles for 2023, is giving its last performance of a mammoth two-week tour of primary schools. It is the last of their 55 performances in Term 2 in South Australia and NSW. Overall, the 14 ensembles have given 506 live-in-school concerts during the ten-week term.



above: Moon Radio Hour in action.

right: MICMC contestants and Strike A Chord Winter Workshop.

right: The stage at Hawthorn Arts Centre, ready for the MICMC heats to begin.

below, left: MICMC juror Louise Hopkins giving a masterclass with Trio Bellissimo. (© Elizabeth Dedman)

below, right: Arrivals day for the MICMC contestants.

bottom: Strike A Chord Winter Workshop participants learning baroque dance. (© Sean Moloney)



Meanwhile, the Melbourne International Chamber Music Competition competitors – 7 string quartets and 6 piano trios – and the 7 jurors are arriving from all over the world. The weekend is packed with last minute rehearsals, briefings and a welcome event for the MICMC team, including staff, volunteers, sponsors, donors, jurors and competitors.

Pan across to Monash University in Melbourne where, on Friday 30 June, 50 high school-age musicians are gathered for the first ever Monash Strike A Chord Winter Workshop. This two-day event is taking place against the backdrop of the 2023 Melbourne International Chamber Music Competition (MICMC). The young musicians are joined by competitors and jurors from MICMC for two days of activities including coaching and instrumental tutorials, a mass play along with many of the international MICMC artists and a Baroque dance workshop.

On Saturday 1 July the Winter Workshop concludes with a concert from all participants. They leave with new friends, new skills, and excited anticipation for the 2024 Strike A Chord competition.

On Monday 3 July MICMC begins in earnest. The first note of the competition is from Trio Delyria, a Berlin-based piano trio. Over the next four days Hawthorn Arts Centre in the City of Boroondora is home to the jury and emerging artists team as 13 ensembles perform some of the great chamber music repertoire. The ensembles all perform an Australian work, commissioned for MICMC: Lee Bradshaw's *Resolve* for string quartet and Maria Grenfell's *Bitter Tears* for piano trio each receive multiple performances by outstanding musicians who will, hopefully, take these works and perform them around the world.



By Thursday 6 July the jury has chosen 10 ensembles to proceed to the semifinals. Meanwhile at Melbourne Recital Hall, Musica Viva Australia's production team begin the technical rehearsals for *Chopin's Piano*, a dramatised concert adaptation of Paul Kildea's book of the same name. It features pianist Aura Go and actor Jennifer Vuletic telling the story of a piano which travelled through history. This new production is part of Musica Viva Australia's national concert season, seven tours across the year bringing international and Australian artists to Adelaide, Brisbane, Canberra, Melbourne, Newcastle, Sydney and Perth.

Friday 7 July, and it is semi-final day for MICMC. After a full day of performances, the jury announces six Grand Finalists, who will play at Melbourne Recital Centre on Sunday.

above: Jennifer Vuletic and Aura Go take their bows at the conclusion of *Chopin's Piano*. © Aaron Francis

right: Monash Grand Prize winners, Affinity Quartet. © James Grant

right: MICMC contestants and team. © Sean Moloney

below: Trio Orelon, winners of the Trio Prize. © James Grant

On Saturday 8 July the lights go up on the opening night of *Chopin's Piano*. A full house of audiences, media, sponsors, donors and stakeholders gather to hear Aura Go, 2018–2019 FutureMaker, give a virtuoso performance as pianist and actor, including a breathtaking rendition of Chopin's 24 Preludes. *Chopin's Piano* goes on to sell the most tickets of all seven tours in 2023.

We return to Melbourne Recital Centre on Sunday 9 July for the MICMC Grand Final. Three string quartets and three piano trios each perform one work for a live audience, livestream and broadcast. Trio Orelon, from Germany, wins the first prize in the trio section plus the Australian Commission Prize for their performances of Maria Grenfell's *Bitter Tears*, while Trio Bohémo, from the Czech Republic, wins Audience Prize. Finally that evening the Affinity String Quartet becomes the first Australian ensemble to win the Monash University Grand Prize and the Quartet Audience Prize in the 2023 Melbourne International Chamber Music Competition.





From a student's first experience of live music to classroom participation to learning an instrument, to creating your own music, to enjoying playing as an ensemble, to attending concerts as an audience member, choosing music as a career, to becoming a professional composer or performer... In these two weeks of activities Musica Viva Australia's impacts were felt in every corner of the musical ecosystem.

It was a very busy fortnight, but it was also a perfect example of what Musica Viva Australia strives to do, weaving together multifarious threads of music activity to create a thriving whole.

We are speechless. We've grown up watching our musical heroes from around the world perform in Musica Viva's concerts and now, here we are, winners in our very own home city. We hope we can be local heroes to the next generation of young Australian musicians.

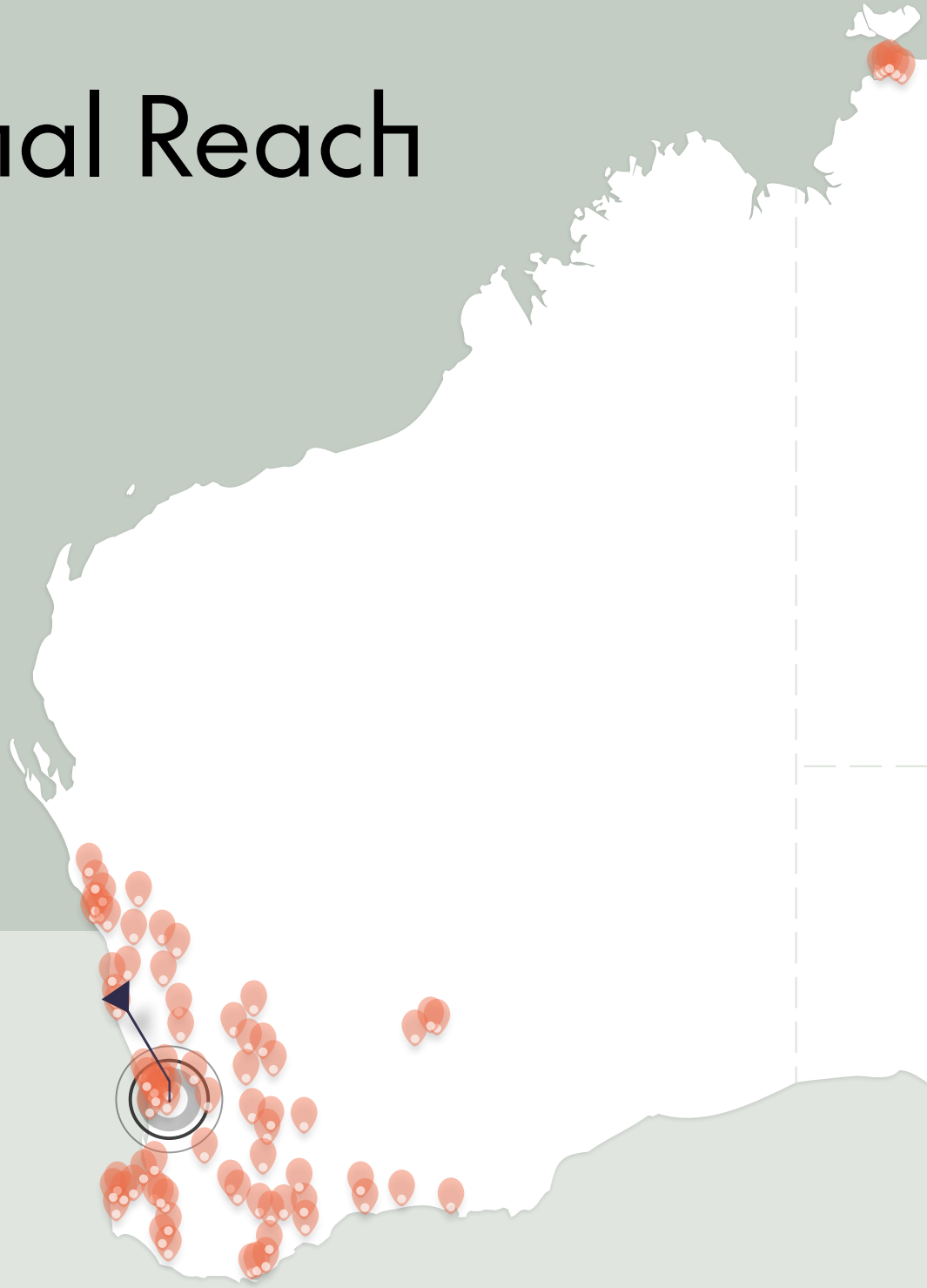
MEE NA LOJEWSKI, CELLIST
AFFINITY STRING QUARTET







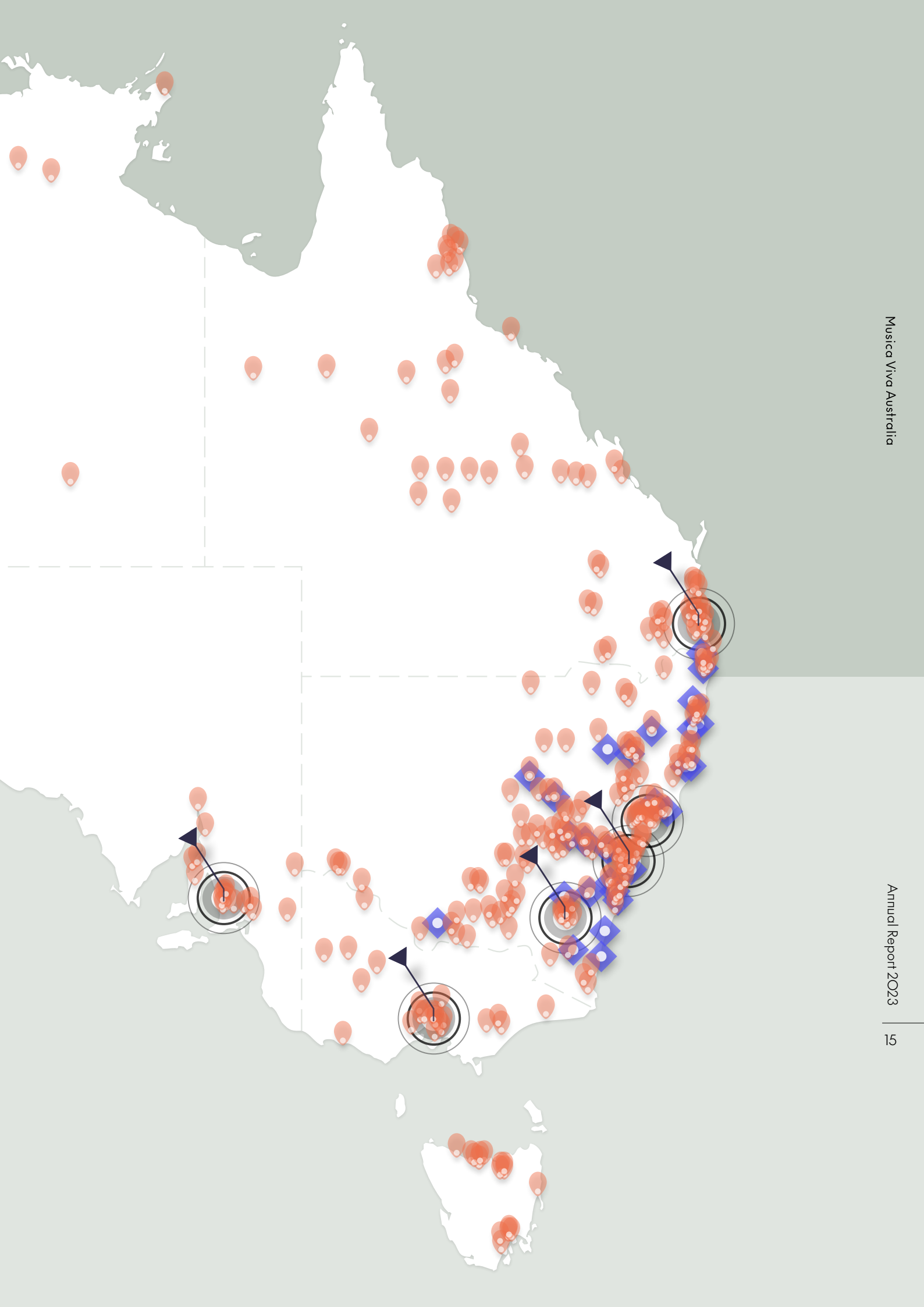
BY NUMBERS

- > **4,486** audience attended **21** concerts over the **2** weeks of MICMC, including Winter Workshop performances, live rounds, semi-finals, Grand Finals and winners' concerts.
- > **2** Livestream events reaching an audience of **2,365** online.
- > **1** full-day radio broadcast covering the **5** semi-final concerts on 3MBS.
- > **22** live-radio interviews on ABC Classic and 3MBS.
- > **64** ensembles entered the competition with representation from **18** countries.
- > **14** ensembles from **12** different countries selected to compete in the First and Second live rounds in Melbourne.
- > **10** ensembles selected to proceed to the semi-finals.
- > **6** ensembles selected to progress to the Grand Finals held at the Melbourne Recital Centre.
- > An audience of over **3,000** for the Grand Finals, live and via livestreams.
- > **15** performances of new Australian compositions (Lee Bradshaw's *Resolve* for string quartet and Maria Grenfell's *Bitter Tears* for piano trio).
- > **48** participants for the Monash University Strike A Chord Winter Workshop, coached by **18** members of **6** MICMC competitor ensembles.
- > A total of **282** flights booked for competitors (plus their cellos) and jurors.

National Reach



-  Education performances
-  Regional concerts
-  Metro concerts
-  Metro Masterclasses



Travellers' Tales

Since the days of troubadours and minstrels, of Songlines and Songkeepers, musicians have been travellers, taking their stories from place to place, bringing people together through music. This is why one of Musica Viva Australia's key activities is enabling musicians to travel, to tour throughout the country and share their music far and wide. As they travel, they meet new audiences, make friends and bring back stories.



Wonderful welcomes

Some of the warmest welcomes come from the most remote venues. Vision String Quartet, from Berlin, was keen to make the most of their first tour of Australia. They gave 11 concerts and 4 masterclasses and travelled more than 5000km. On their journey they called in on the town of Tyalgum in country NSW, where they enjoyed a standing ovation and met Louis, their no. 1 fan.

Meanwhile, at Women of Song, Jessie Lloyd's innovative show which celebrates the act of making music and sharing culture, the conversation between performers and audiences continued onstage and off, all evening.

