



AUSTRALIAN
CHAMBER
ORCHESTRA

RICHARD TOGNETTI ARTISTIC DIRECTOR

2013

ANNUAL REPORT



PRINCIPAL PARTNER



NICOLE DIVALL, IMAGE © JAMIE WILLIAMS

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MISSION STATEMENT

To inspire and challenge audiences everywhere through the music we play.

VISION

To be recognised as one of the finest chamber orchestras in the world, renowned for the integrity and excellence of its musicianship, the boldness and vitality of its programming, and the loyalty of its audiences, stakeholders and supporters.

CORE VALUES

The core values of the ACO are the principles which have been adopted over the years to provide guidance and context for the Orchestra's artistic development and its relationships with audiences and stakeholders:

- performing music of a quality and at a standard that both challenges and satisfies audiences and players alike;
- adherence to principles of trust, honesty, candour and integrity in dealing with the needs and contributions of all players, members of staff and members of the board of directors in furthering the organisation's achievements;
- developing a holistic culture within the organisation that nurtures and supports the Orchestra's artistic aspirations;
- ensuring that all stakeholders are welcomed into the broad ACO family and are recognised for the contributions they make to it; and
- aspiring to be distinctive and worthy representatives of Australian culture throughout the world.

ORCHESTRA LIST

RICHARD TOGNETTI ao Artistic Director & Violin

HELENA RATHBONE Principal Violin

SATU VÄNSKÅ Principal Violin

MADELEINE BOUD Violin

REBECCA CHAN Violin

AIKO GOTO Violin

MARK INGWERSEN Violin

ILYA ISAKOVICH Violin

IKE SEE Violin

CHRISTOPHER MOORE Principal Viola

ALEXANDRU-MIHAI BOTA Viola

NICOLE DIVALL Viola

TIMO-VEIKKO VALVE Principal Cello

MELISSA BARNARD Cello

JULIAN THOMPSON Cello

MAXIME BIBEAU Principal Double Bass

PART-TIME MUSICIANS

ZOË BLACK Violin

VERONIQUE SERRET Violin

CAROLINE HENBEST Viola

DANIEL YEADON Cello

ARTISTIC DIRECTOR'S

REPORT

In many ways, 2013 brought together every diverse element which makes the ACO defy the word 'chamber' in our name, while remaining true to the essential qualities of intricate musical collaboration which lie at the heart of chamber music.

Performing Brahms' Fourth Symphony on gut strings with wind and brass instruments from the late-19th century is almost as far as one could stray from the conventional idea of what a chamber orchestra is, amassing more than 50 musicians on stage. By using the same string numbers as Brahms' own performance of this remarkable symphony with the Meiningen Orchestra, we sought to understand this familiar music from a fresh timbral and textural perspective.

By contrast, Brahms' Piano Quintet gave four of us the memorable opportunity to collaborate for the first time with the superb American pianist Jeremy Denk – an artist whose musical instincts provide both a complement and a refreshing challenge to our own approach to this exhilarating music.

Among the long-standing friends of the ACO who returned to us in 2013 were Swedish clarinetist Martin Fröst, British cellist Steven Isserlis, German cellist Daniel Müller-Schott, Moldovan violinist Patricia Kopatchinskaja and post-Edna Barry Humphries who led us all into new musical territory with his fascinating, touching and delightful exploration of the lost music of the Weimar Republic. *Barry Humphries' Weimar Cabaret* also brought the outrageously irrepressible cabaret artiste Meow Meow into our lives, an experience from which we are all still recovering!

While we were greatly disappointed that Sir John Eliot Gardiner had to cancel his planned visit to Australia with the Monteverdi Choir, the opportunity to bring the Choir of London to Sydney, Canberra and Melbourne for performances of *Bach's Christmas Oratorio* proved to be one of the year's most memorable events. This ensemble of Britain's finest consort singers was something of a vocal doppelganger to the ACO, with individuals from within the ensemble stepping forward to take the extremely demanding solo parts in this baroque masterwork, before returning seamlessly to the Choir.

It was a great pleasure for me to perform Brett Dean's *Electric Preludes* for electric violin and strings in a full national tour at the beginning of the year, *Tognetti's Mozart*. This major new work was the result of Brett's distinctive musical voice meeting the challenge of an instrument with seemingly limitless tonal possibilities, harnessed with tremendous skill by sound engineer Bob Scott. I am very grateful not only to Brett for his openness to this musical and technological collaboration but also to our generous, long-term supporter Jan Minchin who commissioned the piece.

Another new work which attracted wonderful audience reactions all over the country was Brenton Broadstock's evocative *Never Truly Lost*, which was fittingly commissioned by Rob and Nancy Pallin in memory of Rob's father, the legendary adventurer Paddy Pallin and received its premiere in the *Mozart Clarinet Concerto* program.

Within the Orchestra, we warmly welcomed our newest recruit, the Romanian violist Alexandru-Mihai Bota. Sascha has quickly become one of the Orchestra's most recognisable personalities. We also welcomed the ACO's oldest member – an astonishingly wonderful double bass made by Gasparo da Salò in the 1590s, on loan to the ACO from one of our most generous and enlightened benefactors. The double bass joins a growing family of extraordinary instruments which are played by our musicians thanks to wonderful individuals, such as Peter Weiss, visionary sponsors, like the Commonwealth Bank, and the ACO Instrument Fund.

Playing a major part in the development of the next generation of Australian string players has been an increasing role for us all in the ACO, and in 2013 our emerging artists and regional touring ensemble ACO₂ came of age, undertaking a full, 12-concert national tour of all major concert halls as part of our 2013 national concert season. It was exciting for me to lead this group of fine young musicians, and immensely reassuring to know that the country's musical future is in such talented hands.

