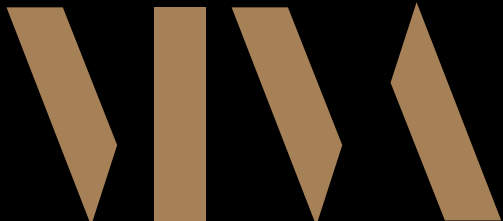


2024
Annual Report



Musica Viva Australia

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

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

Our Vision

A music-rich future for all Australians.

Our Purpose

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

Our Mission

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

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Photo cover:
The Choir of King's College, Cambridge
performing Charlotte. © Paul Kildea

From the Chairman

I am pleased to present the Musica Viva Australia results for 2024. Our national team along with 252 employed artists presented nearly 2000 concerts, masterclasses and professional development activities, with over 274,000 attendees.

While the year saw Musica Viva Australia make significant steps towards regaining its reach, with increased concert ticket sales, an expansion of the Music Education Residency Program and further growth in Emerging Artist activities, post-Covid challenges across two of our key areas continued. In mainstage touring, venue and touring cost increases have continued to outpace ticket prices and CPI. In our Education Program, post-Covid teacher shortages and funding limitations in some States have continued to affect schools' ability to host Musica Viva Australia In Schools performances.

The comprehensive result for 2024 was a deficit of \$248,121. This is an improvement from 2023, with ticket sales in 2024 exceeding the prior year by \$0.3m, including the substantial reach of The Choir of King's College national tour, and philanthropic, investment and bequest income increasing by \$0.3m. This gain was offset by the cessation of Covid-related government grants and inflation-driven cost increases across all areas, particularly in touring and venue costs. MVA's proportion of government funding fell from 30% in 2023 to 25% in 2024.

We remain grateful to the generous and visionary individuals whose legacies continue to allow us to maintain our commitment to quality and access through one of the most financially challenging periods for an arts and education company.

These turbulent times have resulted in substantial turnover in leadership roles across the live Australian performing arts sector. We are pleased

that CEO Anne Frankenberg and Artistic Director Paul Kildea continue in their productive partnership, supported by a strong and capable Leadership Team.

Musica Viva Australia's wide-ranging work is enabled by the support of many governments, trusts and organisations. Foremost amongst this support is that of the Commonwealth Government and the State of NSW through Creative Australia and Create NSW, as part of the National Performing Arts Partnership Framework. We also salute the State of Victoria through Creative Victoria for its funding of Strike A Chord, presented again in 2024 after a pause for the Melbourne International Chamber Music Competition in 2023. Pleasingly, the rigour, depth, and national reach of Musica Viva Australia's programs is now recognised with support from nearly all State and Territory Governments.

My fellow Board members have continued to provide astute guidance and oversight, and we have welcomed the skills and insight brought by social impact strategist Maia Ambegaokar, who joined the Board in 2024. We also value the perspective brought by Gunggari man Don Christopher, who commenced in late 2024 as a Board Observer, supported by training and mentoring through The Observership Program.

Finally, I thank our extended family of supporters and audience members, without whom our programs and our commitment to quality would not exist. I also salute the thousands of dedicated and creative music teachers across Australia, partners in our goal to spark a passion for music in young people that will immeasurably enrich their future lives.

— Charles Graham

From the CEO & Artistic Director

Annual reports, by their very nature, are forensic analyses of organisations large and small. And while we are delighted to present our Annual Report for 2024 and invite you to revel in the details, it is our pleasure to step back for a few paragraphs, pay tribute to a remarkable organisation and its many artists and supporters, and anticipate a healthy future in stubbornly turbulent times.

We have one commonality across MVA's different departments: great music will provoke in audiences the most remarkable responses. Whether children at a Melbourne school queuing for autographs from the members of Imagination Exploration after a phenomenal session in a school hall, to teachers in professional development sessions expanding their wings, to Australia's Korean community coming out in force for performances by the Esmé Quartet, everyone is changed by music's spell.

Musicians too. Those lucky enough to have walked with The Choir of King's College, Cambridge around Sydney Harbour's Middle Head, guided by Bundjalung man Djon Mundine, will never forget the moment when the choir answered Djon's singing and Judith Nangala Crispin's poetry recitation with music from their own background and culture. The King's tour – with the astonishingly powerful commission from Damian Barbeler of Judith's award-winning poetry at its heart – had the reception it did because of conductor Daniel Hyde's simple statement early in our discussions: 'I want the tour to impact us as much as it does Australian audiences. It can't all be top hats and concert stages.'

2024 was a year of overlaps between all aspects of the organisation. Emerging Australian artists made up the orchestra for Stravinsky's Mass in the King's tour. Kirill Gerstein undertook a

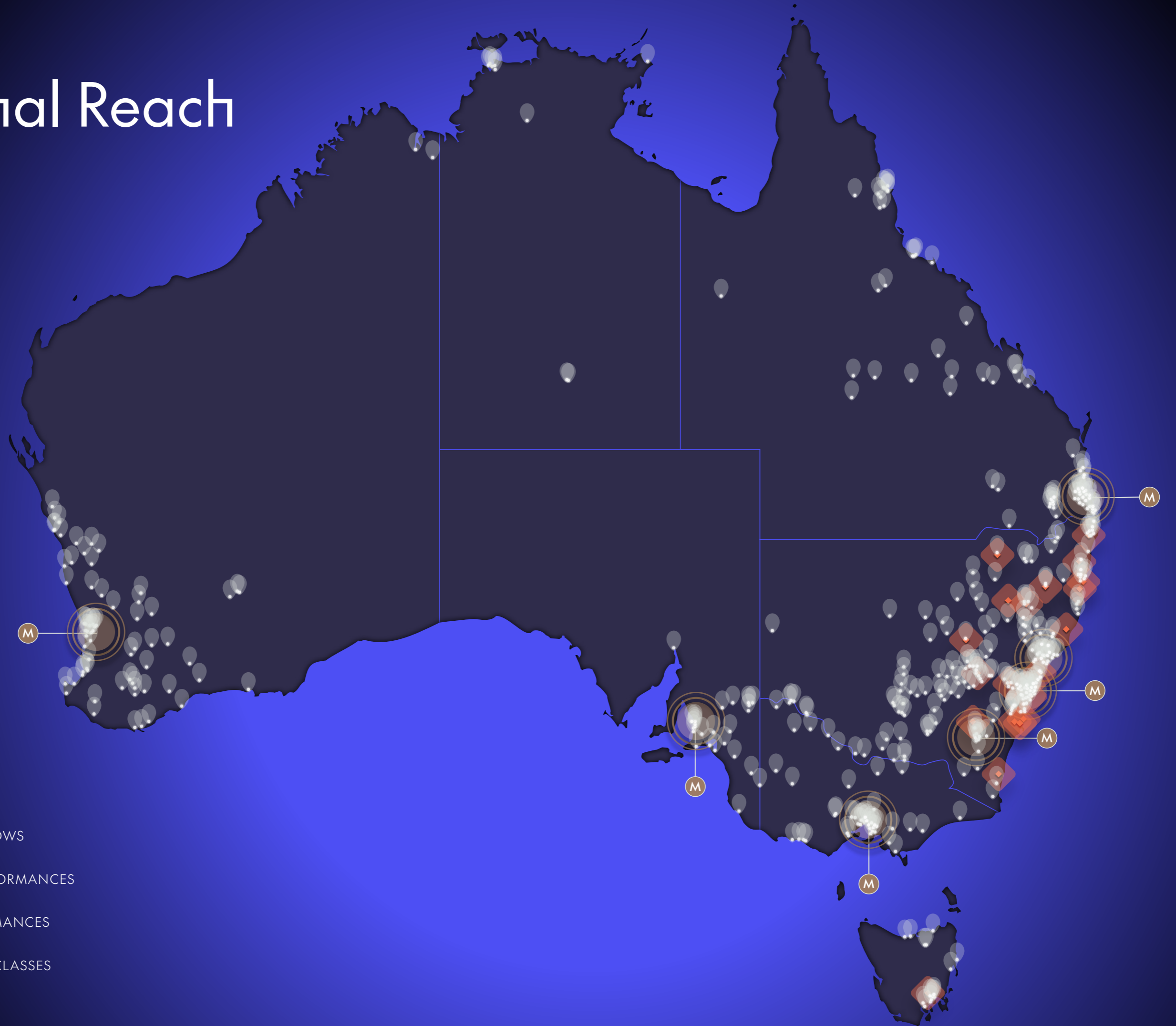
commission from the eminent Australian composer Liza Lim, while the Esmé Quartet – not long before playing an encore of traditional Korean music – performed Australian composer Jack Frerer's *Spiral Sequences* to great acclaim. At UKARIA in South Australia and then at Viva Edge in Melbourne, First Nations singer-songwriter Jess Hitchcock developed the show she would tour so successfully with the Penny Quartet (featuring FutureMaker Madeleine Jevons) in the 2025 Adelaide and Perth festivals, while William Barton's exquisite musicality was on display throughout Australia in his collaboration with Brisbane's Ensemble Q.

Musica Viva Australia In Schools developed several new shows – overlapping with our regional touring program in a few instances – that will entertain, educate, and entice school children throughout the country for some years to come. Few staff who heard the group El Camino on the eve of its touring will forget the impact of the music and the profundity of the stories they told about how they met and the culture they have brought with them from their homeland.

None of this happens without the support of our audiences, donors, major philanthropists, state and federal governments, our board and Members' Council – all of whom recognise the spell of music and its power to change people and society. Another critical ingredient is the professionalism, creativity and collegiality of our outstanding team. We thank you all for your generosity, for your continued interest in what we do, for your openness to the new and your revelling in the old. Next year we will write to you about an anniversary year full of tributes to our founders, to our audiences and funders. But let us here tip our hats to what made our seventy-ninth year so memorable.

— Anne Frankenberg & Paul Kildea

National Reach



- EDUCATION SHOWS
- ◆ REGIONAL PERFORMANCES
- ◎ METRO PERFORMANCES
- Ⓜ METRO MASTERCLASSES

A Music-rich Future

Musica Viva Australia's vision is 'a music-rich future for all Australians'. Like many corporate vision statements, it is intended as an inspirational north star – the all important 'why we do this' which makes sense of the more tangible 'what we do.' But what does a music-rich future look like? The answer, which has never been straightforward, only gets more complicated as our society grows more diverse. Music encompasses so many forms, from breathtaking virtuoso performances to community orchestras and pub singalongs. Is it even a viable vision for a performing arts organisation originally founded for the provision of elite performances of chamber music from the Western Art Music tradition?

Digging into a cluster of projects in 2024 and the way they interact offers some answers.

The story begins at Ngutu College, an independent, not-for-profit, socially-just college on Kurna Country based in Woodville North, South Australia. The School, which opened in 2021, has been participating in a Music Education Residency Program, delivered by Musica Viva Australia, for the last three years. This is a comprehensive program offering performances, instrumental tuition and an ensemble program for students alongside professional development and mentoring for teachers, to build a self-sustaining music program for the future. A music-rich future, even.

At the beginning of 2024 Musica Viva Australia State Manager Sandra Taylor met with Ngutu College teaching artist Stephanie Insanally to plan activities for the year. Steph mentioned an instrumental teacher who was teaching the students circular breathing, a sophisticated breathing technique now used by elite brass and woodwind performers, but also at the core of yidaki, or didgeridoo, playing. The students, she said, were inspired by this challenge; a number of boys were learning yidaki and a local Elder, Uncle Phil, had come out of retirement to meet the demand.

This led to the idea that Ngutu College participate in Strike A Chord, the national school-age chamber music competition run by Musica Viva Australia's Emerging Artist program. It would be a fun goal to aim for and an exciting first for the school. Only one problem: where do you find chamber music for an ensemble of yidakis? The answer came from Uncle Phil, aka Ngutu music tutor Phillip Allen:

'Ever since time can be remembered, Aboriginal people have been storytellers that told how things were, how things are, and how things will be; this is our recording of history, law, and lore. With this in mind, and with limited time to prepare, we had a skeleton outline of a story that needed to be developed.'

Enter Ngutu Ipila Kumangka, an ensemble made up of eight students playing instruments including two violins, a cello, bells and body percussion, yidakis, rainsticks and clapsticks. With the guidance of Uncle Phil, the students created a new work, created a notation system to document that work for the competition judges, made a video recording and entered the competition.

The judges described their entry *Purka Mukaparrintheta (Old Man Thinking to One's Self)*, as 'an enthralling storytelling performance', awarding the group with a Novice Highly Commended Prize and Innovation Prize.



Meanwhile, in Brisbane, and independently of Strike A Chord and the Music Education Residency Program, Ensemble Q was rehearsing for a national tour for Musica Viva Australia's mainstage subscription series. Ensemble Q is a chamber music supergroup, a band of virtuosos from across the orchestral sound palette, led by clarinettist Paul Dean and cellist Trish Dean, which includes winds, strings and percussion (just like Ngutu Ipila Kumangka). For their tour, Artistic Director Paul Kildea set them an artistic challenge: to explore sonic possibilities beyond their own, highly flexible ensemble by collaborating with virtuoso didgeridoo player and composer, William Barton. The result, in combination with works by Johannes Brahms, Paul Dean and Gyorgy Ligeti, invited Musica Viva Australia's traditional audiences to listen closely to the myriad possibilities of layered sound, words, worlds and ideas.

'*Journey to the Edge of the Horizon* is me aligning my cultural heritage and legacy of the landscape with the modern world' said composer William Barton. 'I imagine bringing people to a space and time in that 17-minute performance – I want to take people there.'

Now *that's* a vision.



Top: William Barton & Ensemble Q performing at Perth Concert Hall. © Tony McDonough

Below: William Barton gives a Yidaki masterclass at Ngutu College, an MVA Music Education Residency school. © Sam Roberts

And, for Musica Viva Australia, it's also an opportunity to join up the dots, to weave together the different threads that make up a music-rich future for all Australians.

Ensemble Q & William Barton's tour would take them to Adelaide Town Hall for just one night. On the day of the concert, Barton travelled with Sandra Taylor to Ngutu College to meet with students, listen to them play, and share culture.

Barton talked about family, about art and his responsibility, *their* responsibility to be proud of their identity. It wasn't all serious: he also gave them tips on new noises they could make on the yidaki, how to use their voices, to make it fun and inject a little showmanship into their playing.

'I don't think I've ever seen these kids sit quite so still,' says Sandra. 'There were so many layers. It was a privilege to be in the room.'

Later that day the students travelled to Adelaide Town Hall to attend the concert, with Barton's words, 'sit up straight, be proud of who you are', still in their ears. And after the concert, he posed for pictures on stage with the group, signed autographs and returned a Ngutu College yidaki, borrowed from them and played in the concert.

'The 26 young boys were starstruck,' says Sandra.

The Ensemble Q & William Barton tour ended with a chorus of praise from critics, noting the virtuosic performances. West Australian critic David Cosworth wrote: 'Vignettes drawn from nature danced attendance on the age-old soul of the didgeridoo; reflecting, relaxing then re-engaging as Barton worked the dynamic of seasoned wood and human breath; ...a tone poem for the ages summoned not by serried orchestral ranks but by a cohort of eight ancient and modern instruments each expertly guided and delivered.'

Ensemble Q & William Barton went on to become one of the best-selling tours of 2024.