Delightful destinations

Between the national concert series, Musica Viva Australia In Schools, regional touring, and competitions, in 2023 Musica Viva Australia artists visited every state and territory, and dipped toes in the Indian and Pacific Oceans and the Coral, the Tasman and the Arafura Seas, and took flight to lands far and wide.



above, left: Music in my Suitcase at Jindabyne Lake during their NSW South Coast tour.

above, right: Moon Radio Hour's Sam Golding before a performance at Mypolonga Primary School in SA.

Tricky moments

Travelling has its challenges, but the show must go on and the operations teams at Musica Viva Australia are there to make sure it does.

Some Australian students live in areas which are just too remote to get to. When that happens, there's always the School of the Air. Lost Histories gave a live, interactive show for an audience of 20 along with a cattle dog and a pet chicken, and several family members in the background.

Most major venues have an excellent grand piano for visiting artists to use, but very few have access to a concert harp! The *Among the Birds and the Trees* tour in May featured Anneleen Lenaerts, principal harpist of the Vienna Philharmonic Orchestra. Tour manager Cat Ashley, herself a professional harpist, used her network and negotiating skills to secure harps for each location – 8 in total -- all of which needed to be one of the two specific harp models the artist had requested.

As well as sourcing the instruments themselves, there was the transportation: a slow and careful walk of one of the Melbourne harps from the ABC studios for a recording, to the Adina Hotel where the artists were staying, to Melbourne Recital Centre. Then, in Perth, a frantic early morning trip to the airport to collect a hire vehicle after the harp van broke down, then half an hour working out how to remove the back seats to fit the harp in, and more than an hour to then work out how to put the seats back in before returning the vehicle!



top: Affinity Quartet arrive in Canberra after winning MICMC 2023. © Martin Ollman

below: Livestreaming Lost Histories at the School of the Air studio in Alice Springs. © Helen Dwyer

bottom: Anneleen Lenaerts. © Naomi Jellicoe

top: Noa Wildschut and Elisabeth Brauss. © Tony McDonough

below: Adam Hall & the Velvet Players performing in Hong Kong.



When a thick blanket of fog descended on Canberra Airport Noa Wildschut and Elisabeth Brauss's flights to Melbourne for a concert that night were cancelled. Some urgent phone calls ensued, followed by a 300km drive from Canberra to Sydney, a flight from Sydney to Melbourne, and then another hour in rush hour traffic. As they crawled up the Tullamarine Highway Noa opened up her violin case to find a string was broken. Cue string changing and warming up of new string in the backseat of the taxi. Noa and Elisabeth arrived with ten minutes to spare and the concert started on time. Just.



Professional Development

Livestream	20
National Online MVAIS Ensemble PD Webinar	15
Exploring Music from the Torres Strait	1
Music Education Skills for the Primary Classroom online course	1
ACT, QLD, NT, SA, TAS	1
NSW	1
VIC	1
WA	1
ACT	4
Music and Wellbeing in the Classroom	1
Music for the Early Years	1
Passion for Percussion	1
Storytelling through Music	1
NSW	5
Let's get creative with the curriculum	1
Music and Wellbeing in the Classroom	1
Passion for Percussion	1
Singing in the Classroom	1
Storytelling through Music	1
NT	3
Let's get creative with the curriculum	3
QLD	1
Music and Wellbeing in the Classroom	1
SA	2
Music and Movement	1
Access and Inclusion	1
TAS	1
Exploring Music from the Torres Strait	1
VIC	2
Let's find the Beat (music, song and percussion)	1
Music and the Natural Environment	1
WA	3
Let's get creative with the curriculum	1
Music and the Natural Environment	1
Passion for Percussion	1
TOTAL	41

PROFESSIONAL DEVELOPMENT IN RESIDENCIES

NSW	5
Introduction to MVAIS digital resources	2
Life is an Echo	1
Colours of Home	1
Moon Radio Hour	1
Music and Wellbeing in the Classroom	1
SA	7
Introduction to MVAIS digital resources & Music in the Classroom	2
Music and Math	2
Music and Culture	1
Music and Dance for Physical Education	1
Music and Wellbeing	1
VIC	3
Deaf Assistance in the Classroom	1
Music and Wellbeing in the Classroom	1
WA	2
Introduction to MVAIS digital resources & Music in the Classroom	2
TOTAL	17

Australian Works

In 2023 Musica Viva Australia presented a total of 1,358 performances which included Australian work, featuring 134 individual works.

Education
 Concerts
 Regional
 Emerging Artists
 Commissioned work

ARTIST(S) / ENSEMBLE(S)	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
Adam Hall & the Velvet Players	Duke Ellington	<i>C Jam Blues</i>	Adam Hall	3
	Richard M Sherman Robert B Sherman	<i>I Wanna Be Like You</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>		
Arcadia Winds	Sam Wu	<i>I See You</i>		1
Aura Go & Jennifer Vuletic	Frédéric Chopin	<i>Chopin's Piano</i>	Paul Kildea Richard Pyros	8
Australian Vocal Ensemble	Anne Cawrse David Malouf	<i>Afterword</i>		6
	Robert Davidson David Malouf	<i>Suburban</i>		
	Andrew Goodwin	<i>Peace I Leave With You</i>		
	Thomas Green David Malouf	<i>Typewriter Music and First Night</i>		
	Alice Humphries David Malouf	<i>From the Book of Whispers</i>		
	Isaac Hurren David Malouf	<i>The Catch</i>		
	Stephen Leek David Malouf	<i>Stars</i>		
	Jessica Wells David Malouf	<i>In the Sea's Giving</i>		
Bandaluzia Flamenco	Damian Wright	<i>Rumba</i>		5
Chroma Quartet	Harry Sdraulig	<i>Swirl</i>		1
Colours of Home	Caspar Hawksley	<i>Cherry Waltz</i>		71
	Will Kepa	<i>Aqueous</i>		
	Sally Whitwell	<i>Road Trip</i>		
Da Vinci's Apprentice	Sally Greenaway	<i>Da Vinci's Apprentice</i>		43
Claire Edwardes	Claire Edwardes	<i>Ether Lines</i>		2
	Maria Grenfell	'Jack Jumper' and 'Moth Hunt' from <i>Sticks and Wings</i>		
	Matthew Hindson	<i>Flash</i>		
	Ella Macens	<i>Falling Embers</i>		
	Julia Potter	<i>When It's All Gone</i>		

ARTIST(S) / ENSEMBLE(S)	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
Ensemble Liaison	Timothy Young	<i>Fantasy 'Für Elise'</i>		1
Ensemble Q	Paul Dean	<i>Homage</i>		3
Life is an Echo	Zhao Liang	<i>Samurai</i>	Satomi Ohnishi	53
		<i>Echoes</i>		
	Zhao Liang Satomi Ohnishi	<i>Rain</i>		
	Satomi Ohnishi	<i>Dan-No-Ura</i>		
Lost Histories	Troy Russell	<i>What was it like?</i>		115
		<i>What can we put in the box?</i>		
	Troy Russell Leila Hamilton	<i>The Captain's Lady</i>		
	Leila Hamilton	<i>Makes Me Smile</i>		
	Susie Bishop	<i>Story Of My Time</i>		
Eastwinds	Esfandiar Shahmir Kristiina Maalaps Mark Cain Yoshitaka Saegusa	<i>Caged Bird</i>		58
		<i>Finale Impro</i>		
		<i>Morning Sunrise Improvisation</i>		
		<i>Nature Story Improvisation</i>		
		<i>The Gift</i>		
Andrea Lam	Bill Evans	<i>Peace Piece</i>		1
MICMC Piano Trios	Maria Grenfell	<i>Bitter Tears</i>		7
MICMC String Quartets	Lee Bradshaw	<i>Resolve</i>		8
Moon Radio Hour	Samuel T Golding	<i>March of the Guinea Fowl</i>		92
		<i>The Adventures of Old Jack the Space Cowboy</i>		
	Evan Mannell	<i>Bye Bye Blowfly</i>		
		<i>Waltz of the Blowfly</i>		
The Sousaphonics	<i>What's My Sound</i>			
Music in my Suitcase	Traditional	<i>Bir Mumdur/Yek Mumik</i> (Traditional Kurdish & Turkish)	Mara!	103
		<i>Cyfri'r Geifr</i> (Traditional Welsh)		
		<i>Gyura Beli</i>		
		<i>Tri Martolod</i> (Traditional Breton)		
Garrick Ohlsson	Thomas Misson	<i>Convocations</i>		9
Penny Quartet	Manduway Dutton	<i>Afternoon Light</i>		1
				1
Jean-Guihen Queyras, Satsuki Odamura & James Morley	Jakub Jankowski	<i>Eclogue</i>		7
Karin Schaupp & Flinders Quartet	Richard Carlton	<i>Southern Cross Dreaming</i>		9
	Carl Vine	<i>Endless for Guitar and string quartet</i>		10
		<i>Salsa Falsa</i>		8

ARTIST(S)
/ ENSEMBLE(S)

COMPOSER(S)

TITLE

ARRANGER(S)
/ CREATIVE(S)# TIMES
PERFORMED

Nick Russoniello	Nick Russoniello	<i>After Silent Loops</i>		3
		<i>Bepopped Loops</i>		
		<i>Multi Loops</i>		
		<i>The New South</i>		
	Katy Abbott	<i>Egyptian Wish</i>		
	Daft Punk	<i>Get Lucky</i>	Nick Russoniello	
Rhythm Works	Kevin Tuck	<i>Chameleon</i>		117
		<i>Liffey Falls</i>		
		<i>Road Train</i>		
		<i>Sydney Opera House</i>		
		<i>The Cassowary</i>		
		<i>The Storm</i>		
TaikoZ	Traditional	<i>Yatai-bayashi</i>	TaikoZ	29
		<i>Hachijo</i>		
	Anton Lock	<i>Demon Drums</i>		
	Kerryn Joyce	<i>Recollection</i>		
	Ian Cleworth	<i>Of the Fields</i>		
		<i>Awakening</i>		
	Ian Cleworth John Cleworth	<i>Horizon</i>		
Kerryn Joyce Ryuji Hamada	<i>Flowing Water</i>			
Karlin Love	<i>Fierce: The Vengeance of Joy</i>			
Taking Shape	Robert Davidson	<i>Get Into Shape</i>		94
		<i>Learning to Live, Living to Learn</i>		
	John Babbage	<i>Shape Up</i>		
	Ben Sweeney	<i>Quartetting</i>		
Timmy & the Breakfast Band	Trent Arkleysmith	<i>Mongolian Moonshiners Rag</i>	Rachel Johnston	114
	Brahms	<i>Lullaby</i>		
	Charles L Johnson	<i>Dill Pickle Rag</i>		
	Brian O'Neill	<i>Yankee Dollar</i>		
	Rimsky-Korsakov	<i>Flight of the Bumble-Bee</i>		
	Lalo Schifrin	<i>Mission Impossible Theme</i>		
	Arthur Smith	<i>Feudin' Banjos (or Dueling Banjos)</i>	Trent Arkleysmith Gareth Bjaaland Rachel Johnston	
The Consort of Melbourne & Aaron Wyatt	Deborah Cheetham	<i>Woorongi Biik</i>		1
	Clare Maclean	<i>Beannaicht an long: Blest be the boat</i>		
	Paul Stanhope	<i>Dawn Lament</i>		
	Carl Vine	<i>Miniature I</i>		
The Marais Project	Isaac Nathan	<i>The Aboriginal Father</i>	Tommie Andersson	1
		<i>The Aboriginal Mother</i>		
	Carl Vine	<i>Love Me Sweet</i>		
	Michael Nyman	<i>If</i>	Jennifer Eriksson	
	Alice Chance	<i>Precious Colours (Pallah-Pallah)</i>		

ARTIST(S) / ENSEMBLE(S)	COMPOSER(S)	TITLE	ARRANGER(S) / CREATIVE(S)	# TIMES PERFORMED
The Marais Project & Duo Langborn/Wendel	Timas Hans Hansson	<i>Guldklimpen (The Golden Nugget)</i>	Tommie Andersson	4
	Esbjorn Svensson	<i>Pavane: Thoughts of a Septuagenarian</i>		
	Susie Bishop	<i>Lullaby for a Broken World</i>		
	Jenny Eriksson	<i>Anna</i>		
Two if by Sea	Trent Arkleysmith	<i>Dragonfly Summer</i>		1
		<i>My Heart is in the (Southern) Highlands</i>		
	Mack Blaylock James Bryan	<i>Farewell to Trion</i>		
	Ben Sollee	<i>Panning for Gold</i>		
Two Wheel Time Machine	Jess Green	<i>Bicycle</i>		80
		<i>Brave New Journey</i>		
	Jess Ciampa	<i>Gotta Get Up</i>		
		<i>Spectacular Failure</i>		
David Hewitt	<i>Time Machine</i>			
Walking with the Wilderness	Richie Allan The Griffyn Ensemble	<i>Mulligans</i>		57
	Tim Hansen	<i>Bounding Flight</i>		
	Alice Humphries	<i>Tick Tock</i>		
	Miriama Young	<i>Wood Wide Web</i>		
Noa Wildschut & Elisabeth Brauss	May Lyon	<i>Forces of Nature</i>		9
Wyniss	Dujon Niue	<i>Ama Babanwal</i>		103
		<i>Marap dance</i>		
		<i>Wami</i>		
		<i>Wana</i>		
		<i>Zeg</i>		
Women of Song	Bob Dylan	<i>Make you feel my love</i>	Dyagula	1
	Archie Roads	<i>A child was born here</i>		
	Marlene Cummins	<i>Korrie Women</i>		
		<i>Pension Day Blues</i>		
	Jessie Lloyd	<i>Black Swana</i>		
		<i>Guberdee</i>		
	Michelle Morris	<i>Footsteps</i>		
<i>Swept Away</i>				
Joe Geia	<i>Yil Lull</i>			

Regional
 Education
 Concerts
 Commissioned work

Commissioning new works by Australian composers, writers and designers is one of MVA's most important contributions to the evolution of chamber music and the development of Australian artists' careers.

In 2023 we commissioned 9 new works varying in size, tone and presentation, capturing a variety of compositional voices including 7 for mainstage and regional concerts and 2 competition pieces for ensembles in the Melbourne International Chamber Music Competition.



