

2025
Annual Report

Musica Viva Australia

80

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.

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.

Contents

4 /	From the Chairman
/ 5	From the CEO & Artistic Director
6 / 7	National Reach
8 / 11	How to celebrate your 80th birthday
12 / 13	What the critics said
14 / 15	Education Activity
16 / 19	Yes we can
20 / 22	Australian Works
23 / 28	Building Bridges
30 / 33	Reconciliation
34 / 47	Artists & Performances
48 / 55	Partners, Patrons & Supporters
56 / 57	Key Statistics
58 / 59	Attendances
60 / 65	Our people
66 / 81	Financial Statements



From the Chairman

I am pleased to present the Musica Viva Australia results for 2025, our 80th year of operations. Founded by Jewish émigrés fleeing the upheavals of mid-century Europe, Musica Viva Australia has grown into a vital pillar of Australia's musical ecosystem. I believe our founders would be proud to see that this year our nationally dispersed team, together with 338 artists, presented 1696 performances, masterclasses and professional development activities to more than a quarter of a million people across the country.

Like many organisations in our sector, Musica Viva Australia has navigated both headwinds and successes in a volatile operating environment. 2025 was marked by outstanding critical and audience responses to our concert program, further expansion of Strike A Chord (our national chamber music program for school students), and national recognition for Musica Viva Australia's Accessible Music Education Program.

The comprehensive financial result for the year was a deficit of \$440,285, slightly higher than in 2024, and driven by continued investment in rebuilding audiences and school reach to pre-COVID levels along with continued cost inflationary pressure. These impacts were mitigated by strong growth in development income, culminating in our first-ever Giving Day and generous legacy gifts from individuals who share our belief in the artistic integrity and long-term impact of Musica Viva Australia's work.

We are encouraged by the early response to the fantastic 2026 program, with concert subscription targets achieved and strong interest in the Musica Viva Australia In Schools touring programs from teachers across Australia.

I am pleased to report continued stability and strength in our leadership team, led by CEO Anne Frankenberg and Artistic Director Paul Kildea, supported by a highly skilled staff based in almost every state and territory. This national footprint remains a defining strength of Musica Viva Australia.

I gratefully acknowledge the essential support of our government, corporate and philanthropic partners, including core funding from the Commonwealth Government and the NSW Government through Creative Australia and Create NSW under the National Performing Arts Partnership Framework. We look forward to continuing our contribution to the Federal Government's Revive cultural strategy. We also thank the Victorian Government for its pivotal support in establishing Strike A Chord, and the WA Government, along with our philanthropic partners, for their support of the Music Education Residency Program in Western Australia. We are proud to be supported by State and Territory governments in almost every place in which we work.

My fellow Board members have provided thoughtful guidance and oversight throughout the year. We farewelled Malcolm Gillies AM at the 2025 AGM, and thank him for his service as he continues his involvement through the Members' Council. I am also delighted to welcome Gunggari man Don Christopher to the Board following a year-long observership marked by insight and commitment.

Finally, I thank our audiences—particularly our subscribers—whose loyalty allows us to plan with confidence; our donors and corporate supporters, whose generosity deepens our reach and impact; and our staff, artists, teaching artists and teachers, who bring powerful musical experiences to concert halls and classrooms across Australia.

— Charles Graham



From the CEO & Artistic Director

And what a swell party it was!

Whether in the ballrooms of Government House in Victoria, Queensland and South Australia, in Lawrence Wilson Art Gallery in Perth, in Llewellyn Hall at ANU or beneath the former stables that now house the Sydney Conservatorium of Music, artists, audiences, supporters, and current and former staff members joined together late in 2025 to celebrate Musica Viva Australia's 80th birthday.

In truth we had been celebrating all year, leaning into our inspiring origin story in so many ways. The collaboration between Ali McGregor and the Signum Saxophone Quartet allowed us to showcase composers who, like our founders Richard Goldner and Walter Dullo, escaped catastrophe in Europe in the 1930s. Thus, Weill and Eisler appeared alongside new neighbours Bernstein and Copland, the melting pot of American music the richer for it. And in a tour by the Takács Quartet – their seventh for us – Cathy Milliken's powerful setting of poems by Bertolt Brecht articulated the disorientating experience all these brilliant men and women felt in their newfound home.

New audiences filled four performances of *The Cage Project* in Sydney, our first collaboration with Carriageworks and Sydney Festival. It was wonderful to see audiences spill onto the stage and talk through the wizardry of the project with French pianist Cédric Tiberghien, Matthias Schack-Arnott (2018-19 FutureMaker) and Matthias's creative team. This was the first of the year's collaborations between Australian and international artists, a key aspect of our programming. We are delighted that there is keen interest in future performances of *The Cage Project* in Europe and North America.

The list of supporters attached to *The Cage Project* is a reminder of the importance of philanthropy in everything we do. In this instance the Perth and Adelaide Festivals, the Naomi Milgrom Foundation, Ian Dickson AM and Reg Holloway, the Nelson Meers Foundation and the Melbourne Recital Centre all gave generous support for which we are so grateful. Yet one could pick any of our concerts or Musica Viva Australia In Schools shows and find a similarly rich list of enlightened and passionate supporters of our work.

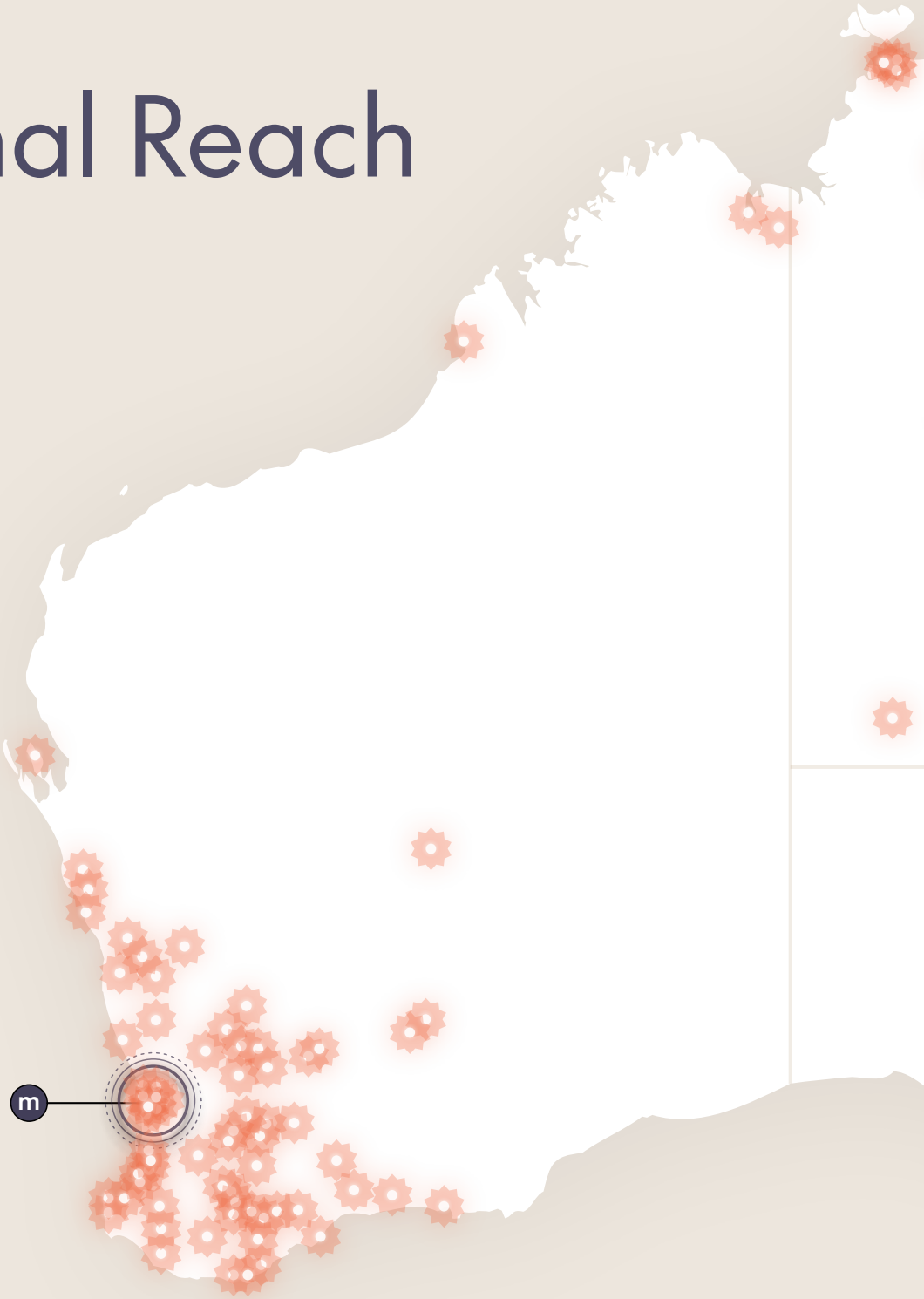
There were notable commissions throughout the year, not least for 11 Australian composers who each took one song by First Nations singer-songwriter Jess Hitchcock and wrote a new arrangement for Jess and Penny Quartet. Jack Frerer's work for the Swedish-Norwegian violinist Johan Dalene and Australian pianist Jennifer Marten-Smith was dispatched with easy virtuosity. Jakub Jankowski's String Quartet No. 1 received a passionate and authoritative premiere from Chroma Quartet.

It is worth remembering that the majority of Musica Viva Australia In Schools's program is made up of Australian works arranged by our musicians. These programs are a magical mix of entertainment, inspiration and pedagogy playing out in so many ways and to so many children and teachers throughout Australia. The reverse happens with Strike A Chord: school students bring their music to us and in rounds and finals we discover Australia's rich vein of emerging musical talent.

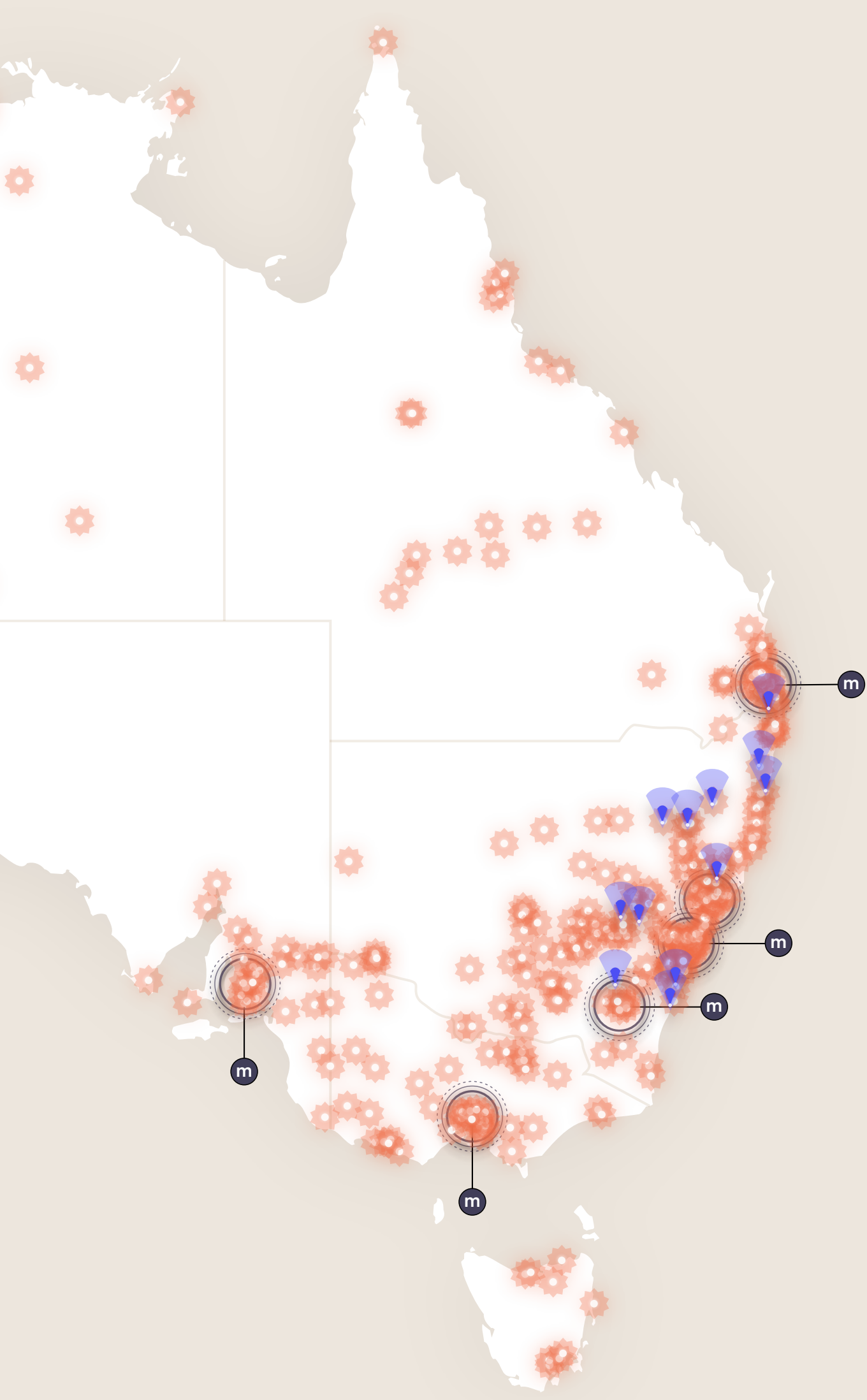
While the current times are uncertain, and sometimes deeply troubling, our origin story reminds us that out of such times can come a renewed sense of the power of music to connect us all. With the talent of the artists we work with, the skill of our staff, and the support of all who believe in Musica Viva Australia's unique place in Australian culture, we feel energised to plan and build for the next 80 years.

— Anne Frankenberg & Paul Kildea

National Reach



-  Education Shows
-  Regional Concerts
-  Metro Concerts
-  Metro Masterclasses



How to celebrate your 80th birthday

The birth of Musica Viva Australia has all the ingredients of an epic legend: heroes in a strange new land, an impossible quest and, against all odds, triumph over adversity. Over eight decades much has changed, but our origin story – of two Jewish refugees championing the power of music by the light of car headlights and paraffin lamps – still resonates.

But birthdays are strange things. Another year older, another year of memories, more overlapping stories, more traditions, and an archive which traces Australia's post-war cultural history. And yet, as playwright and poet Bertolt Brecht wrote while in exile from Nazi Germany, *Alles wandelt sich*. Everything changes.



Anne Frankenberg at an 80th celebration at the Sydney Conservatorium of Music.
© Neil Bennett



The Musica Viva Ensemble c. 1950.
From left to right: Robert Pikler, Maureen Jones, Richard Goldner and Edward Cockman.



Artistic Director Paul Kildea reflects on how important it was to him to pay tribute not just in words – historical accounts and archival collections – but also through the emotional and visceral impact of art. To that end, he designed two major projects which aimed not so much to re-tell, but to reflect on the lived experience of the Jewish émigrés Richard Goldner and Walter Dullo, and the music-loving community they built across Australia.

The national tour of *Hollywood Songbook*, starring Signum Saxophone Quartet and Australian singer Ali McGregor, explored the tension between the music of European modernism in the 1920s and 1930s and the works that émigré artists created in 1940s America. The program featured music by Hans Eisler and Kurt Weill alongside songs from Cole Porter and Irving Berlin in specially commissioned arrangements for voice and saxophone quartet.

Music critic Tony Way of *The Age* called it a ‘cleverly curated tribute to the founders of Musica Viva Australia’, saying, ‘Superb ensemble, razor-sharp rhythmic reflexes and a huge wealth of tone colour made listening to the Signum Quartet a pleasure. May these stories of exiles seeking fulfilment in a new homeland continue resonating in our own generation.’



The second musical tribute was a world premiere commission for the Takács Quartet, the legendary ensemble celebrating its own 50th anniversary. Australian composer Cathy Milliken took the poems of Bertolt Brecht as a starting point for a work for string quartet and narrator, with the role of narrator played by Angie Milliken.

In a five-star review, *Limelight*’s Michael Wilson wrote, ‘the 50th anniversary of the Takács Quartet coincides with the 80th anniversary of Musica Viva Australia. With Takács’ own relocation from Cold War Hungary to the United States in the 1980s, what better tribute to this long partnership than a new commission by Berlin-based Australian composer Cathy Milliken addressing the experience of emigration and cultural dislocation? Perfect coherence and technical accomplishment set this performance at the pinnacle of the string quartet form.’

Beyond these musical tributes, our 80th year became an opportunity to celebrate how far we’ve come and, not least, to commit to the future.



Top: Takács Quartet with Angie Milliken.
© Cameron Jamieson

Right: Ali McGregor & Signum Saxophone Quartet
in *Hollywood Songbook*.
© Peter Hislop



In 2025 Musica Viva Australia continued its core business, sharing extraordinary music with young and old, in major concert halls, community halls, school halls, classrooms, and homes. 338 artists gave 1696 performances; music education leaders provided 55 professional development sessions to 996 teachers; over 135,000 students of all ages, from primary school to tertiary education enjoyed live performances, masterclasses, mentoring, workshops and coaching. In total Musica Viva Australia reached 253,726 people across all programs.