My colleagues in the Orchestra rose to the challenge of every program, tour, premiere and collaboration with their signature commitment and exceptional artistry, and I am deeply grateful to all of them for making the life of this Artistic Director so musically rewarding. While the ACO remains an evenly matched ensemble of musicians, I cannot sign off 2013 without thanking some specific individuals who showed special leadership in 2013, especially our two Principal Violins Helena Rathbone and Satu Vänskä who led full national tours, Aiko Goto who brought her tireless spirit and energy to our newly formed youth orchestra – the ACO Academy, and to Timo-Veikko Valve who curated an intimate series of chamber concerts in Pier 2/3 at Walsh Bay.



RICHARD TOGNETTI AO
Artistic Director

CHAIRMAN'S

REPORT

The Australian Chamber Orchestra can be very proud of its artistic, audience access and financial achievements in 2013.

It was a year in which the Orchestra presented a much higher number of performances in Australia owing to a lighter than usual international touring schedule. This opened up the opportunity for several extra projects in the domestic concert season, thereby increasing the potential box-office revenue for the year.

After almost three years of development and testing, ACO VIRTUAL made its first public appearance at the Gold Coast Arts Centre in June 2013, attracting great public interest and extensive publicity. This fully immersive, interactive digital installation of the ACO encircles the audience with life-size moving images of the musicians of the ACO, in surround-sound, and enables the user to select individual players, learn their individual part, build up the compositional texture, and 'play with the band.' This ground-breaking installation was the result of a wonderfully creative partnership with Michela Ledwidge and Mish Sparks of Mod Productions, with superb sound recording from Simon Lear of bSound. Intended to bring the ACO closer to audiences in regional Australia, ACO VIRTUAL was subsequently installed at the Swan Hill Regional Gallery in Victoria in July 2013 but proved also very attractive to capital city venues, with a special installation taking place in October at the Sydney Opera House as part of the House's 40th birthday celebrations.

We were delighted that our long-term corporate partner, the Commonwealth Bank of Australia, extended its relationship with the ACO by becoming Founding Partner of ACO VIRTUAL and that the creation of this new digital version of the ACO attracted a new corporate partner in Aurizon as Associate Partner for three years. We were also thrilled that Andrew and Nicola Forrest, through the Mindaroo Foundation, immediately recognised the full potential of ACO VIRTUAL and provided a generous donation to support a second set of sound and projection equipment, enabling ACO VIRTUAL to double its reach from 2014 onwards.

We also salute IBM, our Founding Partner, which celebrated 32 years as a key supporter of the ACO in 2013, making it one of the country's longest standing arts partnerships.

Financially, the ACO had a very successful year. Because of the increased program of concerts at home in Australia, an ambitious box-office target of \$7.6M was set for the year and this was ultimately exceeded by a healthy margin of more than \$100k – the strongest box-office result in the ACO's history.

It was an impressive year for Development, although there were quite big variances in the revenue from corporate sponsorship, philanthropy and fundraising events. The year saw a shortfall against budget in corporate sponsorship (down \$192k) but an increase in philanthropic donations (up \$388k), largely thanks to a generous bequest and the donation from Mindaroo Foundation in support of ACO VIRTUAL. It was also an impressive year for event fundraising, with \$770k coming from a series of fundraising dinners and special events aimed at generating support for the ACO's growing Education Program.

With revenue well ahead of budget and costs firmly under control, the Orchestra's operating result for the year is a surplus of \$750k, which, when consolidated with the increase in value of the ACO Instrument Fund, produces an after-tax surplus of \$1.12M.

This strong financial result has enabled the ACO to achieve accumulated reserves of \$15.4M, which is 100% of the Board's long-term target of holding in reserves the equivalent of 100% of the company's annual expenditure. The Reserves Policy has been developed to enable the ACO to embark on ambitious artistic projects, to provide stability and security during periods of economic uncertainty, and to support the prospective move by the ACO to new premises by 2019, with an expectation that the ACO's next home will enable the expansion of the Orchestra's activities to encompass greater education and community engagement programs.

The driver of the success of the ACO remains the extraordinary band of musicians under Richard Tognetti's indefatigable leadership and I thank Richard and his colleagues for another year of inventive programming and thrilling music-making.

2013 was a year of very stable governance, with no retirements or rotations among the Board Directors and I salute my fellow Directors for their untiring generosity in bringing their expertise and energy to the ACO. It is a privilege to serve as Chairman of this impressive council of business and community leaders.



GUIDO BELGIORNO-NETTIS AM
Chairman

GENERAL MANAGER'S

REPORT

Although 2013 was a relatively light year for international touring, compared with recent years, it did include a pair of concerts in Berkeley, California, featuring the US premiere of Brett Dean's *Electric Preludes*. This was preceded by a significant residency at the Hong Kong Arts Festival, which comprised two sold-out performances of *The Reef* and two concerts of more traditional repertoire.

At home, the ACO expanded its domestic performance season. In response to audience development opportunities in both Sydney and Melbourne, the Orchestra added a new series in each city. In Sydney, in order to serve an audience for daytime performances in the more intimate of our two Sydney venues, we launched a new weekday matinee series at the City Recital Hall, Angel Place, with a seven concert package on Friday afternoons at 1:30pm. While this series was expected to take three years to build up its audience base, it proved to be attractive to a growing number of audience members during its first season, exceeding budget expectations and making a net contribution of \$76k.