Reconciliation

Musica Viva Australia's first Reconciliation Action Plan was launched in 2021 (and extended into 2022 due to COVID-19 impacts). The Reflect RAP engaged leadership, staff and artists in appreciating the importance of reconciliation. We worked on understanding strengths, weaknesses and opportunities in this area, developing relationships with First Nations stakeholders, and asking ourselves how we can make the greatest impact within our sphere of influence.

We spent 2023 developing MVA's next Reconciliation Action Plan, our Innovate RAP for 2024–2025. As we enter the next stage of MVA's reconciliation journey, it is important to acknowledge not only how far we have come, but also how far we have to go. The 2023 Referendum on the Voice to Parliament brought reconciliation into sharp focus, generating serious and sometimes difficult conversations with stakeholders across the organisation, and prompting staff members to engage with and reflect on the impact of the debate on First Nations artists. MVA's new Innovate RAP sets out ambitious actions for the organisation and reaffirms our commitment to drive change within MVA's sphere of influence.

MVA's RAP working group

Musica Viva Australia's RAP Working Group met monthly in 2023 and continues to report to the Board and staff members regularly through the year. It brings together a wide range of MVA staff led by MVA's RAP Champion, CEO Anne Frankenberg. In 2023 we welcomed Dr Chris Sainsbury, Associate Professor of Composition at the Australian National University, founder and director of the Ngarra-Burria First Peoples Composers program, Dharug man of the Eora Nations, joining music educator and researcher Dr Sue Lane as an external contributor.

In addition to regular meetings to drive progress, the RAP working group members have acted as champions for reconciliation, embedding many small but meaningful changes in our day-to-day work practices, from acknowledgement of Country when we meet, to regularly sharing, reflecting on and encouraging further exploration of First Nations art and culture, to creating a culture of challenging assumptions and checking on privilege.

REFLECT RAP: SOME KEY INITIATIVES

Leading First Nations artists feature in concert programs

In March violist and conductor Aaron Wyatt featured as curator and performer along with The Consort of Melbourne at The Edge, Fed Square in Melbourne, in a program which included Deborah Cheetham Fraillon's composition *Woorongi Biik*. Later in the year, the Penny Quartet premiered *Afternoon Light*, a work commissioned from composer Manduway Dutton at Coffs Harbour and The Edge, Fed Square in Melbourne.



Ngutu College Music Education Residency

Musica Viva Australia is proud to be in the second year of its Music Education Residency at Ngutu College in South Australia. Ngutu College is an independent school with a significant First Nations population that integrates Aboriginal knowledges with the Australian Curriculum. Highlights from program delivery in 2023 include equipping the school with new instruments including guitars, recorders and violins for instrumental lessons and home practice, scaling up guitar lessons to accommodate increasing demand from students, workshops from visiting teaching artists, a performance of MVAIS show *Music in my Suitcase* for the school community, and delivery of a professional development workshop, *Music and Math*, for teaching staff.

There has been an increase in the number of students over the term and there is a real buzz when it's choir day as kids love coming. I have integrated some boys accompanying the choir on Yidaki.

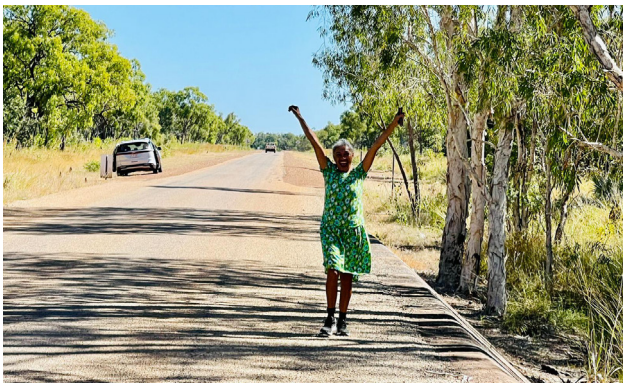
STEPH INSANALLY, MVAIS TEACHING ARTIST
FOR NGUTU COLLEGE



2023 saw the development of a new First Nations-led project, **Women of Song**, supported by and featured in our NSW regional touring program. Led by Creative Producer and song-keeper Jessie Lloyd, the work features three First Nations women, different in each iteration. The sold-out premiere at the Northern Rivers Conservatorium was filmed for promotion to presenters for touring in 2024 and beyond.

Wyniss touring success

Wyniss is one of the most in-demand Musica Viva Australia In Schools ensembles, reaching over 100,000 students since 2018. The creative leads of the work are Torres Strait Islander Elder, educator and artist Dujon Niue and First Nations choreographer and educator Jeanette Fabila, and the performance was developed on Country in partnership with NAISDA Dance College. Wyniss uses Torres Strait Islander songs, dance and childhood games to explore how culture and history are passed on through generations.

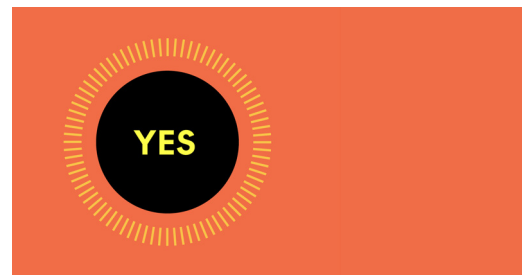


Wyniss has given over 560 school performances, including a 33-show sold-out tour to the Northern Territory in 2023. In line with MVA's commitment to accessible music education for all, 17 Northern Territory schools received subsidised performances on this tour, which stretched between Alice Springs and Central Australia, Darwin and the Top End. Wyniss also gave 30 performances in Sydney and 27 performances in Tasmania.

In addition to performances in schools, Dujon Niue and music education specialist Dr Sue Lane delivered a full day teachers' workshop, **Exploring Music from the Torres Strait**, in Launceston. The workshop included discussions about cultural protocols and using First Nations content in the classroom, along with hands-on teaching activities using original music by Dujon Niue. The workshop was also delivered as an online webinar, nationally, in October, and attracted over 50 participants.

For me it was the faces of the children – even our most shy and typically conscientious objector couldn't help but get involved. There was laughter, singing, smiling; it was such a joyous thing to do.

TEACHER, MILLNER PRIMARY SCHOOL



Statement of support for the Voice to Parliament

After learning about the Uluru Statement from the Heart, listening to First Nations artists, leaders and organisations and consulting with Musica Viva Australia's staff, Board and artistic community, MVA was proud to release a [statement in support of the Voice to Parliament](#). Our statement emphasised the importance of respect and recognised the generous invitation contained in the Uluru Statement to walk together with First Nations peoples. MVA's full statement can be read [here](#). MVA's Leadership shares the disappointment of many First Nations' leaders and communities that the Voice referendum did not pass and we affirm MVA's commitment to support self-determination for Aboriginal and Torres Strait Islander peoples.

above: Wyniss on the road.

left page (from top to bottom, left to right):
The Consort of Melbourne, Aaron Wyatt,
Mandaway Dutton & the Penny Quartet (© Sean Moloney),
Jessie Lloyd.

Artists & Performances



Adam Hall & the Velvet Players

Performances **Where**
6 Hong Kong



Among the Birds and the Trees

Adam Walker, Timothy Ridout & Anneleen Lenaerts

When	Where
26 April	Adelaide Town Hall
29 April	Elisabeth Murdoch Hall, Melbourne Recital Centre
1 May	City Recital Hall, Sydney
3 May	Conservatorium Theatre, Griffith University, South Bank
7 May	City Recital Hall, Sydney
9 May	Elisabeth Murdoch Hall, Melbourne Recital Centre
11 May	Llewellyn Hall, ANU School of Music
14 May	Perth Concert Hall

Musica Viva can be relied upon to present the uncommon, and the combination of flute, viola and harp is about as uncommon as it gets. Put together three young international artists who are at the very top of their game, throw in infrequently performed repertoire, and you have the makings of an evening of exceptional music making; and remarkable it was. Bravo, Musica Viva, again.

— BAREFOOT REVIEW

CONCERT CHAMPIONS

Dr Robert Larbalestier AO, Anthony Strachan, Dr Michael Troy, Kay Vernon, Sue Terry & Len Whyte, Igor Zambelli, Anonymous (2)



Arcadia Winds

When **Location**
24 October The Edge, Fed Square



Australian Vocal Ensemble

When	Where
16 March	New England Conservatorium of Music
19 March	Tamworth Regional Conservatorium
21 March	Gunnedah Conservatorium
23 March	Warren Chamber Music Festival
8 September	Jetty Memorial Theatre



Bandaluzia Flamenco

When	Where
22 September	Orange Regional Conservatorium
23 September	Tamworth Regional Conservatorium
24 September	Gunnedah Conservatorium
29 September	Coffs Harbour Music Society
30 September	Tyalgum Music Festival



Castalia Vocal Consort

When	Where
12 April	The Concourse, Chatswood
13 April	Sutherland Arts Theatre, Sutherland



Chopin's Piano

Aura Go & Jennifer Vuletic

When	Where
8 July	Elisabeth Murdoch Hall, Melbourne Recital Centre
11 July	Elisabeth Murdoch Hall, Melbourne Recital Centre
13 July	Concert Hall, QPAC
15 July	City Recital Hall, Sydney
17 July	City Recital Hall, Sydney
19 July	Llewellyn Hall, ANU School of Music
24 July	Perth Concert Hall
26 July	Adelaide Town Hall

Reuniting Chopin with his instrument in this way prompts us to think about the contexts of creativity, the happenstance of memory and preservation, and their legacies for our shared musical heritage. If theatres and concert halls are to lure audiences from their screens, this type of cross-genre storytelling is certainly one way to try it. Yet this is also a story that, conversely, deserves a larger audience. COVID-19 may have stalled plans for its film adaptation, but Chopin's Piano is surely an international television series in the making.

— ARTSHUB

—

Paul Kildea

author & co-writer

Richard Pyros

director & co-writer

Richard Vabre

lighting design

Christina Smith

costume design

Kelly Ryall

sound design

Martin Shlansky

associate light design

ENSEMBLE PATRONS

Stephen & Michele Johns, Anonymous

CONCERT CHAMPIONS

Professor Malcolm Gillies & Dr David Pear, Charles Graham – in acknowledgement of his piano teacher, Sana Chia, Andrea & Malcolm Hall-Brown, Deborah Lehmann AO & Michael Alpers AO, The late Lesley Lynn, Ray Turner & Jennifer Seabrook, Graeme Watson Tribute Concert, Kim Williams AM & Catherine Dovey



Chroma Quartet

When Where
27 September The Concourse, Chatswood



Claire Edwardes

When Where
25 October The Concourse, Chatswood
26 October Sutherland Arts Theatre, Sutherland



Colours of Home

Performances Where
57 NSW Metro East, South West & West, North West,
Riverina, South Coast & Western
9 SA Metro
5 NAT Livestream

The music was calm and peaceful and made me feel like I was floating through a bed of flowers.

— HARRIET, YEAR 4



Da Vinci's Apprentice

Performances Where
25 NSW Western
18 VIC Metro & Hume

My children enjoyed the preparation for the concert using your online resources. They loved learning the songs and about the instruments. The performance was wonderful at the Orange Conservatorium for our children because they are severely disadvantaged and don't have any cultural experiences with their families. Thank you!!

— MUMBIL PUBLIC SCHOOL



Eastwinds

Performances Where
19 ACT
15 NSW Metro East & North, North West & South Coast
19 QLD Metro, Darling Downs & South West
5 WA Metro

I wanted to smile but as the concert kept going I was worried that my smile would become too big!

— YEAR 5 STUDENT, HARRISON STATE SCHOOL



Ensemble Liaison

When 4 April
Where The Edge, Fed Square



Ensemble Q

When 22 August
Where Northern Rivers Conservatorium
24 August Gunnedah Conservatorium
25 August Orange Regional Conservatorium



Garrick Ohlsson

When 1 June Conservatorium Theatre, Griffith University, South Bank
3 June Elisabeth Murdoch Hall, Melbourne Recital Centre
5 June City Recital Hall, Sydney
8 June Adelaide Town Hall
10 June City Hall, Newcastle
13 June Elisabeth Murdoch Hall, Melbourne Recital Centre
15 June Llewellyn Hall, ANU School of Music
17 June City Recital Hall, Sydney
19 June Perth Concert Hall

★★★★★

A lifetime of musical experience distilled into a masterclass in technique and terraced dynamics.

— LIMELIGHT

CONCERT CHAMPIONS

Patricia Crummer, Peter Lovell, Barry & Diana Moore, Dr Suzanne Packer, Prichard Panizza Family, Dr John Tang, Bill & Megan Williamson



Karin Schaupp & Flinders Quartet

When 18 February City Recital Hall, Sydney
20 February City Recital Hall, Sydney
22 February Newcastle City Hall
25 February Elisabeth Murdoch Hall, Melbourne Recital Centre
27 February Hobart Town Hall, Musica Viva Tasmania
28 February Elisabeth Murdoch Hall, Melbourne Recital Centre
2 March Llewellyn Hall, ANU School of Music
3 March Shoalhaven Entertainment Centre
7 March Conservatorium Theatre, Griffith University, South Bank
9 March Adelaide Town Hall

Enlightening and accessible.

— SYDNEY ARTS GUIDE

ENSEMBLE PATRONS

Ian & Caroline Frazer

CONCERT CHAMPIONS

Bibi Aickin & Alexandra Clemens, Judith Bennett, Pam Cudlipp, Peter Cumines, Cass & Ian George, Claudia Hyles, Marg Lovell & Grant Webeck, Dr Susan Marsden & Michael Szwarcbord, Dr Victor Wayne & Dr Karen Wayne OAM, Ruth Weaver



Life is an Echo

Performances Where

- 25 NSW Metro East, North & South West
- 28 QLD Metro & North Coast

The students and teachers at our school all absolutely loved the Life is an Echo performance! It was engaging, interactive and also a very calming musical experience.

— ERMINGTON PUBLIC SCHOOL



Lost Histories

Performances Where

- 82 NSW Metro East, North, South West & West, Hunter & Western
- 33 WA Metro & Kalgoorlie

I think one of the special memories the students will definitely take away from the concert was enthusiastically joining in singing the 'The Captain's Lady'. Providing the space for the students to sing with the performers was very special.

— CONDELL PARK CHRISTIAN SCHOOL



Moon Radio Hour

Performances Where

- 50 NSW Metro East, North, South West & West & North West
- 15 QLD Metro
- 27 SA Metro & Country South

It was wonderful going through the activities and songs in preparation for the Musica Viva performance of Moon Radio Hour. Students loved the sampler activities and making up the lyrics for the Blowfly song. In the performance the students were very engaged and loved the moon boots, story sound effect and dance part at the end.