The launch of the Education Resource Platform and the Access, Equity and Inclusion Plan, (both detailed later in this report) represented two quietly significant commitments to the future in 2025. These kind of initiatives do not grab headlines, but still require investments of time and expertise from staff and external consultants.

Similarly, our two new FutureMakers, Madeleine Jevons and Freya Schack-Arnott, spent their first year out of the spotlight as they developed ideas for what making the future meant to them. Meanwhile, Strike A Chord, the national chamber music competition for school-age students, went from strength to strength, breaking records for numbers of entries. And, most pleasingly, in the re-badged 'Foundation' Section (for players up to AMEB Grade 4), students from regional schools far outnumbered students from metropolitan schools. What better way to develop new audiences and a bright future for the artform than by supporting musicians just starting out on their chamber music adventures?



Seeing your name in the program.
© Matthew Chen

It wouldn't be a birthday without a party, and in 2025 members of Musica Viva Australia's community gathered to celebrate at events all over the country. The Goldner String Quartet's Farewell Concert, on 8 December 2024, was a poignant start to 12 months of festivities, honouring our founder and the quartet's namesake and bringing together the Musica Viva Australia family from Sydney and beyond.

Our State teams, who provide on-the-ground support to all aspects of Musica Viva Australia's activities across the continent, all marked the anniversary with events which celebrated long friendships and the exciting new talent of young performers.

Finally, the year culminated in what felt like one big joyful hug, when the company held its first Giving Day. Over the course of one day staff members, volunteers, artists, supporters, old friends, new friends and board members sat next to each other in our offices in Sydney, Brisbane, Melbourne, Canberra, Adelaide and Perth, making phone calls to reach out to our community. Thanks to some very generous core supporters, every donation made was doubled, helping us smash through our target to reach over \$550,000. Beyond fundraising, the day proved to be an uplifting experience for the entire company who, aside from cheering each other on and enjoying the outpouring of love from the people they talked to, spent time with audience members sharing experiences of memorable concerts.

Many happy returns.

Left: FutureMakers Freya Schack-Arnott and Madeleine Jevons.

Left page top: Audience after *The Cage Project* in Carriageworks Sydney.
© Lucy Parakhina

Left page below: Working together on Giving Day.



Kildea and Musica Viva are to be congratulated on this epic and unexpectedly approachable reimagining of an important work.

ARTS REVIEW

THE CAGE PROJECT



HAUNTING

THE AGE

Transformative



LIMELIGHT

In effect, there were two concerts in one: a high-quality classical performance and a rollicking country and western show. It was brilliant—highly effective and very entertaining.

X-PRESS MAGAZINE



BLISS

THE WEST

JESS HITCHCOCK & PENNY QUARTET



THE AGE

Hollywood Songbook is a sonic journey that dips and rises in tune to a wide emotional register and performed by award-winning artists. Catch them if you can...

★★★★★ ARTSHUB

HOLLYWOOD SONGBOOK



Tempestuous
virtuosity

LIMELIGHT



*a seven-course
banquet of
exquisite music*

CITY NEWS

NORTHERN LIGHTS



THE HALL RESOUNDS WITH JOY

GLAM ADELAIDE



*What a revelation. It takes genius to play Mozart
brilliantly – and this is what they treated us to.*

CLASSIC MELBOURNE



**Probably the best string
quartet on the planet.**



THE AGE



*astonishing feat of
collective musicianship*

SYDNEY MORNING HERALD



THE ESSENCE OF CHAMBER MUSIC

LIMELIGHT



LIMELIGHT

**Musica Viva continues to bring
virtuosic performances to its
audiences – all I can say is,
aren't we so very, very lucky.**

ARTSHUB



Education Activity

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	National	TOTAL
MUSICA VIVA AUSTRALIA IN SCHOOLS										
Students	6676	63,648	3183	15,285	10,490	1992	14,395	18,883		134,552
Teachers	299	3261	195	745	533	119	543	1383		7078
Parents & guests	18	437	19	64	103	17	141	216		1015
Participating schools	22	294	16	64	48	12	76	130		662
Live shows	42	418	24	99	73	15	100	149		920
Ensemble tours	2	13	1	6	4	1	5	5		

MUSIC EDUCATION RESIDENCY PROGRAM										
Residency schools		2			1		2	5		10
Residency days		67			16		58	310		451
Activities attendances (lessons, rehearsals, workshops)		14,523			2832		4630	33,955		55,940

PROFESSIONAL DEVELOPMENT										
Workshops	4	9	2	2	2	2	4	14	16	55
Attendees	103	162	21	11	45	18	58	249	329	996
Music Education Skills for the Primary Classroom (MESPC)	1	1	1	1	1	1	1	1		8
MESPC attendees	6	13	4	3			6	3		35
Teacher Resource engagement									17,791	17,791

TOTAL ATTENDANCES										
Students	6676	78,171	3183	15,285	13,322	1992	19,025	52,838		190,492
Teachers	408	3436	220	759	578	137	607	1635	18,120	25,900
Others	18	437	19	64	103	17	141	216		1015

2025 SUMMARY										
EDUCATION REACH	7102	82,044	3422	16,108	14,003	2146	19,773	54,689	18,120	217,407
EDUCATION EVENTS	47	495	27	102	92	18	163	474	16	1434

Musica Viva Australia unveiled its new Education Resource Platform (ERP) on 4 August 2025. Launched in the lead-up to the 45th anniversary of MVA's Education Program, the new platform represents a significant investment in the future of music education.

The intuitive and teacher-friendly online interface offers high-quality, curriculum-aligned resources including detailed concert guides, musician bios, repertoire insights, visual stories, cultural protocol statements, and cross-curricular integration ideas; all designed to enrich teaching and students' learning experiences.

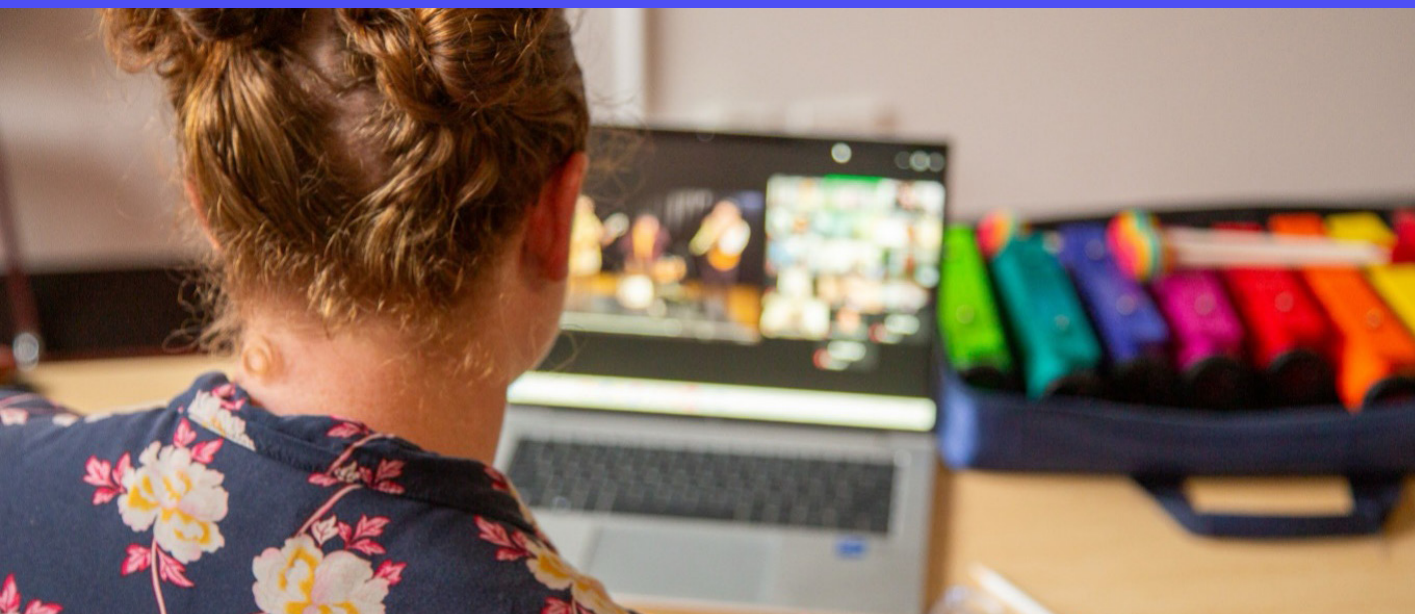
Once a school has booked a show, teachers enjoy ongoing access to the resources and can return to them year after year.

The ERP was developed in partnership with digital agency Studio Bravo and created in collaboration with music education specialists. It replaces the original digital learning platform, adding in more features and a streamlined, responsive user experience.

The ERP was accessed for 18,495 sessions by 2687 individual users in its first six months (4 August 2025–4 February 2026).

I LOVE the Musica Viva resources. They are perfectly aligned to the curriculum, with activities that can be easily differentiated for Stages 1, 2 and 3. Our whole Term 2 unit was created around the Musica Viva performance.

SUMMER HILL PUBLIC SCHOOL, NSW



We're so excited to share this platform with the 7500+ teachers we work with every year. It's designed with teachers in mind – from the easy-to-read layout to the tablet-friendly features. It's all about making access to classroom resources easier and more engaging for educators and students alike. We can't wait to see how it supports even more great music-making in schools across the country.

CASSANDRA LAKE, DIRECTOR OF EDUCATION

Left: Ziggy & Miles performing in Bathurst.
© Greer Films

Right: Karen Kyriakou teaching music
at Furlong Park School for Deaf Children.
© James Henry

Yes we can

Musica Viva Australia's first Access, Equity and Inclusion Plan

On 21 August 2025 Musica Viva Australia won the 2025 APRA AMCOS Australian Music Centre Excellence in Music Education Art Music Award, for our accessible music education program. The award highlighted the dedication of Musica Viva Australia's Education team, the creativity of our teaching artists, and the collaboration of our partner schools across Australia.



Audience members at Melbourne Recital Centre.
© Victoria Davies



Cassandra Lake at the APRA AMCOS Art Music Awards.



The award recognised a company-wide commitment to breaking down barriers in arts education and participation, and a genuine desire to make music accessible to everyone, no matter their circumstances. But it also highlighted how much more there is to do.

How can Musica Viva Australia drive company-wide accessibility, equity and inclusion in practical terms? And how can we sustain this commitment? These were the questions driving engagement, reflection and difficult conversations across all areas of the organisation in 2024 as we worked to formulate a way forward.

MVA's first Access, Equity and Inclusion (AEI) Plan was launched in February 2025. Its development was led by Dr Rachael Jacobs and Morwenna Collett, who carried out extensive research and delivered training for staff, as well as making a clear business case for action. Their training gave staff the tools and information to start addressing hard problems and challenging assumptions about how we work.

Integral to the AEI Plan is a comprehensive list of actions which maps out practical steps, focussing on four areas: artists, audiences, workforce and organisation-wide. A working group made up of representatives from across the organisation meets regularly to review progress and discuss challenges. The working group is further assisted by an External Advisory Group, appointed in October 2025, who bring valuable insights and advice from their lived and professional experience.

It is still early days, but across the organisation changes large and small are happening, from a review of venue accessibility; to providing visual stories to prepare audiences for new experiences; to including image descriptions on social media; to undergoing training on neurodiversity in the workplace; to enabling participation in Strike A Chord for regional and low ICSEA schools; and many other incremental steps.

This work is important, complex, and deeply rewarding. The more changes we make to the way we work, the more inclusive our programs can become, improving things for staff, students and audiences alike. The work is always ongoing and it's great to have a company-wide commitment to this work.

HANNAH LEE TUNGATE, WA STATE MANAGER

Access in action: Music Education for Diverse Access Needs

Musica Viva Australia's Education Program has always been driven by a belief that every child deserves access to quality music education. Over its 45 years its artists have travelled extraordinary distances to remote parts of Australia to bring live, joyful music to schools and communities. And now the Program also offers live music experiences tailored to students with diverse access needs.

Cassandra Lake, Director of Education, reflects on their progress:

'We stepped it out in an incremental manner, to create a foundation of work now that we can roll out across all our programs. We carefully considered every aspect of the experience for students with disability to ensure that our program truly caters for students of all abilities, K to year eight. It has been an absolute joy to see our considered approach come to fruition'.

The initiative has also been a positive experience for artists. Imagination Exploration was one of the first shows to be adapted as an accessible performance. Trumpet player Reuben Lewis found the process hugely creative.

'We were fortunate to be one of the first ensembles to develop a Musica Viva Education show with diverse access needs audiences in mind. We worked closely with the Musica Viva Australia team from the start and did a series of trial shows at specialist schools, which gave us clear feedback and removed some of the fear of the unknown.

'What we found was that we didn't need to change the show dramatically – it was more about understanding how to communicate certain elements. For example, we had to be aware of things like volume control, proximity to the kids, and how we could allow them autonomy.



'With guidance from the experts – educators and consultants who know the students well – we can walk in and perform the same show without issue. In fact, focusing on making the show accessible improves the quality of the show for all audiences.'

'I love it that we are contributing to best practice,' says Cassandra, 'not only in our work in schools, but for musicians across the gamut of our program, and how they take their experiences of delivering programs for students with additional learning needs into their other work.

'There's this lovely ripple effect.'

At the start of 2026, 8 of the 14 ensembles currently touring are highly recommended for specialist schools. Many musicians have been through the process of adapting their shows for diverse audiences. There is already a visible impact on the business, with increased engagement and more bookings from schools of students with additional learning needs. But the best outcome, Cassandra says, is joy.

'We're focused on the practical outputs, but the lived experience is the most powerful outcome. It is truly joyful to see how much fun students get through participating in music.

'I underestimated the impact. I hadn't considered how truly powerful the work would be.'



El Camino performing at the Chapman Primary School ACT.
© Peter Hislop

Below, clockwise from top left:

Lost Histories at Wauchope in NSW © Jens Lindler

Music of the World in action at Mundaring Public School in WA

Life is an Echo at the Emanuel School in NSW

Moon Radio Hour at Penrith Public School in NSW © Keith Saunders



Works by Australian composers

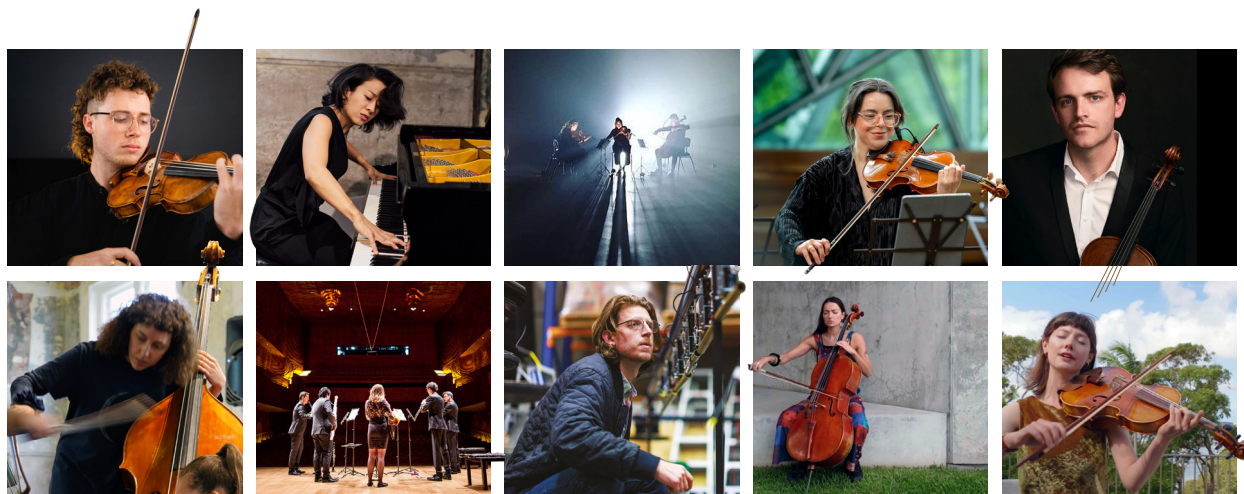
In 2025 Musica Viva Australia presented a total of 962 performances which included Australian work, featuring 60 composers.