With the opening of the Elisabeth Murdoch Hall at the Melbourne Recital Centre in 2009, Melbourne became home to one of the finest halls for chamber music and chamber orchestra repertoire in the country. Based on the ACO's experience of presenting at Angel Place in Sydney since the hall's very first season, it was clear that the Melbourne Recital Centre would similarly develop its own audience for this kind of music and that the ACO would have a natural home in the hall, in addition to the Orchestra's existing series of 14 concerts in Hamer Hall in the Arts Centre Melbourne. A three-concert series was created for the ACO to present in the Melbourne Recital Centre in 2013, with programs entirely different from those on offer in the Hamer Hall series, increasing our Melbourne presence to 17 concerts per year. The series attracted more than 400 subscribers in its first year (40% of the hall's capacity) and, with strong single ticket sales, ended the year with an average paid attendance of more than 90%.

The ACO's education program continued to grow in 2013, with the evolution of the Matraville Soldiers' Settlement School project from a basic, primary school music program into an instrumental teaching program, with 12 children from the school receiving lessons from teachers funded through the ACO's fundraising program and continuing to interact with members of the ACO through visits by ACO musicians throughout the year, access to an ACO open rehearsal and a visit to ACO VIRTUAL when it was installed at the Sydney Opera House.

The program expanded to include Our Lady of Mt Carmel Primary School in Waterloo, Sydney, where we worked with the Australian Children's Music Fund to bring ACO musicians into the school to inspire the same kind of musical, academic and

behavioural transformation which has taken place in Matraville.

During 2013, the ACO began to implement our Disability Action Plan, which included a review of our website to increase its accessibility for visually impaired users. We also introduced a new project of music and movement classes bringing together people with disability and musicians of the ACO in a series of Saturday morning classes in the ACO Studio, all under the guidance of our Access Co-ordinator Dean Watson.

2013 was the first full year of the ACO's Principal Partner relationship with Virgin Australia, and the musicians have greatly appreciated the quality of Virgin Australia's service during a full year of national touring, which sees each ACO musician flying 50,000km within Australia annually. It is a privilege for the whole organisation to work with such a vibrant and dynamic corporate partner and we look forward to developing this relationship further in coming years.

Underpinning the ACO's annual program is the vitally important government funding which the Orchestra receives both from the Federal Government, via the Australia Council, and from the NSW Government through Arts NSW. Both funding agencies are wonderfully supportive partners, providing not only financial support, but highly valued policy advice and we are immensely grateful to them for their commitment to the ACO.

One of the challenges for the company as we entered 2013 was the prospect of long periods of leave to be taken several key members of the senior management, owing to maternity or long service leave entitlements. In covering these critical positions, we were extremely fortunate to attract three outstanding new colleagues, Jill Colvin (as Acting Development Manager), Rebecca Noonan (as Acting Corporate Relations Manager) and Phillippa Martin (as Acting Education and Emerging Artists Manager), all of whom brought great expertise to the ACO in their fields of specialisation.

In a very successful year for the ACO, I express my profound gratitude to all of my colleagues in the administration who not only bring their tremendous skill and energy to the Orchestra, but are a pleasure to work with.

And I know that all of my management colleagues and I share a limitless enthusiasm for the artistry of Richard Tognetti and the ACO's splendid band of musicians who never cease to inspire us every time they play.



TIMOTHY CALNIN

General Manager



NATIONAL CONCERT SEASON

TOGNETTI'S MOZART

2 - 16 FEBRUARY 2013

HAYDN Symphony No.49, 'La passione'
DEAN Electric Preludes (Australian Premiere)
MOZART Violin Concerto No.3
MOZART Symphony No.25

Richard Tognetti Director & Violin
Brett Dean Conductor & Composer (Electric Preludes)

Brett Dean's Electric Preludes was commissioned for Richard Tognetti, the ACO and Festival Maribor by Jan Minchin.

"Never has Tognetti's 1743 Guarneri del Gesu sounded so sweet, so violiny, as it did in the Mozart Concerto No.3 in G major K.216." *The Advertiser (Adelaide), 7 Feb 2013.*

"The ACO's opening performance of Haydn's Symphony No.49 in F minor; La passione, was superlative." *The Canberra Times, 8 Feb 2013.*

Adelaide Tue 5 Feb 8pm
Canberra Sat 2 Feb 8pm
Melbourne – Arts Centre Sun 3 Feb 2.30pm, Mon 4 Feb 8pm
Perth Wed 6 Feb 7.30pm
Sydney – City Recital Hall Angel Place Tue 12 Feb 8pm,
 Wed 13 Feb 7pm, Fri 15 Feb 1.30pm, Sat 16 Feb 7pm
Sydney Opera House Sun 10 Feb 2pm

ACO AUSTRALIAN CHAMBER ORCHESTRA
 RICHARD TOGNETTI ARTISTIC DIRECTOR

TOGNETTI'S MOZART

Australia's greatest violinist performs Mozart on his treasured Guarneri del Gesù violin.

MOZART Violin Concerto No.3
MOZART Symphony No.25
HAYDN Symphony No.49, "La passione"
DEAN Electric Preludes* (Australian Premiere)

* Brett Dean's Electric Preludes has been commissioned for Richard Tognetti, the ACO and Festival Maribor by Jan Minchin.