Ngutu College's Music Education Residency came to a close in December 2024. Their end-of-year concert was a celebratory affair which featured student ensembles of all shapes and sizes, plus a performance from the Citizen Orchestra, a group assembled from students, teachers, parents and community members, all making music together.

It is just the start of a sustained music program at Ngutu College. But, as this Annual Report is being compiled in early 2025, Ngutu College has already applied for a coaching session for this year's Strike A Chord, which bodes well.

This – all of this, from concert stage to classroom to community hall – might be what a music-rich future for all Australians looks like.



Farewell to the Goldner String Quartet

On 8 December 2024 at the Conservatorium of Music in Sydney, the Goldner String Quartet gave their final performance.

Introduced as a string quartet at Musica Viva Australia's 50th anniversary celebrations in 1995, the Goldner String Quartet soon became one of Australia's leading string quartets, making their international debut at the Wigmore Hall, London in 1997. The Quartet has been a centrepiece of MVA's work in the past three decades, performing in mainstage, morning, regional and festival settings, championing new works and mentoring emerging artists.

Friends and supporters from the Quartet's magnificent 30-year career filled the Verbrugghen Hall, with many more listening to the livestream and ABC Classic broadcast.

Serendipitously, their farewell performance was in the same place and on the same day where, in 1945, Richard Goldner and the Sydney Musica Viva Players gave their very first concert, in a resonant prelude to Musica Viva Australia's 80th anniversary year.

Musica Viva Australia thanks Dene Olding, Dimity Hall, Irina Morozova and Julian Smiles for three decades and more of music.

[BLOG POST →](#)

Top: Goldner String Quartet take their final bows. Below: Signing the Goldner String Quartet memory book. (© Katherine Griffiths)

Left: Ngutu College students on the stage of the Adelaide Town Hall with William Barton and Ensemble Q. (© Cecilia Kim)



Dowsley is a superb singer with a warm fluid mezzo perfectly suited to Bolcom's songs.

— ARTS REVIEW



Long Lost Loves
(and Grey
Suede Gloves)

The future of chamber music is in great hands

— GLAM ADELAIDE



The Esmé Quartet is now a seriously impressive voice in the string quartet world, as this final concert in its first Musica Viva tour amply demonstrated.

— THE ADVERTISER

★★★★
THE AGE

Esmé Quartet

★★★★

A pianist of commanding accomplishment, inward focus and great eloquence.

SYDNEY MORNING HERALD



Kirill Gerstein

★★★★★
THE AGE

Glorious tradition not afraid to experiment



The Choir presents a tremendously polished and finely balanced performance honed with exceptional ensemble skills. The intrinsic charm of the trebles and the purity of their voices are captivating but do not detract from their impressive musicianship, focus and stamina in undertaking a performing tour like this so far from home.

— SOUNDS LIKE SYDNEY

The Choir of King's College, Cambridge

STRANGE, ECLECTIC AND BEAUTIFUL

— CITY NEWS



Pekka Kuusisto & Gabriel Kahane

As unexpectedly entertaining as it was musically rewarding, Council's program and presentation was definitely one for the musically adventurous. As such it is likely to linger in the memory of those who experienced it long after those of many more conventional concerts have faded.

— CANBERRA CRITICS CIRCLE

One journey, one great yarn. What a triumph. And what a message for us all.

★★★★★

LIMELIGHT

Ensemble Q & William Barton



The premiere of William Barton's Journey to the Edge of the Horizon was one of the most thrilling pieces of music I've heard in a long time. I don't think I blinked for the full 15 minutes.

— CITY NEWS CANBERRA

★★★★★

Lina Tur Bonet champions this music, bringing it vividly to life with brilliant technical control, flexible rhythmic spontaneity, and a lively imaginative spirit.

— LIMELIGHT



Musica Alchemica

★★★★★

I did not want this concert to end.

LIMELIGHT

Education Activity

	ACT	NSW	NT	QLD	SA	TAS	VIC	WA	National	TOTAL
MUSICA VIVA AUSTRALIA IN SCHOOLS										
Students	8810	78,227	3643	18,085	6890	3604	13,264	19,887		151,780
Teachers	407	4158	216	940	309	205		1282		7517
Parents & guests	38	122	27	76	28	14		193		498
Participating schools	29	356	16	85	32	20	63	119		720
Live shows	51	530	28	120	50	24	80	149		1032
Ensemble tours	2	13	1	6	4	1	5	7		
MUSIC EDUCATION RESIDENCY PROGRAM										
Residency schools		4			3		2	5		14
Students		1088			855		300	992		3235
Residency days		139			114		61	316		630
Activities attendances (lessons, rehearsals, workshops)		11,385			6985		4620	28,395		51,385
PROFESSIONAL DEVELOPMENT										
Workshops	3	11	3	3	7	1	8	7	10	53
Attendees	105	243	31	26	120	12	75	96	203	911
Music Education Skills for the Primary Classroom (MESPC)		1					1	1	1	4
MESPC attendees	2	28	3	12	10		8	15		78
TOTAL ATTENDANCES										
Students	8180	89,612	3643	18,085	13,875	3604	17,884	48,282		203,165
Teachers	514	4429	250	978	439	217	83	1393	203	8506
Others	38	122	27	76	28	14		193		498
2024 SUMMARY										
EDUCATION REACH	8732	94,163	3920	19,139	14,342	3835	17,967	49,868	203	212,169
EDUCATION EVENTS	54	681	31	123	171	25	150	473	7	1715



Musica Viva Australia In Schools offers a suite of activities that span the entire year, designed to engage, educate, and inspire. Our culturally diverse shows bring some of Australia's finest musicians into classrooms across the nation.

The Music Education Residency Program offers immersive, multi-year, sequential music instruction in all years of participating schools. Students engage in active music-making and teachers are introduced to general music instruction that supports schools in areas of disadvantage, to build a sustainable and impactful music program.



Professional Development equips thousands of teachers with the skills and confidence to integrate music into their classrooms through the provision of comprehensive, curriculum-aligned digital learning resources and professional development opportunities. Our commitment to music education extends far beyond in-school performances.

14,659

teacher resources downloaded from Musica Viva Australia's digital learning platform

top to bottom:
 Teaching artist Tim Hansen with students from Ashcroft Public School, MVA Music Education Residency school. © Toby Zerna
 —
 Students at Neerigen Brook Public School, MVA Music Education Residency school. © Melissa Vivian
 —
 Professional Development at Penrith. © Adam Taylor

The Art of Teaching

Musica Viva Australia's immersive three-year Music Education Residency Program focuses on schools in areas of socio-economic disadvantage and provides them with a professional teaching artist, live music performances, tailored learning resources and instruments. The goal of each residency is to ensure that music education becomes an integral part of the school's culture, meaning generations of children receive the educational and intrinsic benefits of a quality music education.

In 2024, Musica Viva Australia delivered 14 Music Education Residencies in culturally and linguistically diverse schools across Australia, which represents a step change in the program's scale, and supports our vision to deliver 50 residencies by 2032.

A unique element of each residency is the teaching artist, a practicing musician and/or professional music teacher who has the skills and experience needed to inspire young students, mentor the school's teaching faculty and help build a sustainable music program.

It's no small ask. Teaching artists find themselves working with students with disabilities or limited language skills one day, and mentoring teachers who have had little or no music education training the next. Adaptability and creativity is key.

I couldn't even begin to explain the positive effect the program has brought to our school. Our engagement is through the roof, attendance on Musica Viva days is high, and most important, there are less [difficult] behaviours. When all else fails, music really does speak.

CLASSROOM TEACHER,
NEERIGEN BROOK PRIMARY SCHOOL, WA

Karen Kyriakou, an award-winning, innovative music educator, has worked at Furlong Park School for Deaf Children for over ten years. When she first arrived she was provided with an Auslan interpreter to help communicate with the students, but she quickly realised that music vocabulary in Auslan is almost non-existent: there weren't the words for what she wanted to say. Added to that, having someone else signing took the students eyes away from her, to the signer.

'So much about music relies on watching the leader. It's multisensory. So I realised that I could probably teach music without doing any talking at all, and this was a game changer. When I learned to shut up we started to develop our own communication.'

Karen's experience at Furlong inspired her to dig deeper into d/Deaf teaching practices, which led to her research in the UK with Dr Paul Whittaker OBE, Deaf musician and founder of the UK charity Music and the Deaf.

'I've learnt more than the kids have in many ways', she says. 'It turns out that music is a very human activity that [Deaf students] absolutely enjoy being part of. Like their hearing peers, they have preferences over the types of instruments they want to play.'

'I run a program in line with what they would be doing at a hearing school. We start with percussion, shakers, and we practise starts and stops, dances, and hello songs. As we move through the years we start to play more drums, some melodic instruments like xylophones, recorders, ukeleles. They compose and read notation.'



Imagination Exploration performing at Ashwood Public School
© Studio Einwick

Ashcroft Public School is a P-6 school in Southwest Sydney with a diverse population from 31 different cultural groups including Aboriginal and Torres Strait Islanders, and two support unit classes catering for students with Autism. Composer, performer, writer, educator and creativity activist Tim Hansen has been a teaching artist at Ashcroft for five years. Like Karen, he's faced a range of challenges but, surprisingly, language has not been one of them.

'I have students that don't speak English but they get involved as much as anybody else. In fact, half the time I don't even know they don't speak English until I ask them a question and then someone says, "Oh, they don't speak English". They're participating, so that's great.'

Tim finds music overcomes most communication barriers, with students engaging and flourishing, even when they have high needs.

'Last year one of the teachers from the Special Needs classes said, "Is there any reason why we're teaching the support unit separately? Could we integrate them with one of the other classes, because that's the point of the whole program?" And I said, "Sure, let's do it."'

The biggest challenge, Tim says, is teachers' perception of their ability to teach music. That, and their packed curriculums.

'Over decades the Creative and Performing Arts program has been put to the wayside in place of making sure students do well at NAPLAN. Music education and music in general has been cast as a value-add. The idea that music is for people who can afford it is indicative of a much more serious issue in society in general. Making sure people have access to music and music education is an important part of healing communities, getting rid of those fractures that have sprung up everywhere.'



Game Day! performing at Ashcroft Public School. © Dylan Coker



Cassandra Lake, MVA's Director of Education, agrees that music education is much more than a value-add; it can have a profound impact on the individual, on the school and on the broader community.

A national impact study commissioned by MVA is underway, collecting qualitative and quantitative data to measure the individual, school and community outcomes of the Residency Program. Reported impacts so far include increased student participation in music and positive impact on creativity, self-expression, social and emotional wellbeing and attendance at school, improved musical understanding, skills and confidence in teachers to deliver music education lessons, increased parent/guardian and wider school community engagement with student learning outcomes and thriving school ensemble and choir programs.

This reinforces the compelling body of evidence that quality music education supports the delivery of positive childhood experiences and both neurological and social development in children.

The impact of music education goes beyond the individual. Cassandra cites the example of Neerigen Brook Primary School in Armadale, WA, where, with the help of teaching artist Kirsty Mees, students wrote words and music for an original song which took first place in the Primary School Category of the Australian Children's Music Foundation (ACMF) National Songwriting Competition.

Students at Neerigen Brook Public School.
© Melissa Vivian



'That changes the community's perception of the school, because they didn't know those students had the ability to write such a powerful, personal piece and then win a national songwriting competition.'

'It speaks to the multiple levels,' says Cassandra. 'Students giving it a go..., writing their own words, turning that into a song, recording and submitting it, the encouragement and confidence built from that, and then the community understanding of what the students are learning, the skills they are learning through music and involvement in music education.'

'One of our schools in WA says they have the highest level of attendance on music days. They have the highest number of students wearing uniform on music days because of the expectation that has been set up by our teaching artist about being responsible for yourself in music classes, and the principal is seeing that as a game-changer in the way that students approach their schooling.'

'Kids wanting to come to school is a fabulous outcome!'

Emerging Artists in 2024

below: Headwater in creative development with FutureMaker Helen Svoboda. © Paul Kildea



above: The Fritz Trio, Grand Final winners of Strike A Chord, Australia's national chamber music competition for school age students. © Lucien Fischer

Yeeun Heo, cellist with Esmé Quartet, gives a masterclass at the University of Western Australia. © Tony McDonough

below: FutureMaker Katie Yap in a development showing of *Diaphanous*, a work for on-stage violist and three spirit instruments which delves into the inner world of the reluctant soloist. © James Wright



274,061 attendances + participants*

1979

live performances

1051

concerts with Australian work

6

World Premieres

720

MVAIS Schools

14

Music Education Residencies

242

Australian performers

620

Strike A Chord entrants

34%

mainstage audience growth per concert

27%

of total audience new to Musica Viva Australia

50%

growth in website users

44%

growth in Music Education Residency teaching days

7.5%

growth in Professional Development attendances

6%

growth in student attendances

*Concert, Education and Emerging Artists attendances including concerts, workshops, masterclasses, residency activities and Musica Viva Australia In Schools performances plus teacher resource downloads.

Works by Australian Composers

In 2024 Musica Viva Australia presented a total of 1051 performances which included Australian work, featuring 122 composers.