— DANEBANK ANGLICAN SCHOOL FOR GIRLS



Music in my Suitcase

Performances Where

- 26 NSW South Coast & Broken Hill
- 51 QLD Metro, Central, North Far North & Mt Isa
- 26 VIC Metro, Barwon, Grampians & Loddon Mallee

During the performance Mara asked for a volunteer student to share some of their home language and sing in one of the songs. You could see the student chosen felt so proud to share her second language and was thrilled that Mara took the time to make sure the pronunciation was correct. It really made this student (and others in the audience who spoke this language) feel valued. Thank you Mara!

— ST PETERS LUTHERAN COLLEGE, INDOOROPILLY



Nick Russoniello

When Where

- 20 May Northern Rivers Conservatorium
- 12 August Northern Territory School of Music, Darwin
- 15 September Bellingen Muse



Noa Wildschut & Elisabeth Brauss

When	Where
13 November	Perth Concert Hall
15 November	Adelaide Town Hall
18 November	City Recital Hall, Sydney
20 November	City Recital Hall, Sydney
21 November	City Hall, Newcastle
23 November	Conservatorium Theatre, Griffith University, South Bank
25 November	Elisabeth Murdoch Hall, Melbourne Recital Centre
27 November	Llewellyn Hall, ANU School of Music
28 November	Elisabeth Murdoch Hall, Melbourne Recital Centre

It was a joy to witness the genuine charm and maturity of these two young performers. We will watch this collaboration's development with great interest.

— CLASSIC MELBOURNE

ENSEMBLE PATRONS

Eleanore Goodridge OAM

CONCERT CHAMPIONS

Gay Bookallil & the Newcastle Committee, Sue & Ray Edmonson, Andrew & Kate Lister, Prichard Panizza Family, Tribe Family, Anonymous



Penny Quartet

When	Where
1 September	Coffs Harbour Music Society
5 September	The Edge, Fed Square



Rachel Beesley, Alison Catanach, Josephine Vains & Donald Nicolson

When	Where
23 May	The Edge, Fed Square



Silk, Metal, Wood

Jean-Guihen Queyras, Satsuki Odamura & James Morley

When	Where
14 August	City Recital Hall, Sydney
15 August	Elisabeth Murdoch Hall, Melbourne Recital Centre
17 August	City Hall, Newcastle
21 August	Perth Concert Hall
23 August	Adelaide Town Hall
26 August	Elisabeth Murdoch Hall, Melbourne Recital Centre
19 September	City Recital Hall, Sydney

The composer made the most of the rare combination of cello and koto, to deliver a work that interweaves the three instruments so that they become more than the sum of their parts. Musica Viva can be rightly proud of this program.

— GLAMADELAIDE

CONCERT CHAMPIONS

Dr Jennifer Donald & Mr Stephen Burford, Penelope Hughes, Paul Morawetz Tribute Concert, For Stephanie Quinlan, Kim Williams AM & Catherine Dovey



Simon Powis & Anna Da Silva Chen

When	Where
22 March	The Concourse, Chatswood
23 March	Sutherland Arts Theatre, Sutherland



Sonya Lifschitz & Christine Johnston

When	Where
7 April	Four Winds, Bermagui



Rhythm Works

Performances	Where
78	NSW Metro North, South West & West, Western
39	WA Metro & Albany/Esperance

One of our special needs students was chosen to perform with the rain stick. This was a stand out moment for him and our community because he had the confidence to get up and have a go.

— ST FRANCIS OF ASSISI



Taiko

Performances	Where
29	VIC Metro & Barwon

During their final performance to our Grade 5/6 cohort, Taiko used some of our school bucket drums and invited our students to participate in the drumming. The roar of students singing and participating was epic and it was a real thrill for the students involved.

— LEOPOLD PRIMARY SCHOOL



Taiko

When	Where
30 October	Clarence Valley Conservatorium
2 November	New England Conservatorium of Music
4 November	Glasshouse, Port Macquarie



Taking Shape

Performances	Where
63	NSW Metro East, North & South West, North Coast & Far North Coast
31	WA Metro & Geraldton

The concept that Taking Shape delivers to schools is brilliant. So often we might get stuck in traditional notation, but Taking Shape shows us how easy it is to just create music.

— ST FRANCIS XAVIER PRIMARY SCHOOL



The Cage Project

Cédric Tiberghien & Matthias Schack-Arnott

When **Where**

3 March Perth Concert Hall, Perth Festival
7 March Grainger Studio, Adelaide Festival
8 March Grainger Studio, Adelaide Festival

★★★★★

When the final moment of the work arrived, several hundred people sat in a moment of inner peace and tranquillity we seldom find in this always busy modern world.

— GLAMADELAIDE

ENSEMBLE PATRONS

Ian Dickson AM & Reg Holloway, Anonymous

CONCERT CHAMPIONS

Tim Lloyd & Helen Bennetts, Leonie Schmidt & Michael David, For Stephanie Quinlan

PARTNERS

Naomi Milgrom Foundation, Nelson Meers Foundation, Yamaha Music Australia



The Consort of Melbourne & Aaron Wyatt

When **Where**

14 March The Edge, Fed Square



The Marais Project

When **Where**

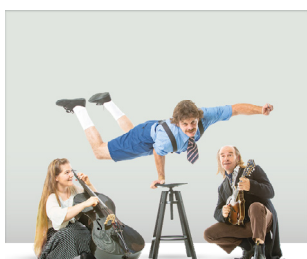
22 April Blackheath Chamber Music Festival



The Marais Project & Duo Langborn/Wendel

When **Where**

5 February Berrima Village Hall
10 February Royal Hotel Dungog
11 February Wauchope Arts Hall, Wauchope
12 February Tillerman's Restaurant, Tea Gardens



Timmy & the Breakfast Band

Performances **Where**

18 ACT
59 NSW Metro North, Hunter, North Coast, Far North Coast,
North West & Riverina
37 WA Metro & South West

Comic creativity, beautiful instrumental playing from accordion and cello players, excellent delivery and acting. A ten out of ten performance!

— CORNDALE PUBLIC SCHOOL



Tonya Lemoh

When **Where**
 24 May The Concourse, Chatswood
 25 May Sutherland Arts Theatre, Sutherland



Two if by Sea

When **Where**
 18 February Yass Music Club



Two Wheel Time Machine

Performances **Where**
 66 NSW Metro East, North, South West & West
 14 VIC Metro

All teachers reported that the performance was very entertaining and the students especially loved the machine that recorded and replayed samples.

— ANNANDALE NORTH PUBLIC SCHOOL



Vision String Quartet

When **Where**
 21 September City Hall, Newcastle
 25 September Hobart Town Hall, Musica Viva Tasmania
 26 September Conservatorium Theatre, Griffith University, South Bank
 2 October Perth Concert Hall
 5 October Llewellyn Hall, ANU School of Music
 7 October City Recital Hall, Sydney
 9 October City Recital Hall, Sydney
 10 October Elisabeth Murdoch Hall, Melbourne Recital Centre
 12 October Adelaide Town Hall
 23 October Elisabeth Murdoch Hall, Melbourne Recital Centre

★★★★★

The Vision String Quartet play with immaculate control of pitch, rhythm, tone and balance, refreshing the seemingly endless potential of the string quartet medium with new energy, insight and sonic imagination.

— SYDNEY MORNING HERALD

CONCERT CHAMPIONS

Andrew Blanckensee Music Lover, Joan & Ivan Blanchard, Katherine & Reg Grinberg, Mark & Suzy Suss in memory of Dr James Pang, Michael & Valerie Wishart, Anonymous



Walking with the Wilderness

Performances	Where
13	QLD Metro
10	SA Metro & Riverlands
16	VIC Metro & Gippsland
11	WA Metro

During the performance, one of our students who is on the spectrum and finds it hard to take part was so enthused by the performance that he showed everyone his whistle like a bird. It was beautiful to see the awe on the children's faces when the flute was playing – she was an incredibly virtuosic player. The children are still talking about the sounds of nature and how to incorporate them into composition weeks later!

— NORTH EASTERN MONTESSORI SCHOOL



Women of Song

When	Where
28 April	Northern Rivers Conservatorium



Wyniss

Performances	Where
40	NSW Metro East & North
33	NT
27	TAS
3	NAT Livestream

We couldn't wipe the smiles off our faces. The students and staff alike bopped along to the music and took delight in joining in as much as possible. We truly saw the power of storytelling through song, dance and games. Thank you to Dujon, Jeanette, Neville and Aroha. And Neville, thank YOU in particular for the laughs.

— ST CUTHBERT'S CATHOLIC PRIMARY SCHOOL

GOVERNMENT PARTNERS



Musica Viva Australia is assisted by the Commonwealth Government through Creative Australia, 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

Musica Viva Australia at The Edge Series



Commissioning Partner (The Cage Project)

NAOMI MILGROM FOUNDATION

Rehearsal Partner (The Cage Project)



Project Partner (The Cage Project)



Project Partner



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Legal



Chartered Accountants



Piano & Tuning



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Wine Partner WA



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Hotel Partner



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MICMC | Media Partner



MICMC | Media Partner



MICMC | Sound & Lighting Partner



MICMC | Wine Partner



MICMC | Rehearsal Partner



MICMC | Piano Tuning Partner



MICMC | Print Partner



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FutureMakers | Lead Partner



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Department of Education

National Education Supporters



INTERSTICIA

J A Donald Family

Marion & Mike Newman

In Schools, Education & Development Program



- Aldridge Family Endowment
- Godfrey Turner Memorial Music Trust
- In memory of Anita Morawetz
- Keith MacKenzie Will Trust
- Margaret Henderson Music Trust
- Marsden Szwarcbord Foundation
- Perpetual Foundation – Alan (AGL) Shaw Endowment
- Grieve Family Fund
- Phillip Bacon Galleries

National Music Residency Program



- Aldridge Family Endowment
- Carthew Foundation
- Foscett Foundation
- FWH Foundation
- Joy Selby Smith
- Rosemary & John MacLeod
- Legacy Unit Trust
- Seeley International
- Anonymous Donors (3)

CUSTODIANS

ACT

Margaret Brennan
Clive & Lynlea Rodger
Ruth Weaver
Anonymous (4)

NSW

Catherine Brown-Watt PSM & Derek Watt
Jennifer Bott AO
Lloyd & Mary Jo Capps AM
Andrew & Felicity Corkill
Peter Cudlipp
Liz Gee
Suzanne Gleeson
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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 (4)

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

ACT

The late Geoffrey Brennan

NSW

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

QLD

The late Steven Kinston

SA

The late Edith Dubsy
In memory of Helen Godlee
The late John Lane Koch
The late Lesley Lynn

VIC

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

WA

Anonymous

ENSEMBLE PATRONS

Our artistic vision for 2023 was made possible thanks to the extraordinary generosity of our Ensemble Patrons, each of whom supported the presentation of an entire national tour.

Ian & Caroline Frazer
— Karin Schaupp & Flinders Quartet

Ian Dickson AM & Reg Holloway
Anonymous
— The Cage Project

Stephen & Michele Johns
Anonymous
— Chopin's Piano

Eleanore Goodridge OAM
— Wildschut & Brauss

CONCERT CHAMPIONS

The mainstage concerts of our 2023 Season were brought to life thanks to the generosity of our Concert Champions around the country.

Adelaide

Helen Bennetts & Tim Lloyd,
Leonie Schmidt & Michael Davis
The late Lesley Lynn
Dr Susan Marsden & Michael Szwarcbord
Anonymous (2)

Brisbane

Ian & Cass George
Andrea & Malcolm Hall-Brown
Andrew & Kate Lister
Barry & Diana Moore
Anonymous (2)

Canberra

Andrew Blanckensee Music Lover
Professor Malcolm Gillies & Dr David Pear
Sue & Ray Edmondson
Claudia Hyles, Margaret Lovell & Grant Webeck,
Ruth Weaver & Anonymous
Dr Suzanne Packer
Sue Terry & Len Whyte

Melbourne

Alexandra Clemens & Bibi Aickin
Penelope Hughes
Peter Lovell
The Morawetz Family
in memory of Paul Morawetz
Dr John Tang
Dr Michael Troy
Ray Turner & Jennifer Seabrook
Mark & Suzy Suss in memory of Dr James Pang
The late Dr G D Watson
Dr Victor Wayne & Dr Karen Wayne OAM
Igor Zambelli
Anonymous

Newcastle

Judith Bennett
Gay Bookallil
& The Musica Viva Newcastle Committee
Megan & Bill Williamson

Perth

Dr Robert Larbalestier AO
Deborah Lehmann AO & Michael Alpers AO
Prichard Panizza Family (2)
For Stephanie Quinlan (2)
Valerie & Michael Wishart

Sydney

Judith Bennett
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
Tribe Family
Kay Vernon
Kim Williams AM & Catherine Dovey (2)

PRODUCERS' CIRCLE

Darin Cooper Foundation
Peter Griffin AM & Terry Swann

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 AM
Tom Breen & Rachael Kohn AO
Dr Di Bresciani OAM
Ms Annabella Fletcher
Dr Annette Gero
Katherine & Reg Grinberg
Jennifer Hershon
Fred & Claire Hilmer

Penelope Hughes
Michael & Frederique Katz
Ruth Magid & Bob Magid OAM
Dr Hadia Mukhtar
Philip Robinson
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
Patricia H. Reid Endowment Fund

Andrew Sisson AO & Tracey Sisson
Mick & Margaret Toller
Anonymous

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:

In loving memory of Jennifer Bates
Christine Bollen & Friends
Stephen Johns for his wife Michele
DR & KM Magarey
Naomi Milgrom Foundation
& Ian Dickson AM & Reg Holloway
Playking Foundation
Tribe family in honour of
Doug Tribe's 75th birthday
Adelaide Commissioning Circle
WA Commissioning Circle

The Barry Jones Birthday Commission:
Steve Bracks AC & Terry Bracks AM
Dr George Deutsch OAM & Kathy Deutsch
Carrillo Gantner AC & Ziyin Gantner
Professor Margaret Gardner AC
& Professor Glyn Davis AC
Naomi & George Golvan QC
Hon David Harper AM
Ellen Koshland & James McCaughey
Miles Lewis
Julie & Ian Macphee
Barry McGaw
Jeannette McHugh
Fiona McLeod AO SC
Peter & Ruth McMullin
peckvonhartel architects
Ralph & Ruth Renard
Anne & Robert Richter QC
Gianna Rosica
Joy Selby Smith
Smith Family
Maureen & Tony Wheeler
Lyn Williams
Dr Robyn Williams AO
Bob, Robyn, Annie & Nick
Anonymous (3)