ARTISTS / ENSEMBLES	COMPOSERS	TITLES	ARRANGERS	# TIMES PERFORMED
Arcadia Winds	Anne Cawrse	Honeybee		2
	Holly Harrison	Phasmid Funk		
Chroma Quartet	Jakub Jankowski	String Quartet No. 1 (2020)		1
Coco's Lunch with the Sai Brothers	Jacqueline Gawler	Varkala		4
		Palani Princess		
		Chanson Pour Anaïs		
		The Baobab		
	Lisa Young	Tempo of Humanity		
		Tha Thin Tha		
		Misra Chappu		
		Other Plans		
		The Gift		
		On the Track		
		This Heart of the World		
Diana Doherty & Friends	Jeffrey Agrell	Blues for DD		1
	Jaan Pallandi	Chanson		
El Camino	Marco Lopez Stephen Aguilera Mendoza	El Trabajador	El Camino	95
	César Marin Stephen Aguilera Mendoza	Huayno del Why Not?		
	Lautaro Veloso	La Hamburguesa		
		Tu Cadera		
	Juan Alvear	Kotokotani		
	Ricardo Cancino Lautaro Veloso	Sobre Las Olas		
	César Marin	Arenales		

ARTISTS / ENSEMBLES	COMPOSERS	TITLES	ARRANGERS	# TIMES PERFORMED
Flinders Quartet	Deborah Cheetam Fraillon	Bungaree		2
Game Day!	Andrew Wilson	Green Mountain		79
Imagination Exploration	Reuben Lewis Emily Bennett Ronny Ferella Adam Halliwell	Big Bois		80
		Dice Game		
		In Your Place / Fixed In Space		
		Snake Charmer		
Jess Hitchcock & Penny Quartet	Jess Hitchcock	Fight for Me	Christine Pan	6
		Leader of the Pack	Ben Robinson	
		Running in the Dark	Matt Laing	
		By the Sea	May Lyon	
		Together	James Mountain	
		Days Are Long	Iain Grandage	
		Soak to My Bones	Harry Sdraulig	
		On My Own	Holly Harrison	
		Homeward Bound	Isaac Hayward	
		Unbreakable	Alex Turley	
		Collide	Nicole Murphy	
Johan Dalene & Jennifer Marten-Smith	Jack Frerer	Tilted Scales (2025)		6
Life is an Echo	Zhao Liang	Samurai	Satomi Ohnishi	43
		Echoes		
	Zhao Liang Satomi Ohnishi	Rain		
	Satomi Ohnishi	Dan-No-Ura		
Lost Histories	Troy Russell	What can we put in the box?		57
		What was it Like?		
	Leila Hamilton	Forced to Go		
		Makes Me Smile		
	Troy Russell Leila Hamilton	The Captain's Lady		
	Susie Bishop	Story of my Time		
Moon Radio Hour	Samuel T Golding	March of the Guinea Flow!		51
		The Adventures of Old Jack the Space Cowboy		
	Evan Mannell	Bye Bye Blowfly		
		Waltz of the Blowfly		
	The Sousaphonics	What's My Sound		
Music in my Suitcase	Breton Traditional	Tri Martold	Mara!	74
	Kurdish & Turkish Traditional	Bir Mumdur/Yek Mumik		
	Bulgarian Traditional	Gyura Beli		
	Welsh Traditional	Cyfri'r Geifr		

Right: FutureMakers participants (clockwise from top left): Harry Ward, Aura Go, Partridge String Quartet, Madeleine Jevons, Matt Laing, Katie Yap, Freya Schack-Arnott, Matthias Schack-Arnott, Arcadia Winds, Helen Svoboda.
© various

ARTISTS / ENSEMBLES	COMPOSERS	TITLES	ARRANGERS	# TIMES PERFORMED
Music of the World	Mark Turner	<i>Music of the World</i>		81
Rhythm Works	Kevin Tuck	<i>Chameleon</i>		79
		<i>Liffey Falls</i>		
		<i>Road Train</i>		
		<i>Sydney Opera House</i>		
		<i>The Cassowary</i>		
		<i>The Storm</i>		
Takács Quartet with Angie Milliken	Cathy Milliken	<i>Sonnet of an Emigrant</i> (2025)		6
Timmy & the Breakfast Band	Johannes Brahms	<i>Lullaby</i>	Rachel Johnston	78
	Nikolai Rimsky-Korsakov	<i>Flight of the Bumble-Bee</i>		
	Arthur Smith	<i>Feudin' Banjos</i>	Trent Arkleysmith Gareth Bjaaland Rachel Johnston	
	Trent Arkleysmith	<i>Mongolian Moonshiners Rag</i>		
Tonya Lemoh	Dulcie Holland	Nocturne		3
Two Wheel Time Machine	Jess Ciampa Jennifer Marie Lang	<i>Gotta Get Up</i>		45
	Jess Ciampa	<i>Spectacular Failure</i>		
	Jess Green	<i>Bicycle</i>		
		<i>Brave New Journey</i>		
	David Hewitt	<i>Time Machine</i>		
Water Rhythms	Ryuji Hamada	<i>Chair Dance</i>		62
		<i>Hiu</i>		
	Ian Cleworth	<i>Like A Ripple</i>		
	Ryuji Hamada Haruka Kunimune	<i>Seaweed Dance</i> (Improvisation)		
Wyniss	Dujon Niue	<i>Ama Babanwal</i>		96
		<i>Marap dance</i>		
		<i>Wami</i>		
		<i>Wana</i>		
		<i>Zeg</i>		
Ziggy & Miles	Nigel Westlake	<i>Mosstrooper Peak</i>		1
		<i>Songs from the Forest</i>		3
	Ken Murray	<i>Trin Warren Tam-boore</i>		
	Christopher Sainsbury	<i>Rain falls and after</i>		4



Building Bridges

Tucked in amongst this year's 80th birthday celebrations come two smaller, but no less significant birthdays. In 2025 Musica Viva Australia celebrated 10 years of FutureMakers and 5 years of Strike A Chord.

FutureMakers

FutureMakers is a two-year program aimed at enabling brilliant early-career artists to become Australia's musical leaders of tomorrow. In 2025 violinist Madeleine Jevons and cellist and multi-instrumentalist Freya Schack-Arnott join a succession of outstanding artists making their mark on the classical music scene in many different arenas.

The achievements of the FutureMakers speak for themselves: Aura Go is a performer, curator and educator who performs concertos, chamber music and recitals in Australia and internationally; Harry Ward is a permanent member of the Berlin Philharmonic Orchestra; Matt Laing is winner of the Albert H Maggs Composition Award; Matthias Schack-Arnott's *The Cage Project* has featured at the Perth, Adelaide and Sydney Festivals; the Partridge String Quartet are performing with Sydney Dance Company; Katie Yap is touring with the Gryphon Baryton Trio; Helen Svoboda premiered *Headwater* at the 2025 Melbourne Fringe Festival; Lloyd Van't Hoff of Arcadia Winds is Director of the Australian Festival of Chamber Music's Winterschool and will tour for Musica Viva Australia with London's Doric String Quartet in 2026. As for the 2025-2026 FutureMakers Madeleine and Freya, watch this space.



FutureMaker Freya Schack-Arnott on a nyckelharpa.
© Josh Groom

Strike A Chord

Strike A Chord is Australia's national chamber music competition for school age musicians. Since its launch in 2020, Strike A Chord has grown year on year, and now encompasses a wide range of activities designed to encourage participation at every level, from chamber music coaching and weekend workshops to online resources, written feedback, performance opportunities and a large prize pool.

But prizes and accolades are only part of the puzzle for the program's small but mighty team. As Janet McKay, Manager of Emerging Artist Programs, explains, FutureMakers, Strike A Chord and the ongoing national masterclass program are about making connections; they are the glue which brings different parts of Musica Viva Australia together.

'We're making connections across the organisation and outside because we're in the middle. There's Musica Viva Australia In Schools, there's the mainstage concert program and the Emerging Artists Program is the bridge between them.'

She points to how, in 2025, artists in the Strike A Chord coaching program included alumni Beatrice Colombis and Haneulle Lovell, FutureMakers Katie Yap, Eunise Cheng and Daniel Smith, and even international artists such as the Signum Saxophone Quartet. How FutureMakers like Aura Go and Matthias Schack-Arnott have been central to national tours. How Strike A Chord alumni are taking part in masterclasses as part of their tertiary studies, and how schools are making Strike A Chord integral to their instrument programs.

'I see our function as not just a pathway for the participants, but for the professionals who come in and work with us and who then work across all of the programs.'

Strike A Chord participants also become lifelong music lovers and powerful advocates for Musica Viva Australia, which is an integral part of building audiences now and into the future.

While FutureMakers builds connections for exceptional artists, Strike A Chord starts with participation and the joy of making music with friends. In 2025 the team worked hard to grow the number of entrants from regional areas and schools with a low score on the Index of Community Socio-educational Advantage (ICSEA), introducing a coaching 'intensive' for two regional schools whereby an artist was in residence for a number of days. As a result, there was a strong showing from regional schools.

'It helps to validate for those students that they're doing something that is being noticed,' says Janet. 'Something that's worthwhile, and that people want to support, so they don't feel so isolated.'

Janet was particularly thrilled to see a big uptick in Foundation entries, for beginner ensembles playing up to AMEB Grade 4, in 2025.

'Having more awareness and more engagement with that section was heartening and speaks well to the future of the competition. In a few years those students will be in the Championship Section!'

And just as Foundation Section ensembles may go on to participate in the Championship Section, Janet is proud to see Strike A Chord alumni continuing to be involved across different areas of Musica Viva Australia. Meanwhile, Foundation winners got the chance to play for National Final audiences in the foyer of the Melbourne Recital Centre, and runners-up, the Sydney-based Comet Quartet (2024 Monash Chamber Music Prize and Flinders Quartet Mentorship Prize), performed for an enthusiastic audience of around 200 people in the lunchtime concert series at the NSW Parliament.



Harmonica Ensemble Do Re Mi at the Monash Strike A Chord Workshop.
© Matthew Chen



Janet notes that while the winners of Strike A Chord are playing at a very high level, and the competition offers significant learning opportunities, it's not intended as simply a funnel into a career in music: it's about more than that.

'We don't know what's going to happen tomorrow. We don't know what's going to happen in five or 10 years time. We need agile, creative thinkers who aren't locked in to a particular way of doing things, who are able to bend and sway and come up with solutions whether it's in music or just in life in general.'



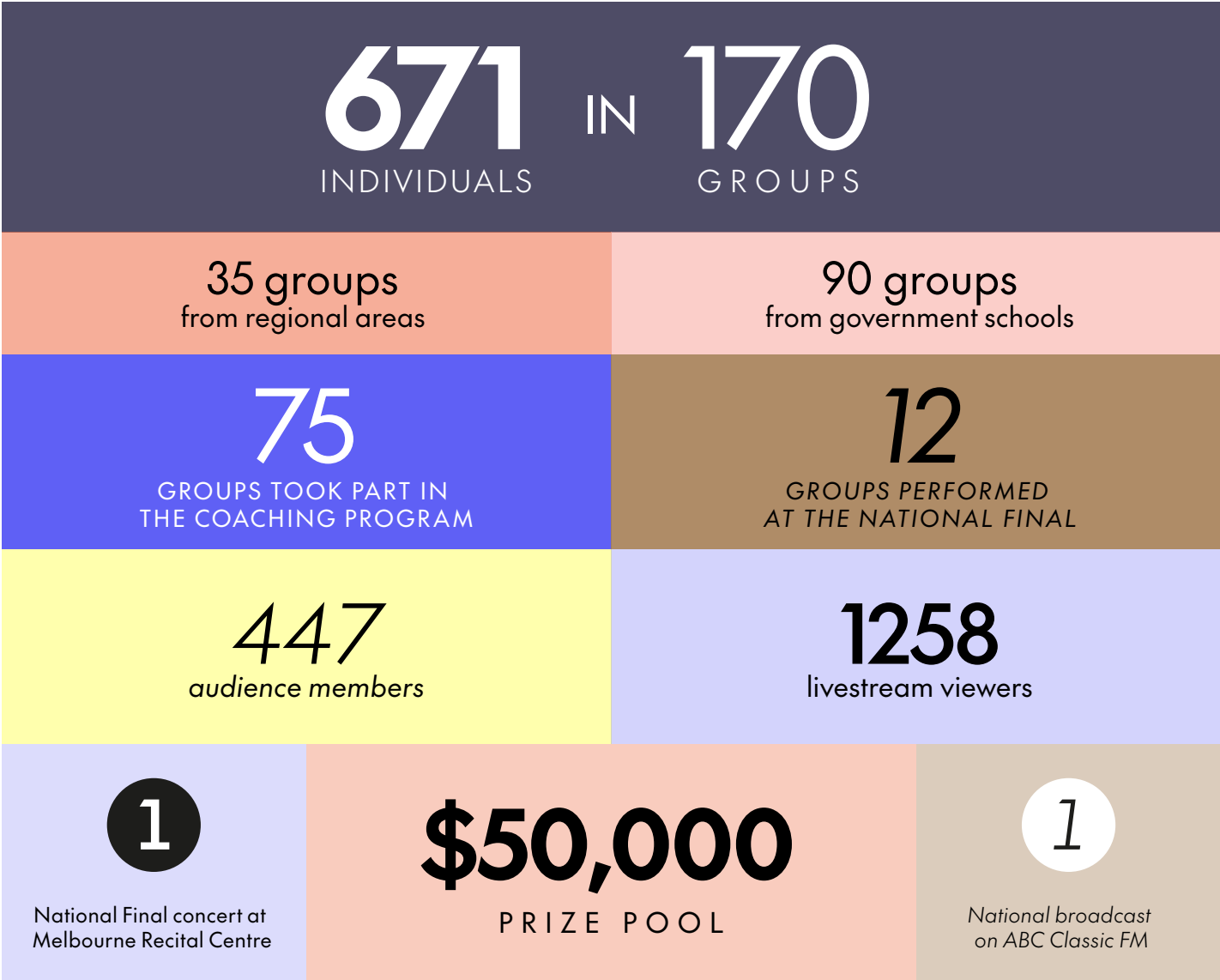
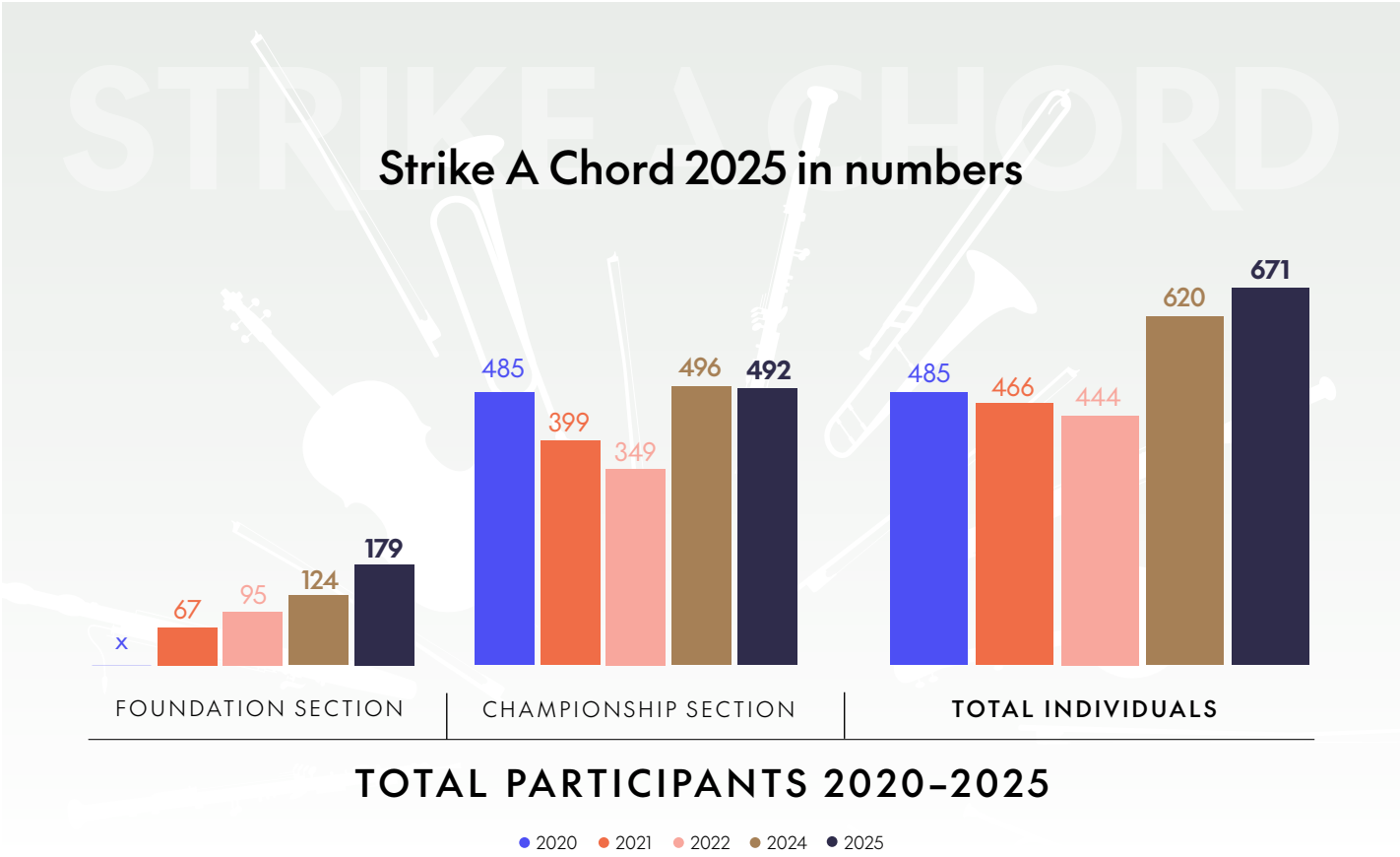
Top: The Incredibows giving their winning performance at the Strike A Chord Final.
© James Grant

Below: Monash Strike A Chord Workshop.
© Matthew Chen

'We're not trying to make a world full of professional musicians. We're trying to build a world that can think in the way of a musician. We're trying to build a world where as many people as possible attend live music – of any genre – and have music in their lives, regardless of where they live.'