Education Concerts Regional Emerging Artists World Premiere

ARTISTS / ENSEMBLES	COMPOSERS	TITLES	ARRANGERS	# TIMES PERFORMED
Affinity Quartet	Alice Chance	Gifts from a Thieving Bluebird		1
Australian Guitar Quartet	Philip Houghton	Opals		3
Choir of St James' King St	Owen Elsley	Eternity		1
	Heather Percy	Holy Innocents from Three Night Songs		
Colours of Home	Caspar Hawksley	Cherry Waltz		38
	Will Kepa	Aqueous		
	Sally Whitwell	Road Trip		
Da Vinci's Apprentice	Sally Greenaway	Da Vinci's Apprentice		41
Eastwinds	Mark Cain Kristiina Maalaps	The Gift		63
	Mark Cain Kristiina Maalaps Yoshitaka Saegusa Esfandiar Shahmir	Caged Bird		
		Finale Improvisation		
		Morning Sunrise Improvisation		
		Nature Story Improvisation		
Elena Kats-Chernin	Elena Kats-Chernin	Butterflying		1
		Eliza's Aria and other Excerpts from Wild Swans		
		Russian Rag		
		Slicked Back Tango		
Ensemble Q & William Barton	William Barton	Journey to the Edge of the Horizon		7
	Paul Dean	Concerto for Cello and Wind Quintet		
Esmé Quartet	Jack Frerer	Spiral Sequences		8
Game Day!	Andrew Wilson	Green Mountain		99

ARTISTS / ENSEMBLES	COMPOSERS	TITLES	ARRANGERS	# TIMES PERFORMED
Goldner String Quartet	After Ludwig van Beethoven	The Goldner Variations	Joe Chindamo, Audrey Ormella, Maria Grenfell, Clare Strong, John Peterson, Paul Dean, Robert Davidson, Andrew Schultz, Mark Isaacs, Matthew Hindson, Olivia Diamant, Andrew Ford, Hayden Gardiner, Adriel Sukumar, Ross Edwards, Harry Sdraulig, Nigel Westlake, Liza Lim, Iain Grandage, Paul Stanhope, Jakub Jankowski, Brett Dean, Tim Jayatilaka, Elena Kats-Chernin, Elizabeth Younan, Paul Grabowsky, Nicole Murphy, Holly Harrison, Natalie Williams, Carl Vine	4
	Matthew Hindson	Nothing is Forever		1
	Carl Vine	Harbour Reverie		
Goldner String Quartet & Orava Quartet	Harry Sdraulig	Octet		1
Helen Svoboda Jacques Emery Selma Savolainen	Helen Svoboda	Headwater		3
Imagination Exploration	Reuben Lewis Emily Bennett Ronny Ferella Adam Halliwell	Big Bois		82
		Dice Game		
		In Your Place / Fixed In Space		
		Snake Charmer		
Jess Hitchcock & Penny Quartet	Jess Hitchcock	Fight for Me	Christine Pan	1
		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			
Not a Warzone	Iain Grandage			
Josh Hooke	Anne Boyd	Kabarli Meditation		2
Ken Murray	Christopher Sainsbury	Labyrinth		1
		North Country Sketches		
		Simple Truths		
	Ken Murray	Sketches of Falla		
Kirill Gerstein	Liza Lim	Transcendental Étude		8

ARTISTS / ENSEMBLES	COMPOSERS	TITLES	ARRANGERS	# TIMES PERFORMED
Life is an Echo	Zhao Liang	Samurai	Satomi Ohnishi	46
		Echoes		
	Zhao Liang Satomi Ohnishi	Rain		
	Satomi Ohnishi	Dan-No-Ura		
Listening with the Body	Nigel Westlake	Towards the Midnight Sun	Alice Giles	2
	Sharon Calcraft	Peregrinatio		
	Mary Doumany	Harp Body Her Body		
Lost Histories	Troy Russell	What can we put in the box?		64
		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 Fowl		82
		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	Bulgarian Traditional	Tri Martolod	Mara!	104
	Kurdish & Turkish Traditional	Bir Mumdur/Yek Mumik		
	Macedonian Traditional	Gyura Beli		
	Welsh Traditional	Cyfri'r Geifr		
Rhythm Works	Kevin Tuck	Chameleon		83
		Liffey Falls		
		Road Train		
		Sydney Opera House		
		The Cassowary		
		The Storm		
Sharon & Slava Grigoryan	Mário Laginha	Tanto espaço	Slava Grigoryan	3
	Maurice Ravel	Pièce en forme de habanera		
	Mark Summer	Julie-O		
	Anne Cawrse	Grounded		
Simon Tedeschi & George Washingmachine	George Washingmachine	Everything Hurts		7
The Choir of King's College, Cambridge	Damian Barbele [music] Judith Nangala Crispin [poem]	Charlotte		9
Timmy & the Breakfast Band	Johannes Brahms	Lullaby	Rachel Johnston	86
	Nikolai Rimsky-Korsakov	Flight of the Bumble-Bee		
	Arthur Smith	Feudin' Banjos	Trent Arkleysmith Gareth Bjaaland Rachel Johnston	
	Trent Arkleysmith	Mongolian Moonshiners Rag		

ARTISTS / ENSEMBLES	COMPOSERS	TITLES	ARRANGERS	# TIMES PERFORMED
Two Wheel Time Machine	Jess Ciampa	Gotta Get Up		61
		Spectacular Failure		
	Jess Green	Bicycle		
		Brave New Journey		
	David Hewitt	Time Machine		
Water Rhythms	Ryuji Hamada	Chair Dance		72
		Hiu		
	Ian Cleworth	Like A Ripple		
	Ryuji Hamada Haruka Kunimune	Seaweed Dance (Improvisation)		
Woman of Song	Australian Traditional	Black Swana	Jessie Lloyd	7
		Guberdee		
	Marlene Cummins	Korrie Woman		
		Pension Day Blues		
	Michelle (Shellie) Morris	Footsteps		
		Swept Away		
Joe Geia	Yil Lull			
Archie Roach	A Child Was Born Here			
Wyniss	Dujon Niue	Ama Babanwal		111
		Marap dance		
		Wami		
		Wana		
		Zeg		
ZÖJ	Brian O'Dwyer Gelareh Pour	Hangman		2
		Hearts of Stone		
		Hymn for Apollo		
		I Take Pictures of Fire		
		My Empty Boat		
		She Sleeps with Genies		
		Study of a Bull		
		Winter for Ghazal		



Reconciliation at Musica Viva Australia

In 2024 our new Innovate Reconciliation Plan (RAP) was formally endorsed by Reconciliation Australia. The Innovate RAP builds on the company's first Reflect RAP and marks the next stage of MVA's reconciliation journey. The Innovate RAP sets out ambitious actions for the organisation and reaffirms our commitment to drive change within our sphere of influence.

RAP Working Group

Musica Viva Australia's RAP Working Group meets bi-monthly and reports to the Board and staff regularly through the year. It brings together a wide range of staff led by RAP Champion and CEO Anne Frankenberg.

The Working Group benefits from the generous contributions of Dr Chris Sainsbury, Associate Professor of Composition at the Australian National University, founder and director of the Ngarra-Burria First Peoples Composers program and Dharug man of the Eora Nations, and Don Christopher, Gunggari man and baritone who is currently an Executive in the Australian Public Service and an Observer to the Musica Viva Australia Board, who join us as First Nations contributors.

2024 Highlights

We are committed to turning good intentions into action and to supporting the national reconciliation movement. Across all three pillars of MVA's artistic programs, we are developing opportunities for outstanding First Nations artists to lead projects and to share their stories and cultures with our audiences in their schools and in our concert halls. The following case studies from 2024 showcase stories of impact and progress (and see also the case study in 'A music-rich future' on page 10).

Judith Nangala Crispin – telling a uniquely Australian story with The Choir of King’s College, Cambridge

Judith Nangala Crispin is a poet and visual artist whose work includes themes of displacement and identity loss, a reflection on her own lost Aboriginal ancestry and the concept of connection with Country. She traces her ancestry to the Bpangerang people of North-Eastern Victoria and the NSW Riverina; and to Ghana, the Ivory Coast, France, Ireland and Scotland. In 2024, Judith’s poem ‘On Finding Charlotte in the Anthropological Record’ was set by composer Damian Barbeler and performed by The Choir of King’s College, Cambridge on its Australian tour.

In commissioning this work, Artistic Director Paul Kildea was driven by the desire for the King’s tour to be an exchange of ideas between countries, and for the young members of the Choir to return home enriched by their experience in Australia and with new knowledge about First Nations cultures and stories, and the impact of colonisation.

One of the most meaningful parts of the tour was an excursion for the Choir to Cammeraygal Country in Mosman, to give the Choristers and Scholars an understanding of the ancient and continuing story of Australia’s First Nations people. After an Acknowledgement of Country and smoking ceremony led by artist, curator and writer Djon Mundine OAM, a member of the Bundjalung people of northern NSW, the Choir undertook a short walk on Cammeraygal land. At a vantage point looking towards Sydney Heads, Mundine told stories of whales and of the eels that swim upriver to their breeding ground at Parramatta, and Judith read several of her poems. The young men of the Choir responded in song, a fitting exchange that highlighted the power of music to build bridges and understanding.

[BLOG POST →](#)

I don’t know of another time in history when you would have heard those voices singing that text. There has been not only denial of colonial violence, but also a refusal to engage with the echoes of that time. To hear (the text) coming from these beautiful children is so courageous, it’s lovely. It gives me hope for the future.

JUDITH NANGALA CRISPIN

left page: Members of The Choir of King’s College, Cambridge, walking on Country with Djon Mundine (centre), Judith Nangala Crispin and Damian Barbeler. (© Matthew Westwood)

below: Wyniss in Rockhampton.



Wyniss – sharing culture with students and teachers around the country

In 2024, Musica Viva Australia In Schools favourite, Wyniss, delivered 111 performances and reached over 16,000 students and their teachers in performances spanning from metropolitan Sydney to Far North Queensland. Wyniss uses Torres Strait Islander songs, dance and childhood games to explore how culture and history are passed on through generations. The creative leads of the work are Torres Strait Islander Elder, educator and artist Dujon Niue and First Nations choreographer and educator Jeanette Fabila, and the performance was developed on Country in partnership with NAISDA Dance College.

As part of their 2024 touring program, Wyniss performed at Rockhampton North Special School, an institution dedicated to supporting students with diverse access needs. The performance, attended by approximately 100 students, was an immersive musical experience filled with cultural storytelling and lively melodies. The event was a hit with the students and highlighted MVA’s commitment to making music accessible to all children, actively including those with disability.

[BLOG POST →](#)

The best thing about the performance was seeing the look on the faces of the students clapping, singing and moving with the performers and how the performers appeared to read the skills of the group and make what they were doing relevant.

CAIRNS STATE SPECIAL SCHOOL



Artists & Performances



Affinity Quartet

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

Shane Chen violin
Nicholas Waters violin
Isabella Bignasca guest viola
Mee Na Lojewski cello

CONCERT CHAMPIONS & COMMISSIONING DONORS
 Alison & Geoff Kerry (for *Gifts from a Thieving Bluebird* by Alice Chance)



Andrea Lam

WHEN 4 September **WHERE** The Concourse, Chatswood

Andrea Lam piano



Australian Guitar Quartet

WHEN	WHERE	STATE
11 May	Gunnedah Regional Conservatorium	NSW
9 May	New England Conservatorium of Music, Armidale	NSW
18 October	Orange Regional Conservatorium	NSW

Slava Grigoryan
Andrew Blanch
Vladimir Gorbach
Leonard Grigoryan



Australian Haydn Ensemble

WHEN 22 May **WHERE** The Concourse, Chatswood

Skye McIntosh artistic director and violin
Melissa Farrow flute
Matthew Greco violin
Karina Schmitz viola
Daniel Yeadon cello



Bernadette Harvey

WHEN 4 November **WHERE** Orange Regional Conservatorium

STATE NSW

Bernadette Harvey piano

THANK YOU

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



Colours of Home

PERFORMANCES **WHERE**
 20 NSW Hunter
 9 QLD Brisbane, Logan & Gold Coast
 9 WA Perth

I was watching one particular student of mine during the opening song and she was simply immersed in the experience and had her eyes closed, moving to the music, completely transformed. It made me smile all over and it's moments like this that is why I am a music teacher.

— KRISTINA LEE, MAITLAND CHRISTIAN SCHOOL

MVAIS ENSEMBLE PATRON
 Anthony Strachan



Da Vinci's Apprentice

PERFORMANCES **WHERE**
 10 NSW Sydney North and Central Coast, South Western Sydney, Greater Western Sydney
 20 QLD Brisbane, Logan & Gold Coast, Darling Downs, South West
 11 SA Adelaide

The performers were wonderfully responsive to our students' needs. They provided excellent verbal descriptions and provided ample opportunities for touch and interactivity. Thank you so much.

— LILY GOWER, SA SCHOOL AND SERVICES FOR VISION IMPAIRED

MVAIS ENSEMBLE PATRON
 Kay Vernon



Eastwinds

PERFORMANCES **WHERE**
 32 NSW Sydney North and Central Coast, Greater Western Sydney, Western, Far West
 31 WA Perth, Albany and Esperance

The best part of the performance was the interesting instruments and how they can be used to tell stories. Here students were able to relate this into interactive games and improvised music later.

— EMMA NAVEAU, DUBBO CHRISTIAN SCHOOL

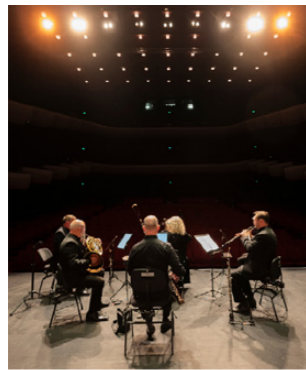


Elena Kats-Chernin

WHEN WHERE
26 April Coffs Harbour Music Society

STATE
NSW

Elena Kats-Chernin composer and piano



Ensemble Q & William Barton

WHEN WHERE
3 October Adelaide Town Hall
12 October Queensland Conservatorium
5 October Llewellyn Hall, Canberra
8 October Melbourne Recital Centre
10 October Newcastle City Hall
30 September Perth Concert Hall
7 October City Recital Hall, Sydney

Receiving its first performances on this tour, William Barton's *Journey to the Edge of the Horizon* uses his own voice and his didgeridoo's astonishing range to create a captivating soundworld which firstly celebrates the riches of his country but also bears witness to the power of Indigenous and non-Indigenous artists walking together on the path towards reconciliation.

Approaching its 80th birthday, chamber music presenter Musica Viva remains full of youthful energy, not least because it is committed to the quest for developing and encouraging a uniquely Australian expression of a genre that previously seemed more connected with a distant, long-lost Europe.

— THE AGE ★★★★★

William Barton didgeridoo
Alison Mitchell flute
Huw Jones oboe
Paul Dean co-artistic director and clarinet
David Mitchell bassoon
Peter Luff horn
Trish Dean co-artistic director and cello
Phoebe Russell double bass

ENSEMBLE PATRONS
Ian & Caroline Frazer

CONCERT CHAMPIONS
Dr Sue Packer, The Hon Anthe Philippides SC, Ray Wilson OAM,
Valerie & Michael Wishart, Igor Zambelli



Esmé Quartet

WHEN WHERE
1 May Adelaide Town Hall
13 May Queensland Conservatorium
10 May Llewellyn Hall, Canberra
14 May Melbourne Recital Centre
7 May Newcastle City Hall
29 April Perth Concert Hall
6 May City Recital Hall, Sydney
3 May Musica Viva Tasmania, Hobart

The Esmé Quartet is now a seriously impressive voice in the string quartet world, as this final concert in its first Musica Viva tour amply demonstrated.

— THE AGE ★★★★★

Wonhee Bae violin
Yuna Ha violin
Dimitri Murrath viola
Yeeun Heo cello

ENSEMBLE PATRONS
Bruce & Charmaine Cameron

CONCERT CHAMPIONS
Sue & Dr Ray Edmondson, Pam Cudlipp, Dr Robert Larbalestier AO,
Andrew & Kate Lister, The late Dr G D Watson



Estampa

WHEN WHERE STATE
28 November Clarence Valley Conservatorium, Grafton NSW
10 March Gerringong Music Club NSW
21 March Gunnedah Regional Conservatorium NSW
29 November Jetty Memorial Theatre, Coffs Harbour NSW
23 March Macquarie Conservatorium, Dubbo NSW
8 March Orange Chamber Music Festival NSW
22 March Tamworth Regional Conservatorium NSW

Rebecca Karlen violin, viola, nyckelharpa, voice
Paul Henderson acoustic guitar, banjo
John Reeves button accordion
Samuel Vincent double bass



Game Day!

PERFORMANCES WHERE
24 ACT Canberra and Surrounds
36 NSW Sydney East and City, Sydney North and Central Coast,
South Western Sydney, South Coast
10 VIC Melbourne and Geelong, Barwon
29 WA Perth, Geraldton

To quote one of our students with additional needs when asked how the music made him feel he replied with 'that was FIRE!'