Richard Tognetti Director & Violin
Brett Dean Conductor & Composer (Electric Preludes)

2-16 February

Adelaide Town Hall | Tue 5 Feb 8pm
bass.net.au / 131 246

Canberra - Llewellyn Hall | Sat 2 Feb 8pm
ticketek.com.au / 1300 795 012

Melbourne - Arts Centre
 Sun 3 Feb 2.30pm & Mon 4 Feb 8pm
artscentremelbourne.com.au / 1300 182 183

Perth Concert Hall | Wed 6 Feb 7.30pm
ticketek.com.au / 1300 795 012

Sydney - City Recital Hall Angel Place
 Tue 12 Feb 8pm, Wed 13 Feb 7pm,
 Fri 15 Feb 1.30pm, Sat 16 Feb 7pm
cityrecitalhall.com / 8256 2222

Sydney Opera House | Sun 10 Feb 2pm
sydneyoperahouse.com / 9250 7777

aco.com.au
 1800 444 444

"Tognetti and his fellow musicians bring this music to life in ways I hadn't previously imagined."
 MusicWeb International

PRINCIPAL PARTNER
 australia

Richard Tognetti © Helen White

NATIONAL CONCERT SEASON

THE REEF

22 FEBRUARY – 4 MARCH 2013

ATKINS Didgeridoo improvisation
S. PIGRAM (arr. Grandage) Being
A. PIGRAM/S. PIGRAM/WASILIEV (arr. Grandage) Mimi
TOGNETTI (real. Grandage) Heart of the Black Beast
TOGNETTI (arr. Grandage) Bathymetry
TOGNETTI/GRANDAGE Beyond
RAMEAU Les Boréades: Entr'acte, Suite des Vents
LIGETI Ramifications
CRUMB Black Angels: Night of the Electric Insects
BACH (arr. Tognetti) Sonata No.1 BWV1001: Fugue in G minor
GRANDAGE/ATKINS Immutable
KILAR Orawa
ALICE IN CHAINS (arr. Tognetti) Them Bones
CRUMB Black Angels: God-Music
DEAN Electric Preludes: Peripeteia
SHOSTAKOVICH (arr. Barshai) Chamber Symphony, Op.110a:
 Allegro molto
RACHMANINOV Vocalise
TOGNETTI Sea Drift, after Seeger
TOGNETTI Lament
ALICE IN CHAINS (arr. Tognetti) Angry Chair
TOGNETTI Lament in Reverse
BEETHOVEN String Quartet in B-flat major, Op.130: Cavatina

Arrangements by Tognetti and Grandage
 Footage by Mick Sowry and Jon Frank projected onto a big screen on stage.
 Concept by Richard Tognetti.

Richard Tognetti Director & Violin
Mick Sowry Director & Producer
Jon Frank Director of Photography
Derek Hynd Director of Surfing
Iain Grandage Composer
Mark Atkins Didgeridoo
Stephen Pigram Voice, Guitar & Ukulele
Satu Vänskä Violin & Voice
Julian Thompson Cello
Craig Johnston Voice
Brian Ritchie Acoustic Bass Guitar

"This project continues Tognetti's evolving interest in combining film and music offering 'the possibility of hearing more in images and seeing further into music'". *The Age*, 26 Feb 2013.

"The ACO and Tognetti deserve all the plaudits they get for sheer inventiveness in programming, as well as the accomplished way in which it was realised." *Bachtrack.com*, 12 Mar 2013.

ACO AUSTRALIAN CHAMBER ORCHESTRA
 RICHARD TOGNETTI ARTISTIC DIRECTOR

THE REEF

"The Reef strikes boldly into new territory... [Derek] Hynd says it is surfing, but not as you know it or imagine it. He is right."
 Sydney Morning Herald

Music by Bach, Alice in Chains, Beethoven, Pete Seeger, Rameau, Richard Tognetti, Crumb, Rachmaninov, Ligeti, Iain Grandage and more.

Richard Tognetti Director & Violin
 Mick Sowry Director & Producer
 Jon Frank Director of Photography
 Derek Hynd Director of Surfing
 Mark Atkins Didgeridoo
 Stephen Pigram Voice & Guitar
 Australian Chamber Orchestra

aco.com.au
1800 444 444

22 Feb – 4 Mar
 Brisbane – OPAC | Fri 22 Feb 8pm
 qtk.com.au / 136 246
 Canberra – Llewellyn Hall | Sat 2 Mar 8pm
 ticketek.com.au / 1300 795 012
 Melbourne – Arts Centre | Sun 24 Feb 2.30pm,
 Mon 25 Feb 8pm
 artscentremelbourne.com.au / 1300 182 183
 Newcastle City Hall | Thu 28 Feb 7.30pm
 ticketek.com.au / 4929 1977
 Sydney Opera House | Mon 4 Mar 8pm
 sydneyoperahouse.com / 9259 7777
 Wollongong Town Hall | Fri 1 Mar 7.30pm
 wollongongtownhall.com.au / 4227 3088

NATIONAL TOUR & FOUNDING PARTNER
IBM

PRINCIPAL PARTNER
australia

PHOTO: FRED DOOM

Brisbane Fri 22 Feb 8pm
 Canberra Sat 2 Mar 8pm
 Melbourne – Arts Centre Sun 24 Feb 2.30pm, Mon 25 Feb 8pm
 Newcastle Thu 28 Feb 7.30pm
 Sydney Opera House Mon 4 Mar 8pm
 Wollongong Fri 1 Mar 7.30pm

NATIONAL TOUR & FOUNDING PARTNER



NATIONAL CONCERT SEASON

BARRY HUMPHRIES' WEIMAR CABARET

23 APRIL – 8 MAY 2013

WEILL Pirate Jenny; Surabaya Jonny; Tango-Habanera 'Youkali';
Benares Song; Mac the Knife
EISLER An den kleinen Radioapparat
ABRAHAM Mousie
GROSZ Jazzband
JEZEK Bugatti Step
SCHULHOFF Sonata Erotica; (arr. Tarkmann) Suite for Chamber
Orchestra: Tango & Jazz
SPOLIANSKY Alles Schwindel; Wenn die Beste Freundin;
Ach, er haast
BRAND Black Bottom
TOCH Geographical Fugue
HOLLÄNDER Wenn ich mir; The Ruins of Berlin
HINDEMITH Kammermusik No.1
KRENEK Jonny spielt auf (excerpt); Potpourri (selections)

Richard Tognetti Director & Violin
Barry Humphries Conférencier
Meow Meow Cabaret artist
Rodney Fisher Director

"Humphries, Meow Meow and the ACO brought [the era of Weimar cabaret and German musical experimentation] triumphantly back to life." *The Australian*, 24 Apr 2013

"the Australian Chamber Orchestra, Barry Humphries and Meow Meow created one of the rare genuinely successful collaborations..." *Sydney Morning Herald*, 25 Apr 2013.