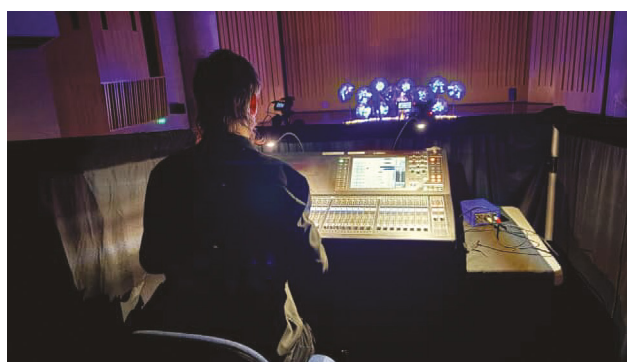
Thank you so much for believing that chamber music belongs to our regional kids just as much as everyone else, and actively supporting that with your time and resources. ... You were able to meet the kids where they were at, celebrate their progress, build them up, stretch them, all while keeping them safe. I have seen students take on your lessons, mentoring each other, fighting for their best sound, using a whole new world of vocabulary and standing just that little bit taller. It means so much to us, please know your impact is rippling out all over the place. THANK YOU.

SARINA WALTER, TEACHER
MARYBOROUGH EDUCATION CENTRE





Jury and finalists after the Strike A Chord Award Ceremony 2025.
© James Grant



Behind the scenes

It is not only musicians who benefit from coaching, mentoring and opportunities. Behind every performance there is a team of skilled technicians shaping what audiences see and hear. Thanks to the Ian Potter Foundation, a new generation is stepping up to hone their craft.

Now in its second year, Musica Viva Australia's Creative Development Mentorship continues to open doors for emerging and established creatives and technicians seeking to apply their skills and knowledge within a chamber music context, strengthening the pipeline of talent across Australia's chamber music sector. In 2025 we welcomed mentors Jim Atkins and Tilman Robinson (sound designers), Michaela Coventry (production), Ken Hatfield and Dr Paul Tunzi AM (piano technicians), Keith Tucker (lighting/technical management), David Mackinnon and the CVP team (videography and livestreaming), alongside mentees Oliver Beeson, Maddison Harrison-Williams, Sasha Kaiser, Oscar Lush, Charles Newland, Reuben Rasmussen and Anita Zhang.

Participants contributed to mainstage concerts – from *The Cage Project* to Piotr Anderszewski – as well as the livestream of the Strike A Chord National Final and creative development with our 2025 FutureMakers, Freya Schack-Arnott and Madeleine Jevons.



Masterclasses

Musica Viva Australia's Masterclasses program gives music students the opportunity to play for and be mentored by some of the world's finest chamber musicians in a variety of learning environments.

In 2025 the masterclasses program saw:

6

Australian artists

13

International artists

28

Masterclasses

230

Participants

680

Audience members



Masterclasses at Sydney Conservatorium of Music with Harumi Rhodes and András Fejér of the Takács Quartet.
© Keith Saunders



Cédric Tiberghien in *The Cage Project*.
© Lucy Parakhina



Jess Hitchcock & Penny Quartet performing in His Majesty's Theatre in Perth.
© Nik Babic

Reconciliation

In 2025, Musica Viva Australia's commitment to reconciliation played out on and off our stages, as we progressed our Innovate Reconciliation Action Plan in ways large and small.

Jess Hitchcock & Penny Quartet tours nationally

Jess Hitchcock & Penny Quartet opened the year on our concert hall stages with acclaimed performances in the Perth and Adelaide Festivals, as well as in Brisbane, Newcastle and the Pavilion Performing Arts Centre in Sydney's Sutherland. Jess is a Melbourne-based singer-songwriter, opera and jazz singer, writer and composer, and a proud First Nations woman whose family comes from the Top Western Islands in the Torres Strait and Papua New Guinea. For this tour, her exquisite original songs were arranged by 11 Australian composers for Jess and Penny Quartet to perform. In July, Musica Viva Australia and Melbourne Recital Centre collaborated to present a special return concert in Naarm/Melbourne as a highlight of NAIDOC Week.

Staff learning and engagement

For our national Staff Gathering on Gadigal land in Sydney in February we engaged Mirri Mirri, an Aboriginal-owned company and award-winning provider of cultural education, to design a cultural walking tour of Redfern. Taking in key sites of historical and cultural significance, the tour introduced staff to the stories of Redfern and its significance in the broader journey of First Nations people. We visited locations such as Elouera Tony Mundine Gym, the National Centre of Indigenous Excellence, Redfern Community Centre and Gadigal Information Service. A highlight for one of the walking groups was running into music legend, Roger Knox, aka the Black Elvis!

We marked National Reconciliation Week in May by joining the WA Reconciliation Week Breakfast virtually from around the country, and enjoyed hearing from Pat Dodson, the 'father of reconciliation' as he reflected on the 2025 theme, Bridging Now to Next, and the ongoing connection between past, present and future. We also held screenings in each MVA office of wonderfully diverse short films produced by Nunga Screen, an initiative of Country Arts SA which celebrates the telling of First Nations stories by First Nations filmmakers.

Later in the year, a new staff-led initiative was introduced: First Nations reflections during our weekly 'Noon Zoom' staff meeting. This regular slot is an opportunity for staff to share something they have experienced – perhaps a First Nations art exhibition, an essay, book or film. The contributions so far have been rich and varied, contributing to our shared learning and engagement with First Nations cultures and reconciliation.



MVA staff enjoying a tour of Redfern with Mirri Mirri cultural leaders.

Lost Histories on the road.



Don Christopher appointed to the MVA Board

In December, Musica Viva Australia was delighted to welcome Gunggari artist, educator and arts leader, Don Christopher, as the first Indigenous member of the Musica Viva Australia Board. Don is the Executive Officer at the National Indigenous Australians Agency (NIAA), and brings extensive experience in music, education and the public service, alongside his powerful commitment to community and culture. Don's appointment comes after completing the 2025 Observership Program, where he attended Board meetings as a non-voting member for 12 months and contributed to the company's Reconciliation Working Group. Having First Nations representation in MVA's governance is an important piece of progress in the company's reconciliation journey. We have already benefited greatly from Don's insights and ideas, and look forward to his ongoing contribution.

Cultural learning for students and teachers

In 2025, Musica Viva Australia In Schools ensemble Lost Histories, which features the songs of Biripai and Gamillaroi musician and composer Troy Russell, toured to schools throughout NSW and to Darwin, Katherine, Alice Springs and Nhulunbuy in the NT. Students were encouraged to reflect on their own family histories through the evocative songs and stories in the show.

Wyniss toured to schools across Queensland, South Australia, New South Wales and Victoria. Led by Torres Strait Islander elder, Uncle Dujon Niue, Wyniss is a colourful exploration of how Torres Strait culture and history are passed on through singing, dancing and games. In May, an online professional development workshop for teachers led by Uncle Dujon and Dr Sue Lane, *Exploring Music from the Torres Strait*, was included in the public National Reconciliation Week program – a proud first for MVA.

MVAIS ensembles also reached Indigenous students in regional, remote and urban locations around the country, including in Kununurra in WA, Broken Hill in NSW and throughout regional QLD, to name just a few locations. Our Music Education Residency program provided deep engagement with First Nations students in schools such as Neerigen Brook Primary School in Perth and Plunkett Street Public School in Sydney.

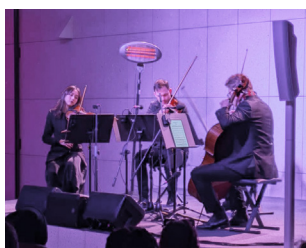


Don Christopher.
© Brent Hage – WolfLab



Wyniss on their travels.

Artists & Performances



Alma Moodie Quartet

WHEN	WHERE
10 July	Pier Pavilion, Barangaroo
11 July	Pier Pavilion, Barangaroo
12 July	Pier Pavilion, Barangaroo

Kristian Winther violin
Anna da Silva Chen violin
James Wannan viola
Miles Mullin-Chivers cello



Arcadia Winds

WHEN	WHERE
14 September	New England Conservatorium of Music, Armidale
16 September	Shoalhaven Entertainment Centre, Nowra

Kiran Phatak flute
Rachel Bullen oboe
Emmanuel Cassimatis guest oboe
Lloyd Van't Hoff clarinet
Sharon Hatton horn
Matthew Kneale bassoon



Arte Kanela Flamenco

WHEN	WHERE
24 October	Gunnedah Conservatorium
26 October	Coffs Harbour Regional Conservatorium

Richard Tedesco Flamenco Guitar
Johnny Tedesco Bailaor and Flamenco Cajón
Joseph Batrouney Flamenco Cajón
Chantelle Cano Bailaora



Chroma Quartet

WHEN 23 April **WHERE** The Concourse, Chatswood

Harry Bennetts violin
Victoria Bihun violin
Elizabeth Woolnough viola
Hamish Jamieson guest cello



Coco's Lunch with the Sai Brothers

WHEN **WHERE**
 25 July Orange Regional Conservatorium
 25 July MacKillop College, Bathurst (workshop)
 26 July Orange Regional Conservatorium (workshop)
 12 September Gunnedah Conservatorium
 13 September Tamworth Regional Conservatorium of Music
 4 October Jetty Memorial Theatre, Coffs Harbour

Coco's Lunch

Lisa Young voice, percussion
Jacqueline Gawler voice, percussion
Gabrielle MacGregor voice, percussion
Emma Gilmartin voice, percussion

The Sai Brothers

Sai-Nivaeithan Ravichandhira mridangam, kanjira
Sai-Sarangan Ravichandhira mridangam, kanjira

THANK YOU

Our presence at the Orange Regional Conservatorium is made possible through support from the Godfrey Turner Memorial Music Trust and Margaret Henderson Music Trust.



Continuum Sax

WHEN **WHERE**
 3 July Pier Pavilion, Barangaroo
 4 July Pier Pavilion, Barangaroo
 5 July Pier Pavilion, Barangaroo

Christina Leonard soprano saxophone
James Nightingale alto saxophone
Martin Kay tenor saxophone
Nick Russoniello baritone saxophone



Daniel de Borah & Alma Moodie Quartet

WHEN **WHERE**
 1 October The Concourse, Chatswood

Daniel de Borah piano

Alma Moodie Quartet

Kristian Winther violin
Anna da Silva Chen violin
James Wannan viola
Miles Mullin-Chivers cello



Doretta Balkizas & Brieley Cutting

WHEN WHERE
20 June Royal Hotel, Dungog

Doretta Balkizas violin
Brieley Cutting piano



El Camino

SHOWS WHERE
25 ACT Canberra and surrounds
21 NSW Sydney North and Central Coast
20 NSW Greater Western Sydney
10 VIC Barwon South West
9 VIC Melbourne and Geelong
8 VIC Gippsland
2 VIC Grampians

The children enjoyed both the preparation for the concert lessons and the concert. The Kindergarten kids were singing 'Don't take away my burger' going out to lunch. They thought it was hilarious! Having live music experiences for school students is so vital in an age of music performed by someone else. The group's discussion of playing music with their families prompted a lot of discussion in the class groups. Do you make music with your families? What is it like? I think it encourages them and validates their own personal experiences.

— TANYA POYITT, REDEEMER BAPTIST SCHOOL

Marco Antonio Carvajal percussion, vocal, winds
César Marin percussion, strings, vocal, winds
Eduardo Rodriguez strings, vocal, winds

MVAIS ENSEMBLE PATRON

Ray Wilson OAM & Raymond Camillire
in memory of James Agapitos OAM



Entre Amis

WHEN WHERE
16 July The Concourse, Chatswood

Diana Doherty oboe
Julie Oguey voice
Tom Wood guitar
Jaan Pallandi bass
Mark Robinson percussion



Flinders Quartet

WHEN WHERE
17 October Coffs Harbour Music Society
19 October Yass Music Club

Elizabeth Sellars violin
Wilma Smith violin
Helen Ireland viola
Zoe Knighton cello



Game Day!

SHOWS	WHERE	
23	NSW	Greater Western Sydney
22	NSW	Sydney North and Central Coast
14	QLD	Brisbane, Logan and Gold Coast
10	NSW	Sydney East and City
10	NSW	Riverina

One of the standout moments was when the Phoenix Quartet explained how musicians 'pass' the melody just like players pass a ball. You could see every student from Kindy to Year 6 suddenly make that connection between sport and music. It made the whole Game Day! theme come alive.

— VICTORIA MATTERSON, ST PAUL THE APOSTLE

Phoenix Collective Quartet

Dan Russell violin
Pip Thompson violin
Ella Brinch viola
Andrew Wilson cello



Hollywood Songbook

WHEN	WHERE
3 May	Llewellyn Hall, Canberra
6 May	Melbourne Recital Centre
8 May	Queensland Performing Arts Centre
10 May	Adelaide Town Hall
12 May	City Recital Hall, Sydney
14 May	Newcastle Town Hall
15 May	City Recital Hall, Sydney
17 May	Winthrop Hall, Perth

... this cleverly curated tribute to the founders of Musica Viva Australia hit its target ...

— THE AGE ★★★★★

Ali McGregor voice

Signum Saxophone Quartet

Blaž Kemperle soprano saxophone
Jacopo Taddei alto saxophone
Alan Lužar tenor saxophone
David Brand baritone saxophone

Jim Atkins sound designer

Trent Suidgeest lighting designer

Izidor Leitinger musical arrangements

ENSEMBLE PATRONS

Chamber Music Foundation, Ian Dickson AM & Reg Holloway

OTHER TOUR SUPPORT

Ms Felicity Rourke & Justice François Kunc

CONCERT CHAMPIONS

Dr Jennifer Donald & Mr Stephen Burford, Charles Graham in acknowledgement of his piano teacher Sana Chia, Andrea & Malcolm Hall-Brown, McDougall Telfer Foundation, For Stephanie Quinlan, Dr Michael Troy



Imagination Exploration

SHOWS	WHERE
19	WA South West
17	NSW North West
12	NSW Sydney East and City
11	QLD Brisbane, Logan and Gold Coast
11	VIC Melbourne and Geelong
9	WA Perth
1	NSW Sydney North and Central Coast

Watching the students' engagement and excitement as the trumpet player walked around to individual students in the audience and played little instrumental messages for those students – everyone wanted to be chosen!

— JOANNE COOPER, ROCHEDALE SOUTH STATE SCHOOL

I Hold the Lion's Paw

Emily Bennett voice, synthesizer
Reuben Lewis trumpet, synthesizer
Adam Halliwell bass guitar
Ronny Ferella drums



Jess Hitchcock & Penny Quartet

WHEN	WHERE
26 February	His Majesty's Theatre, Perth
1 March	Adelaide Town Hall
4 March	Queensland Conservatorium
6 March	Newcastle Town Hall
7 March	The Pavillion, Sutherland
7 July	Melbourne Recital Centre

Jess Hitchcock has a voice of wonderful clarity, strength, range and dynamic control which she uses to encapsulate the emotions and reflections in her songs.

— 5MBS

Jess Hitchcock voice

Penny Quartet

Glenn Christensen violin
Madeleine Jevons violin
Anthony Chataway viola
Jack Ward cello

ENSEMBLE PATRONS
 Chamber Music Foundation

CONCERT CHAMPIONS
 Andrew & Kate Lister, Dr Susan Marsden & Michael Szwarcbord



Kristian Winther & Brieley Cutting

WHEN	WHERE
26 April	Clarence Valley Conservatorium, Grafton
27 April	Coffs Harbour Regional Conservatorium

Kristian Winther violin
Brieley Cutting piano



Life is an Echo

SHOWS	WHERE	
15	TAS	Tasmania
11	NSW	Sydney East and City
9	NSW	North West
6	NSW	Sydney North and Central Coast
1	NSW	South Western Sydney
1	SA	Adelaide

*The children were very excited that the Guzheng had 21 strings.
They loved the participation in Samurai.*

— MARLA LEITCH, ST ALOYSIUS CATHOLIC COLLEGE

San Ureshi
Zhao Liang guzheng
David Dai erhu
Satomi Ohnishi percussion

MVAIS ENSEMBLE PATRON
 Jo Strutt



Lost Histories

SHOWS	WHERE	
24	NT	Northern Territory
19	NSW	Western
6	NSW	Sydney East and City
5	NSW	North Coast
2	NSW	Far North Coast
1	NSW	Sydney North and Central Coast

Our students were deeply moved by this performance. It spoke to their sense of wonder and love for mysteries. Children and teachers connected deeply with the music and the stories shared and the quality of the performance was outstanding.