— RECHELLE NATALE, CHALLIS COMMUNITY PRIMARY SCHOOL

MVAIS ENSEMBLE PATRON
Anonymous



Goldner String Quartet

WHEN	WHERE	STATE
19 April	Blackheath Chamber Music Festival	NSW
21 April	Blackheath Chamber Music Festival	NSW
15 September	New England Conservatorium of Music, Armidale	NSW
30 June	Yass Music Club	NSW
8 December	Final Performance, presented by MVA: Verbrugghen Hall, Sydney	NSW

Dene Olding violin
Dimity Hall violin
Irina Morozova viola
Julian Smiles cello



Jonathan Békés & Ying Ho

WHEN	WHERE
3 July	The Concourse, Chatswood
21 July	Coffs Harbour Conservatorium

Jonathan Békés cello
Ying Ho piano



Headwater

WHEN	WHERE	STATE
17 October	Abbotsford Convent	VIC
19 October	Abbotsford Convent	VIC

Helen Svoboda double bass and vocals
Jacques Emery double bass
Selma Savolainen vocals
Tilman Robinson sound design
Alex Nguyen lighting design
Jo Lloyd choreography



Josh Hooke

WHEN	WHERE	STATE
5 April	Laycock St Theatre, Wyong	NSW
6 April	Yass Music Club	NSW

Josh Hooke piano



Ken Murray

WHEN	WHERE
21 May	The Edge, Fed Square

Ken Murray classical guitar



Imagination Exploration

PERFORMANCES	WHERE
44	NSW Sydney North and Central Coast, South Western Sydney, Greater Western Sydney
13	SA Adelaide
25	VIC Melbourne and Geelong, Gippsland, Hume, Loddon Mallee

An absolute highpoint was the end of the first concert when a student requested a Daft Punk song and the musicians played it for him. He was absolutely stoked!

— CATHERINE SCHMIDT, GLENROY SPECIALIST SCHOOL



Kirill Gerstein

WHEN	WHERE
20 June	Adelaide Town Hall
19 June	Queensland Performing Arts Centre
13 June	Llewellyn Hall, Canberra
11 June	Melbourne Recital Centre
14 June	Newcastle City Hall
23 June	Perth Concert Hall
17 June	City Recital Hall, Sydney
10 June	Musica Viva Tasmania, Hobart

Gerstein's pianistic style is highly individualistic, marked by a rare command of contrapuntal interplay, luminously enticing tone colorations and an incisive rhythmic style.

— CLASSIC MELBOURNE



Jess Hitchcock & Penny Quartet

WHEN	WHERE
29 October	The Edge, Fed Square

Jess Hitchcock vocals and keyboard
Liisa Pallandi violin
Madeleine Jevons violin
Anthony Chataway viola
Jack Ward cello

CONCERT CHAMPIONS
 Patricia Crummer, Professor Malcolm Gillies & Dr David Pear, For Stephanie Quinlan,
 Dr Victor Wayne & Dr Karen Wayne OAM, Anonymous



Life is an Echo

PERFORMANCES WHERE

19	SA	Adelaide, Country South
15	VIC	Melbourne and Geelong, Barwon, Grampians
12	WA	Perth

Watching the student's faces light up when they saw the performers in real life, after getting to know them through the pre-show videos and activities, was a joy. There were whispers of 'they're really here!' as the musicians walked into the school. Seeing children enjoy live music is wonderful to watch.

— SARAH BUTLER, KALINDA PRIMARY SCHOOL



Listening with the Body

WHEN WHERE

20 September	Bellingen Muse
22 September	Clarence Valley Conservatorium, Grafton

STATE

NSW
NSW

Alice Giles harp
Moran Wiesel harp



Long Lost Loves (and Grey Suede Gloves)

WHEN WHERE

7 March	Adelaide Town Hall
22 February	Powerhouse, Brisbane
1 March	Canberra Theatre Centre
5 March	Melbourne Recital Centre
20 February	Newcastle City Hall
10 March	Perth Concert Hall
4 March	City Recital Hall, Sydney

Dowsley is entrancing, seamlessly slipping from the next-door neighbour, to grieving wife, to coughing uncle as the funeral progresses.

— LIMELIGHT

Anna Dowsley mezzo-soprano
Michael Curtain piano
Constantine Costi writer & director
Hilary Bell dramaturg
Matthew Marshall lighting design
Ian Dickson & Paul Kildea concept
Shannon Burns movement coach
Alasdair Mitchell Ferguson Ian Potter Foundation mentee

ENSEMBLE PATRONS

Peter Griffin AM & Terry Swann, Felicity Rourke & Justice François Kunc, Susie Dickson (supporting Anna Dowsley)

CONCERT CHAMPIONS

Darin Cooper Foundation, For Stephanie Quinlan, Barry & Diana Moore, Anonymous



Lost Histories

PERFORMANCES WHERE

31	NSW	Sydney North and Central Coast, South Western Sydney, Greater Western Sydney, Broken Hill
11	QLD	Brisbane, Logan & Gold Coast
7	SA	Riverland
15	VIC	Melbourne and Geelong, Loddon Mallee

The highlight of the Musica Viva performance was when our own memories became part of the music. Seeing our ideas and stories woven into the song brought a unique joy to the experience. It felt incredibly special to have our personal contributions celebrated in such a creative and memorable way.

— DANIELLE BARNETT, MONASH PRIMARY AND PRESCHOOL



Luke Carbon

WHEN WHERE

29 July	Orange Regional Conservatorium
---------	--------------------------------

STATE

NSW

Luke Carbon clarinet

THANK YOU

MVA's 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

PERFORMANCES WHERE

52	NSW	Sydney East and City, Sydney North and Central Coast, Western, Far West
15	VIC	Melbourne and Geelong, Barwon
15	WA	Perth

I chose Moon Radio Hour as I had reflected at the end of last year that our students needed to have fun and get silly - while being creative and getting out of their comfort zone. Well, Moon Radio Hour was certainly the perfect choice to make that a reality!

— BREE HARTLEY, ARMADALE PRIMARY SCHOOL



Music in my Suitcase

PERFORMANCES WHERE

57	NSW	Sydney East and City, Sydney North and Central Coast, South Western Sydney, Hunter, North Coast, Far North Coast, North West
47	WA	Perth, Geraldton, Kalgoorlie, South West

Preparing the lessons for "Music in my Suitcase" was a thoroughly enjoyable interactive and fun experience for all my students. When Mara and her band arrived at my school they were at ROCK STAR status, each student stopped to marvel at them during the halls before the performance began!

— ELANA SHATARI, MOUNT SINAI COLLEGE

MVAIS ENSEMBLE PATRON

Valerie & Michael Wishart



Musica Alchemica

WHEN	WHERE
18 November	Adelaide Town Hall
20 November	Queensland Conservatorium
9 November	Llewellyn Hall, Canberra
12 November	Melbourne Recital Centre
23 November	Melbourne Recital Centre
21 November	Newcastle City Hall
15 November	Perth Concert Hall
11 November	City Recital Hall, Sydney

The authenticity of the sound was immediately transporting. The refined grace of their combined sound and their professionalism was a joy to experience. I did not want this concert to end.

— LIMELIGHT ★★★★★

Lina Tur Bonet artistic director and baroque violin
Marco Testori baroque cello
Giangiacomo Pinardi archlute
Kenneth Weiss harpsichord

CONCERT CHAMPIONS

Katherine & Reg Grinberg, Deborah Lehmann AO & Michael Alpers AO,
 In memory of Paul Morawetz, Sue Terry & Len Whyte, Dr Michael Troy, Anonymous



Partridge String Quartet

WHEN	WHERE	STATE
15 September	Coffs Harbour Conservatorium	NSW

Mana Ohashi violin
Jos Jonker violin
Eunise Cheng viola
Daniel Smith cello



Pekka Kuusisto & Gabriel Kahane 'Council'

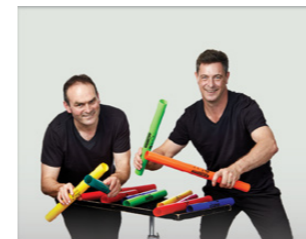
WHEN	WHERE
17 August	Adelaide Town Hall
15 August	Llewellyn Hall, Canberra
6 August	Melbourne Recital Centre
14 August	Newcastle City Hall
12 August	City Recital Hall, Sydney

As unexpectedly entertaining as it was musically rewarding, Council's program and presentation was definitely one for the musically adventurous. As such it is likely to linger in the memory of those who experienced it long after those of many more conventional concerts have faded.

— CANBERRA CRITICS CIRCLE

ENSEMBLE PATRON
 Chamber Music Foundation

CONCERT CHAMPIONS
 Andrew Blanckensee & Anonymous, Dr Jennifer Donald & Mr Stephen Burford,
 Peter Lovell & Michael Jan, The late Lesley Lynn



Rhythm Works

PERFORMANCES	WHERE
25	ACT Canberra and Surrounds
24	NSW Sydney East and City, North Coast, Far North Coast
28	NT Northern Territory
6	WA Kimberley

When the students were asked what the soundscape reminded them of, there were some beautiful responses - my happy place, me having fun with my friends, me going on a holiday with my family or dancing with friends.

— HOLLY HARLOW, NHULUNBUY PRIMARY SCHOOL



Sharon & Slava

WHEN	WHERE	STATE
23 August	Four Winds, Barragga Bay	NSW
24 August	Shoalhaven Entertainment Centre, Nowra	NSW
25 August	Yass Music Club	NSW

Slava Grigoryan classical guitar
Sharon Grigoryan cello



Simon Tedeschi & George Washingmachine

WHEN	WHERE	STATE
3 August	Coffs Harbour Music Society	NSW
21 June	Gunnedah Regional Conservatorium	NSW
24 February	Macquarie Conservatorium, Dubbo	NSW
9 November	Manning Valley Arts Gallery, Taree	NSW
23 February	Orange Regional Conservatorium	NSW
25 June	Shoalhaven Entertainment Centre, Nowra	NSW
22 June	Tamworth Regional Conservatorium	NSW

Simon Tedeschi piano
George Washingmachine jazz violin, vocals

THANK YOU

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The Choir of King's College, Cambridge

WHEN	WHERE
31 July	Adelaide Town Hall
1 August	Adelaide Town Hall
25 July	Queensland Performing Arts Centre
3 August	Llewellyn Hall, Canberra
21 July	Hamer Hall, Melbourne
23 July	Melbourne Recital Centre
5 August	Perth Concert Hall
28 July	City Recital Hall, Sydney
29 July	Sydney Opera House

The choir presents a tremendously polished and finely balanced performance honed with exceptional ensemble skills. The intrinsic charm of the trebles and the purity of their voices are captivating but do not detract from their impressive musicianship, focus and stamina in undertaking a performing tour like this so far from home.

— SOUNDS LIKE SYDNEY

Daniel Hyde director of music

CHAMBER MUSICIANS

Jasper Ly, Briana Leaman oboes
Stephanie Dixon cor anglais
Laura Brown, Ben Hoadley bassoons
Callum G'froerer, Louisa Trewartha trumpets
Nigel Crocker, Roslyn Jorgensen, Brett Page trombones

Djon Mundine OAM cultural advisor

SUPPORT

Ensemble Patrons: Ian Dickson AM & Reg Holloway
 Other Tour Support: Kim Williams AM & Catherine Dovey
 Commissioning Donor: Richard Wilkins
 Organ Scholar Patrons: Ian & Cass George
 The Choristers' Circle: We thank all members for their support of each chorister

CONCERT CHAMPIONS

Bibi Aickin & Alexandra Clemens, Don & Veronica Aldridge OAM, Charles Graham in acknowledgement of his piano teacher Sana Chia, Andrea & Malcolm Hall-Brown, Jan James in memory of her sister Anne Wilding, Dr Susan Marsden & Michael Szwarcbord, Presented by friends in memory of Dr James Pang, Anonymous (2)

The Choir of St James' King St

WHEN	WHERE
20 March	The Concourse, Chatswood

Warren Trevelyan-Jones director



Timmy & the Breakfast Band

PERFORMANCES	WHERE
34	NSW Sydney East and City, Sydney North and Central Coast, Greater Western Sydney
28	QLD Brisbane, Logan & Gold Coast, North Coast
24	TAS Tasmania

There was serious discussion afterwards, whether the teachers or the students had laughed the loudest!

— ELIZABETH MURRAY BROZGUL, SWANSEA PRIMARY SCHOOL



Trio Bohémo

WHEN	WHERE
23 September	The Edge, Fed Square

Matouš Pěruška violin
Kristina Vocetková cello
Jan Vojtek piano



Two Wheel Time Machine

PERFORMANCES	WHERE
61	NSW Hunter, North West, Riverina, South Coast, Western, Far West

The classroom resources are brilliant. Thank you for making this so easy to use.

— JANE PARKES, NEWCASTLE GRAMMAR SCHOOL



Water Rhythms

PERFORMANCES	WHERE
58	NSW Sydney East and City, Sydney North and Central Coast, South Western Sydney, Greater Western Sydney
14	QLD Brisbane, Logan & Gold Coast

The energy of the performers was so engaging. They obviously love doing what they do. We loved the pre-show learning and I was able to connect this to other lessons and use it towards assessment as well.

— MICHELLE FRENCH, WEST MORETON ANGLICAN COLLEGE



Women of Song

WHEN	WHERE	STATE
4 May	Bundanon, Illaroo	NSW
28 October	Clarence Valley Conservatorium	NSW
3 September	Gunnedah Regional Conservatorium	NSW
30 August	Laycock St Theatre, Wyong	NSW
26 October	Northern Rivers Conservatorium, Lismore	NSW
1 September	Orange Regional Conservatorium	NSW
25 October	The Pavilion Performing Arts Centre, Sutherland	NSW

Jessie Lloyd creative producer, guitar, vocals

Selected performances featured:

Dyagula
Jack Hickey
Dr Shellie Morris AO
Merindi Schreiber

THANK YOU

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



Wyniss

PERFORMANCES	WHERE
2	ACT Canberra and Surrounds
71	NSW Sydney East and City, Sydney North and Central Coast, South Western Sydney, Greater Western Sydney, Riverina, South Coast
38	QLD Central, North, Far North, Mt Isa

This performance was a beautiful mix of Torres Strait Islander culture, fun and audience participation. Students and teachers thoroughly enjoyed the experience.

— CHARLOTTE VALLANCE, JUNEE NORTH PUBLIC SCHOOL



ZÖJ

WHEN	WHERE	STATE
20 September	Bellingen Muse	NSW
22 September	Northern Rivers Conservatorium, Lismore	NSW

Gelareh Pour Persian Kamancheh, vocals
Brian O'Dwyer drumkit

THANK YOU

The Director's Circle and Amadeus Society are generous supporters of the 2024 concert season.



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Musica Viva Australia



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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

MVA at The Edge Series



Major Project Partner



Project Partner



2024 Season



Legal



Chartered Accountants



Piano & Tuning



Broadcast Partner



Print Partner



Hotel Partners



Wine Partners



EMERGING ARTISTS PARTNERS

Strike A Chord Principal Partner



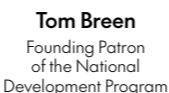
Strike A Chord Strategic Partner



Strike A Chord University Partner



Strike A Chord Key Philanthropic Partners



Strike A Chord Partners



FutureMakers | Lead Partner



FutureMakers | Residency Partner



EDUCATION PARTNERS

Government Partnerships & Support



Government of South Australia
Department for Education



Department of Local Government, Sport and Cultural Industries

National Education Supporters



Anthony & Sharon Lee Foundation

J A Donald Family

Marion & Mike Newman

Musica Viva Australia In Schools & Professional Development



GRESHAM



- Aldridge Family Endowment
- Gardos Family
- Godfrey Turner Memorial Music Trust
- In memory of Anita Morawetz
- Margaret Henderson Music Trust
- Marsden Szwarcbord Foundation
- Perpetual Foundation – Alan (AGL) Shaw Endowment

Music Education Residency Program



- Aldridge Family Endowment
- Carthew Foundation
- Foskett Foundation
- Jennifer & John Henshall
- Legacy Unit Trust

Thank you to our wonderful donors

It's the generosity of our donor family that brings our work to life. Their support enables us to continue to create, produce and present, year after year – for 80 years – showcasing the finest artists; supporting the next generation of talent; and providing industry-leading education programs to students of all ages, right across the country. We can't thank you enough.