Adelaide Tue 7 May 8pm
Brisbane Wed 1 May 8pm
Melbourne – Arts Centre Sun 5 May 2.30pm, Mon 6 May 8pm
Perth Wed 8 May 7.30pm
Sydney – City Recital Hall Angel Place Tue 23 Apr 8pm, Wed 24 Apr 7pm, Fri 26 Apr 1.30pm, Sat 27 Apr 7pm
Sydney Opera House Fri 3 May 8pm

NATIONAL TOUR PARTNER



ACO AUSTRALIAN CHAMBER ORCHESTRA
Photo: Greg Corran

BARRY HUMPHRIES'

WEIMAR CABARET

Jazz, tango, orchestral and cabaret music from 1920s-1930s Berlin.

23 April - 8 May
Adelaide Town Hall | Tue 7 May 8pm
bass.net.au / 131 246
Brisbane – QPAC | Wed 1 May 8pm
qpb.com.au / 136 246
Melbourne – Arts Centre
Sun 5 May 2.30pm & Mon 6 May 8pm
artscentremelbourne.com.au / 1300 182 183
Perth Concert Hall | Wed 8 May 7.30pm
ticketek.com.au / 1300 795 012
Sydney – City Recital Hall Angel Place
Tue 23 Apr 8pm, Wed 24 Apr 7pm,
Fri 26 Apr 1.30pm, Sat 27 Apr 7pm
cityrecitalhall.com / 8256 2222
Sydney Opera House | Fri 3 May 8pm
sydneyoperahouse.com / 9250 7777

Music by Weill, Holländer, Eisler, Krenek, Schulhoff, Spoliansky, Toch, Brand, Grosz, Hindemith, Ježek and Abraham.
Richard Tognetti Director & Violin
Barry Humphries Conférencier
Meow Meow Cabaret Artist
Rodney Fisher Director
Australian Chamber Orchestra

aco.com.au
1800 444 444

NATIONAL TOUR PARTNER
BNP PARIBAS
australia

MEOW MEOW
"Cabaret diva of the highest order."
New York Post
Photo: Ramsey McVie

NATIONAL CONCERT SEASON

TOGNETTI PRESENTS ACO₂ & DANIEL MÜLLER-SCHOTT

13 – 26 JUNE 2013

RAUTAVAARA The Fiddlers
VIVALDI Concerto for two cellos, RV531
STRAVINSKY Concerto in D
VIVALDI Cello Concerto in G, RV413
HANDEL Concerto Grosso No.11 in A
BLOCH (arr. Palmer) From Jewish Life
BARTÓK Divertimento for string orchestra

Richard Tognetti Director & Violin
Daniel Müller-Schott Cello
Timo-Veikko Valve Cello

"...one of the year's must-hear concerts."
The Australian, 17 Jun 2013

"...a fizzing concert that did precisely what it said on the can
 ...ACO₂'s young players displayed an ideally warm tone, allied with
 the familiar discipline of their older sibling..."
Limelight Magazine, 17 June 2013

"Their confidence shone out from a gutsy and energising whole...
 The collective sound, however, is a tribute to the musicians of
 the Australian Chamber Orchestra, who have sought out these
 rare talents and moulded them into an exquisite, homogeneous
 sound." *The Sydney Morning Herald*, 17 June, 2013

Adelaide Tue 18 Jun 8pm
Brisbane Mon 17 Jun 8pm
Canberra Sat 15 Jun 8pm
Melbourne – Arts Centre Sun 23 Jun 2.30pm, Mon 24 Jun 8pm
Newcastle Thu 13 Jun 7.30pm
Sydney Opera House Sun 16 Jun 2pm
Sydney – City Recital Hall Angel Place Fri 21 Jun 1.30pm,
 Sat 22 Jun 7pm, Tue 25 Jun 8pm, Wed 26 Jun 7pm

ACO AUSTRALIAN CHAMBER ORCHESTRA
 RICHARD TOGNETTI MUSIC DIRECTOR

TOGNETTI PRESENTS

ACO₂ & DANIEL MÜLLER-SCHOTT

"a classic showcase of string orchestra repertoire."
 Richard Tognetti

"fearless player"
 New York Times

VIVALDI Concerto for Two Cellos
VIVALDI Cello Concerto in G major, RV413
HANDEL Concerto Grosso No.11 in A
STRAVINSKY Concerto in D for strings
BARTÓK Divertimento
RAUTAVAARA The Fiddlers
BLOCH From Jewish Life
Richard Tognetti Director & Violin
Daniel Müller-Schott Cello
Timo-Veikko Valve Cello
 ACO₂

13–26 June
Adelaide Town Hall | Tue 18 Jun 8pm
 bass.net.au / 131 246
Brisbane – QPAC | Mon 17 Jun 8pm
 qtx.com.au / 136 246
Canberra – Llewellyn Hall | Sat 15 Jun 8pm
 ticketek.com.au / 1300 795 012
Melbourne – Arts Centre
 Sun 23 Jun 2.30pm & Mon 24 Jun 8pm
 artscentremelbourne.com.au / 1300 182 183
Newcastle – City Hall | Thu 13 Jun 7.30pm
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 sydneyoperahouse.com / 9250 7777

aco.com.au
1800 444 444

PRINCIPAL PARTNER
 Virgin australia

DANIEL MÜLLER-SCHOTT © PETER HUNDETT

NATIONAL CONCERT SEASON

BAREFOOT FIDDLER

20 JULY – 3 AUGUST 2013

MOZART Adagio and Fugue

BACH Concerto for three violins, BWV1064

GINASTERA Concerto for strings

MENDELSSOHN Concerto in D Minor

Patricia Kopatchinskaja Guest Director & Violin

Helena Rathbone Violin

Rebecca Chan Violin

"Here was an ACO performance as much from the heart as the mind, an offering informed by quite extraordinary insight and musical authority." *The West Australian*, 26 Jul 2013.