— NETANELA MIZRAHI, MILKWOOD STEINER SCHOOL

Troy Russell guitar
Leila Hamilton vocals
Susie Bishop violin

MVAIS ENSEMBLE PATRON
 Kay Vernon



Mark Bain

WHEN	WHERE
26 July	Orange Regional Conservatorium

Mark Bain trumpet, performance psychology

THANK YOU

Our presence at the Orange Regional Conservatorium is made possible through support from the Godfrey Turner Memorial Music Trust and Margaret Henderson Music Trust.



Moon Radio Hour

SHOWS	WHERE
17	ACT Canberra and surrounds
16	NSW Greater Western Sydney
10	NSW North Coast
8	NSW South Western Sydney

Students loved engaging with the teaching resource before and after the concert. They particularly loved the 'What's My Sound' videos, and becoming a class 'sampler'. They also loved improvising music to space stories.

— FLORA BENSON, MARIE BASHIR PUBLIC SCHOOL

Sam Golding bass brass, flute, melodica, trumpet, vocals
Evan Mannell drumset, guitar, percussion, sampler, vocals
Matthew Ottignon clarinet, kazoo, saxophone, vocals



Mozart's Clarinet

WHEN	WHERE
15 July	Queensland Conservatorium
17 July	Adelaide Town Hall
19 July	Winthrop Hall, Perth
22 July	Melbourne Recital Centre
24 July	Newcastle City Hall
26 July	Llewellyn Hall, Canberra
28 July	City Recital Hall, Sydney

What a revelation. It takes genius to play Mozart brilliantly – and this is what they treated us to.

— CLASSIC MELBOURNE

Nicola Boud period clarinet
Erin Helyard fortepiano
Simon Cobcroft cello

CONCERT CHAMPIONS

In memory of Dr Catherine Brown-Watt PSM, Deborah Lehmann (in memory of Michael Alpers), Barry & Diana Moore, In memory of the late Paul Morawetz, Mark & Suzy Suss in memory of Dr James Pang, Sue Terry & Len Whyte



Music in my Suitcase

SHOWS	WHERE
19	WA Geraldton and the Coral Coast
14	WA Kimberley
13	NSW Hunter
8	QLD Brisbane, Logan and Gold Coast
7	NSW Riverina
6	WA Perth
6	NSW South Western Sydney
1	NSW Greater Western Sydney

Every single child and staff member were mesmerised. They loved the performance. Many students were 'chair dancing' and all students participated in the singing and actions. Even our support dog loved it! Many of our students had never seen live music before and they were amazed.

— SKYE GALLAGHER, WARATAH WEST PUBLIC SCHOOL

Mara!
Tim Clarkson clarinet, flute, saxophone
Llew Kiek bağlama, bouzouki
Mara Kiek vocals
Stuart Vandegraaff saxophone

MVAIS ENSEMBLE PATRON

Michael Wishart in loving memory of Valerie Wishart



Music of the World

SHOWS	WHERE	
25	WA	Perth
18	NSW	South Western Sydney
11	NSW	Illawarra and South Coast
11	NSW	Sydney North and Central Coast
9	QLD	Brisbane, Logan and Gold Coast
7	QLD	North Coast

The students in our school all have disabilities. However, the performers gauged their audience and provided a highly entertaining and engaging performance for all our students. Some of our students have sensory difficulties but they were highly engaged and the opportunity for some of our students to join in the performance was wonderful!

— KAREN CAMPBELL, GLENVALE SCHOOL

Mark Turner guitar, piano accordion, saxophone, vocals

Ben Vanderwal percussion, vocals, loop pedal

Teresa Vinci violin

MVAIS ENSEMBLE PATRON

Gresham Partners



Nicki Parrott and her Northern Rivers Band

WHEN	WHERE
20 June	Gunnedah Conservatorium
21 June	Tamworth Regional Conservatorium of Music
22 June	New England Conservatorium of Music, Armidale

Nicki Parrott acoustic bass, electric bass, vocals

Steve Russell piano, keyboard

Dave Sanders drums

Toff Hardy trumpet, flugelhorn

Shane Hannan trombone

Martha Baartz saxophone, flute



Northern Lights

WHEN	WHERE
10 June	Melbourne Recital Centre
12 June	Llewellyn Hall, Canberra
14 June	Newcastle City Hall
16 June	Adelaide Town Hall
19 June	Regal Theatre, Subiaco
23 June	City Recital Hall, Sydney

Tempestuous virtuosity.

— LIMELIGHT ★★★★★

a seven-course banquet of exquisite music

— CITY NEWS

Johan Dalene violin

Jennifer Marten-Smith piano

ENSEMBLE PATRONS

Bruce & Charmaine Cameron

CONCERT CHAMPIONS

A gift to share the love of music, Dr Ray Edmondson OAM & Sue Edmondson, Katherine & Reg Grinberg, Robert & Lindy Henderson, Robyn Tamke, The late G D Watson, Anonymous

COMMISSIONING DONOR

Richard Wilkins (for *Tilted Scales* by Jack Frerer)



Piotr Anderszewski

WHEN	WHERE
10 November	City Recital Hall, Sydney
12 November	Adelaide Town Hall
14 November	Winthrop Hall, Perth
16 November	Queensland Conservatorium
18 November	Melbourne Recital Centre
21 November	Llewellyn Hall, Canberra
23 November	Newcastle City Hall

Anderszewski reveals himself as a Brahmsian in the class of the late Radu Lupu, offering interpretations of poise, poetry and rich colour.

— LIMELIGHT ★★★★★

Piotr Anderszewski piano

CONCERT CHAMPIONS

Patricia Crummer, Dr Sue Packer,
Michael Wishart in loving memory of Valerie Wishart, Anonymous



Rhythm Works

SHOWS	WHERE
14	VIC Melbourne and Geelong
11	QLD Central
11	QLD Far North
10	SA Adelaide
10	VIC Loddon Mallee
9	VIC Hume
7	SA Riverland
4	NSW Broken Hill
3	QLD Northern

We'd used the Chameleon resources ahead of time, so when Kevin came out in his Chameleon suit, the kids all shouted with excitement: "THE CHAMELEON SUIT!"

— KEVIN JACKSON, MILDURA CHRISTIAN COLLEGE

Elijah Shepherd percussion
Kevin Tuck percussion



Richard Narrowway

WHEN	WHERE
23 March	Creative Galah, Bathurst
2 August	Milton Ulladulla Music
28 September	Tyalgum Music Festival

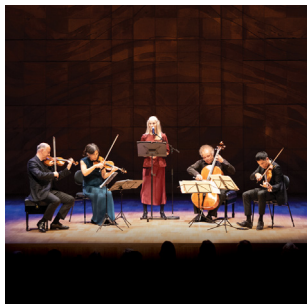
Richard Narrowway cello



Satsuki Odamura & Tahlia Petrosian

WHEN 18 June **WHERE** The Concourse, Chatswood

Satsuki Odamura koto
Tahlia Petrosian viola



Takács Quartet with Angie Milliken

WHEN **WHERE**
14 August Melbourne Recital Centre
16 August Llewellyn Hall, Canberra
18 August City Recital Hall, Sydney
20 August Queensland Performing Arts Centre
22 August Adelaide Town Hall
25 August Winthrop Hall, Perth

Probably the best string quartet on the planet.

— THE AGE ★★★★★

astonishing feat of collective musicianship

— SYDNEY MORNING HERALD ★★★★★

Angie Milliken actor

Takács Quartet

Edward Dusinberre violin

Harumi Rhodes violin

Richard O'Neill viola

András Fejér cello

Selected poems from Brecht, B. (2020) *Die Gedichte* (J. Knopf, ed, 3rd ed.), Suhrkamp;
and Brecht, B. (1976) *Poems 1913–1956* (J. Willett & R. Manheim, eds.), Eyre Methuen Ltd:
'To the Soldiers in the East'; 'Pleasures'; 'Motto'; 'The Leavetaking'; 'Questions';
'Sonnet in Emigration'; 'Everything Changes'.

ENSEMBLE PATRONS

Chamber Music Foundation

SUPPORTING ANGIE MILLIKEN

Susie Dickson

CONCERT CHAMPIONS

A gift to share the love of music, Don & Veronica Aldridge, Penelope Hughes,
In honour of the late Kenneth W Tribe AC, Anonymous

COMMISSIONING DONORS

Sonnet Commissioning Circle (for *Sonnet of an Emigrant* by Cathy Milliken)



The Cage Project

WHEN WHERE

23 January Carriageworks, Sydney
 24 January Carriageworks, Sydney
 25 January Carriageworks, Sydney
 25 January Carriageworks, Sydney
 31 January Llewellyn Hall, Canberra
 4 February Melbourne Recital Centre

I don't think I've ever sat amongst an audience so spellbound and focused, nor left a concert hall with such a profound feeling of relaxation. Kildea and Musica Viva are to be congratulated on this epic and unexpectedly approachable reimagining of an important work.

— CANBERRA CITY NEWS

Cédric Tiberghien pianist, musical treatment
Paul Kildea and **Matthias Schack-Arnott** original concept
Matthias Schack-Arnott sculptural design, musical treatment
Keith Tucker technical design, production management, lighting design
Nick Roux system design, robotics
Michaela Coventry (Sage Arts) producer

Co-commissioned by Musica Viva Australia, Perth Festival, Adelaide Festival and the Naomi Milgrom Foundation, and presented in association with Carriageworks and Sydney Festival.

We thank the Nelson Meers Foundation and Melbourne Recital Centre for their support, along with Yamaha Music Australia and the Australian Piano Warehouse for the generous loan of Yamaha pianos.

ENSEMBLE PATRONS

Ian Dickson AM & Reg Holloway

CONCERT CHAMPION

Mr Igor Zambelli



The Muffat Collective & Louis Hurley

WHEN WHERE

3 September The Concourse, Chatswood

Louis Hurley tenor

The Muffat Collective

Matthew Greco baroque violin
Rafael Font-Viera baroque violin
Anton Baba baroque cello
Anthony Abouhamad keyboard



The Song Company

WHEN WHERE

17 July Pier Pavilion, Barangaroo
 18 July Pier Pavilion, Barangaroo
 19 July Pier Pavilion, Barangaroo

Susannah Lawergren soprano
Josephine Brereton soprano
Hannah Fraser alto
Richard Butler tenor
Hayden Barrington baritone
Bailey Montgomerie bass



Timmy & the Breakfast Band

SHOWS	WHERE
20	NSW Illawarra and South Coast
17	WA Kalgoorlie and the Goldfields
12	VIC Melbourne and Geelong
11	WA Perth
10	SA Adelaide
8	SA Country North

It's now over a week after the performance and the students are still talking about it. The students loved how funny it was and understood how music helps to tell stories and affect emotions. One of the teachers said that it was the best incursion we've ever had.

— AMY 'T HART, DOWERIN DISTRICT HIGH SCHOOL

Rachel Johnston cello
Trent Arkleysmith mandolin
Gareth Bjaaland acrobatics, banjo



Tonya Lemoh

WHEN	WHERE
3 May	Clarence Valley Conservatorium, Grafton
5 May	Coffs Harbour Regional Conservatorium (workshop)
8 May	Royal Hotel, Dungog
10 May	Milton Ulladulla Music

Tonya Lemoh piano



Trio Histoire

WHEN	WHERE
26 June	Pier Pavilion, Barangaroo
27 June	Pier Pavilion, Barangaroo
28 June	Pier Pavilion, Barangaroo

Nick Russoniello saxophone
Julia Russoniello violin
Murilo Tanouye guitar



Trio Isimsiz

WHEN	WHERE
30 September	Regal Theatre, Subiaco
2 October	Adelaide Town Hall
3 October	Llewellyn Hall, Canberra
7 October	Melbourne Recital Centre
9 October	Newcastle City Hall
11 October	Queensland Conservatorium
13 October	City Recital Hall, Sydney
14 October	New England Conservatorium of Music, Armidale

Trio Isimsiz embodies the essence of chamber music, and therefore of Musica Viva's ethos. Please ask these guys back again soon, Paul Kildea.

— LIMELIGHT ★★★★★

Pablo Hernán Benedí violin
Edvard Pogossian cello
Erdem Mısırlıoğlu piano

CONCERT CHAMPIONS

Andrew Blanckensee, Pam Cudlipp, Peter Griffin AM & Terry Swann
 in honour of the 93rd birthday of Barry Jones AC, Newcastle Concert Champions,
 For Stephanie Quinlan, Anonymous (2)



Two Wheel Time Machine

SHOWS	WHERE
31	NSW Western
14	NSW Greater Western Sydney

Our kids rarely have the opportunity to experience live performances. To see the eyes of our little ones light up when the first chord of the guitar is struck or the look of amazement at the sound of the human voice is priceless. Thank you for the opportunity for my kids to experience that and for us to watch them totally engaged in the performance.

—PAUL FAULKNER, BEDGERABONG PUBLIC SCHOOL

Jess Ciampa bass guitar, vocals
Jess Green electric guitar, loop and effects pedals, vocals
David Hewitt drumset, triggered samples, vocals



Water Rhythms

SHOWS	WHERE
18	WA Albany and Esperance
17	NSW Sydney North and Central Coast
16	NSW Hunter
11	WA Perth

One very special moment was seeing our high-needs ASD student fully engaged during the performance. From the early preparation stages, she showed growing excitement and focus, and on the day of the performance, she participated with confidence and joy. It was a powerful reminder of how inclusive programs like this can create meaningful opportunities for every child to shine. Staff and peers were so proud—it was a truly heartwarming experience.

— JOEL HART, BABAKIN PUBLIC SCHOOL

Ryuji Hamada taiko, shinobue, percussion
Haruka Kunimune taiko, percussion
Bridget McAllister dance

MVAIS ENSEMBLE PATRON
 Anthony Strachan



Wyniss

SHOWS	WHERE	
27	SA	Adelaide
19	QLD	Brisbane, Logan and Gold Coast
17	NSW	Sydney East and City
15	VIC	Melbourne and Geelong
10	SA	Country South
5	QLD	Darling Downs
1	NSW	Illawarra and South Coast
1	NSW	Sydney North and Central Coast
1	QLD	South West

Students loved having teachers included on stage. Favourite part for me was when the students sang along with the final 'goodbye' song of the concert. Goosebumps!

— JO BRUS, GLENELG PRIMARY

Jeanette Fabila dance, thoeram, vocals, warup

Dujon Niue dance, guitar, thoeram, vocals, warup

Aroha Pehi dance, thoeram, vocals, warup

Neville Williams Boney dance, thoeram, vocals, warup



Ziggy & Miles

WHEN	WHERE
6 November	Coffs Harbour Music Society
7 November	Clarence Valley Conservatorium, Grafton
8 November	Royal Hotel, Dungog
9 November	Creative Galah, Bathurst

Ziggy Johnston guitar

Miles Johnston guitar

THANK YOU

With special thanks to the Creative Development Collective who help bring MVA's artistic vision to life, and to the Amadeus Society for their support of the 2025 Concert Season.

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

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Strike A Chord Key Philanthropic Partners

Chamber Music Foundation



Scobie & Claire Mackinnon Trust

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Perpetual Foundation - Alan (ALG) Shaw Endowment

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Strike A Chord Partners



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Government Partnerships & Support



Government of South Australia
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- In memory of Anita Morawetz
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- Anonymous

National Music Residency Program



The Marian &
E.H. Flack Trust



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- Foskett Foundation
- Anonymous

THANK YOU TO OUR PARTNERS

Great partnerships are derived from shared values and synergies. We extend our heartfelt thanks to all our corporate, philanthropic and government partners who support Musica Viva Australia and share our belief in music's transformative power and capacity to enrich lives.

Thank you to our wonderful donors

*For 80 years, the generosity of our donor family has powered everything we do.
Your support enables us to create, produce, and present extraordinary work – celebrating exceptional artists,
investing in the next generation and inspiring learners of all ages across the country.
We couldn't do this without you. Thank you.*

CREATIVE DEVELOPMENT COLLECTIVE

Thank you to these generous donors whose visionary investment helps bring to life MVA's artistic vision.