DIRECTOR'S CIRCLE

Thank you to these committed donors who supported the vision of Artistic Director, Paul Kildea, and the work of Musica Viva Australia across the entire season.

Darin Cooper Foundation

ENSEMBLE PATRONS

Our artistic vision for 2024 was made possible thanks to the extraordinary generosity of our Ensemble Patrons, each of whom supported the presentation of an entire national tour.

Peter Griffin AM & Terry Swann,
Felicity Rourke & Justice François Kunc,
Susie Dickson (supporting Anna Dowsley)
— Long Lost Loves (and Grey Suede Gloves)

Bruce & Charmaine Cameron
— Esmé Quartet

Chamber Music Foundation
— Pekka Kuusisto & Gabriel Kahane

Ensemble Patrons
Other Tour Support
Commissioning Donor
Organ Scholar Patrons
The Choristers' Circle
Ian Dickson AM & Reg Holloway
Kim Williams AM & Catherine Dovey
Richard Wilkins
Ian & Cass George
We thank all members
for their support of each chorister
— The Choir of King's College, Cambridge

Ian & Caroline Frazer
— Ensemble Q & William Barton

MVAIS ENSEMBLE PATRONS

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

Anthony Strachan
— Colours of Home

Kay Vernon
— Da Vinci's Apprentice

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

Anonymous
— Game Day!

Valerie & Michael Wishart
— Music in my Suitcase

EMERGING ARTISTS GIVING CIRCLE

The collective support of our Emerging Artists Giving Circle enables the artistic development of the next generation of Australian chamber musicians via our Masterclasses, Strike A Chord and FutureMakers programs.

Nicholas Callinan AO & Elizabeth Callinan
Caroline & Robert Clemente
Rosemary & John MacLeod
Patricia H. Reid Endowment Fund

Andrew Sisson AO & Tracey Sisson
Mick & Margaret Toller
David Wallace & Jamelia Gubgub
Anonymous (3)

CONCERT CHAMPIONS

The mainstage concerts of our 2024 Season were brought to life thanks to the generosity of our Concert Champions around the country.

ACT

Andrew Blanckensee & Anonymous
Dr Ray Edmondson OAM & Sue Edmondson
Malcolm Gillies AM & Dr David Pear
Dr Sue Packer
Sue Terry & Len Whyte
Anonymous

NSW

Patricia Crummer
Pam Cudlipp
The Darin Cooper Foundation
Dr Jennifer Donald & Mr Stephen Burford
Charles Graham in acknowledgement of
his piano teacher Sana Chia
Katherine & Reg Grinberg
Alison & Geoff Kerry
Ray Wilson OAM

QLD

Andrea & Malcolm Hall-Brown
Andrew & Kate Lister
Barry & Diana Moore
The Hon Anthe Philippides SC
Anonymous (2)

SA

Don & Veronica Aldridge
The late Lesley Lynn
Dr Susan Marsden & Michael Szwarcbord

VIC

Bibi Aickin & Alexandra Clemens
Peter Lovell & Michael Jan
In memory of Paul Morawetz
Presented by friends in memory of Dr James Pang
Dr Michael Troy
The late Dr G D Watson
Dr Victor Wayne & Dr Karen Wayne OAM
YMF Australia
Igor Zambelli
Anonymous

WA

Jan James in memory of her sister
Anne Wilding & Anonymous
Dr Robert Larbalestier AO
For Stephanie Quinlan (2)
Deborah Lehmann AO & Michael Alpers AO
Valerie & Michael Wishart

AMADEUS SOCIETY

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

Tony Berg AM & Carol Berg AM
Tom Breen & Rachael Kohn AO
Dr Annette Gero
Katherine & Reg Grinberg
Jennifer Hershon
Fred Hilmer AO & Claire Hilmer

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

COMMISSIONS

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

Carrillo Gantner AC & Ziyin Gantner
Alison & Geoff Kerry
D R & K M Magarey
The Hon. Anthe Philippides SC
Playking Foundation
Richard Wilkins

For their support in bringing new Australian works to life, we also thank:

Adelaide Commissioning Circle
WA Commissioning Circle
Silo Collective

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 Dr. Ralph Hockin
in memory of Mabel Hockin
The late Geraldine Kenway
The late Judith Osborne Finalson
The late Elizabeth Varley
The late Kenneth W Tribe AC

QLD

The late Steven Kinston

SA

The late Edith Dubsy
In memory of Helen Godlee
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

CUSTODIANS

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

ACT

Margaret Brennan
Clive & Lynlea Rodger
Ruth Weaver
Anonymous (3)

NSW

Catherine Brown-Watt PSM & Derek Watt
Graham Blazey
Jennifer Bott AO
Lloyd & Mary Jo Capps AM
Andrew & Felicity Corkill
Peter Cudlipp
Liz Gee
Suzanne Gleeson
David & Christine Hartgill
Annie Hawker
Dorothy Hoddinott AO
Mathilde Kearny-Kibble
Elaine Lindsay
Trevor Noffke
Dr David Schwartz
Ruth Spence-Stone
Mary Vallentine AO
Deirdre Nagle Whitford
Richard Wilkins
Kim Williams AM
Megan & Bill Williamson
Ray Wilson OAM
Anonymous (14)

QLD

John Nightingale & Leslie Martin
Anonymous (2)

SA

Monica Hanusiak-Klavins & Martin Klavins
Anonymous (4)

TAS

Kim Paterson KC
Anonymous

VIC

Elizabeth & Anthony Brookes
Julian Burnside AO KC
Ms Helen Dick
Robert Gibbs & Tony Wildman
Penelope Hughes
Helen Vorrath
Anonymous (6)

WA

Janice Dudley
Anne Last
Graham Lovelock
Robyne Tamke
Anonymous (3)

Annual Donors

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
Anonymous

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

\$20,000+

NSW

Michael & Frédérique Katz
Vicki Olsson

VIC

The Morawetz Family in memory of Anita Morawetz
The Morawetz Family in memory of Paul Morawetz
Marjorie Nicholas OAM
Rosemary & John MacLeod

QLD

Andrea & Malcolm Hall-Brown

\$10,000+

ACT

Mick & Margaret Toller
Anonymous

SA

Jennifer & John Henshall

NSW

Gresham Partners
Nigel & Carol Price
Richard Wilkins

VIC

Peter Lovell & Michael Jan
In Memory of Dr Ian Marks
Joy Selby Smith
Mark & Anna Yates
Anonymous

QLD

Anonymous

ANNUAL GIFTS

\$5000+

ACT

Craig Reynolds
Sue Terry & Len Whyte

NSW

Judith Allen
Maia Ambegaokar
& Joshua Bishop
Thomas Dent
Sarah & Tony Falzarano
Robert & Lindy Henderson
Catharine & Robert Kench
Ruth Magid & Bob Magid OAM
Lynda O'Grady
David & Carole Singer
Diane Sturrock
Kim Williams AM
& Catherine Dovey

QLD

Ian & Cass George
Anonymous

SA

Aldridge Family Endowment
Hugh & Fiona MacLachlan OAM

VIC

Joanna Baevski
Mr Carrillo Gantner AC
Linda Herd
Myer Family Foundation
Ralph & Ruth Renard
Greg Shalit & Miriam Faine
Lyn Williams
Anonymous (2)

WA

Rodney Constantine
Jace Foundation
Deborah Lehmann AO
& Michael Alpers AO
Zoe Lenard & Hamish Milne

\$2500+

ACT

Odin Bohr & Anna Smet
Liz & Alex Furman
Goodwin Crace Concertgoers
Dr Andrew Singer

NSW

D Barbeler & K Kemp
Mrs Christine Bishop
Gay Bookallil
Tom Breen & Rachael Kohn AO
Catherine Brown-Watt PSM
Susan Burns
Hon J C Campbell KC
& Mrs Campbell
Dr James Gillespie
& Ms Deena Shiff
Charles & Wallis Graham
Kevin & Deidre McCann
Andrew Rosenberg
Geoffrey White OAM
& Sally White OAM

QLD

Jocelyn Luck
Barry & Diana Moore
Barbara Williams
& Jankees van der Have

SA

DJ & EM Bleby
Ann & David Matison

VIC

Alastair & Sue Campbell
Dhar Family
Anne Frankenberg
& Adrian McEniery
Kingsley Gee
Angela & Richard Kirsner
Bruce Missen
Michael Nossal & Jo Porter
Prof. John Rickard
Murray Sandland
Maria Sola
Sing Off - Genazzano
& surrounding schools
Wendy R. Taylor
Helen Vorrath

WA

Mrs Morrell
Robyn Tamke

\$1000+

ACT

Andrew Blanckensee
The Breen/Dullo Family
Christopher Clarke
Dr Jean Finnegan
Claudia Hyles OAM
Margaret & Peter Janssens
Clive & Lynlea Rodger
Odin Bohr & Anna Smet
Kristin van Brunschot & John Holliday
Ruth Weaver
Anonymous (3)

NSW

David & Rae Allen
Dr Warwick Anderson
Hugh & Hilary Cairns
Robin & Wendy Cumming
Nancy Fox AM & Bruce Arnold
John & Irene Garran
Bryan Havenhand
& Anna Kaemmerling
Annie Hawker
Lybus Hillman
Dr Ailsa Hocking
& Dr Bernard Williams
Dorothy Hoddinott AO
Mathilde Kearny-Kibble
Mrs W G Keighley
Ms Kathryn Magarey
Prof. Craig Moritz
Paul O'Donnell
Trish Richardson
in memory of Andy Lloyd James
Dr Robyn Smiles
Geoff Stearn
Hon. Prof. Ross Steele AM
Graham & Judy Tribe
Dr Liz Watson & Mr Ben Skerman
John & Flora Weickhardt
Andrew Wells AM
Megan & Bill Williamson
Anonymous (3)

QLD

George Booker & Denise Bond
Prof. Paul & Ann Crook
Stephen Emmerson
Prof. Robert G Gilbert
Robin Harvey
Lynn & John Kelly
Keith Moore

SA

Ivan & Joan Blanchard
Richard Blomfield
Zoë Cobden-Jewitt & Peter Jewitt
Mrs Mary Handley
Elizabeth Ho OAM
in honour of the late Tom Steel

Joan Lyons
Dr Leo Mahar
Ruth Marshall & Tim Muecke
Geoff & Sorayya Martin
Diane Myers
Leon Pitchon
Jennie Shaw
Anne Sutcliffe
Colin & Sandra Taylor
Robert & Glenys Woolcock
Anonymous (6)

VIC

Russ & Jacqui Bate
Jan Begg
David Bernshaw
& Caroline Isakow
Alison & John Cameron
Mrs Maggie Cash
Alex & Elizabeth Chernov
Dr Glenys & Dr Alan French
Mary-Jane Gething
Naomi & George Golvan KC
John & Margaret Harrison
Lyndsey & Peter Hawkins
Virginia Henry
Doug Hooley
House for Music
Angela Kayser
Peter Kingsbury
June K Marks
Janet McDonald
Ruth McNair AM & Rhonda Brown
in memory of Patricia Begg
& David McNair
Christopher Menz & Peter Rose
D & F Nassau
Barry Robbins
Ms Thea Sartori
Mr Charles Tegner
Ray Turner & Jennifer Seabrook
Lyn Williams
Anonymous

WA

Dr S Cherian
Michael & Wendy Davis
In memory of Raymond Dudley
Dr Barry Green
Dr Penny Herbert
in memory of Dunstan Herbert
Anne Last & Steve Scudamore
Hugh and Margaret Lydon
Marian Magee & David Castillo
Dr Bennie Ng & Olivier David
Prof. Robyn Owens AM
Margaret & Roger Seares
Ruth Stratton
Philip Thick & Paula Rogers
Christopher Tyler
Anonymous (3)

\$500+

ACT

Prof. Michael Bessell
Margaret Brennan
Peter Cumines
Jill Fleming
Marjorie Gilby
Robert Hefner
R & V Hillman
Janet Kay
Margaret Lovell & Grant Webeck
Margaret Oates
Robert Orr
Helen Rankin
Diana Shogren & Anne Buttsworth
Dr Paul & Dr Lel Whitbread
Anonymous (2)

NSW

Dinah Beeston
Alexandra Bune AM
Neil Burns
Christopher Burrell AO
& Margaret Burrell
Robert Cahill & Anne Cahill OAM
Lucia Cascone
Lyn Casey
Richard Cobden SC
Mrs Susan Collins
& Mr Angus Collins
Pam Cudlipp
Howard Dick
James Graham AM
& Helen Graham
Anthony Gregg
The Harvey Family
The Hon. Donald Harwin
David & Sarah Howell
Megan Jones
Jocelyn Kelty
Dr Bridget Mabbutt
Dr Colin MacArthur
Michael & Janet Neustein
Stephen O'Doherty OAM
Profs. Robin & Tina Offler
Laurie Orchard
Dr Kim Ostinga OAM
& Mrs Margaret Ostinga
Christina Pender
In memory of Katherine Robertson
John & Sue Rogers
Penny Rogers
Peter & Heather Roland
Matthew Westwood
Mrs Jenny Williams
Mrs Margaret Wright OAM
Anonymous (8)

QLD

Janet Franklin
Jennifer Kennedy
Timothy Matthies & Chris Bonnily
Mr Jeffrey Willmer
Anonymous (2)

QLD

Max Brennan
Elizabeth Hawkins
Dr Iwan Jensen
The Hon. Christopher Legoe AO QC
& Mrs Jenny Legoe
Julie Mencil & Michael McKay
Trish & Richard Ryan AO
Tony Seymour
Dr Lesley Smith
Anonymous (2)

VIC

Coll & Roger Buckle
Pam Caldwell
Kate Cherry
Andrea Goldsmith
Prof. Denise Grocke AO
Dr Anthea Hyslop
Nancy James
Dr Jerry Koliha
Traudl Moon OAM
Eda Ritchie AM
Prof. Lynne Selwood
Darren Taylor & Kent Stringer
Maureen Turner
Ian Watts OAM
Tony Way
The Australian Strings Association
Anonymous (6)

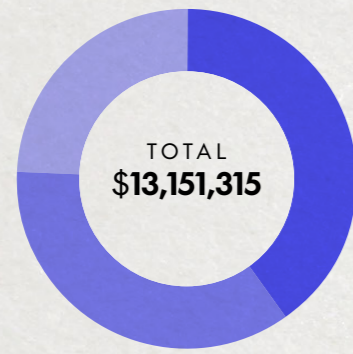
WA

Mr Harry Anstey
Jennifer Butement
Fred & Angela Chaney
Russell Hobbs & Sue Harrington
Graham Lovelock & Steve Singer
Paula Nathan AO
& Yvonne Patterson
Nevarclnc
Lindsay & Suzanne Silbert
Peter & Cathy Wiese
Anonymous (3)

THANK YOU

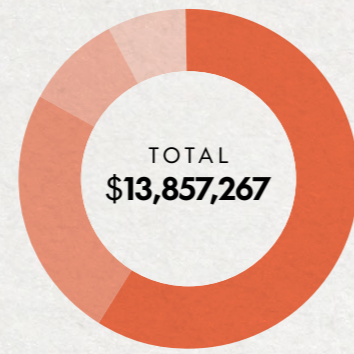
We are grateful to our donors at all levels, including those who contribute up to \$500. Every gift makes a difference.