"Kopatchinskaja took the ACO through a series of heated encounters" *The Age*, 23 Jul 2013.

Adelaide Tue 23 Jul 8pm

Brisbane Mon 29 Jul 8pm

Canberra Sat 27 Jul 8pm

Melbourne – Arts Centre Sun 21 Jul 2.30pm, Mon 22 Jul 8pm

Perth Wed 24 Jul 7.30pm

Sydney – City Recital Hall Angel Place Tue 30 Jul 8pm,

Wed 31 Jul 7pm, Fri 2 Aug 1.30pm, Sat 3 Aug 7pm

Sydney Opera House Sun 28 Jul 2pm

Wollongong Sat 20 Jul 7.30pm

NATIONAL TOUR PARTNER



ACO AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TONETTI ARTISTIC DIRECTOR

BAREFOOT FIDDLER

"Few performers have as much fun on stage – it's impossible not to be transported."
Limelight

MOZART Adagio and Fugue
BACH Concerto for three violins, BWV1064
MENDELSSOHN Concerto in D minor
GINASTERA Concerto for strings
Patricia Kopatchinskaja Guest Director & Lead Violin
Helena Rathbone Violin
Rebecca Chan Violin

20 July – 3 August

Adelaide Town Hall | Tue 23 Jul 8pm
bass.net.au / 131 246

Brisbane – QPAC | Mon 29 Jul 8pm
qtix.com.au / 136 246

Canberra – Llewellyn Hall | Sat 27 Jul 8pm
ticketek.com.au / 1300 795 012

Melbourne – Arts Centre
Sun 21 Jul 2.30pm & Mon 22 Jul 8pm
artscentremelbourne.com.au / 1300 182 183

Perth Concert Hall | Wed 24 Jul 7.30pm
ticketek.com.au / 1300 795 012

Sydney – City Recital Hall Angel Place
Tue 30 Jul 8pm, Wed 31 Jul 7pm
Fri 2 Aug 1.30pm, Sat 3 Aug 7pm
cityrecitalhall.com / 8256 2222

Sydney Opera House | Sun 28 Jul 2pm
sydneyoperahouse.com / 9250 7777

Wollongong Town Hall | Sat 20 Jul 7.30pm
wollongongtownhall.com.au / 4227 5088

aco.com.au
1800 444 444

NATIONAL TOUR PARTNER

PRINCIPAL PARTNER

TOTAL | Trade & Investment Australia | Virgin Australia

PHOTO: PATRICIA KOPATCHINSKAJA © MARCO BORGICCI

NATIONAL CONCERT SEASON

BRAHMS PIANO QUINTET

12 – 26 AUGUST 2013

BACH (arr. Tognetti) Canons on a Goldberg Ground, BWV1087
LIGETI Etudes: No.7, No.10, No.11 & No.13
IVES Scherzo, 'Holding your own!'
IVES Piano Sonata, No.2 'Concord': The Alcotts
BACH Keyboard Concerto in F minor, BWV1056
BRAHMS Piano Quintet

Richard Tognetti Director and Violin
Satu Vänskä Violin
Christopher Moore Viola
Timo-Veikko Valve Cello
Jeremy Denk Piano

"Australian audiences have never seen Jeremy Denk before, and one can only wonder why...he is a formidably strong pianist who knows his way inside a piece of music with a penetration of vision that is extremely rare." *The Australian*, 15 Aug 2013.

"some of the best music heard in Sydney these past few months...astoundingly good." *Arts Hub*, 27 Aug 2013.

Adelaide Tue 13 Aug 8pm
 Melbourne Recital Centre Mon 26 Aug 8pm
 Newcastle Mon 12 Aug 7.30pm
 Perth Wed 14 Aug 7.30pm
 Sydney – City Recital Hall Angel Place Sat 17 Aug 7pm,
 Tue 20 Aug 8pm, Wed 21 Aug 7pm, Fri 23 Aug 1.30pm
 Wollongong Sat 24 Aug 7.30pm

ACO AUSTRALIAN CHAMBER ORCHESTRA
FORMERLY TOGNETTI ALBERTS ORCHESTRA

BRAHMS PIANO QUINTET

Expressive American pianist Jeremy Denk stars in masterworks by Brahms and Bach.

BACH Keyboard Concerto in F minor, BWV1056
BRAHMS Piano Quintet
BACH (arr. Tognetti) Canons on a Goldberg Ground, BWV1087
LIGETI Etudes No.7, No.10, No.11 and No.13
IVES Scherzo, "Holding your Own!"
IVES Piano Sonata No.2, "Concord": The Alcotts

Richard Tognetti Director and Violin
Satu Vänskä Violin
Christopher Moore Viola
Timo-Veikko Valve Cello
Jeremy Denk Piano