MAJOR GIFTS

\$100,000+

NSW

The Berg Family Foundation
Patricia H. Reid Endowment Fund
Anonymous

QLD

Ian & Caroline Frazer

\$50,000+

ACT

Marion & Michael Newman

NSW

J A Donald Family
Ian Dickson AM & Reg Holloway
Gardos Family
Katherine & Reg Grinberg
Elisabeth Hodson &
the late Dr Thomas Karplus

\$20,000+

NSW

Michael & Frederique Katz
Vicki Olsson

QLD

Andrea & Malcolm Hall-Brown

VIC

The Morawetz Family
in memory of Paul Morawetz
Marjorie Nicholas OAM

WA

Anonymous

\$10,000+

ACT

Mick & Margaret Toller
Anonymous

NSW

Gresham Partners
Mrs W G Keighley
Stoneglen Foundation
Jo Strutt
Ray Wilson OAM in memory
of James Agapitos OAM

QLD

Anonymous

SA

Jennifer & John Henshall

VIC

Peter Lovell
In memory of Dr Ian Marks
Mercer Family Foundation
Joy Selby Smith
Mark & Anna Yates
Anonymous

WA

Legacy Unit Trust

\$5,000+

ACT

Goodwin Grace Concertgoers
Craig Reynolds
Sue Terry & Len Whyte

NSW

Christine Bishop
Tom Breen & Rachael Kohn AO
Sarah & Tony Falzarano
Katherine & Reg Grinberg
Robert & Lindy Henderson
David & Carole Singer
Diane Sturrock
Richard Wilkins
Kim Williams AM
& Catherine Dovey

QLD

Anonymous

SA

Aldridge Family Endowment
Fiona MacLachlan OAM

VIC

Dr Di Bresciani OAM
& Lino Bresciani
Julian Burnside AO KC
& Kate Durham
William J Forrest AM
Leanne Menegazzo
Bruce Missen
Greg Shalit & Miriam Faine
Musica Viva Australia Victorian
Committee MICMC Prize
Anonymous

WA

Deborah Lehmann AO
& Michael Alpers AO
David Wallace & Jamelia
Gubgub

ANNUAL GIVING

\$2,500+

ACT

Kristin van Brunschot
& John Holliday
Angela & Richard Kirsner
Dr Andrew Singer
Anonymous

NSW

Judith Allen
Maia Ambegaokar & Joshua Bishop
Penny Beran
Susan Burns
Hon J C Campbell KC
& Mrs Campbell
Thomas Dent
Dr Robyn Smiles
Hon. Professor Ross Steele AM
Dr Elizabeth Watson

QLD

Jocelyn Luck

SA

DJ & EM Bleby

VIC

Alastair & Sue Campbell
Dhar Family
Roger Druce & Jane Bentley
Anne Frankenberg
& Adrian McEniery
Sing Off – Genazzano
& surrounding schools
Lyndsey & Peter Hawkins
Michael Nossal & Jo Porter
Ralph & Ruth Renard
Maria Sola
Wendy R. Taylor
Helen Vorrath

WA

Dr Bennie Ng & Olivier David
Zoe Lenard & Hamish Milne
Mrs Morrell

\$1,000+

ACT

Andrew Blanckensee
The Breen/Dullo Family
Odin Bohr & Anna Smet
Liz & Alex Furman
Kingsley Herbert
Margaret & Peter Janssens
S Packer
Clive & Lynlea Rodger
Ruth Weaver
Anonymous (3)

NSW

ADFAS Newcastle
David & Rae Allen
Dr Warwick Anderson
Vicki Brooke
Susan Burns
Hugh & Hilary Cairns
Richard Cobden SC
Trish & John Curotta
Nancy Fox AM & Bruce Arnold
John & Irene Garran
Charles & Wallis Graham
Kate Girdwood
Annie Hawker
Lybus Hillman
Dr Ailsa Hocking
& Dr Bernard Williams
Dorothy Hoddinott AO
Mathilde Kearny-Kibble
Catharine & Robert Kench
Kevin & Deidre McCann
Professor Craig Moritz
Michael & Janet Neustein
Laurie Orchard
Geoff Stearn
Graham & Judy Tribe
Kate Tribe
John & Flora Weickhardt
Anonymous (5)

QLD

Prof. Paul & Ann Crook
Stephen Emmerson
Robin Harvey
Lynn & John Kelly
Andrew & Kate Lister
Barry & Diana Moore
Keith Moore
Barbara Williams
& Jankees van der Have

SA

Ivan & Joan Blanchard
Richard Blomfield
Peter Clifton
Elizabeth Ho OAM, in honour
of the late Tom Steel
Dr Leo Mahar
Ruth Marshall & Tim Muecke

Geoff & Sorayya Martin
Ann & David Matison
Diane Myers
Leon Pitchon
Jennie Shaw
Anne Sutcliffe
Robert & Glenys Woolcock
Anonymous (2)

VIC

Joanna Baeovski
Russ & Jacqui Bate
Jan Begg
the late Marc Besen AC
& the late Eva Besen AO
Jannie Brown
Alison & John Cameron
Mrs Maggie Cash
Alex & Elizabeth Chernov
Lord Ebury
Dr Glenys & Dr Alan French
Naomi & George Golvan KC
John & Margaret Harrison
Virginia Henry
Doug Hooley
Helen Imber
The Hon. Dr Barry Jones AC
& Ms Rachel Faggetter
Angela Kayser
Angela Li
Janet McDonald
Ruth McNair AM & Rhonda Brown
in memory of Patricia Begg
& David McNair
June K Marks
Christopher Menz & Peter Rose
D & F Nassau
Barry Robbins
Resonance Fund – Michael Cowen
& Sharon Nathani
Murray Sandland
Ms Thea Sartori
Darren Taylor & Kent Stringer
Lyn Williams
Anonymous (2)

WA

Dr S Cherian
Michael & Wendy Davis
In memory of Raymond Dudley
Anne Last & Steve Scudamore
Hugh & Margaret Lydon
Marian Magee & David Castillo
Prof Robyn Owens AM
Margaret & Roger Seares
Robyn Tamke
Anonymous (3)

\$500+

ACT

Margaret Brennan
Christine Bollen
Christopher Clarke
Peter Cumines
Jill Fleming
Robert Hefner
R & V Hillman
Claudia Hyles OAM
Margaret Oates
Helen Rankin
Dr Paul & Dr Lel Whitbread
Anonymous (1)

NSW

Alexandra Bune AM
Christopher & Margaret Burrell
Neil Burns
Robert Cahill & Anne Cahill OAM
Lloyd & Mary Jo Capps AM
Lucia Cascone
Robin & Wendy Cumming
Howard Dick
Bronwyn Evans
Anthony Gregg
The Harvey Family
David & Sarah Howell
Bruce Lane
Olive Lawson
Dr Colin MacArthur
DR & KM Magarey
Kim & Margie Ostinga
Paul O'Donnell
Professors Robin & Tina Ofler
Trish Richardson
in memory of Andy Lloyd James
In memory of Katherine Robertson
Dr John Rogers
Penny Rogers
Peter & Heather Roland
Christopher Sullivan & Jim Lennon
Katherine & Reg Grinberg – In honour
of Dalia Stanley's birthday
Kay Vernon
Andrew Wells AM
Margaret Wright OAM
Anonymous (5)

QLD

Geoffrey Beames
Noela Billington
George Booker & Denise Bond
Janet Franklin
Prof Robert G Gilbert
Timothy Matthies & Chris Bonnily
Anonymous (2)

SA

Max & Ionie Brennan
Zoë Cobden-Jewitt & Peter Jewitt
Elizabeth Hawkins
Dr Iwan Jensen
The Hon. Christopher Legoe AO QC
& Mrs Jenny Legoe
Helga Linnert & Douglas Ransom
Trish & Richard Ryan AO
Tony Seymour
Anonymous (5)

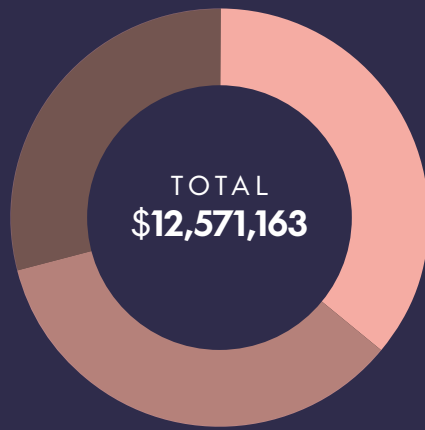
VIC

David Bernshaw & Caroline Isakow
Coll & Roger Buckle
Pam Caldwell
Mary-Jane Gething
Dr Anthea Hyslop
June K Marks
Eda Ritchie AM
Maureen Turner
Anonymous (6)

WA

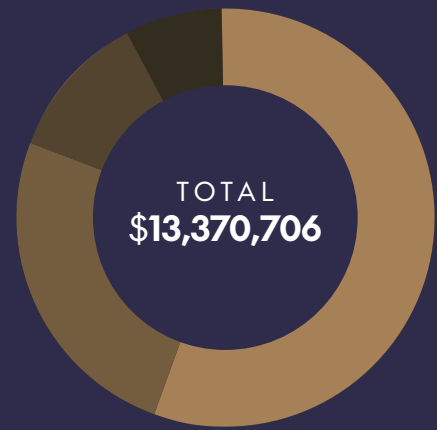
David & Minnette Ambrose
Jennifer Butement
Fred & Angela Chaney
Rachel & Bruce Craven
Russell Hobbs & Sue Harrington
Dr Penny Herbert
in memory of Dunstan Herbert
John Overton
Paula Nathan AO & Yvonne Patterson
Lindsay & Suzanne Silbert
Ruth Stratton
Christopher Tyler
Anonymous (2)

Key Statistics



INCOME

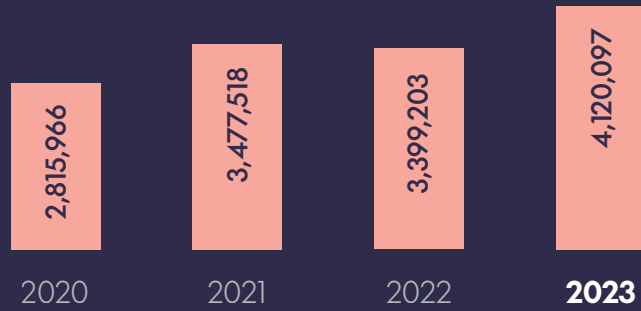
• Earned	4,525,973
• Development	4,383,869
• Government	3,661,321



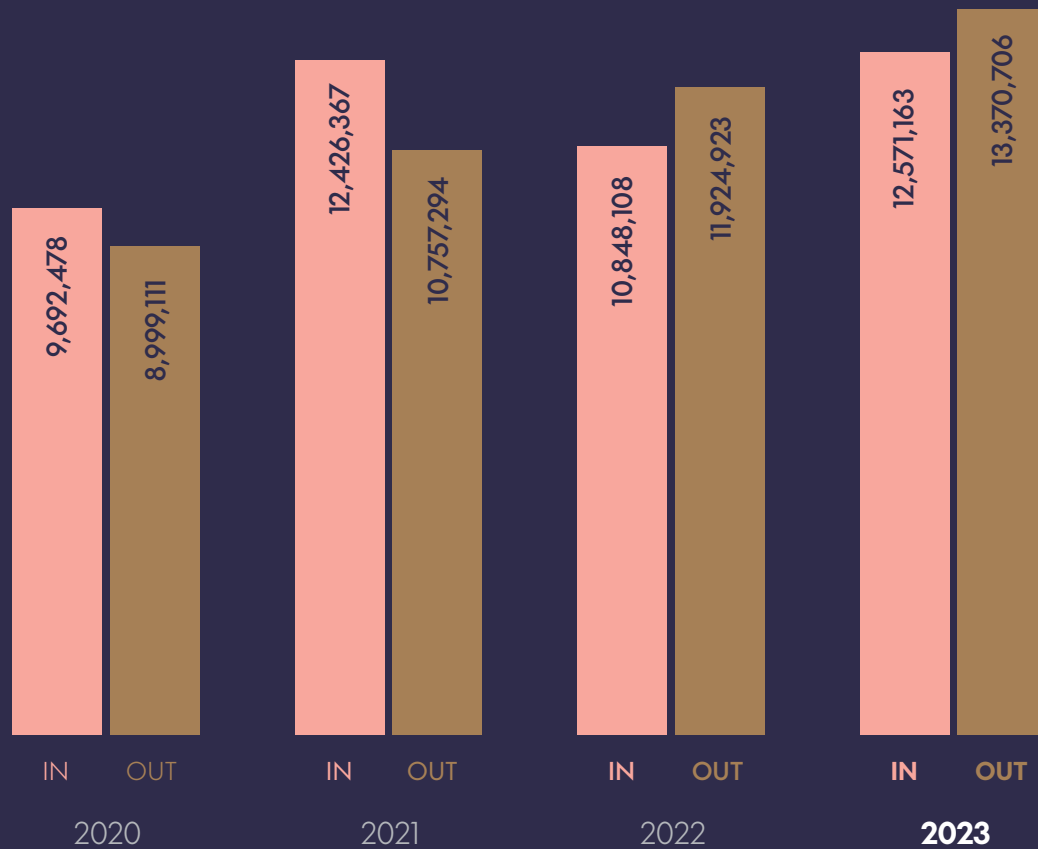
EXPENDITURE

• Administration	7,494,165
• Artist Fees & Expenses	3,352,915
• Venue & Production	1,553,561
• Promotion	970,065

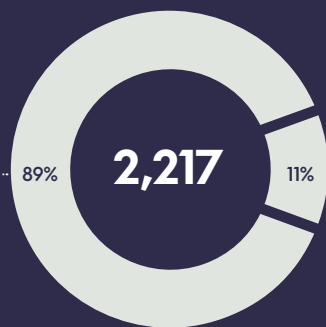
Development Income (ex bequests)



Income vs. Expenditure



MVA Activities

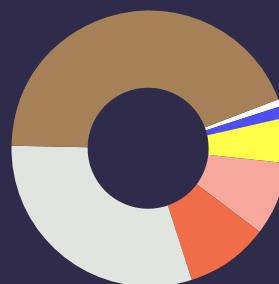


1,972
EDUCATION



Performances	1,127
Residencies & others	794
Professional Development	43
Online Performances	8