Key Statistics



INCOME

• Earned	5,295,044
• Development	4,674,947
• Government Subsidies	3,181,323



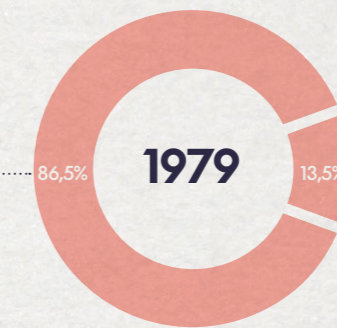
EXPENDITURE

• Administration	8,205,556
• Artist Fees & Expenses	3,359,578
• Venue & Production	1,254,810
• Promotion	1,037,323

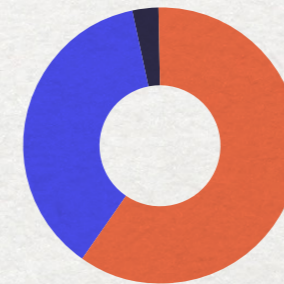
Income vs. Expenditure



MVA Activities

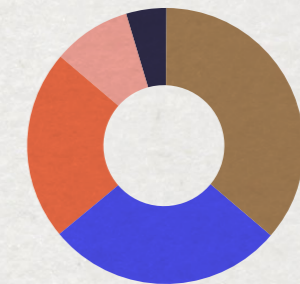


1715
EDUCATION



• Performances	1032
• Residencies and others	634
• Professional Development	49

264
CONCERTS &
EMERGING ARTISTS

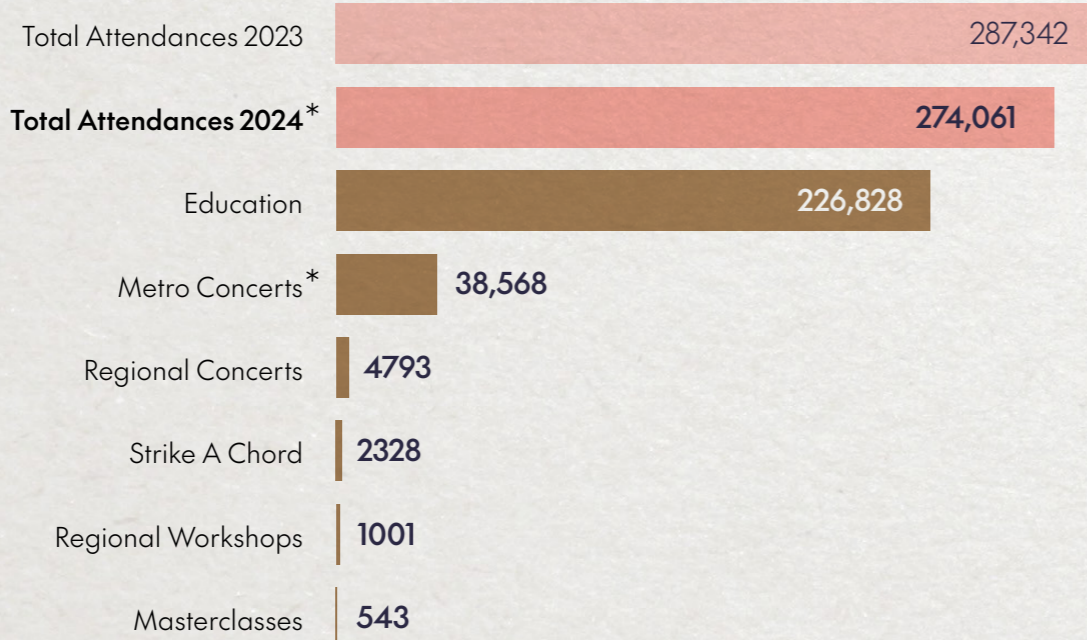


• Regional Concerts	96
• Strike A Chord	73
• Metro Concerts	59
• Masterclasses	24
• FutureMakers	12



Attendances

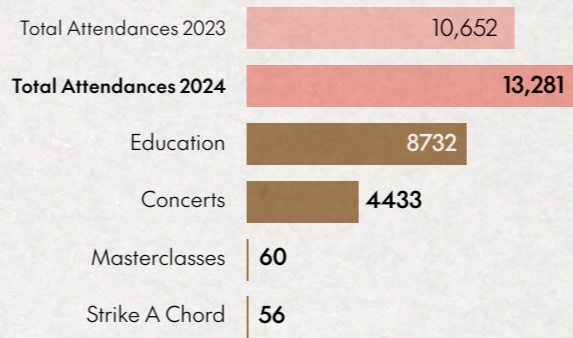
NATIONAL



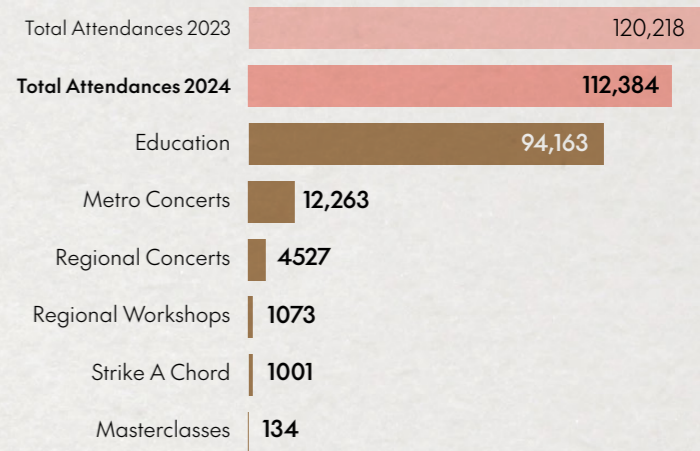
*In 2024 50 mainstage concerts were performed (59 in 2023).

Full house at Melbourne's Hamer Hall. © James Grant

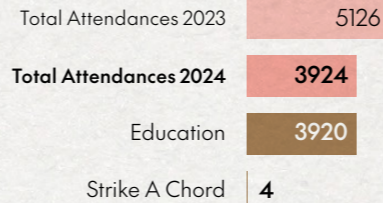
ACT



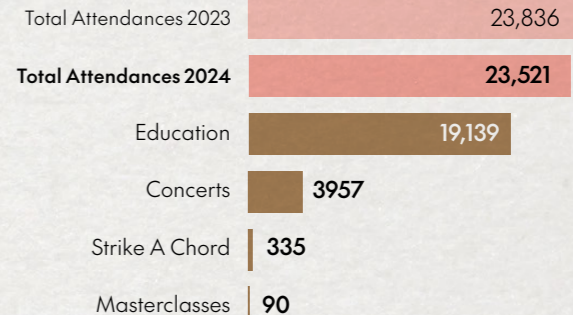
NSW



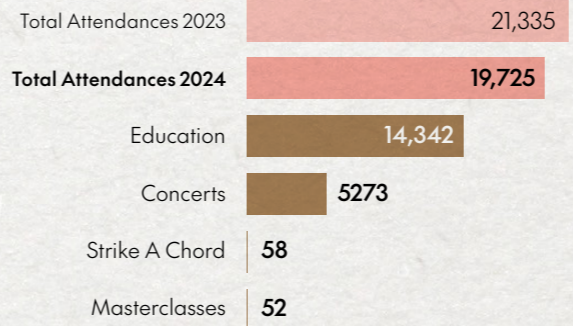
NT



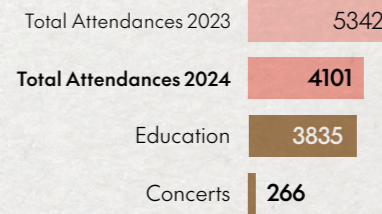
QLD



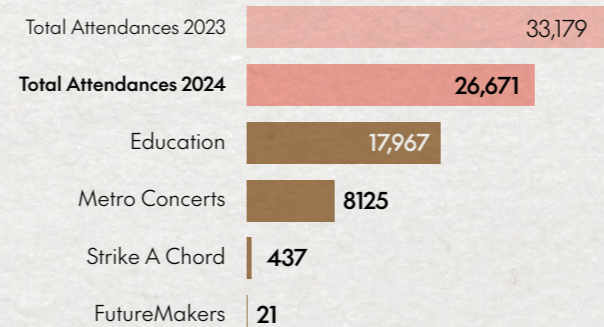
SA



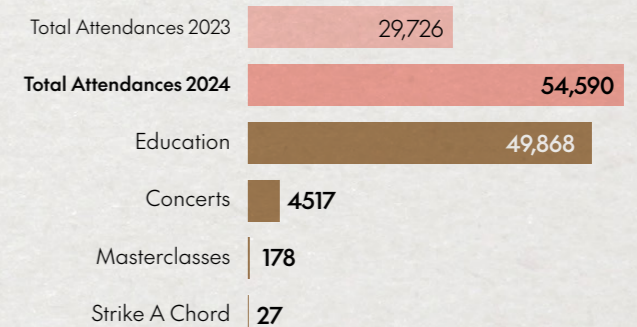
TAS



VIC



WA



Our people

Board

PATRON

Tony Berg AM

BOARD DIRECTORS

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

Elizabeth Hawkins | SA
Dr Bennie Ng | WA
Darren Taylor | VIC
The Hon Justice Anthe Philippides | QLD
Board Observer 2024/25: Don Christopher | ACT

National Members Council

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

Michael Katz, President | NSW

ACT

Andrew Blanckensee
Alex Furman
Dr Roger Hillman
Margaret Lovell
Dr Craig Reynolds
Richard Rowe PSM
Michael Toller
Juliet Tootell

NSW

Kathryn Bennett
Peter Cudlipp
Jennifer Darin
Dr Jennifer Donald
Adriana Gardos
Dr Annette Gero
Michele Johns
Ruth Magid
Irina Morozova
Dene Olding AM
Vicki Olsson

Dr Chris Sainsbury
Deena Shiff
Kate Tribe
Kim Walker
Ray Wilson OAM

QLD

Professor Ian Frazer AC
Andrea Hall-Brown
Malcolm Hall-Brown
Kate Lister
Dr Barry Moore
Dr Robert Stewart

SA

Veronica Aldridge
Helen Pollard
Judith Potter
Mark De Raad
Leonie Schmidt

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
Jennifer Seabrook
Helen Vorrath
Anna Yates

WA

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

LIFE MEMBERS

ACT

Marjorie Gilby
Donald Sams

NSW

Tony Berg AM
Jennifer Bott AO
Mary Jo Capps AM
Charmian Gadd OAM
Suzanne Gleeson
Katherine Grinberg
Trish Ludgate
Donald Magarey
Donald McDonald AC
Margie Ostinga
Jill Stowell OAM
Mary Vallentine AO
Carl Vine AO
Kim Williams AM
Margaret Wright OAM

QLD

Christine Gargett
Peter Lyons
Donald Munro AM

VIC

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

WA

Judy Flower
Michael Wishart

Staff

EXECUTIVE OFFICE

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)

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

CONCERTS & COMMUNITIES

Katherine Kemp
Director, Concerts & Communities

Luke Iredale
Artistic Manager

Sean Moloney UNTIL MAR
Patrick Brearley FROM APR UNTIL NOV
Manager, Special Projects & Regional Touring

Victoria Parsons Kelly
Concerts & Communities Coordinator

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

Joe Rossetto
Operations & Touring Manager

Catherine Ashley
Operations & Touring Manager

Annette Alderson
Concert Operations

EMERGING ARTISTS

Jennifer Lang
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)

Elizabeth Dedman
Project Lead Emerging Artists
(Wurundjeri & Boon Wurrung Country, Melbourne)

DEVELOPMENT

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

Mathew Jordan
Strategic Partnerships Manager

Rosemary Shaw
Strategic Partnerships Executive
(Wurundjeri & Boon Wurrung Country, Melbourne)

Irene Ryder
Senior Development Manager Victoria
(Wurundjeri & Boon Wurrung Country, Melbourne)

Jessica Negus
Development & Public Affairs Coordinator
(Wurundjeri & Boon Wurrung Country, Melbourne)

Caroline Davis UNTIL APR
Matthew Westwood FROM MAY
Individual Giving Manager

Remi Harvey UNTIL MAR
Sophie Wolff-Wigley FROM SEP
Philanthropy Coordinator

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

Sarah Jackson
Philanthropy Specialist –
Research and Special Projects
(Turrbal & Yuggera Country, Brisbane)

EDUCATION

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

Tessa Redman MAY–AUG (FIXED-TERM)
Ali Dredge FROM AUG
Education Coordinator
(Whadjuk Noongar Boodja, Perth)

Melanie McLoughlin
Professional Development Manager

Kate Goodes UNTIL JUNE
Claudene Shoemith FROM SEP
Professional Development Coordinator

Anna Griffiths
Operations & Artist Manager, Education

Freya Miller
Operations Coordinator
& Tour Manager, Education
(Wurundjeri & Boon Wurrung Country, Melbourne)

Hamish Francis
Artists & Operations Coordinator, Education

Isobel Ferrier
Creative Producer, Education

James Mountain
Associate Producer, Education

Isabella Mazzarolo
NSW, NT & TAS Education Manager

Julia Potter
NSW, NT & TAS Education Coordinator
(Wurundjeri & Boon Wurrung Country, Melbourne)

Matilda Street
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

Lillie Bailey FROM JUNE
Marketing Coordinator

Leah Phillips UNTIL JUNE
Matthew Lorenzon FROM AUG
Digital Marketing Manager

Melanie Stjepanovic
Digital Marketing Executive

Harriet Cunningham
Content & Brand

Michelle Cheung FROM JUNE
Marketing Executive,
Education & Competitions
(Wurundjeri & Boon Wurrung Country, Melbourne)

Jennifer Douglas UNTIL MAY
Joey Demczuk FROM JUNE
Marketing Executive, Concerts

Victoria Davies
Marketing Executive

Yuri Huijg
Graphic Designer
(Wurundjeri & Boon Wurrung Country, Melbourne)

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

Sascha Kelly
Marketing Manager, Concerts
(Wurundjeri & Boon Wurrung Country, Melbourne)

Joan Shortt-Smith
Database Administrator
(Singapore)

Mike Hyde FROM MAY
Tessitura Database Project
(Turrbal & Yuggera Country, Brisbane)

Bill Hockenull UNTIL NOV
Patron Services Coordinator

Aimee Clarke FROM NOV
Ticketing Supervisor

Jasper Whincop
Patron Services Coordinator

ADMINISTRATION & FINANCE

Jennifer McCleary
People & Culture Manager

Phuong Nguyen
Accountant

Teresa Cahill
Payroll Manager & Project Accountant
(Awabakal Country, Newcastle)

Doug Connor
IT Administrator

Jenny Lopez
Accounts Administrator

EXTERNAL AFFAIRS & STATE OFFICES

Viv Rosman
Director, External Affairs

ACT
Ngunnawal Country

Leah Blankendaal
State Manager & Public Affairs Manager

Olivia Hobbs
State Coordinator

Queensland
Turrbal & Yuggera Country

Paul McMahan
State Manager

Alicia Whisson
State Coordinator

Chelsea August
State Administration Coordinator

South Australia
Kurna Country

Sandra Taylor
State Manager

Cecilia Kim
State Coordinator

Alexandra Fowler UNTIL OCT
State Administration Coordinator

Western Australia
Whadjuk Noongar Boodja

Helen Dwyer
State Manager

Hannah Lee Tungate
State Coordinator

Kieran Lynch
State Administration Coordinator



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Musica Viva Australia thanks

CASUAL STAFF & CONTRACTORS

Bridget Bourne
Sam Carrick
Elizabeth Hille
Tom Kane
Jennifer Kimber
David Leslie
Rachael Liu
Julia Patey
Natalie Shea

MVA SAID GOODBYE TO...