"crisp, nuanced and technically flawless"
 The Observer

12 – 26 AUGUST
 Adelaide Town Hall | Tue 13 Aug 8pm
 Aco.net.au / 131 246
 Melbourne Recital Centre | Mon 26 Aug 8pm
 melbournorecital.com.au / 9699 3333
 Newcastle City Hall | Mon 12 Aug 7.30pm
 ticketek.com.au / 4609 1997
 Perth Concert Hall | Wed 14 Aug 7.30pm
 ticketek.com.au / 1300 795 012
 Sydney – City Recital Hall Angel Place
 Sat 17 Aug 7pm, Tue 20 Aug 8pm
 Wed 21 Aug 7pm, Fri 23 Aug 1.30pm
 cityrecitalhall.com / 8256 2222
 Wollongong Town Hall | Sat 24 Aug 7.30pm
 wollongongtownhall.com.au / 4227 5688

aco.com.au
1800 444 444

PRINCIPAL PARTNER
australia

PHOTO: JEREMY DENK © SARANTHA WEST

NATIONAL CONCERT SEASON

ANDREAS SCHOLL SINGS VIVALDI

3 – 9 OCTOBER 2013

VIVALDI Concerto Grosso, RV117

PÄRT Da Pacem Domine

SCHNITTKE String Quartet No.3

PÄRT Wallfahrtslied (Pilgrim's Song)

PÄRT Es sang von langen Jahren

BACH The Art of Fugue; Contrapunctus 1-4

PÄRT Vater unser

VIVALDI Stabat Mater

Andreas Scholl Counter Tenor

Helena Rathbone Violin

Rebecca Chan Violin

Christopher Moore Viola

Timo-Veikko Valve Cello

Maxime Bibeau Double Bass

"The subtle inflections, expressive sensitivities, tonal shading and musicianship ... provide delights that only fall within the gift of a few great singers in any one generation."

ABC Classic FM, October 2013.

"Sensitively shaped and laced with discreet lashings of vibrato, Scholl's poignant reading conjured up a moment of sheer magic."

The Australian, 7 Oct 2013.

Melbourne Recital Centre Mon 7 Oct 8pm

Sydney – City Recital Hall Angel Place Fri 4 Oct 1.30pm,

Sat 5 Oct 7pm, Tue 8 Oct 8pm, Wed 9 Oct 7pm

Wollongong Thu 3 Oct 7.30pm

NATIONAL TOUR PARTNER



ACO AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TONNETTI ARTISTIC DIRECTOR

ANDREAS SCHOLL SINGS VIVALDI

Vivaldi, Arvo Pärt and Bach with one of the world's greatest vocalists.

VIVALDI Stabat Mater
VIVALDI Concerto Grosso RV117
BACH The Art of Fugue; Contrapunctus 1-4
PÄRT Da Pacem Domine
PÄRT Pilgrim's Song
PÄRT Es sang von langen Jahren
SCHNITTKE String Quartet No.3

Andreas Scholl Counter Tenor
Helena Rathbone Violin
Rebecca Chan Violin
Christopher Moore Viola
Timo-Veikko Valve Cello
Maxime Bibeau Double Bass

3 – 9 October
Melbourne Recital Centre
Mon 7 Oct 8pm
melbournerecital.com.au / 9699 3333

Sydney | City Recital Hall Angel Place
Fri 4 Oct 1.30pm
Sat 5 Oct 7pm
Tue 8 Oct 8pm
Wed 9 Oct 7pm
cityrecitalhall.com / 8256 2222

Wollongong Town Hall
Thu 3 Oct 7.30pm
wollongongtownhall.com.au / 4227 5088

aco.com.au
1800 444 444

"makes the small hairs bristle on the back of the neck."
The Guardian

NATIONAL TOUR PARTNER
TRANSFIELD
PRINCIPAL PARTNER
australia

PHOTO: ANDREAS SCHOLL © JAMES MICHELAN AND BELCA

NATIONAL CONCERT SEASON

THE CROWD

11 & 13 OCTOBER 2013

CHOPIN Nocturne No.7
CRUMB Black Angels: Sounds of Bones and Flutes
DEAN Dispersal
DEBUSSY Syrinx
FELDMAN Three Voices: Slow Waltz
IVES The Unanswered Question
LEIFS Quartetto III, 'El Greco': Mvt.4
SCHUBERT Symphony No.8, 'Unfinished': Mvt. 1
SHOSTAKOVICH The Age of Gold: Polka
SIBELIUS Kuolema: Scenes with Cranes, Scene VI
TOGNETTI Battle for the Crowd, Mosh Maggot, Chorale, Underwater, Ekstasis, Bells, Train
TRAD. ICELANDIC (arr. Stearne) Fagurt er í Fjörðum
 Footage by Jon Frank projected onto a big screen onstage.

Richard Tognetti Director & Violin
Jon Frank Film
Matthew Lutton Director
bluebottle Design & Light
Australian Chamber Orchestra
Australian National Academy of Music Orchestra
Cantillation (Sydney performance only)
The Consort of Melbourne (Melbourne performance only)
Peter Tregear Co-Artistic Director
Warren Trevelyan-Jones Co-Artistic Director
 Concept by Richard Tognetti

ACO AUSTRALIAN CHAMBER ORCHESTRA
 RICHARD TOGNETTI ARTISTIC DIRECTOR

THE CROWD

Luminous cinematography of mobs, flocks and rabbles featuring live music performed by almost 100 musicians.

Music by Schubert, Chopin, Crumb, Shostakovich, Feldman and more.
 Richard Tognetti Director & Violin
 Jon Frank Film
 Matthew Lutton Director
 Australian Chamber Orchestra
 ANAM Orchestra
 Cantillation (Sydney)
 Consort of Melbourne (Melbourne)

11 - 13 October
 Melbourne - Palais Theatre | Fri 11 Oct 8pm
 ticketmaster.com.au / 1300 723 038
 Sydney Opera House | Sun 13 Oct 2pm
 sydneyoperahouse.com / 9230 7777

aco.com.au
 1800 444 444

RECORTING PARTNER
 AUSTRALIAN NATIONAL ACADEMY OF MUSIC

MELBOURNE FESTIVAL 2013

PRINCIPAL PARTNER
 virgin australia

The Melbourne performance of *The Crowd* was a co-presentation with Australian National Academy of Music and Melbourne Festival.