Darin Cooper Foundation
Prof Malcolm Gillies AM & Dr David Pear
Peter Griffin AM & Terry Swann

International Music & Arts Foundation
Richard Wilkins

ENSEMBLE PATRONS

*Our 2025 national concert season is made possible through the extraordinary generosity
of our Ensemble Patrons, whose support underwrites the presentation of each national tour.*

• The Cage Project
Ian Dickson AM & Reg Holloway

• Jess Hitchcock & Penny Quartet
Chamber Music Foundation

• Northern Lights
Bruce & Charmaine Cameron

• Hollywood Songbook
Ensemble Patrons

Other Tour Support

• Takács Quartet with Angie Milliken
Ensemble Patrons
Supporting Angie Milliken

Ian Dickson AM & Reg Holloway
Chamber Music Foundation
Ms Felicity Rourke & Justice François Kunc

Chamber Music Foundation
Susie Dickson

MVAIS ENSEMBLE PATRONS

*MVAIS Ensemble Patrons support the exceptional ensembles that deliver
childhood music education programs for Musica Viva Australia In Schools.*

• El Camino
Ray Wilson OAM & Raymond Camillire
in memory of James Agapitos OAM

• Life is an Echo
Jo Strutt

• Lost Histories
Kay Vernon

• Music in my Suitcase
Michael Wishart in loving
memory of Valerie Wishart

• Music of the World
Gresham Partners

• On the Wireless
Alison Kerry

• Water Rhythms
Anthony Strachan

EMERGING ARTISTS GIVING CIRCLE

*The collective generosity of our Emerging Artists supporters nurtures the next generation of
Australian chamber musicians through our Masterclasses, Strike A Chord and FutureMakers programs.*

Tom Breen & Rachael Kohn AO
Nicholas Callinan AO & Elizabeth Callinan
Caroline & Robert Clemente
John & Rose Downer Foundation
Andrea & Malcolm Hall-Brown
The late John MacLeod & Rosemary MacLeod
Mercer Family Foundation

The Morawetz Family in memory of Paul Morawetz
Marjorie Nicholas OAM
Craig Reynolds
Andrew Sisson AO & Tracey Sisson
Youth Music Foundation of Australia
Anonymous (3)

CONCERT CHAMPIONS

Each mainstage concert is brought to life in cities across the country thanks to the generosity of our Concert Champions.

ACT

Andrew Blanckensee & Anonymous
Dr Ray Edmondson OAM & Sue Edmondson
Dr Sue Packer AO
Sue Terry & Len Whyte

NSW

In memory of Dr Catherine Brown-Watt PSM
Patricia Crummer
Pam Cudlipp
Dr Jennifer Donald & Mr Stephen Burford
Charles Graham in acknowledgement
of his piano teacher Sana Chia
Katherine & Reg Grinberg
Robert & Lindy Henderson
Newcastle Concert Champions
In honour of the late Kenneth W Tribe AC

QLD

Andrew & Kate Lister
Andrea & Malcolm Hall-Brown
Barry & Diana Moore
Anonymous (3)

SA

Don Aldridge & Veronica Aldridge OAM
McDougall Telfer Foundation
Dr Susan Marsden & Michael Szwarcbord
In memory of Lesley Lynn

VIC

Peter Griffin AM & Terry Swann in honour
of the 93rd birthday of Barry Jones AC
Penelope Hughes
Peter Lovell & Michael Jan
In memory of Paul Morawetz
Mark & Suzy Suss in memory of Dr James Pang
Dr Michael Troy
The late G D Watson
Mr Igor Zambelli

WA

A gift to share the love of music (2)
Deborah Lehmann (in memory of Michael Alpers)
For Stephanie Quinlan (2)
Robyn Tamke
Michael Wishart
in loving memory of Valerie Wishart

AMADEUS SOCIETY

The Amadeus Society is a group of passionate music lovers and advocates 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 Annette Gero
Katherine & Reg Grinberg
Jennifer Hershon
Fred Hilmer AO & Claire Hilmer

Penelope Hughes
Stephen & Michele Johns
Michael Katz AM & Frédérique Katz
Philip Robinson
Andrew Rosenberg
Ray Wilson OAM

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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:

A gift to share the love of music
Katherine & Reg Grinberg
D R & K M Magarey
Ken & Liz Nielsen

Playing Foundation
Richard Wilkins
Anonymous

Lasting Gifts

We are deeply appreciative of those who have chosen to leave a bequest to Musica Viva Australia in their will, to make a lasting impact that not only celebrates their passion for music but enables music for future generations of audiences and artists alike. Your legacy will live on through our work.

LEGACY DONORS

We proudly honour the generous legacies of those donors who are no longer with us, and the impact their support still has today.

NSW

The late Charles Berg AM OBE
The late Stephan Center
The late Janette Hamilton
The late Merle Joan Lambourne
The late Kenneth Mansfield Saxby
The late Kenneth W Tribe AC
The late Elizabeth Varley
The late Patricia Zeppel

QLD

The late Steven Kinston

SA

The late Anne Hirsch
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

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We thank those who have notified us of their intention to leave a gift to us in their will.

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QLD

Barbara McKenzie
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SA

The late Edith Dubsky
In memory of Helen Godlee
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Deborah Lehmann
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We're thankful to our annual donors who support our work where it's needed most and for all they enable us to do – both on and off the stage – for Australian musicians, artists and music lovers, including our extensive education and outreach programs.

MAJOR GIFTS

\$100,000+

NSW

The Berg Family Foundation
Patricia H. Reid Endowment Fund

QLD

Ian & Caroline Frazer

\$50,000+

ACT

Marion & Michael Newman

NSW

J A Donald Family
Katherine & Reg Grinberg
Elisabeth Hodson & the late Dr Thomas Karplus

\$25,000+

NSW

Nora Goodridge OAM

VIC

Peter Lovell & Michael Jan

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\$10,000+

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The Morawetz Family in memory of Anita Morawetz
Joy Selby Smith
Mark & Anna Yates

WA

Deborah Lehmann (in memory of Michael Alpers)
David Wallace & Jamelia Gubgub
WA Committee of Musica Viva Australia & Anna Yates
Anonymous

ANNUAL GIFTS

\$5000+

ACT

Sue Terry & Len Whyte

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& Joshua Bishop
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memory of Valerie Wishart

\$2500+

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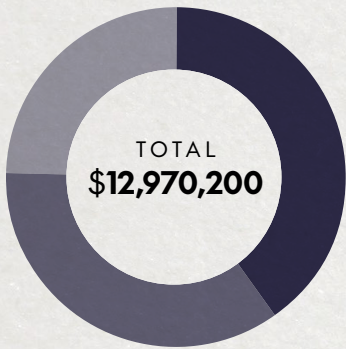
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THANK YOU

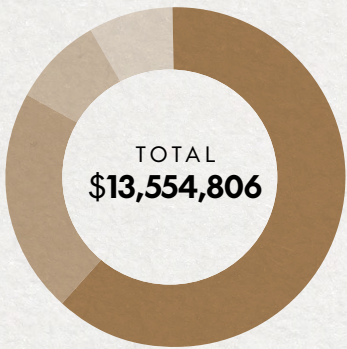
We are grateful to our donors
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 Every gift makes a difference.

Key Statistics



INCOME

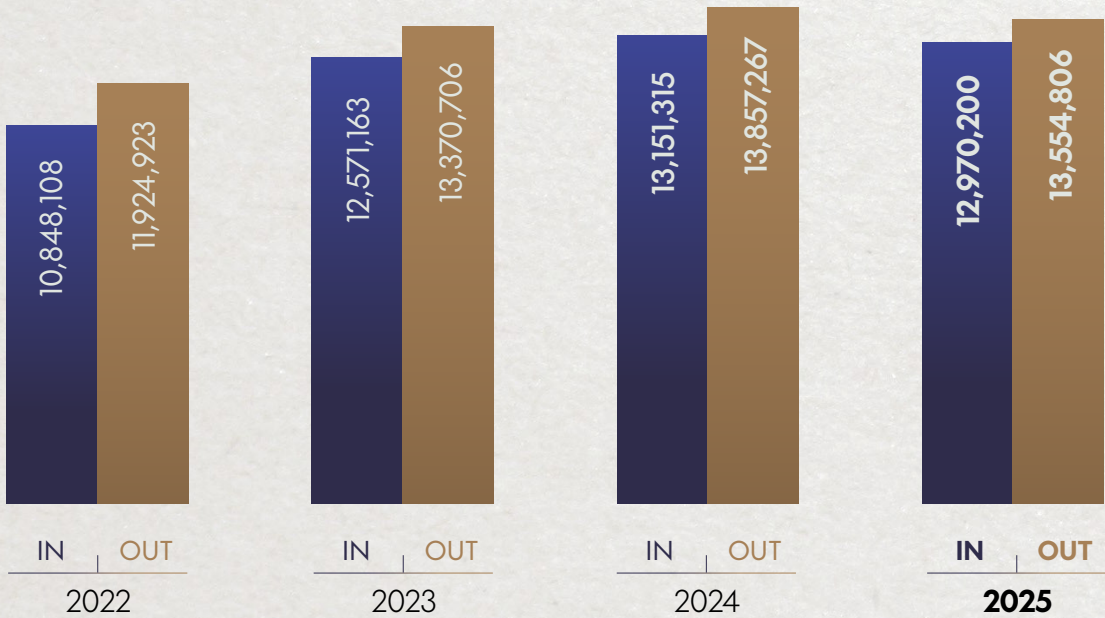
● Development	5,219,585
● Earned	4,574,497
● Government	3,176,118



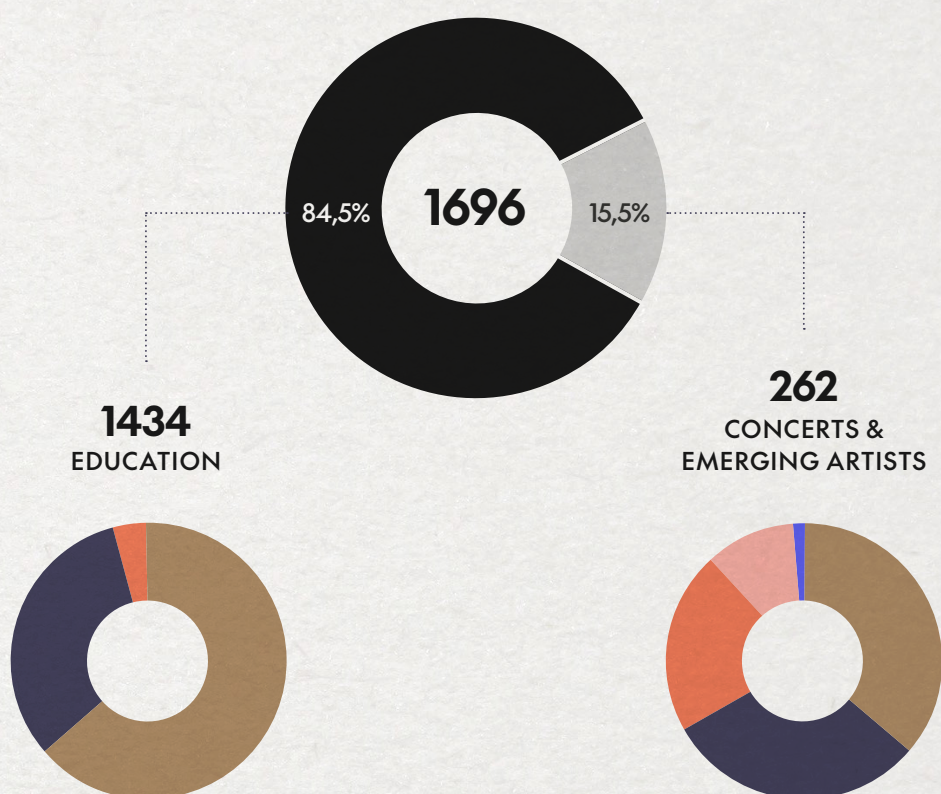
EXPENDITURE

● Administration	8,421,598
● Artist Fees & Expenses	2,893,753
● Venue & Production	1,178,055
● Promotion	1,061,400

Income vs. Expenditure



Activities

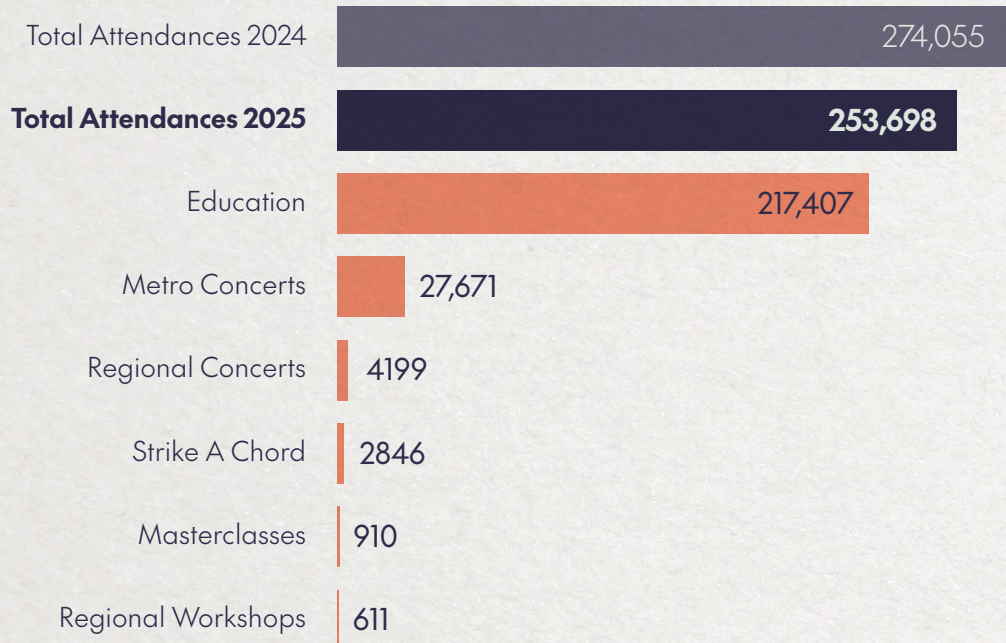


● Shows	920
● Residencies and others	459
● Professional Development	55

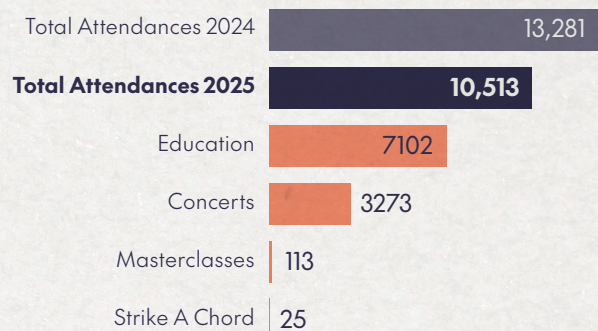
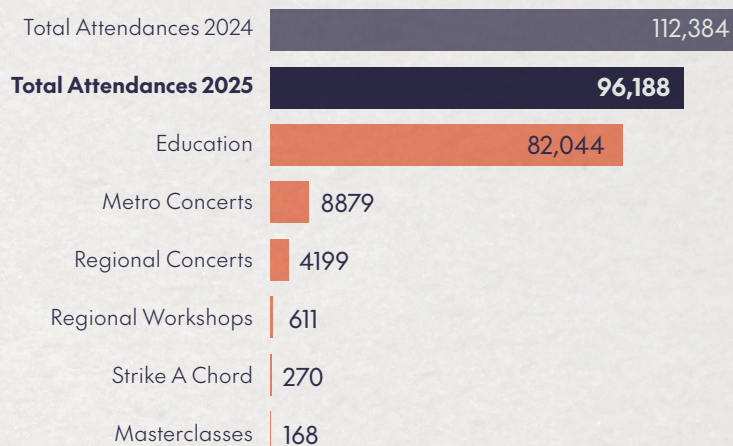
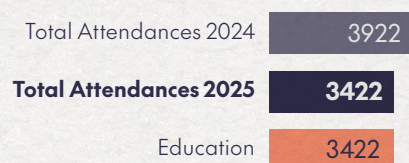
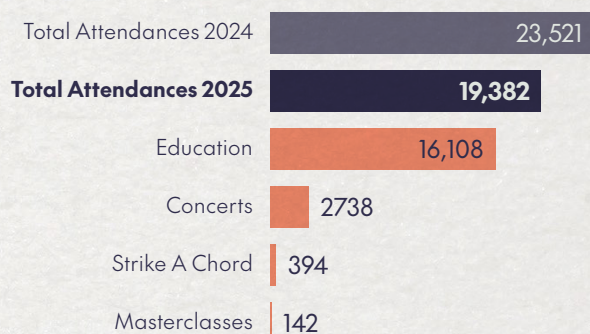
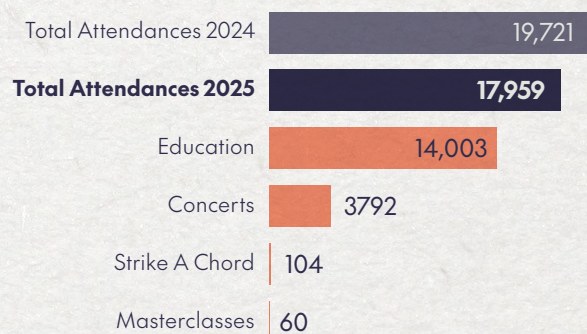
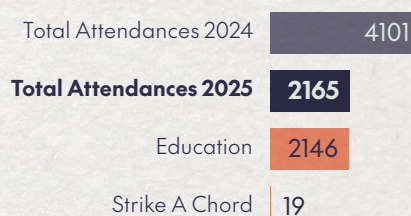
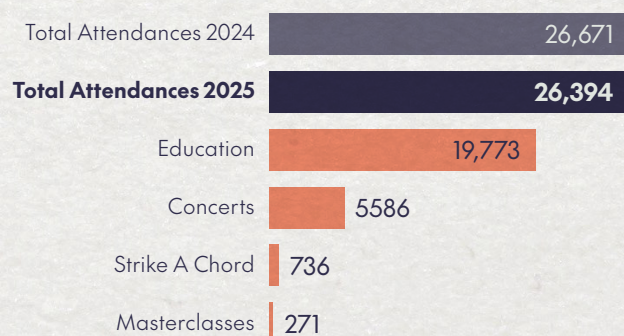
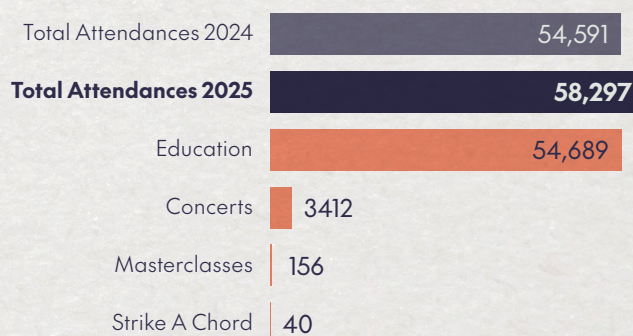
● Regional Events	95
● Strike A Chord	80
● Metro Concerts	56
● Masterclasses	28
● FutureMakers	3