Patrick Brearley
Caroline Davis
Jennifer Douglas
Alexandra Fowler
Kate Goodes

Remi Harvey
Bill Hockenhull
Zhao Liang
Sean Moloney
Leah Phillips

VOLUNTEERS

NSW | Newcastle
Kathryn Bennett
Stephanie Brookman
Ian Cook
Anna Enno
Louise Gleeson
Roland Hicks
Jocelyn Kelty
Anne Morris

NSW | Sydney
Graeme Blazey
Michael Dewis

QLD
Helen Devane
Andrea Hall-Brown
Peter Lyons

SA
Veronica Aldridge
Leonie Schmidt
Amanda Pepe
Amelia Taylor

VIC
Alice Freeman
Laura Joordens
Jacinta Na

STATE VOLUNTEER COMMITTEES

ACT
Richard Rowe, President
Andrew Blanckensee
Roger Hillman
Dr Craig Reynolds
Daniel Sloss
Juliet Tootell

VIC
Jane Fyfield, President
Alastair Campbell
Auréli Costes
Elizabeth Douglas
Dorothea Josem

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

ARTISTIC REVIEW PANEL

Adelaide
Elizabeth Layton
Chris Wainwright

Canberra
Roger Hillman
Tim Hollo
Pip Thompson

Perth
Gladys Chua
Hugh Lydon
Ashley Smith
Noeleen Wright

Brisbane
Helentherese Good
Wendy Lorenz

Melbourne
Monica Curro
Michael Leighton-Jones
Konstantin Shamray

Sydney
Dorotya Fabian
Ying Ho
Sonia Maddock

NSW

**Gadigal Country
Awabakal & Worimi Country**

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ACT

Ngunnawal Country

Ainslie Arts Centre
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Braddon ACT 2612
+61 2 6251 9368

QLD

Turrbal & Yuggera Country

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

SA

Karna Country

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

VIC


**Wurundjeri &
Boon Wurrung Country**

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+61 3 9645 5088

WA

Whadjuk Noongar Boodja

ABC Studios
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East Perth WA 6004
+61 8 6277 0042

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 Musica Viva Australia

2024 Financial Statements

Musica Viva Australia limited by guarantee
ACN 000 111 848

Statutory Report of the Board

for the Year ended 31 December 2024

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

	2024	2023
	\$	\$
Underlying operating result	(1,188,512)	(1,640,245)
Federal Government COVID-19 Stimulus	0	97,237
NSW Rescue and Restart/Other COVID-19 support	0	479,693
(Deficit)/Surplus from Ordinary Activities	(1,188,512)	(1,063,315)
Bequest Income	482,560	263,772
(Deficit)/Surplus from Operating Activities	(705,952)	(799,543)
Net profit / (loss) on revaluation of financial assets	457,831	395,788
	(248,121)	(403,755)

1 The underlying operating result was a deficit of \$1,188,512. Musica Viva Australia was remembered in a number of bequests resulting in a deficit from operating activities of \$705,952.

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

- Bring inspiring musical experiences to growing and diverse audiences.
- Champion Australian artists and collaborations that drive innovation in chamber music.
- Deliver sector-leading music education programs to school students, their teachers and communities nationally.
- Nurture a healthy music sector through meaningful training, development and employment opportunities for musicians.
- 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.
- 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 2024 the collective liability of members was \$1,000.

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

Charles Graham
Katherine Grinberg
Darren Taylor
Lynda O'Grady
Justice Anthe Philippides
Dr Bennie Ng
Elizabeth Hawkins
Malcolm Gillies

Appointed during the year:

Maia Ambegaokar (from 28 March 2024)

7 Directors:

Charles Graham B.Eng. (Hons)(SYD), B.Com (SYD), M.Tech (Deakin), MBA (Harvard). Managing Director of Gresham Partners Limited. Prior to joining Gresham, Charlie was a Managing Director at Goldman Sachs in New York. Director of Gresham Partners Holdings Limited. Previously, President of The Harvard Club of Australia, Director of HCA Philanthropy Pty Limited, Director of National Parks and Wildlife Foundation, Director of Barmingo Holdings Limited and Chair of YPO Sydney Chapter. Director since 14 October 2012. Directors' meetings held and attended during the financial year - 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 and attended during the financial year - 5.

Statutory Report of the Board

as at 31 December 2024

Lynda O'Grady BCom. (Hons). Non-Executive Director of Domino's Pizza Enterprises Ltd 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 and attended during the financial year - 5.

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

The Hon Anthe Philippides SC has contributed almost 40 years of distinguished service to the law, alongside a lifetime of advocacy for the arts, First Nations peoples, and diversity and inclusion. Her legal career saw her appointed a Judge of the Supreme Court of Queensland in 2000 and a Judge of the Court of Appeal in 2014, both appointments marking the first such appointments of a woman of immigrant parents in Australia. She was the first woman of Hellenic heritage to be admitted as a barrister in Queensland and to attain silk in Australia. She is a member of the Australian Academy of Law and Queensland Patron of the Hellenic Australian Lawyers Association. Her advocacy of cultural diversity and inclusion in the law saw her mentor many young First Nations lawyers. In the arts, she has worked to promote broader through diversity, including the commissioning of a major orchestral work for the Queensland Symphony Orchestra by acclaimed musician, William Barton, *Apiti Thatini Mu Murtu* ('To sing and carry a coolamon on country together') and his commission for chamber music work for Musica Viva Australia, the 2023 QYO Artist in Residence held by Nina Korbe and the founding in 2017 the Music and Art Circle to provide greater access to arts experiences to a culturally diverse audience. She is Patron of Lawchestra Q, a young lawyers' orchestra. In addition to her role as a director of Musica Viva Australia, she is chair of Flying Arts Alliance and a director of the Queensland Youth Orchestra and the University of Queensland Press. Directors' meetings held during the year - 5, attended 4.

Dr Bennie Ng is the Chief Executive Officer of the Australian Medical Association Western Australia (AMA WA). He commenced his career as a General Practitioner before becoming immersed in health policy and management. Dr Ng is currently a Council member and Chair of the Council Governance Committee of the National Library of Australia. Dr Ng has a Bachelor's Degree in Medicine and Surgery and a Masters of Business Administration. He is a Fellow of the Royal Australasian College of Medical Administrators and of the Royal Australian College of General Practitioners. Dr Ng was appointed to the Board on 17 February 2022. Directors' meetings held during the financial year - 5, attended 4.

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

Professor Malcolm Gillies AM pursued a career as a music academic and higher education leader in Australia, Britain, the United States and Hungary. During 2007-2014 he was president of two inner-London universities, and for four of those years also chaired the university advocacy body, London Higher. He now lives in Canberra, where he is an emeritus professor at the Australian National University, and continues work as a series editor of Studies in Musical Genesis, Structure and Interpretation for Oxford University Press (New York). Professor Gillies is a Member of the Order of Australia and the Hungarian Order of Merit, of which he holds the Knight's Cross for services to diplomacy and music. He is a Fellow of the Institute of Directors (UK), a Past President of the Australian Academy of the Humanities, and holds the Deems Taylor Award from the American Society of Composers, Authors and Publishers for publishing excellence. Appointed to the board on 4 May 2023. Directors' meetings held and attended during the financial year - 5.

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 2024, Maia was a Director of Musica Viva Australia and Co-Chair (interim) of the Australian Multicultural Health Collaborative, an initiative of the Federation of Ethnic Communities Councils of Australia. Directors' meetings held and attended during the financial year - 4.

Auditors Independence Declaration

The lead auditor's independence declaration for the year ended 31 December 2024 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
3 April 2025

Statement of Profit or Loss and Other Comprehensive Income

for the Year ended 31 December 2024

	Notes	2024 \$	2023 \$
REVENUES FROM ORDINARY OPERATING ACTIVITIES -			
Income From Operations	1	4,108,980	3,781,862
State Government Subsidies	2	1,211,465	1,671,809
Federal Government Covid-19 Stimulus		0	97,237
Grant by the Australia Council	3	1,969,858	1,892,275
Other Income	4	5,378,452	4,864,208
		<u>12,668,755</u>	<u>12,307,391</u>
EXPENSES FROM ORDINARY OPERATING ACTIVITIES -			
Direct Operating Expenses		5,651,711	5,876,541
Administration and General Expenses		8,205,556	7,494,165
		<u>13,857,267</u>	<u>13,370,706</u>
(DEFICIT)/SURPLUS FROM ORDINARY ACTIVITIES		(1,188,512)	(1,063,315)
OTHER INCOME			
Bequest Income		482,560	263,772
		<u>482,560</u>	<u>263,772</u>
TOTAL (DEFICIT)/SURPLUS FROM OPERATING ACTIVITIES	5	(705,952)	(799,543)
OTHER COMPREHENSIVE INCOME			
Net profit/(loss) on revaluation of financial assets		457,831	395,788
		<u>457,831</u>	<u>395,788</u>
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		<u>(248,121)</u>	<u>(403,755)</u>

The accompanying notes form part of these financial statements

Statement of Financial Position

as at 31 December 2024

	Notes	2024 \$	2023 \$
ASSETS			
Current Assets			
Cash and Cash Equivalents	6	351,368	889,462
Financial Assets	7	9,015,430	8,296,181
Receivables	8	344,364	720,945
Prepayments and Sundry Deposits		657,467	688,416
TOTAL CURRENT ASSETS		<u>10,368,629</u>	<u>10,595,004</u>
Non-Current Assets			
Property, Plant & Equipment	9	7,266,376	7,495,592
TOTAL NON-CURRENT ASSETS		<u>7,266,376</u>	<u>7,495,592</u>
TOTAL ASSETS		<u>17,635,005</u>	<u>18,090,596</u>
LIABILITIES			
Current Liabilities			
Payables		342,132	463,443
Advances	10	1,948,982	2,112,793
Provisions - Current	11	450,229	374,487
TOTAL CURRENT LIABILITIES		<u>2,741,343</u>	<u>2,950,723</u>
Non-Current Liabilities			
Provisions - Non Current	11	34,011	32,102
TOTAL NON-CURRENT LIABILITIES		<u>34,011</u>	<u>32,102</u>
TOTAL LIABILITIES		<u>2,775,354</u>	<u>2,982,825</u>
NET ASSETS		<u>14,859,651</u>	<u>15,107,771</u>
MEMBERS FUNDS			
Accumulated Operating Funds		5,338,740	6,462,880
Centenary Appeal Funds	14	7,813,904	7,400,010
Artist Initiatives Funds		699,525	695,230
		<u>13,852,169</u>	<u>14,558,120</u>
Asset Revaluation Reserve		1,007,482	549,651
TOTAL MEMBERS FUNDS		<u>14,859,651</u>	<u>15,107,771</u>

The accompanying notes form part of these financial statements

Statement of Changes in Members Funds

for the Year ended 31 December 2024

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2024

	Notes	2024 \$	2023 \$
ACCUMULATED OPERATING FUNDS			
Opening Accumulated Operating Funds		6,462,880	7,573,511
Surplus from Ordinary Activities		(705,952)	(799,543)
Transfer from Centenary Appeals Funds		221,909	129,959
Transfer from Artist Initiatives Funds		70,000	0
Transfer to Centenary Appeals Funds		(635,803)	(372,918)
Transfer to Artist Initiatives Funds		(74,295)	(68,130)
Accumulated Operating Funds at year end		<u>5,338,740</u>	<u>6,462,880</u>
CENTENARY APPEAL FUNDS			
Opening Centenary Appeal Funds		7,400,010	7,157,051
Transfer to Accumulated Operating Funds		(221,909)	(129,959)
Transfers from Accumulated Operating Funds		635,803	372,918
Centenary Appeal Funds at year end		<u>7,813,904</u>	<u>7,400,010</u>
ARTIST INITIATIVES FUNDS			
Opening Artist Initiatives Funds		695,230	627,100
Transfer to Accumulated Operating Funds		(70,000)	0
Transfer from Accumulated Operating Funds		74,295	68,130
Artist Initiatives Funds at year end		<u>699,525</u>	<u>695,230</u>
ASSET REVALUATION RESERVE			
Opening Asset Revaluation Reserve		549,651	153,863
Transfer of prior revaluation of freehold land and buildings		0	0
Revaluation of financial assets		457,831	395,788
Asset Revaluation Reserve at year end		<u>1,007,482</u>	<u>549,651</u>
TOTAL MEMBERS FUNDS AT THE END OF THE YEAR		<u>14,859,651</u>	<u>15,107,771</u>

The accompanying notes form part of these financial statements

Statements of material accounting policies

The financial statements of Musica Viva Australia for the year ended 31 December 2024 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 gain in 2024 amounting to \$785, (2023 - loss: \$63) 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 (2023 - \$0).

- (v) Segment accounting - Musica Viva Australia's activities which comprise concert organisation and promotion and music education are carried on predominantly within Australia.
- (vi) During 2024, Musica Viva Australia provided \$nil grants to the Australian Music Foundation (2023 - \$nil). The Australian Music Foundation provided \$110,000 of grants to Musica Viva Australia in 2024 (2023 - \$145,000) 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 72 (2023 - 69).

(x) Payables.
Trade creditors represents liabilities for goods and services provided to Musica Viva Australia prior to the end of the financial year and which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

(xi) Receivables.
The terms of trade are 7 days from date of invoice. Collectability of debtors is reviewed on an ongoing basis. A provision for doubtful debts is raised where doubt as to collection exists and debts which are known to be uncollectable are written off. The Company has no significant concentrations of credit risk.

(xii) Net Fair Value of Financial Assets and Liabilities.
The net fair value of cash and cash equivalents and non-interest bearing monetary financial assets and financial liabilities represent their carrying value. Interest received on funds in bank accounts and on deposit is at current market value. Musica Viva Australia is subject to market changes in respect of its cash on deposits and its financial assets.

(xiii) Comparative Figures.
Where required by Accounting Standards comparative figures have been adjusted to conform with changes in presentation for the current financial year.

(xiv) Musica Viva Australia receives financial support from a number of government agencies at the local, state, territory and federal levels. All funding is expended in accordance with the requirements of the relevant funding agreements.