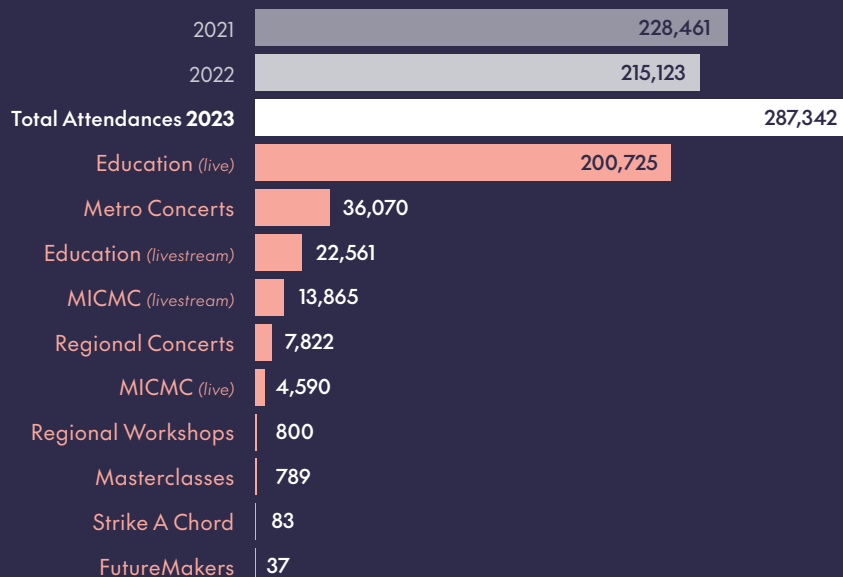
245
CONCERTS &
EMERGING ARTISTS

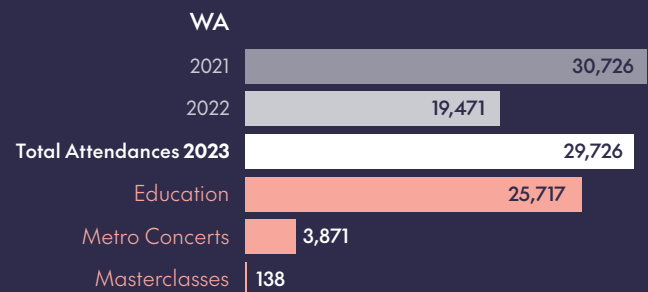
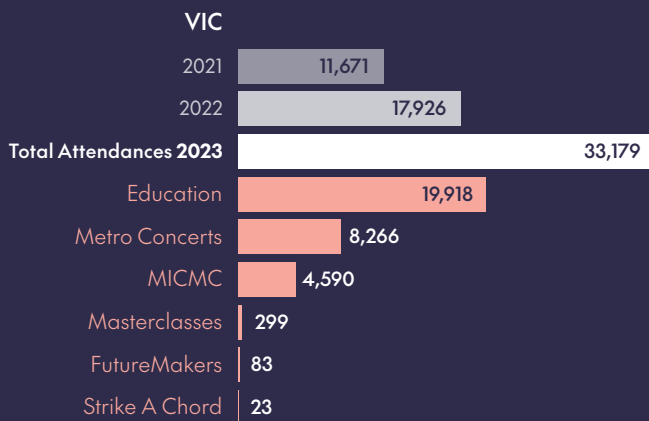
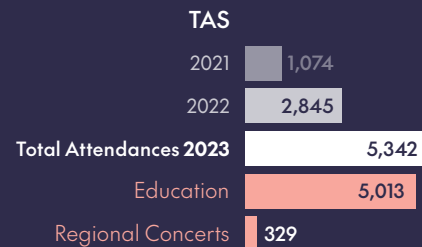
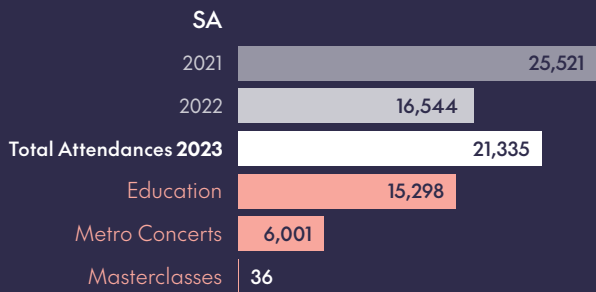
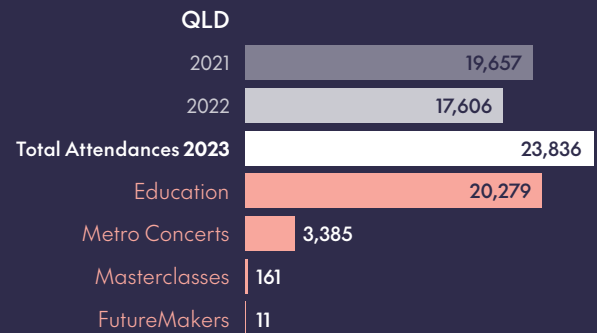
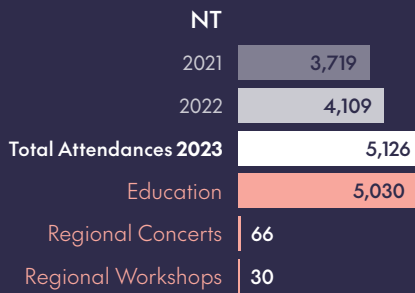
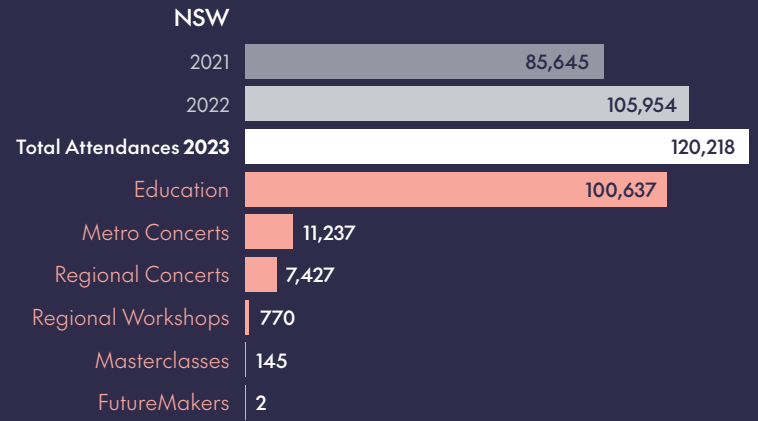
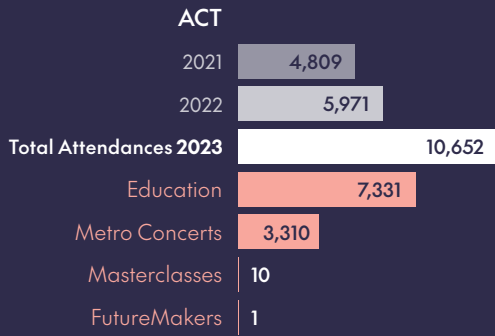


Regional Concerts	108
Metro Concerts	74
Masterclasses	24
MICMC	21
Fundraisers	13
FutureMakers	3
Strike A Chord	2

Attendances

NATIONAL





Our people

Board

PATRON

Tony Berg AM

BOARD DIRECTORS

Charles Graham, Chairman | NSW
Prof Malcolm Gillies AM | ACT
Lynda O'Grady | Regional NSW
Katherine Grinberg | NSW

Elizabeth Hawkins | SA
Dr Bennie Ng | WA
The Hon Justice Anthe Philippides | QLD
Darren Taylor | VIC

National Members Council

Musica Viva Australia's Members Council is made up of individuals who have each made a significant contribution to music, music education or to the organisation. The 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 that nominates Board Directors, thus having a direct impact on Musica Viva Australia's future.

Michael Katz, President | NSW

ACT

Dr Roger Hillman
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Richard Rowe PSM
Juliet Tootell

NSW

Peter Cudlipp
Jennifer Darin
Dr Jennifer Donald
Anna Enno
Adriana Gardos
Dr Annette Gero
Michele Johns
Ruth Magid
Irena Morozov
Dene Olding AM
Vicki Olsson
Dr Chris Sainsbury
Deena Shiff
Kate Tribe

QLD

Professor Ian Frazer AC
Andrea Hall-Brown
Malcolm Hall-Brown
Kate Lister
Dr Barry Moore
Dr Robert Stewart
Kim Walker
Ray Wilson OAM

SA

Veronica Aldridge OAM
Andrew Plastow
Helen Pollard
Judith Potter
Mark De Raad
Leonie Schmidt

TAS

Di O'Toole

VIC

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Brian Benjamin
Alastair Campbell
Alexandra Clemens
Robert Clemente
Monica Curro
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
Helen Vorrath
Anna Yates

WA

Bruce Cameron
Olivier David
Dr Janice Dudley
Dr Robert Larbalestier
Anne Last
Graham Lovelock
Assoc Prof Deborah Lehmann AO
Prof Margaret Seares AO

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Donald Sams

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Jennifer Bott AO
Dr Catherine Brown-Watt PSM
Mary Jo Capps AM
Charmian Gadd OAM
Suzanne Gleeson
Michael Katz
Trish Ludgate
Donald Magarey
Donald McDonald AC
Margie Ostinga
Jill Stowell OAM
Mary Vallentine AO
Carl Vine AO
Kim Williams AM
Margaret Wright OAM

QLD

Christine Gargett
Peter Lyons
Donald Munro AM

VIC

Jacqui Bate
Russell Bate OAM
Michael Bertram
Peter Burch AM BM
Julian Burnside AO QC
Kate Durham

WA

Judy Flower
Michael Wishart

Staff

EXECUTIVE OFFICE

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Chief Executive Officer
(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)



Unless indicated, staff is located in Musica Viva Australia House, our national office on Gadigal Country, Sydney.

CONCERTS & COMMUNITIES

Katherine Kemp
Director, Concerts & Communities

Luke Iredale
Artistic Manager

Sean Moloney
Manager, Special Projects & Regional Touring

James Mountain UNTIL SEP
Victoria Parsons Kelly FROM NOV
Concerts & Communities Coordinator

Fiona Boundy
Senior Operations Manager
(Wurundjeri + BoonWurrung Country, Melbourne)

Maggie Pang
Operations & Touring Manager

Catherine Ashley
Operations & Touring Manager

Annette Alderson
Operations Coordinator

EMERGING ARTISTS

Jennifer Lang
Director, Emerging Artists
(Wurundjeri + BoonWurrung Country, Melbourne)

Wilma Smith
Artistic Director Competitions
(Wurundjeri + BoonWurrung Country, Melbourne)

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

Elizabeth Dedman
Project Lead Emerging Artists
(Wurundjeri + BoonWurrung Country, Melbourne)

DEVELOPMENT

Zoe Cobden-Jewitt
Director, Development
(Kurna Country, Adelaide)

Mathew Jordan
Strategic Partnerships Manager

Justine Nguyen
Partnerships & Marketing Coordinator

Felicity Evans
Partnerships Coordinator

Irene Ryder
Senior Development Manager Victoria
(Wurundjeri + BoonWurrung Country, Melbourne)

Vita Daley
Victorian Administration Coordinator
(Wurundjeri + BoonWurrung Country, Melbourne)

Kiya van Der Linden-Kian
Development & Education Coordinator
(Wurundjeri + BoonWurrung Country, Melbourne)

Jessica Negus
Development & Public Affairs Coordinator
(Wurundjeri + BoonWurrung Country, Melbourne)

Caroline Davis
Individual Giving Manager

Remi Harvey
Development Coordinator

Rebecca Shakespeare
Development Manager WA
(Whadjuk Noongar Boodja, Perth)

EDUCATION

Cassandra Lake
Director, Education
(Whadjuk Noongar Boodja, Perth)

Jazmin Ealden
Special Projects Coordinator
(Whadjuk Noongar Boodja, Perth)

Melanie McLoughlin
Professional Development Manager

Kate Goodes
Professional Development Coordinator
& SA State Coordinator
(Kurna Country, Adelaide)

Isobel Ferrier
Creative Producer, Education

Daniel Faccin UNTIL NOV
James Mountain FROM DEC
Program Coordinator, Education

Mary Scicchitano
National Education Manager

Isabella Mazzarolo
NSW, NT & TAS Education Manager

Julia Potter
NSW, NT & TAS Education Coordinator

Anna Griffiths
Operations & Artist Manager, Education

Freya Miller
Operations Coordinator, Education
(Wurundjeri + BoonWurrung Country, Melbourne)

Nisha Feik
Victorian Education Manager
(Wurundjeri + BoonWurrung Country, Melbourne)

Molly Jenkins
Victorian Education Coordinator
(Wurundjeri + BoonWurrung Country, Melbourne)

MARKETING

Lucy Shorrocks
Director, Marketing & Communications

Melanie Stjepanovic
Marketing Coordinator

Leah Phillips
Digital Marketing Manager
(Wurundjeri + BoonWurrung Country, Melbourne)

Harriet Cunningham
Content & Brand

Ashleigh Ho
Marketing Executive,
Education & Emerging Artists

Steven Kalagurgevic UNTIL MAY
Jennifer Douglas FROM SEP
Marketing Executive, Concerts

Victoria Davies
Marketing Executive

Yuri Huijg
Graphic Designer

Sabrina Govic
CRM & Ticketing Manager
(Wurundjeri + BoonWurrung Country, Melbourne)

Joan Shortt-Smith
Database Administrator

Bill Hockenhull
Patron Services Coordinator

Jasper Whincop
Patron Services Coordinator

ADMINISTRATION & FINANCE

Jennifer McCleary
People & Culture Manager

Phuong Nguyen
Accountant

Teresa Cahill
Project Accountant

Doug Connor
IT Administrator

Jenny Lopez
Accounts Administrator

Matilda Street
Accounts Administrator
& Education Coordinator

EXTERNAL AFFAIRS & STATE OFFICES

Viv Rosman
Director, External Affairs

ACT – Ngunnawal Country

Leah Blankendaal
State Manager & Public Affairs Manager

Olivia Hobbs
State Coordinator

**Queensland –
Turrbal & Yuggera Country**

Paul McMahan
State Manager

Andrea McKenzie UNTIL MAY
Alicia Whisson FROM JUNE
State Coordinator

Lyndal Murphy
State Administration Coordinator

South Australia – Kurna Country

Sandra Taylor
State Manager

Aaron Thomas UNTIL OCT

Cecilia Kim FROM OCT
State Administration Coordinator

**Western Australia –
Whadjuk Noongar Boodja**

Helen Dwyer
State Manager

Hannah Lee Tungate
State Coordinator

Kieran Lynch
State Administration Coordinator

Musica Viva Australia thanks

CASUAL STAFF & CONTRACTORS

Bridget Bourne
Sam Carrick
Thomas Drent
Jennifer Duncan
Elizabeth Hille
Tom Kane
Jennifer Kimber
Rachael Liu
Julia Patey
Natalie Shea
Dominika Sikorska

MVA SAID GOODBYE TO...