Attendances

NATIONAL



Audiences at Melbourne Recital Centre.
© Cameron Jamieson

ACT**NSW****NT****QLD****SA****TAS****VIC****WA**

Our people

Board

PATRON

Tony Berg AM

BOARD DIRECTORS

Charles Graham, Chairman | NSW

Maia Ambegaokar | NSW

Don Christopher | ACT

Prof Malcolm Gillies AM | ACT

Katherine Grinberg | NSW

Elizabeth Hawkins | SA

Dr Bennie Ng | WA

Lynda O'Grady | Regional NSW

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 AM, President (Life Member)

ACT

Andrew Blanckensee
Don Christopher
Alex Furman
Prof Malcolm Gillies AM
Dr Roger Hillman
Margaret Lovell
Dr Sue Packer AO
Dr Craig Reynolds
Richard Rowe PSM
Michael Toller
Juliet Tootell

NSW

Kathryn Bennett
Peter Cudlipp
Jennifer Darin
Dr Jennifer Donald
Jenny Eriksson
Adriana Gardos
Dr Annette Gero
Virginia Gordon AM

Ruth Magid
Irena Morozov
Dene Olding AM
Vicki Olsson
Carol Price
Dr Chris Sainsbury
Deena Shiff
Kate Tribe
Kim Walker
Ray Wilson OAM

QLD

Loreta Fin AM
Prof Ian Frazer AC
Andrea Hall-Brown
Malcolm Hall-Brown
Shelli Hulcombe
Dr Candace Kruger
Kate Lister
Dr Barry Moore

SA

Veronica Aldridge OAM
Mark De Raad
Cate Foscett
Amanda Pepe
Helen Pollard
Judith Potter
Leonie Schmidt
Lloyd Van't Hoff

VIC

Elizabeth Aickin
Prof Margaret Barrett
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
Prof Philip Poronnik
Jennifer Seabrook
Andrew Sisson AO
Helen Vorrath
Anna Yates

WA

Bruce Cameron
Olivier David
Dr Janice Dudley
Adam Hall
Dr Robert Larbalestier
Anne Last
Assoc Prof Deborah Lehmann AO
Lindsay Lovering
Prof Margaret Seares AO
Robyn Tamke

LIFE MEMBERS

ACT

Donald Sams

NSW

Tony Berg AM
Jennifer Bott AO
Mary Jo Capps AM
Charmian Gadd OAM
Katherine Grinberg
Suzanne Gleeson
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

VIC

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

WA

Judy Flower
Michael Wishart

Staff

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

EXECUTIVE OFFICE

Anne Frankenberg

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)



© Neil Bennett

CONCERTS & COMMUNITIES

Katherine Kemp

Director, Concerts & Communities

Fiona Boundy

Senior Operations Manager

(Wurundjeri & Boon Wurrung Country, Melbourne)

Cat Ashley

Operations & Touring Manager

(Whadjuk Noongar Boodja, Perth)

Joe Rossetto

Operations & Touring Manager

Annette Alderson

Concert Operations

Luke Iredale

Artistic Manager

Elizabeth Dedman

Manager, Special Projects & Regional Touring

Victoria Parsons Kelly

Dahyo Liu-Lloyd PARENTAL LEAVE COVER

Concerts & Communities Coordinator

EMERGING ARTISTS

Jennifer Lang

Toni Lulich PARENTAL LEAVE COVER

Director, Emerging Artists

(Wurundjeri & Boon Wurrung Country, Melbourne)

Wilma Smith

Artistic Director Competitions

(Wurundjeri & Boon Wurrung Country, Melbourne)

Janet McKay

Manager Emerging Artists Programs

(Turrbal & Yuggera Country, Brisbane)

Grace Ip UNTIL DEC

Emerging Artists Coordinator

(Wurundjeri & Boon Wurrung Country, Melbourne)

DEVELOPMENT

Zoë Cobden-Jewitt

Director, Development

(Kurna Country, Adelaide)

Mathew Jordan

Senior Strategic Partnerships Manager

Rosemary Shaw

Strategic Partnerships Executive

(Wurundjeri & Boon Wurrung Country, Melbourne)

Irene Ryder

Senior Development Manager VIC

(Wurundjeri & Boon Wurrung Country, Melbourne)

Jessica Negus UNTIL JULY

Development & Public Affairs Coordinator

(Wurundjeri & Boon Wurrung Country, Melbourne)

Olivia Hobbs FROM OCT

Victorian Development & Administration Coordinator

(Wurundjeri & Boon Wurrung Country, Melbourne)

Matthew Westwood

Individual Giving Manager

Sophie Wolff-Wigley

Philanthropy Coordinator

Rebecca Shakespeare

Emily Barber-Briggs PARENTAL LEAVE COVER

Development Manager WA

(Whadjuk Noongar Boodja, Perth)

Sarah Jackson

Philanthropy Specialist

(Turrbal & Yuggera Country, Brisbane)

Madeline Penman

Philanthropy Research Coordinator

(Wurundjeri & Boon Wurrung Country, Melbourne)

EDUCATION

Cassandra Lake

Director, Education

(Whadjuk Noongar Boodja, Perth)

Ali Dredge

Education Coordinator

(Whadjuk Noongar Boodja, Perth)

Anna Griffiths

Operations & Artist Manager, Education

Freya Miller

Operations Coordinator & Tour Manager, Education

(Wurundjeri & Boon Wurrung Country, Melbourne)

Melanie McLoughlin

Professional Development Manager

Claudene Shoesmith

Professional Development Coordinator

Hamish Francis

Education Administrator

Isobel Ferrier

Creative Producer

James Mountain

Associate Producer

Isabella Mazzarollo UNTIL APR

Brendan McRae FROM JULY

NSW, NT & TAS Education Manager

Julia Potter UNTIL APR

Matilda Street FROM APR

NSW, NT & TAS Education Coordinator

Josephine Lonergan FROM JUNE

NSW, NT & TAS Education Administrator

Nisha Feik

Victorian Education Manager

(Wurundjeri & Boon Wurrung Country, Melbourne)

Molly Jenkins

Victorian Education Coordinator

(Wurundjeri & Boon Wurrung Country, Melbourne)

MARKETING

Lucy Shorrocks

Director, Marketing & Communications

Sascha Kelly UNTIL JAN

Miranda Cass FROM MAR

Marketing Manager, Concerts

(Turrbal & Yuggera Country, Brisbane)

Joey Demczuk

Marketing Executive, Concerts

Yuri Huijg

Graphic Designer

(Wurundjeri & Boon Wurrung Country, Melbourne)

Harriet Cunningham

Content & Brand

Lillie Bailey UNTIL SEP

Joshua Purvis FROM OCT

Marketing Coordinator

Matthew Lorenzon

Marketing Manager, Digital

Melanie Stjepanovic

Marketing Executive, Digital

Michelle Cheung

Marketing Manager, Education & Emerging Artists

(Wurundjeri & Boon Wurrung Country, Melbourne)

Victoria Davies

Marketing Executive

Sabrina Govic

CRM & Ticketing Manager

(Wurundjeri & Boon Wurrung Country, Melbourne)

Joan Shortt-Smith

Database Administrator

(Kurna Country, Adelaide)

Aimee Clarke

Ticketing Supervisor

Jasper Whincop

Patron Services Coordinator

FINANCE & ADMINISTRATION

Jennifer McCleary

People & Culture Manager

Shubha Tewari

People & Culture Coordinator

Teresa Cahill

Payroll Manager

(Awabakal Country, Newcastle)

Phuong Nguyen

Finance Manager

Shamanti Rakshit UNTIL DEC

Management Accountant

Jenny Lopez

Accounts Administrator

Linh Van

Accounts Administrator

Doug Connor

IT Administrator

EXTERNAL AFFAIRS & STATE OFFICES

Viv Rosman

Director, External Affairs

ACT

Ngunnawal Country

Leah Blankendaal

ACT & Government

Engagement Manager

Olivia Hobbs UNTIL OCT

ACT Coordinator

Marlene Troestl FROM NOV

ACT & Government

Engagement Coordinator

Queensland

Turrbal & Yuggera Country

Paul McMahon

State Manager

Alicia Whisson UNTIL APR

Samantha Kacin FROM SEP

State Coordinator

Chelsea August UNTIL AUG

Claire Litwinowicz FROM SEP

State Administration Coordinator

South Australia

Kurna Country

Sandra Taylor

State Manager

Cecilia Kim

State Coordinator

Chona Dempsey

State Administration Coordinator

Western Australia

Whadjuk Noongar Boodja

Helen Dwyer UNTIL SEP

State Manager

Hannah Lee Tungate

State Manager FROM SEP /

State Coordinator UNTIL AUG

Kieran Lynch

State Coordinator FROM SEP /

State Administration Coordinator UNTIL AUG

Elena Wittkuhn FROM OCT

State Administration Coordinator

Musica Viva Australia thanks

CASUAL STAFF & CONTRACTORS

Thomas Allan
Isabelle Epps
Arnaud Gallois
Bill Hockenhull
Michael Hyde
Rachel Liu
Callum O Reilly
Bradley Parker
Casey Sullivan
Natalie Shea
Stephanie Tran

VOLUNTEERS

Newcastle
Kathryn Bennett
Jocelyn Kelty

QLD
Helen Devane
Andrea Hall-Brown

SA
Veronica Aldridge OAM
Amanda Pepe
Leonie Schmidt
Amelia Taylor

Sydney
Graeme Blazey
Lucia Cascone
Michael Dewis
Robert Firth

WA
David Hond
Ciara Sadler

MVA SAID GOODBYE TO...

Chelsea August
Lillie Bailey
Helen Dwyer
Grace Ip

Sascha Kelly
Dahyo Liu-Lloyd
Isabella Mazzarolo
Jessica Negus

Julia Potter
Shamanthi Rakshit
Alicia Whisson

STATE VOLUNTEER COMMITTEES

ACT
Richard Rowe, President
Andrew Blanckensee
Roger Hillman
Dr Craig Reynolds
Malcolm Snow
Juliet Tootell

VIC
Jane Fyfield, President
Alastair Campbell
Elizabeth Douglas
Dorothea Josem
Prof Philip Poronnik

WA
Janice Dudley, President
Jennifer Butement FROM NOV
Olivier David
Miranda Mary
Father Richard Smith
Anne de Soya
Pearl Tan
Helen Westcott UNTIL NOV

ARTISTIC REVIEW PANEL

Adelaide
Elizabeth Layton
Rob Nairn
Chris Wainwright

Canberra
Tim Hollo
Pip Thompson

Perth
Gladys Chua
Emily Green-Armytage
Hugh Lydon
Margaret Pride
Ashley Smith
Tim White
Noeleen Wright

Brisbane
Anna Grinberg
Wendy Lorenz
Liam Viney
Gillian Wills

Melbourne
Michael Leighton Jones
Konstantin Shamray

Sydney
Ying Ho
Sonia Maddock (Martin)
Kristian Winther

ACCESS, EQUITY & INCLUSION EXTERNAL ADVISORY GROUP

Nat Bartsch
Patrick Gunasekera
Graham Lovelock
Flora Wong

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 2, 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



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MusicaVivaInSchools
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MusicaVivaAU
[strikeachordau](https://www.instagram.com/strikeachordau)



[MusicaVivaAustralia](https://www.youtube.com/MusicaVivaAustralia)



[musicavivaau](https://open.spotify.com/musicavivaau)



[Musica Viva Australia](https://www.linkedin.com/company/MusicaVivaAustralia)

2025

Financial Statements



Statutory Report of the Board

for the Year ended 31 December 2025

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

	2025	2024
	\$	\$
Underlying operating result	(1,019,619)	(1,188,512)
Federal Government COVID-19 Stimulus	0	0
NSW Rescue and Restart/Other COVID-19 support	0	0
(Deficit)/Surplus from Ordinary Activities	(1,019,619)	(1,188,512)
Bequest Income	435,012	482,560
(Deficit)/Surplus from Operating Activities	(584,606)	(705,952)
Net profit / (loss) on revaluation of financial assets	144,321	457,831
	(440,285)	(248,121)

- 1 The underlying operating result was a deficit of \$1,019,618. Musica Viva Australia was remembered in a number of bequests resulting in a deficit from operating activities of \$584,605.
- 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 included management of the Melbourne International Chamber Music Competition and Strike a Chord, in strategic partnership with the Melbourne Recital Centre and Monash University.
- 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 Bring inspiring musical experiences to growing and diverse audiences.
 - ii Champion Australian artists and collaborations that drive innovation in chamber music.
 - iii Deliver sector-leading music education programs to school students, their teachers and communities nationally.
 - iv Nurture a healthy music sector through meaningful training, development and employment opportunities for musicians.
 - v Invest in our people and culture, and in best-practice operations, leadership and governance, to ensure that MVA is an inclusive, accessible and future-focused organisation.
 - vi Ensure that MVA's operating model delivers long-term financial sustainability.
- 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 2025 the collective liability of members was \$1,070.
- 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
Dr Bennie Ng
Elizabeth Hawkins
Maia Ambegaokar

Resigned during the year:

Malcolm Gillies (effective 11th April 2025)
Justice Anthe Philippides (effective 28th May 2025)

Appointed during the year:

Don Christopher (from 1st December 2025)

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 Barminto Holdings Limited and Chair of YPO Sydney Chapter. Director since 14 October 2012. Directors' meetings held and attended during the financial year - 5.

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 - 5, attended - 4.

LYNDA O'GRADY BCom. (Hons). Non-Executive Director of New Medical Education and Rubicon Water 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 an 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. Director's meetings held during the financial year - 5, attended 4.

DARREN TAYLOR BBus BA (Swinburne). Darren Taylor is Managing Director and Head of Strategy for Melbourne-based brand agency Taylor & Grace and a senior leader at Benefolk, a professional services intermediary dedicated to strengthening Australia's for-purpose sector. For more than two decades, Darren has worked with not-for-profits, charities, community organisations, research bodies and purpose-led enterprises to strengthen their positioning, stakeholder confidence and long-term strategic clarity in complex operating environments. Organisations he has advised include Fight Parkinson's, Grief Australia, Australian Sports Foundation, The Thin Green Line Foundation, AusBiotech, Cabrini Health, the Australian Centre for Rural Entrepreneurship, Western Sydney Community Legal Centre, and the Additive Manufacturing and Innovation Manufacturing Cooperative Research Centres (CRC's). Darren is leading the development of AI-enabled diagnostic and brand strategy products as a strategic focus of his work, built on a disciplined human-in-the-loop model that combines advanced AI capability with senior strategic judgement to deliver faster, evidence-based insight for purpose-driven organisations and their boards. An accomplished pianist and pipe organist, Darren has served on the boards of the Georges Mora Foundation and Chamber Music Australia, and was previously a Victorian committee member of Musica Viva Australia. He is a graduate of the Australian Institute of Company Directors (AICD) Company Directors Course. Director's meetings held during the financial year - 5, attended - 4.

The Hon ANTHE PHILIPIDES 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 diversity, including the commissioning of a major orchestral work for the Queensland Symphony Orchestra by acclaimed musician, William Barton, *Aprii 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 of 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 during tenure in the financial year - 2, attended 1.

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 WA Divisional Council member of the Australian Institute of Company Directors. Dr Ng has a Bachelor's Degree in Medicine and Surgery and a Masters of Business Administration. He is a Fellow of the Royal Australasian College of Medical Administrators and of the Royal Australian College of General Practitioners. Dr Ng was appointed to the Board on 17 February 2022. Directors' meetings held and attended during the financial year - 5.