(xv) Critical Accounting Estimates and Judgements.
The directors evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

Key Judgements - Available-for-sale investments.
The company maintains portfolios of securities with a market carrying value of \$9,015,430 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 2024

	2024 \$	2023 \$
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.		
	2024 \$	2023 \$
1 Income from Operations		
Subscription Tickets	1,165,522	1,162,093
Box Office Takings	1,529,016	1,043,967
Broadcast & Television Fees	5,100	3,900
Programs & Merchandising	4,830	3,092
Fees & Expenses from other Organisations	198,576	199,784
Schools Concerts	1,205,936	1,369,026
	<u>4,108,980</u>	<u>3,781,862</u>
2 State Government Subsidies Expended		
New South Wales Government		
Create NSW		
General Grant	596,719	579,339
Rescue and Restart	0	479,693
Victoria		
Creative Victoria	300,000	450,000
Dep't of Education and Training	0	24,150
Western Australia		
Department of Local Government, Sports and Cultural Industries	180,000	60,436
South Australia		
Department of Education and Child Development	23,636	23,636
Carclew Youth Arts	30,000	30,000
Northern Territory		
Department of Education	49,110	24,555
Queensland		
Art Queensland	32,000	0
	<u>1,211,465</u>	<u>1,671,809</u>
Grant by the Australia Council		
3 General Grant	1,969,858	1,892,275
	<u>1,969,858</u>	<u>1,892,275</u>
4 Other Income		
Investment Income	298,290	248,593
Profit/(Loss) on Sale of Shares	556,434	141,121
Sponsorship & Donations	4,192,388	4,120,097
Rent Recoveries	325,707	335,187
Sundry Income	5,633	19,210
	<u>5,378,452</u>	<u>4,864,208</u>
5 Surplus from Ordinary Operating Activities		
The operating surplus is arrived at after (crediting)/charging the following specific items:		
Dividends received	(243,234)	(171,879)
Interest Received	(55,056)	(76,714)
Depreciation		
Buildings	249,964	251,159
Plant, Equipment & Vehicles	73,785	60,489
	<u>323,750</u>	<u>311,648</u>
Provisions		
Annual Leave	57,053	81,136
Long Service Leave	20,598	7,294
	<u>77,651</u>	<u>88,430</u>
6 Cash and Cash Equivalents		
Cash At Bank	310,526	454,699
Cash At Bank - US\$	16,178	1,251
Cash on Hand	775	1,557
Commonwealth Bank Deposit	21,876	21,876
Rabobank Australia Limited	2,013	149,899
Bank of Adelaide	0	260,180
	<u>351,368</u>	<u>889,462</u>
7 Current Financial Assets		
Available for sale and reinvestment		
Units in Managed Funds		
- At current market value	9,015,430	8,296,181
7(a) Movements in Carrying Amounts of Current Financial Assets		
		Financial Assets
Balance at the beginning of the year		8,296,181
Net Additions		761,418
Transfer to Current Financial Assets		(500,000)
Revaluation Increments		457,831
Carrying amount at the end of the year		<u>9,015,430</u>
8 Receivables		
Debtors	408,624	575,049
Creative Victoria	0	150,000
Provision for Doubtful Debts	(64,260)	(4,104)
	<u>344,364</u>	<u>720,945</u>

Notes to and forming part of the Financial Statements

for the Year ended 31 December 2024

	2024 \$	2023 \$	2024 \$	2023 \$
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	2,945,870		
Accumulated Depreciation - Building	(1,831,993)	(1,582,028)		
	<u>6,844,246</u>	<u>7,076,511</u>		
Plant and Equipment				
Plant and Equipment at cost	1,577,289	1,500,455		
Accumulated Depreciation	(1,155,159)	(1,081,374)		
	<u>422,130</u>	<u>419,081</u>		
Total Property, Plant & Equipment	10,253,528	10,158,994		
Accumulated Depreciation	(2,987,152)	(2,663,402)		
	<u>7,266,376</u>	<u>7,495,592</u>		
9 (a) Movements in Carrying Amounts of Property, Plant & Equipment:				
	Land & Buildings	Plant & Equipment	Total	
Balance at the beginning of the year:	7,076,511	419,081	7,495,592	
Additions	17,700	76,834	94,534	
Disposals	0	0	0	
Revaluation increments	0	0	0	
Depreciation	(249,964)	(73,785)	(323,750)	
Carrying Amount at the end of the year:	<u>6,844,246</u>	<u>422,130</u>	<u>7,266,376</u>	
10 Amounts Received in Advance				
Concert Subscriptions and Tickets	1,178,722	1,187,172		
MVAIS Booking Deposits	37,400	41,200		
Sponsorship	681,033	830,488		
Creative Victoria	0	0		
Rental Income	51,827	53,933		
	<u>1,948,982</u>	<u>2,112,793</u>		
11 Provisions				
Current				
Staff Annual Leave	333,611	276,558		
Long Service Leave	116,618	97,929		
	<u>450,229</u>	<u>374,487</u>		
Non-current				
Long Service Leave	34,011	32,102		
	<u>34,011</u>	<u>32,102</u>		
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	14,500	18,000		
	<u>14,500</u>	<u>18,000</u>		
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 2024 are:				
Net Centenary Appeal Funds as at 1 January	7,400,010	7,157,051		
Additions to The Fund	635,803	372,918		
Use of The Fund	(221,909)	(129,959)		
	<u>413,894</u>	<u>242,959</u>		
Net Centenary Appeal Funds as at 31 December	<u>7,813,904</u>	<u>7,400,010</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 2024

Statement of Cash Flows

for the Year ended 31 December 2024

	2024	2023
	\$	\$
16 Related Party Transactions		
Remuneration of Directors:		
The Constitution of Musica Viva Australia prohibits the payment of fees to a director for acting as a director (Clause 45.1).		
There have been no related party transactions entered into within the financial year.		
Remuneration of Key Management Personnel (11 staff, 2023 - 11 staff):		
Short term benefits	1,570,458	1,511,845
Post employment benefits	211,135	198,355
Total remuneration	<u>1,781,593</u>	<u>1,710,200</u>

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

Details of Aggregate Gross Income and Total Expenses of Fundraising

Gross proceeds from fundraising appeals		
Individual giving	2,653,400	2,267,873
Fundraising events	6,275	68,581
	<u>2,659,675</u>	<u>2,336,454</u>
Less		
Total costs of fundraising appeals		
Individual giving	163,400	106,042
Fundraising events	2,382	7,724
	<u>165,782</u>	<u>113,766</u>
Net Surplus obtained from Fundraising	<u>2,493,893</u>	<u>2,222,688</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 2024:

- 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 2024

Comparisons	\$	%	%
Total cost of fundraising	165,782	6	5
Gross income from fundraising	2,659,675		
Net surplus from fundraising	2,493,893	94	95
Gross income from fundraising	2,659,675		
Total cost of services	*		
Total expenditure			
Total cost of services	*		
Total income received			

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

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

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

(a) the accounts for the year ended 31 December 2024, give a true and fair view of all income and expenditure of Musica Viva Australia with respect to fundraising appeals; and

(b) the statement of financial position as at 31 December 2024 gives a true and fair view of the state of affairs with respect to fundraising appeals; and

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

Signed



Charles Graham
Chairman
3 April 2025

CASH FLOWS FROM OPERATING ACTIVITIES

	2024	2023
	\$	\$
Income from Operations	4,471,205	3,658,344
Government Grants	3,181,323	3,661,321
Investment Income	298,290	248,593
Sponsorship and Donations	3,824,140	3,494,633
Bequests	482,560	263,772
Other Income	5,633	19,210
Rent recoveries	325,707	335,187
Payments to suppliers, employees and performers	(12,771,000)	(12,616,990)
Net cash (used)/contributed by operating activities	<u>(182,142)</u>	<u>(935,930)</u>

CASH FLOWS FROM INVESTING ACTIVITIES

Net proceeds from sale of property, plant and equipment	0	0
Payment for property, plant and equipment	(94,534)	(34,071)
(Decrease)/Increase in investments	(261,418)	(269,985)
Net cash (used in)/contributed by investing activities	<u>(355,952)</u>	<u>(304,056)</u>
Net cash used to pay St Mark		(114,375)
Net (decrease)/increase in cash held	(538,094)	(1,354,361)
Cash held at beginning of the financial year	889,462	2,243,822
Cash held at end of the financial year	<u>351,368</u>	<u>889,462</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:

	2024	2023
	\$	\$
Short Term Deposits	23,889	431,955
Cash at Bank and on hand	327,479	457,507
	<u>351,368</u>	<u>889,462</u>

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

(Deficit)/Surplus from Operating Activities	(705,952)	(799,543)
Provisions for:		
Annual Leave	57,053	81,136
Long Service Leave	20,598	7,294
	<u>77,651</u>	<u>88,430</u>
Depreciation on Property, Plant and Equipment	323,750	311,648
Loss on disposal of Property, Plant and Equipment	0	0
(Decrease)/Increase in Creditors	(121,310)	(166,192)
(Decrease)/Increase in Advances	(163,811)	(537,061)
(Increase)/Decrease in Receivables	376,581	(41,333)
Decrease/(Increase) in Prepayments	30,949	208,121
Net cash (used)/contributed by operating activities	<u>(182,143)</u>	<u>(935,930)</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 2024 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 2024 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
3 April 2025



THOMAS DAVIS & CO
CHARTERED ACCOUNTANTS
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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF

Musica Viva Australia

Opinion

We have audited the financial report of Musica Viva Australia, which comprises the statement of financial position as at 31 December 2024, 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, 2024 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 2024, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

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

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

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

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INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF

Musica Viva Australia

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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


Report on other Regulatory Requirements

Furthermore, in our opinion:

- (a) the accounts show a true and fair view of the financial result of fundraising appeals for the year ended 31 December 2024; and
- (b) the accounts and associated records of the Company have been properly kept during that year in accordance with the New South Wales Charitable Fundraising Act 1991 and its Regulations; and
- (c) money received as a result of fundraising appeals conducted during the year ended 31 December 2024 has been properly accounted for and applied in accordance with such Act and its Regulations; and
- (d) the Company is solvent.



THOMAS DAVIS & CO.



J.G. RYAN PARTNER
 Chartered Accountants
 HONORARY AUDITORS

SYDNEY,
 3 April 2025

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Musica Viva Australia

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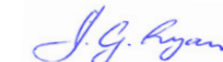
**Auditor's Independence Declaration under Section 60-40 of the
 Australian Charities and Not-for-Profits Commission Act 2012**

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2024 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.



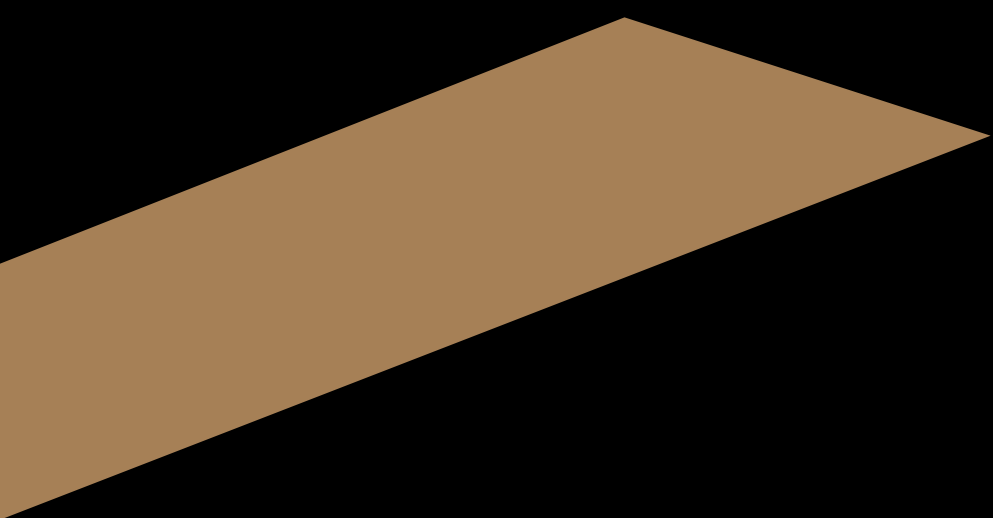
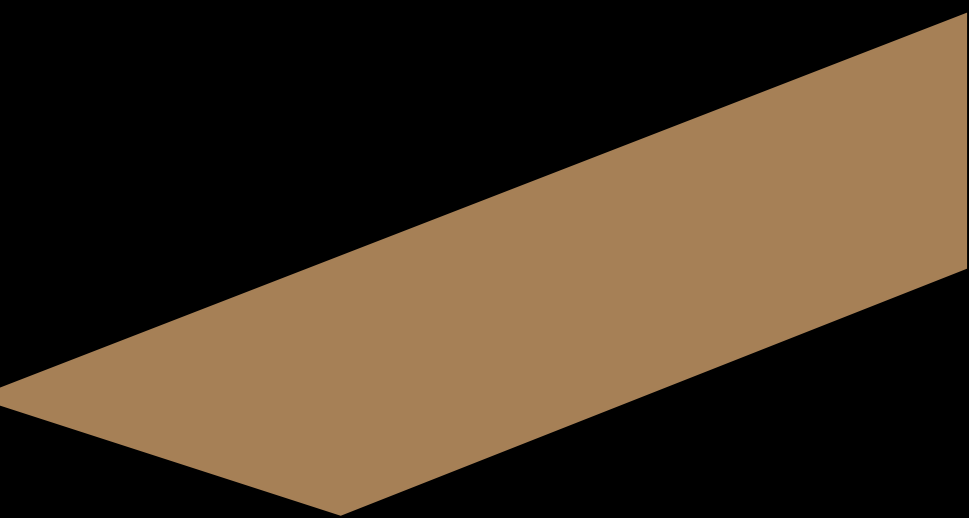
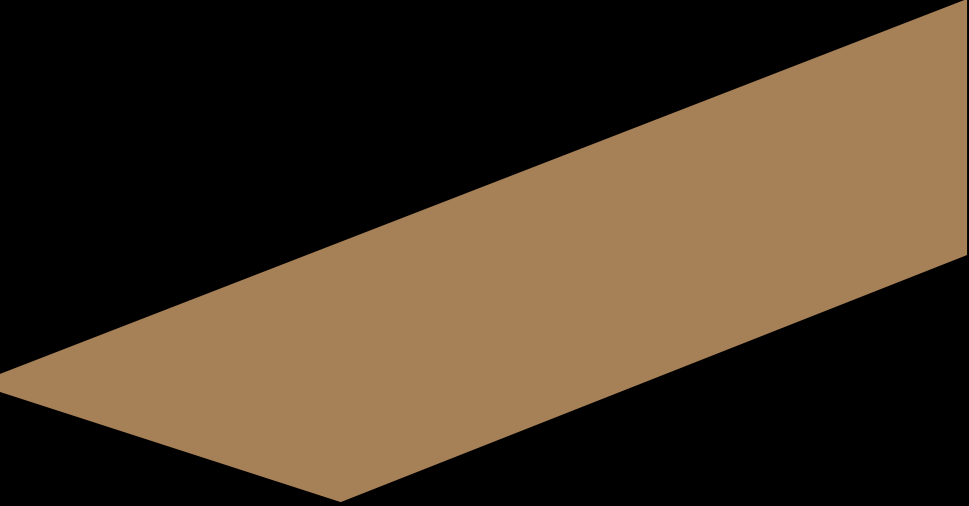
THOMAS DAVIS & CO.
 Chartered Accountants
 HONORARY AUDITORS



J. Ryan PARTNER

SYDNEY,
 3 April 2025

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Musica Viva Australia
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