Vita Daley
Jazmin Ealden
Daniel Faccin
Ashleigh Ho
Steven Kalagurdevic
Kiya van der Linden-Kian
Andrea McKenzie

Lyndal Murphy
Justine Nguyen
Maggie Pang
Mary Scicchitano
Dominika Sikorska
Michael Sollis
Aaron Thomas

VOLUNTEERS

NSW

Bryan Burke
Michael Dewis
Adrienne Saunders

SA

Amanda Pepe

VIC (MICMC)

Catherine Davison
Melissa Kwok
Stephanie Lai
Po Lam (Ellie) Lee (intern)

Eloise Leemann (intern)
Bruce Missen
Katriona Tsyrlin
Peggy Wynn

STATE VOLUNTEER COMMITTEES

ACT

Richard Rowe, President
Andrew Blanckensee
Roger Hillman
Craig Reynolds
Dan Sloss
Juliet Tootell

Newcastle

Anna Enno, President
Kathryn Bennett
Georgina Blythe
Stephanie Brookman
Ian Cook
Louise Gleeson
Roland Hicks
Jocelyn Kelty
Anne Morris

QLD

Andrea Hall-Brown, President
Helen Devane
Amanda Hume
James Jarvis
Peter Lyons
Helen O'Sullivan
Ruby Yeh

SA

Leonie Schmidt, President
Veronica Aldridge
Helen Pollard
Darryl Pope

VIC

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

WA

Janice Dudley, President
Helen Westcott, Secretary
Olivier David
Father Richard Smith
Anne de Soya
Pearl Tan

ARTISTIC REVIEW PANEL

Adelaide

Simon Cobcroft
Konstantin Shamray
Christopher Wainwright

Brisbane

Helentherese Good
Wendy Lorenz
Gillian Wills

Canberra

Tim Hollo
Pip Thompson

Melbourne

Monica Curro
Zoe Knighton
Michael Leighton-Jones

Perth

Gladys Chua
Hugh Lydon
Margaret Pride
Ashley Smith
Noeleen Wright

Sydney

Ria Andriani
Dorotya Fabian
Ying Ho
Sonia Maddock
Kristian Winther

NSW

Gadigal Country Awabakal & Worimi Country

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

Musica Viva Australia
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

*Judith Wright Centre
of Contemporary Art*
Level 3, 420 Brunswick St
Fortitude Valley
Brisbane QLD 4006
+61 7 3852 5670

SA

Kaurna Country

ABC Centre
Level 3, 85 North East Road
Collinswood SA 5081
+61 8 7223 0113

VIC

Wurundjeri & Boon Wurrung Country

Level 4, 35–47 City Road
Southbank VIC 3006
+61 3 9645 5088

WA

Whadjuk Noongar Boodja

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



musicaviva.com.au



MusicaVivaAU



MusicaVivaAustralia
MusicaVivaInSchools



Musica Viva Australia



@MusicaVivaAU
@MVISchools

2023
Financial Statements



Statutory Report of the Board

for the Year ended 31 December 2023

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

	2023	2022
	\$	\$
Underlying operating result	(1,640,245)	(1,909,387)
Federal Government COVID-19 Stimulus	97,237	0
NSW Rescue and Restart/Other COVID-19 support	479,693	297,174
(Deficit)/Surplus from Ordinary Activities	(1,063,315)	(1,612,213)
Bequest Income	263,772	535,398
(Deficit)/Surplus from Operating Activities	(799,543)	(1,076,815)
Net profit / (loss) on revaluation of financial assets	395,788	(1,050,068)
	(403,755)	(2,126,883)

- 1 The underlying operating result was a deficit of \$1,640,245 offset by COVID-19 support funding totalling \$576,930, resulting in a deficit from ordinary activities of \$1,063,315. Additionally, Musica Viva Australia 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 Australia 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 With chamber music at our artistic core, Musica Viva Australia creates memorable musical experiences for audiences at every stage of life and for musicians at every stage of development through Concerts, Education Programs and Emerging Artist Programs.
- 4 To achieve these objectives, Musica Viva Australia has implemented the following strategies:
 - i Diversity in artists, creatives, programming and audiences;
 - ii Commission, develop and present new Australian works;
 - iii Build capacity across the national sector and NSW;
 - iv Deliver School Education Programs that improve access to and participation in the arts;
 - v Deliver programs for students and family audiences in Western Sydney and/or Regional NSW; and
 - vi Rebuilding our reach and impact, and ensuring a sustainable business model.
- 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 2023 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
Dr Bennie Ng

Appointed during the year:

Elizabeth Hawkins (from 16 March 2023)
Malcolm Gillies (from 4 May 2023)

- 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 BCom. 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 2023

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.

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 and attended during the financial year - 6.

The Hon Anthe Philippides SC has contributed almost 40 years of distinguished service to the law, alongside a lifetime of advocacy for the arts, First Nations peoples, and diversity and inclusion. Her legal career saw her appointed a Judge of the Supreme Court of Queensland in 2000 and a Judge of the Court of Appeal in 2014, both appointments marking the first such appointments of a woman of immigrant parents in Australia. She was the first woman of Hellenic heritage to be admitted as a barrister in Queensland and to attain silk in Australia. She is a member of the Australian Academy of Law and Queensland Patron of the Hellenic Australian Lawyers Association. Her advocacy of cultural diversity and inclusion in the law saw her mentor many young First Nations lawyers. In the arts, she has worked to promote broader through diversity, including the commissioning of a major orchestral work for the Queensland Symphony Orchestra by acclaimed musician, William Barton, *Apii Thatini Mu Murtu* ('To sing and carry a coolamon on country together') and his commission for chamber music work for Musica Viva Australia, the 2023 QYO Artist in Residence held by Nina Korbe and the founding in 2017 the Music and Art Circle to provide greater access to arts experiences to a culturally diverse audience. She is Patron of Lawchestra Q, a young lawyers' orchestra. In addition to her role as a director of Musica Viva Australia, she is chair of Flying Arts Alliance and a director of the Queensland Youth Orchestra and the University of Queensland Press. Directors' meetings held and attended during the 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 during the financial year - 6, attended 5.

Elizabeth Hawkins B Arts & Sciences (Cornell University) M Counselling (UNE). Liz is a professional arts administrator, advancement professional, theatre practitioner and fundraiser with over 35 years' experience working in the creative industries sector and educational advancement. She has worked in tertiary education, arts management, live theatre and film/TV in North America, England, and Australia. Liz is currently the Executive Director of Advancement at University of Adelaide, with the aim to embed the culture of philanthropy across the university, secure transformational gifts and help lead the 150th Anniversary celebrations in 2024. Prior to this Liz was the Director of Programming, Development and Venue Sales at the Adelaide Festival Centre. Liz is currently the Chair of Patch Theatre Company and a former Executive Councillor of Live Performance Australia. Appointed to the board on 16 March 2023. Directors' meetings held during the financial year - 5, attended 4.

Professor Malcolm Gillies AM pursued a career as a music academic and higher education leader in Australia, Britain, the United States and Hungary. During 2007-2014 he was president of two inner-London universities, and for four of those years also chaired the university advocacy body, London Higher. He now lives in Canberra, where he is an emeritus professor at the Australian National University, and continues work as a series editor of *Studies in Musical Genesis, Structure and Interpretation* for Oxford University Press (New York). Professor Gillies is a Member of the Order of Australia and the Hungarian Order of Merit, of which he holds the Knight's Cross for services to diplomacy and music. He is a Fellow of the Institute of Directors (UK), a Past President of the Australian Academy of the Humanities, and holds the Deems Taylor Award from the American Society of Composers, Authors and Publishers for publishing excellence. Appointed to the board on 4 May 2023. Directors' meetings held and attended during the financial year - 4.

Auditors Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2023 has been received and is included after this Directors' Report.

Signed for and on behalf of the Board



CHARLES GRAHAM
Chairman



LYNDA O'GRADY
Director

Sydney
2 May 2024

Statement of Profit or Loss and Other Comprehensive Income

for the Year ended 31 December 2023

	Notes	2023 \$	2022 \$
REVENUES FROM ORDINARY OPERATING ACTIVITIES -			
Income From Operations	1	3,781,862	3,363,114
State Government Subsidies	2	1,671,809	1,458,973
Federal Government Covid-19 Stimulus		97,237	0
Grant by the Australia Council	3	1,892,275	1,849,732
Other Income	4	4,864,208	3,640,891
		<u>12,307,391</u>	<u>10,312,710</u>
EXPENSES FROM ORDINARY OPERATING ACTIVITIES -			
Direct Operating Expenses		5,876,541	4,719,759
Administration and General Expenses		7,494,165	7,205,164
		<u>13,370,706</u>	<u>11,924,923</u>
(DEFICIT)/SURPLUS FROM ORDINARY ACTIVITIES		(1,063,315)	(1,612,213)
OTHER INCOME			
Bequest Income		263,772	535,398
		<u>263,772</u>	<u>535,398</u>
TOTAL (DEFICIT)/SURPLUS FROM OPERATING ACTIVITIES	5	(799,543)	(1,076,815)
OTHER COMPREHENSIVE INCOME			
Net profit/(loss) on revaluation of financial assets		395,788	(1,050,068)
		<u>395,788</u>	<u>(1,050,068)</u>
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		<u>(403,755)</u>	<u>(2,126,883)</u>

The accompanying notes form part of these financial statements

Statement of Financial Position

as at 31 December 2023

	Notes	2023 \$	2022 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	6	889,462	2,243,822
Financial Assets	7	8,296,181	7,630,408
Receivables	8	720,945	679,612
Prepayments and Sundry Deposits		688,416	896,537
TOTAL CURRENT ASSETS		10,595,004	11,450,379
Non-Current Assets			
Property, Plant & Equipment	9	7,495,592	7,773,169
TOTAL NON-CURRENT ASSETS		7,495,592	7,773,169
TOTAL ASSETS		18,090,596	19,223,548
LIABILITIES			
Current Liabilities			
Payables		463,443	744,010
Advances	10	2,112,793	2,649,854
Provisions - Current	11	374,487	301,240
TOTAL CURRENT LIABILITIES		2,950,723	3,695,104
Non-Current Liabilities			
Provisions - Non Current	11	32,102	16,919
TOTAL NON-CURRENT LIABILITIES		32,102	16,919
TOTAL LIABILITIES		2,982,825	3,712,023
NET ASSETS		15,107,771	15,511,525
MEMBERS FUNDS			
Accumulated Operating Funds	14	6,462,880	7,573,511
Centenary Appeal Funds	15	7,400,010	7,157,051
Artist Initiatives Funds		695,230	627,100
		14,558,120	15,357,662
Asset Revaluation Reserve		549,651	153,863
TOTAL MEMBERS FUNDS		15,107,771	15,511,525

The accompanying notes form part of these financial statements

Statement of Changes in Members Funds

for the Year ended 31 December 2023

	Notes	2023 \$	2022 \$
ACCUMULATED OPERATING FUNDS			
Opening Accumulated Operating Funds		7,573,511	9,356,914
Surplus from Ordinary Activities		(799,543)	(1,076,815)
Transfer from Centenary Appeals Funds		129,959	171,978
Transfer to Centenary Appeals Funds		(372,918)	(588,160)
Transfer to Artist Initiatives Funds		(68,130)	(176,031)
		<u>6,462,880</u>	<u>7,687,886</u>
Accumulated Operating Funds at year end			
Prior Period Adjustment			
St Mark Paid out of Retained Earnings	14	0	(114,375)
		<u>6,462,880</u>	<u>7,573,511</u>
CENTENARY APPEAL FUNDS			
Opening Centenary Appeal Funds		7,157,051	6,740,869
Transfer to Accumulated Operating Funds		(129,959)	(171,978)
Transfers from Accumulated Operating Funds		372,918	588,160
		<u>7,400,010</u>	<u>7,157,051</u>
ARTIST INITIATIVES FUNDS			
Opening Artist Initiatives Funds		627,100	451,069
Transfer to Accumulated Operating Funds		0	0
Transfer from Accumulated Operating Funds		68,130	176,031
		<u>695,230</u>	<u>627,100</u>
ASSET REVALUATION RESERVE			
Opening Asset Revaluation Reserve		153,863	1,203,931
Transfer of prior revaluation of freehold land and buildings		0	0
Revaluation of financial assets		395,788	(1,050,068)
		<u>549,651</u>	<u>153,863</u>
Asset Revaluation Reserve at year end			
TOTAL MEMBERS FUNDS AT THE END OF THE YEAR		<u>15,107,771</u>	<u>15,511,525</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 2023

Statements of significant accounting policies

The financial statements of Musica Viva Australia for the year ended 31 December 2023 were authorised for issue by a resolution of the Directors on 2 May 2024.

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 Australia 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 loss in 2023 amounting to \$63, (2022 - gain: \$579) 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 (2022 - \$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 2023, Musica Viva Australia provided \$nil grants to the Australian Music Foundation (2022 - \$nil). The Australian Music Foundation provided \$145,000 of grants to Musica Viva Australia in 2023 (2022 - \$50,000) for its operational activities.
- (vii) Musica Viva Australia is a non-profit organisation and no tax is payable on the surplus from its operations. Correspondingly no tax benefit accrues from losses and is therefore not recognised in the accounts.
- (viii) Limitation of Members' Liability.
In accordance with Musica Viva Australia's Constitution the liability of members in the event of Musica Viva Australia being wound up would not exceed \$10.00 per member.
- (ix) The Number of Employees as at the balance sheet date was 61 (2022 - 60).
- (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 \$8,296,181 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 2023

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.