ELIZABETH HAWKINS B Arts & Sciences (Cornell University); M Counselling (UNE). Elizabeth (Liz) Hawkins is a professional arts administrator, advancement leader, theatre practitioner and fundraiser with over 35 years' experience across the creative industries and educational advancement. She has worked in tertiary education, arts management, live theatre, and film/television in North America, England, and Australia. Liz is the Chief Advancement Officer for Adelaide University, where she leads the university's philanthropic, alumni, donor relations, and advancement operations functions. She helped lead the Advancement teams through the merger that created the new Adelaide University,

establishing a unified Advancement portfolio and positioning philanthropy as a strategic contributor to the new institution's long-term ambitions. Prior to this role, Liz served as the Executive Director, Advancement at the University of Adelaide, where she worked to embed a culture of philanthropy across the institution, secure transformational gifts, and help lead the planning for the university's 150th anniversary celebrations in 2024. Earlier in her career, 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 is a former Executive Councillor of Live Performance Australia. Directors' meetings held and attended during the financial year - 5.

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. Directors' meetings held and attended during tenure in the financial year - 2.

MAIA AMBEGAOKAR holds an MBA from the London Business School, an MSc (Demography) from the London School of Hygiene and Tropical Medicine, an AB (Government) from Cornell University, and completed the Company Directors Course of the Australian Institute of Company Directors in 2017. She has thirty years' experience internationally and in Australia serving as an advisor, committee chair, and board member for corporations, foundations, governments, and not-for-profits. In 2025, she was a Director of Musica Viva Australia and of Sisterhood Foundation. Directors' meetings held and attended during the financial year - 5.

DON CHRISTOPHER is a Gunggari public sector executive and accomplished baritone who brings a unique fusion of artistic excellence, educational leadership, and expertise in First Nations policy and engagement to the Musica Viva Australia Board. Don's artistic tenure includes landmark performances with Short Black Opera, Opera Australia, and the State Opera of South Australia, alongside soloist billing with state orchestras. These experiences inform his deep understanding of the Australian cultural landscape and the vital role of the arts in social cohesion. As an educator for language revitalisation, Don utilises the arts to drive community empowerment and intergenerational knowledge transfer. Following his celebrated 18-year career on the national stage, Don transformed his parallel youth engagement and teaching career to become a strategic executive Director within the Australia Public Service. An alumnus of the Queensland University of Technology, the University of Melbourne, and the 2025 Observership Program, Don is dedicated to expanding his skills in non-executive governance and has already established himself as a valued contributor to the Board. The commitment of Musica Viva Australia and Don to invest in his role can be seen with our support of his successful scholarship through the Australian Institute of Company Directors to complete the Company Directors Course in the first half of 2026.

Auditors Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2025 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
1 April 2026

Statement of Profit or Loss and Other Comprehensive Income

for the Year ended 31 December 2025

	Notes	2025 \$	2024 \$
REVENUES FROM ORDINARY OPERATING ACTIVITIES -			
Income From Operations	1	3,352,901	4,108,980
State Government Subsidies	2	1,147,164	1,211,465
Grant by the Australia Council	3	2,028,954	1,969,858
Other Income	4	6,006,170	5,378,452
		<u>12,535,188</u>	<u>12,668,755</u>
EXPENSES FROM ORDINARY OPERATING ACTIVITIES -			
Direct Operating Expenses		5,133,208	5,651,711
Administration and General Expenses		8,421,598	8,205,556
		<u>13,554,806</u>	<u>13,857,267</u>
(DEFICIT)/SURPLUS FROM ORDINARY ACTIVITIES		(1,019,618)	(1,188,512)
OTHER INCOME			
Bequest Income		435,012	482,560
		<u>435,012</u>	<u>482,560</u>
TOTAL (DEFICIT)/SURPLUS FROM OPERATING ACTIVITIES	5	(584,606)	(705,952)
OTHER COMPREHENSIVE INCOME			
Net profit/(loss) on revaluation of financial assets		144,321	457,831
		<u>144,321</u>	<u>457,831</u>
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		(440,285)	(248,121)

The accompanying notes form part of these financial statements

Statement of Financial Position

as at 31 December 2025

	Notes	2025 \$	2024 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	6	524,916	351,368
Financial Assets	7	9,064,914	9,015,430
Receivables	8	378,162	344,364
Prepayments and Sundry Deposits		783,759	657,467
TOTAL CURRENT ASSETS		10,751,751	10,368,629
Non-Current Assets			
Property, Plant & Equipment	9	7,040,538	7,266,376
TOTAL NON-CURRENT ASSETS		7,040,538	7,266,376
TOTAL ASSETS		17,792,289	17,635,005
LIABILITIES			
Current Liabilities			
Payables		589,463	342,132
Advances	10	2,223,394	1,948,982
Provisions - Current	11	512,034	450,229
TOTAL CURRENT LIABILITIES		3,324,891	2,741,343
Non-Current Liabilities			
Provisions - Non Current	11	48,030	34,011
TOTAL NON-CURRENT LIABILITIES		48,030	34,011
TOTAL LIABILITIES		3,372,921	2,775,354
NET ASSETS		14,419,367	14,859,651
MEMBERS FUNDS			
Accumulated Operating Funds		4,500,384	5,338,740
Centenary Appeal Funds	14	8,063,679	7,813,904
Artist Initiatives Funds		703,500	699,525
		13,267,563	13,852,169
Asset Revaluation Reserve		1,151,803	1,007,482
TOTAL MEMBERS FUNDS		14,419,367	14,859,651

The accompanying notes form part of these financial statements

Statement of Changes in Members Funds

for the Year ended 31 December 2025

	Notes	2025 \$	2024 \$
ACCUMULATED OPERATING FUNDS			
Opening Accumulated Operating Funds		5,338,740	6,462,880
Surplus from Ordinary Activities		(584,606)	(705,952)
Transfer from Centenary Appeals Funds		198,235	221,909
Transfer from Artist Initiatives Funds		75,000	70,000
Transfer to Centenary Appeals Funds		(448,010)	(635,803)
Transfer to Artist Initiatives Funds		(78,975)	(74,295)
Accumulated Operating Funds at year end		<u>4,500,384</u>	<u>5,338,740</u>
CENTENARY APPEAL FUNDS			
Opening Centenary Appeal Funds		7,813,904	7,400,010
Transfer to Accumulated Operating Funds		(198,235)	(221,909)
Transfers from Accumulated Operating Funds		448,010	635,803
Centenary Appeal Funds at year end		<u>8,063,679</u>	<u>7,813,904</u>
ARTIST INITIATIVES FUNDS			
Opening Artist Initiatives Funds		699,525	695,230
Transfer to Accumulated Operating Funds		(75,000)	(70,000)
Transfer from Accumulated Operating Funds		78,975	74,295
Artist Initiatives Funds at year end		<u>703,500</u>	<u>699,525</u>
ASSET REVALUATION RESERVE			
Opening Asset Revaluation Reserve		1,007,482	549,651
Transfer of prior revaluation of freehold land and buildings		0	0
Revaluation of financial assets		144,321	457,831
Asset Revaluation Reserve at year end		<u>1,151,803</u>	<u>1,007,482</u>
TOTAL MEMBERS FUNDS AT THE END OF THE YEAR		<u>14,419,367</u>	<u>14,859,651</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 2025

Statements of material accounting policies

The financial statements of Musica Viva Australia for the year ended 31 December 2025 were authorised for issue by a resolution of the Directors on 3 April 2025.

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 2025 amounting to \$93, (2024 - gain: \$785) 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 (2024 - \$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) The Australian Music Foundation provided \$160,000 of grants to Musica Viva Australia in 2025 (2024 - \$110,000) 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 80 (2024- 72).
- (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 \$9,064,914 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 2025

Statements of material 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

	2025 \$	2024 \$
Subscription Tickets	1,101,872	1,165,522
Box Office Takings	927,363	1,529,016
Broadcast & Television Fees	7,650	5,100
Programs & Merchandising	3,900	4,830
Fees & Expenses from other Organisations	153,760	198,576
Schools Concerts	1,158,356	1,205,936
	<u>3,352,901</u>	<u>4,108,980</u>

2 State Government Subsidies Expended

New South Wales Government		
Create NSW		
General Grant	616,227	596,719
Victoria		
Creative Victoria	300,000	300,000
Western Australia		
Department of Local Government,		
Sports and Cultural Industries	159,564	180,000
Dept. of Primary Industries & Regional	5,000	0
South Australia		
Department of Education and		
Child Development	11,818	23,636
Carclew Youth Arts	30,000	30,000
Northern Territory		
Department of Education	24,555	49,110
Queensland		
Arts Queensland	0	32,000
	<u>1,147,164</u>	<u>1,211,465</u>

3 Grant from Creative Australia

General Grant	<u>2,028,954</u>	<u>1,969,858</u>
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4 Other Income

Investment Income	322,118	298,290
Profit/(Loss) on Sale of Shares	527,090	556,434
Sponsorship & Donations	4,784,573	4,192,388
Rent Recoveries	345,669	325,707
Sundry Income	26,720	5,633
	<u>6,006,170</u>	<u>5,378,452</u>

5 Surplus from Ordinary Operating Activities

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

Dividends received	(267,063)	(243,234)
Interest Received	(55,054)	(55,056)
Depreciation		
Buildings	250,421	249,964
Plant, Equipment & Vehicles	86,027	73,785
	<u>336,448</u>	<u>323,750</u>
Provisions		
Annual Leave	67,333	57,053
Long Service Leave	8,491	20,598
	<u>75,824</u>	<u>77,651</u>

6 Cash and Cash Equivalents

Cash At Bank	516,033	310,526
Cash At Bank - US\$	3,095	16,178
Cash on Hand	785	775
Commonwealth Bank Deposit	5,000	21,876
Rabobank Australia Limited	3	2,013
	<u>524,916</u>	<u>351,368</u>

7 Current Financial Assets

Available for sale and reinvestment		
Units in Managed Funds		
- At current market value	<u>9,064,914</u>	<u>9,015,430</u>

7(a) Movements in Carrying Amounts of Current Financial Assets

	Financial Assets
Balance at the beginning of the year	9,015,430
Net Additions	755,163
Transfer to Current Financial Assets	(850,000)
Revaluation Increments	144,321
Carrying amount at the end of the year	<u>9,064,914</u>

8 Receivables

Debtors	382,266	408,624
Provision for Doubtful Debts	(4,104)	(64,260)
	<u>378,162</u>	<u>344,364</u>

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2025

	2025 \$	2024 \$
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	2,963,570	2,963,570
Accumulated Depreciation - Building	(2,082,414)	(1,831,993)
	<u>6,593,825</u>	<u>6,844,246</u>
Plant and Equipment		
Plant and Equipment at cost	1,687,899	1,577,289
Accumulated Depreciation	(1,241,186)	(1,155,159)
	<u>446,713</u>	<u>422,130</u>
Total Property, Plant & Equipment	10,364,138	10,253,528
Accumulated Depreciation	(3,323,600)	(2,987,152)
	<u>7,040,538</u>	<u>7,266,376</u>

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

	Land & Buildings	Plant & Equipment	Total
Balance at the beginning of the year:	6,844,246	422,130	7,266,376
Additions	0	110,610	110,610
Disposals	0	0	0
Revaluation increments	0	0	0
Depreciation	(250,421)	(86,027)	(336,448)
Carrying Amount at the end of the year:	<u>6,593,825</u>	<u>446,713</u>	<u>7,040,538</u>

10 Amounts Received in Advance

Concert Subscriptions and Tickets	1,370,595	1,178,722
MVAIS Booking Deposits	36,200	37,400
Sponsorship	771,350	681,033
Rental Income	45,248	51,827
	<u>2,223,394</u>	<u>1,948,982</u>

Provisions

11 Current		
Staff Annual Leave	400,944	333,611
Long Service Leave	111,090	116,618
	<u>512,034</u>	<u>450,229</u>
Non-current		
Long Service Leave	48,030	34,011

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	127,936	14,500
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14 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 2025 are:

Net Centenary Appeal Funds as at 1 January	7,813,904	7,400,010
Additions to The Fund	448,010	635,803
Use of The Fund	(198,235)	(221,909)
	<u>249,775</u>	<u>413,894</u>
Net Centenary Appeal Funds as at 31 December	<u>8,063,679</u>	<u>7,813,904</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 2025

	2025 \$	2024 \$
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 (12 staff, 2024 - 11 staff):		
Short term benefits	1,599,336	1,570,458
Post employment benefits	236,539	211,135
Total remuneration	<u>1,835,875</u>	<u>1,781,593</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	3,181,659	2,653,400
Fundraising events	11,992	6,275
	<u>3,193,651</u>	<u>2,659,675</u>
Less		
Total costs of fundraising appeals		
Individual giving	203,789	163,400
Fundraising events	2,866	2,382
	<u>206,655</u>	<u>165,782</u>
Net Surplus obtained from		
Fundraising	<u>2,986,996</u>	<u>2,493,893</u>

Application of Funds

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

Forms of Fundraising

Appeals held during the year ended 31 December 2025:

- ~ 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 2025

Comparisons	\$	2025 %	2024 %
Total cost of fundraising	206,655	6	6
Gross income from fundraising	3,193,651		
Net surplus from fundraising	2,986,996	94	94
Gross income from fundraising	3,193,651		
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:

- the accounts for the year ended 31 December 2025, give a true and fair view of all income and expenditure of Musica Viva Australia with respect to fundraising appeals; and
- the statement of financial position as at 31 December 2025 gives a true and fair view of the state of affairs with respect to fundraising appeals; and
- 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
1 April 2026

Statement of Cash Flows

for the Year ended 31 December 2025

CASH FLOWS FROM OPERATING ACTIVITIES

	2025	2024
	\$	\$
Income from Operations	3,503,198	4,471,205
Government Grants	3,176,118	3,181,323
Investment Income	322,118	298,290
Sponsorship and Donations	4,718,969	3,824,140
Bequests	435,012	482,560
Other Income	26,720	5,633
Rent recoveries	345,669	325,707
Payments to suppliers, employees and performers	(12,338,483)	(12,771,000)
Net cash (used)/contributed by operating activities	<u>189,320</u>	<u>(182,142)</u>

CASH FLOWS FROM INVESTING ACTIVITIES

Net proceeds from sale of property, plant and equipment	0	0
Payment for property, plant and equipment	(110,610)	(94,534)
(Decrease)/Increase in investments	94,837	(261,418)
Net cash (used in)/contributed by investing activities	<u>(15,773)</u>	<u>(355,952)</u>
Net (decrease)/increase in cash held	173,548	(538,094)
Cash held at beginning of the financial year	351,368	889,462
Cash held at end of the financial year	<u>524,915</u>	<u>351,368</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:

	2025	2024
	\$	\$
Short Term Deposits	5,003	23,889
Cash at Bank and on hand	519,913	327,479
	<u>524,916</u>	<u>351,368</u>

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

(Deficit)/Surplus from Operating Activities	(584,606)	(705,952)
Provisions for:		
Annual Leave	67,333	57,053
Long Service Leave	8,491	20,598
	<u>75,824</u>	<u>77,651</u>
Depreciation on Property, Plant and Equipment	336,448	323,750
Loss on disposal of Property, Plant and Equipment	0	0
(Decrease)/Increase in Creditors	247,333	(121,310)
(Decrease)/Increase in Advances	274,411	(163,811)
(Increase)/Decrease in Receivables	(33,798)	376,581
Decrease/(Increase) in Prepayments	(126,293)	30,949
Net cash (used)/contributed by operating activities	<u>189,320</u>	<u>(182,142)</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 2025 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 2025 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
1 April 2026



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www.thomasdavis.com.au
mail@thomasdavis.com.au

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 2025, the statement of profit or loss and other comprehensive income, statement of changes in members' fund's and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information and the directors declaration.

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

- (a) giving a true and fair view of the Company's financial position as at 31 December, 2025 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 2025, 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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L13, 56 Pitt St GPO Box 492 T: (02) 9232 1188
Sydney 2000 Sydney 2001 F: (02) 9231 6792

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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:

- the accounts show a true and fair view of the financial result of fundraising appeals for the year ended 31 December 2025; and
- 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
- money received as a result of fundraising appeals conducted during the year ended 31 December 2024 has been properly accounted for and applied in accordance with such Act and its Regulations; and
- the Company is solvent.

THOMAS DAVIS & CO.

J.G. RYAN PARTNER
Chartered Accountants
HONORARY AUDITORS

SYDNEY,
1 April 2026

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Musica Viva Australia

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Auditor's Independence Declaration under Section 60-40 of the Australian Charities and Not-for-Profits Commission Act 2012

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2025 there have been :-

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

THOMAS DAVIS & CO.
Chartered Accountants
HONORARY AUDITORS

J. Ryan PARTNER

SYDNEY
1 April 2026

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L13, 56 Pitt St
Sydney 2000

GPO Box 492
Sydney 2001

T: (02) 9232 1188
F: (02) 9231 6792

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