1 Income from Operations

	2023 \$	2022 \$
Subscription Tickets	1,162,093	1,267,047
Box Office Takings	1,043,967	540,343
Broadcast & Television Fees	3,900	5,100
Programs & Merchandising	3,092	0
Fees & Expenses from other Organisations	199,784	191,600
Schools Concerts	1,369,026	1,359,024
	<u>3,781,862</u>	<u>3,363,114</u>

2 State Government Subsidies Expended

New South Wales Government		
Create NSW		
General Grant	579,339	866,827
Special Funding - Regional/RISE	0	142,340
Rescue and Restart	479,693	0
Victoria		
Creative Victoria	450,000	350,000
Dep't of Education and Training	24,150	23,706
Western Australia		
Department of Local Government, Sports and Cultural Industries		
	60,436	0
South Australia		
Department of Education and Child Development		
	23,636	16,100
Carclew Youth Arts	30,000	60,000
Northern Territory		
Department of Education	24,555	0
	<u>1,671,809</u>	<u>1,458,973</u>

3 Grant by the Australia Council

General Grant	1,892,275	1,849,732
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4 Other Income

Investment Income	248,593	339,932
Profit/(Loss) on Sale of Shares	141,121	(472,797)
Sponsorship & Donations	4,120,097	3,399,203
Rent Recoveries	335,187	357,567
Sundry Income	19,210	16,986
	<u>4,864,208</u>	<u>3,640,891</u>

5 Surplus from Ordinary Operating Activities

The operating surplus is arrived at after (crediting)/charging the following specific items:

Dividends received	(171,879)	(300,812)
Interest Received	(76,714)	(39,120)
Depreciation		
Buildings	251,159	251,828
Plant, Equipment & Vehicles	60,489	73,351
	<u>311,648</u>	<u>325,179</u>
Provisions		
Annual Leave	81,136	(56,739)
Long Service Leave	7,294	(43,124)
	<u>88,430</u>	<u>(99,863)</u>

6 Cash and Cash Equivalents

Cash At Bank	454,699	636,776
Cash At Bank - US\$	1,251	7,284
Cash on Hand	1,557	1,425
Commonwealth Bank Deposit	21,876	259,315
Rabobank Australia Limited	149,899	390,708
Bank of Queensland Limited	0	948,315
Bank of Adelaide	260,180	0
	<u>889,462</u>	<u>2,243,822</u>

7 Current Financial Assets

Available for sale and reinvestment Units in Managed Funds - At current market value	8,296,181	7,630,408
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7(a) Movements in Carrying Amounts of Current Financial Assets

Balance at the beginning of the year	7,630,408
Net Additions	269,985
Transfer from Non-Current Financial Assets	0
Revaluation Increments	395,788
Carrying amount at the end of the year	<u>8,296,181</u>

8 Receivables

Debtors	575,049	683,716
Creative Victoria	150,000	0
Provision for Doubtful Debts	(4,104)	(4,104)
	<u>720,945</u>	<u>679,612</u>

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2023

	2023	2022
	\$	\$
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	(1,582,028)	(1,330,869)
	<u>7,076,511</u>	<u>7,327,670</u>
Plant and Equipment		
Plant and Equipment at cost	1,500,455	1,466,384
Accumulated Depreciation	(1,081,374)	(1,020,885)
	<u>419,081</u>	<u>445,499</u>
Total Property, Plant & Equipment	10,158,994	10,124,923
Accumulated Depreciation	(2,663,402)	(2,351,754)
	<u>7,495,592</u>	<u>7,773,169</u>

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

	Land & Buildings	Plant & Equipment	Total
Balance at the beginning of the year:	7,327,670	445,499	7,773,169
Additions	0	34,071	34,071
Disposals	0	0	0
Revaluation increments	0	0	0
Depreciation	(251,159)	(60,489)	(311,648)
Carrying Amount at the end of the year:	<u>7,076,511</u>	<u>419,081</u>	<u>7,495,592</u>

10 Amounts Received in Advance

Concert Subscriptions and Tickets	1,187,172	1,245,139
MVAIS Booking Deposits	41,200	63,600
Sponsorship	830,488	1,135,364
Creative Victoria	0	150,000
Rental Income	53,933	55,751
	<u>2,112,793</u>	<u>2,649,854</u>

11 Provisions

Current		
Staff Annual Leave	276,558	195,422
Long Service Leave	97,929	105,818
	<u>374,487</u>	<u>301,240</u>
Non-current		
Long Service Leave	32,102	16,919

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	18,000	63,580
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14 Accumulated Operating Funds

An adjustment has been made to the prior year accumulated operating funds. This adjustment relates to a payment made to St Marks Anglican Church. Musica Viva Australia offered support to St Marks Anglican Church by helping with the administration of the St Marks Organ Scholarship. St Marks Anglican Church now has the resources to administer the organ scholarship themselves. This was previously recognised as revenue in prior periods but should have been recorded as a liability. The adjustment of \$114,375 represents the funds held in trust from prior years being returned to St Marks Anglican Church.

15 Centenary Appeal Funds

The Musica Viva Australia 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 2023 are:

Net Centenary Appeal Funds as at 1 January	7,157,051	6,740,869
Additions to The Fund	372,918	588,160
Use of The Fund	(129,959)	(171,978)
	<u>242,959</u>	<u>416,182</u>
Net Centenary Appeal Funds as at 31 December	<u>7,400,010</u>	<u>7,157,051</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 2023

16 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).

There have been no related party transactions entered into within the financial year.

Remuneration of Key Management Personnel (11 staff, 2022 - 12 staff):

	2023 \$	2022 \$
Short term benefits	1,511,845	1,438,179
Post employment benefits	198,355	141,182
Total remuneration	<u>1,710,200</u>	<u>1,579,361</u>

17 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	2,267,873	2,512,834
Fundraising events	68,581	22,864
	<u>2,336,454</u>	<u>2,535,698</u>
Less		
Total costs of fundraising appeals		
Individual giving	106,042	76,581
Fundraising events	7,724	8,171
	<u>113,766</u>	<u>84,752</u>
Net Surplus obtained from		
Fundraising	<u>2,222,688</u>	<u>2,450,946</u>

Application of Funds

Funds raised through individual giving and fundraising events support Musica Viva Australia concerts and education activities.

Forms of Fundraising

Appeals held during the year ended 31 December 2023:

- ~ 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 2023

Comparisons	\$	2023 %	2022 %
Total cost of fundraising	113,766	5	3
Gross income from fundraising	2,336,454		
Net surplus from fundraising	2,222,688	95	97
Gross income from fundraising	2,336,454		
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 2023, 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 2023 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
2 May 2024

Statement of Cash Flows

for the Year ended 31 December 2023

CASH FLOWS FROM OPERATING ACTIVITIES

	2023	2022
	\$	\$
Income from Operations	3,658,344	2,784,808
Government Grants	3,661,321	3,308,705
Investment Income	248,593	339,932
Sponsorship and Donations	3,494,633	3,086,133
Bequests	263,772	535,398
Other Income	19,210	16,986
Rent recoveries	335,187	357,567
Payments to suppliers, employees and performers	(12,616,990)	(12,290,991)
Net cash (used)/contributed by operating activities	<u>(935,930)</u>	<u>(1,861,462)</u>

CASH FLOWS FROM INVESTING ACTIVITIES

Net proceeds from sale of property, plant and equipment	0	0
Payment for property, plant and equipment	(34,071)	(55,659)
(Decrease)/Increase in investments	(269,985)	211,451
Net cash (used in)/contributed by investing activities	<u>(304,056)</u>	<u>155,792</u>
Net cash used to pay St Mark	(114,375)	0
Net (decrease)/increase in cash held	(1,354,361)	(1,705,670)
Cash held at beginning of the financial year	2,243,822	3,949,492
Cash held at end of the financial year	<u><u>889,462</u></u>	<u><u>2,243,822</u></u>

Notes to the Statement of Cash Flows:

1 Reconciliation of Cash

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

	2023	2022
	\$	\$
Short Term Deposits	431,955	1,598,338
Cash at Bank and on hand	457,507	645,485
	<u>889,462</u>	<u>2,243,822</u>

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

(Deficit)/Surplus from Operating Activities	(799,543)	(1,076,815)
Provisions for:		
Annual Leave	81,136	(56,739)
Long Service Leave	7,294	(43,124)
	<u>88,430</u>	<u>(99,863)</u>
Depreciation on Property, Plant and Equipment	311,648	325,179
Loss on disposal of Property, Plant and Equipment	0	0
(Decrease)/Increase in Creditors	(166,192)	125,136
(Decrease)/Increase in Advances	(537,061)	(322,808)
(Increase)/Decrease in Receivables	(41,333)	(448,137)
Decrease/(Increase) in Prepayments	208,121	(364,154)
Net cash (used)/contributed by operating activities	<u>(935,930)</u>	<u>(1,861,462)</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 2023 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 2023 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
2 May 2024



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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 2023, the statement of profit or loss and other comprehensive income, statement of changes in members' funds 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, 2023 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 2023, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

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

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

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

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF

Musica Viva Australia

Auditor's Responsibilities for the Audit of the Financial Report

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

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the company to cease to continue 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 2023; 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 2023 has been properly accounted for and applied in accordance with such Act and its Regulations; and
- (d) the Company is solvent.

Thomas Davis & Co.

THOMAS DAVIS & CO.

J.G. Ryan

J.G. RYAN PARTNER
 Chartered Accountants
 HONORARY AUDITORS

SYDNEY,
 2 May 2024

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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 2023 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.

THOMAS DAVIS & CO.
Chartered Accountants
HONORARY AUDITORS

J. Ryan

J. Ryan PARTNER

SYDNEY
2 May 2024

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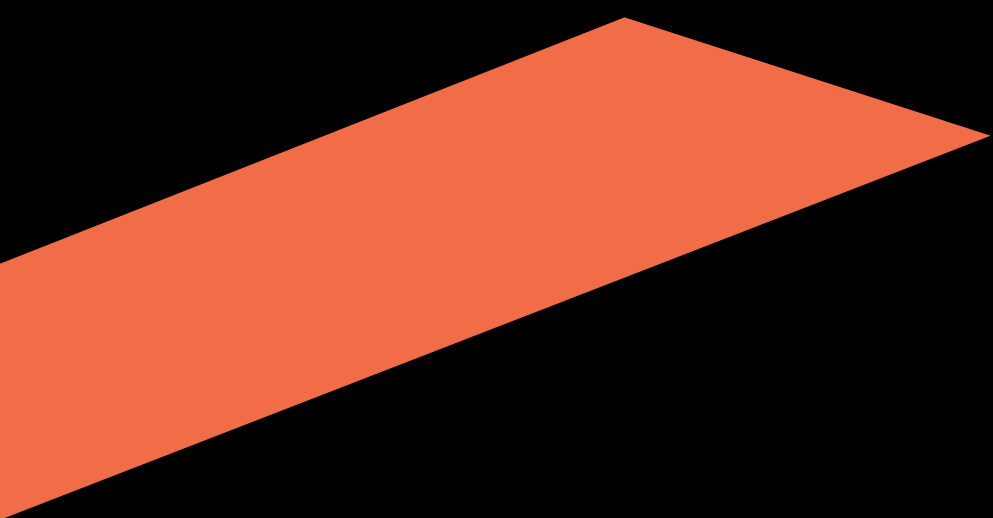
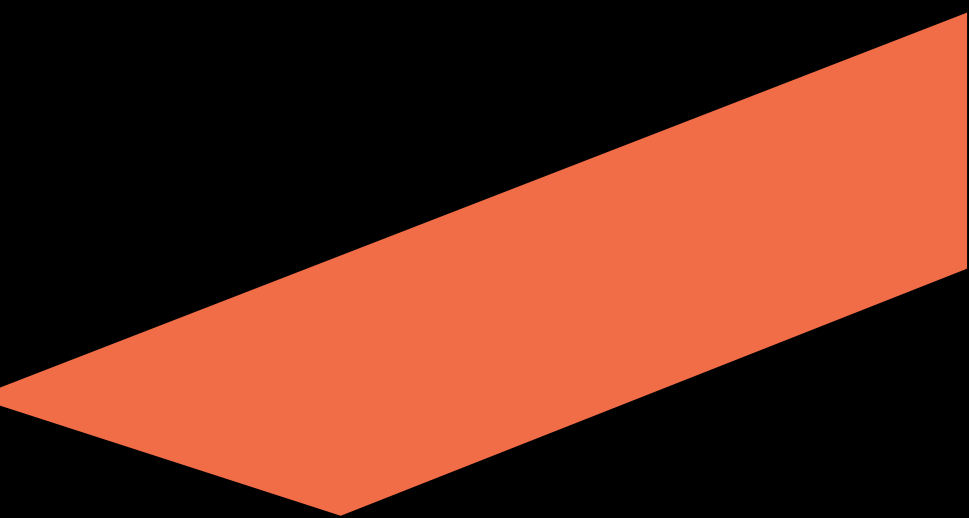
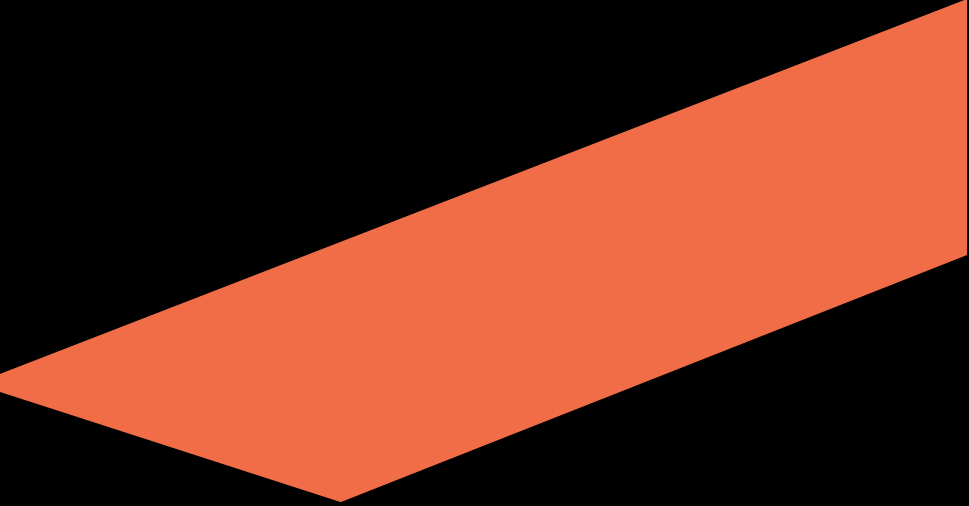
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