"It's a big subject to scope, but Tognetti and Frank have done a magnificent job: the project has grandeur and pathos; it will, I believe, prove as much an enduring work of art as [King] Vidor's tragic narrative." *Crikey*, 30 Oct 2013.

Melbourne – Palais Theatre Fri 11 Oct 8pm
 Sydney Opera House Sun 13 Oct 2pm

NATIONAL CONCERT SEASON

BRAHMS 4 AND ISSERLIS' DVOŘÁK

19 – 29 OCTOBER 2013

DVOŘÁK Cello Concerto
BRAHMS Symphony No.4

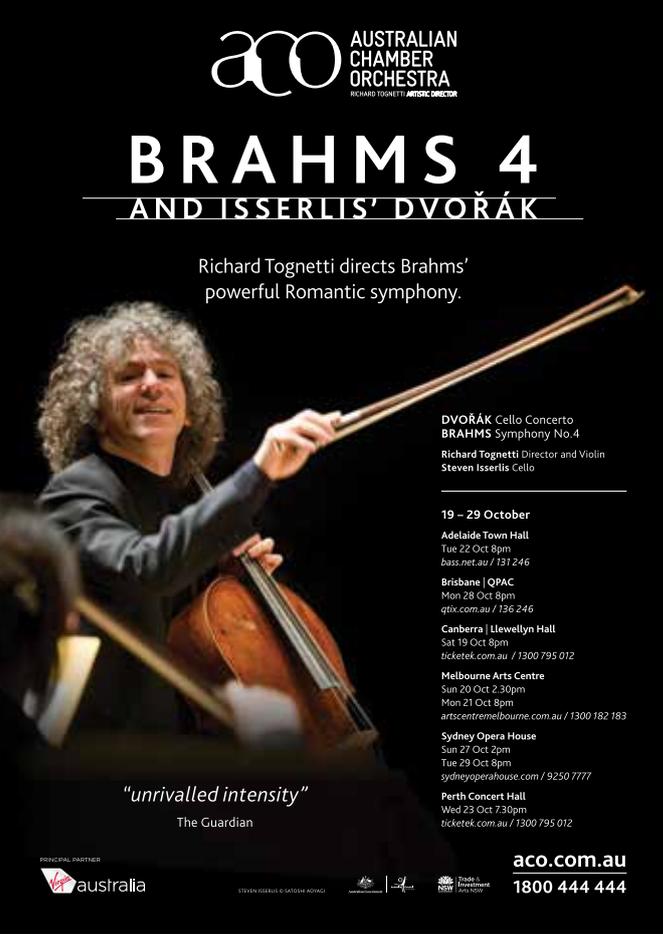
Richard Tognetti Director and Violin
Steven Isserlis Cello

The Melbourne performances of *Brahms 4 and Isserlis' Dvořák* were a co-presentation with Melbourne Festival.

"The rapport between him [Isserlis] and Tognetti ensured that Dvořák's memorable themes and gypsy abandon were faithfully realised." *The Advertiser, Adelaide, 23 Oct 2103.*

"The resulting sound was a revelation: superbly blended horns and trumpets without the bright blare of a modern symphonic sound, an agile, liquid tone from flutes and clarinets and a gorgeous warmth in the lower wind and brass, all matched with a string sound with a bold but never harsh attack." *Sydney Morning Herald, 28 Oct 2013.*

Adelaide Tue 22 Oct 8pm
Brisbane Mon 28 Oct 8pm
Canberra Sat 19 Oct 8pm
Melbourne – Arts Centre Sun 20 Oct 2.30pm, Mon 21 Oct 8pm
Perth Wed 23 Oct 7.30pm
Sydney Opera House Sun 27 Oct 2pm, Tue 29 Oct 8pm



ACO AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TOGNETTI ARTISTIC DIRECTOR

BRAHMS 4 AND ISSERLIS' DVOŘÁK

Richard Tognetti directs Brahms' powerful Romantic symphony.

DVOŘÁK Cello Concerto
BRAHMS Symphony No.4
Richard Tognetti Director and Violin
Steven Isserlis Cello

19 – 29 October
Adelaide Town Hall
Tue 22 Oct 8pm
bass.net.au / 131 246
Brisbane | QPAC
Mon 28 Oct 8pm
qtx.com.au / 136 246
Canberra | Llewellyn Hall
Sat 19 Oct 8pm
ticketek.com.au / 1300 795 012
Melbourne Arts Centre
Sun 20 Oct 2.30pm
Mon 21 Oct 8pm
artscentremelbourne.com.au / 1300 182 183
Sydney Opera House
Sun 27 Oct 2pm
Tue 29 Oct 8pm
sydneyoperahouse.com / 9250 7777
Perth Concert Hall
Wed 23 Oct 7.30pm
ticketek.com.au / 1300 795 012

"unrivalled intensity"
The Guardian

PRINCIPAL PARTNER
australia
STEVEN ISSERLIS & RICHARD TOGNETTI
ACO
Theatre & Performance Arts NSW
aco.com.au
1800 444 444

NATIONAL CONCERT SEASON

MOZART CLARINET CONCERTO

14 – 24 NOVEMBER 2013

RAUTAVAARA A Finnish Myth
DENISOV Paganini Caprice No.9
G FRÖST D'Tangled (Australian Premiere)
MOZART Symphony No.21 in A, K.134
BROADSTOCK Never Truly Lost (World Premiere)
MOZART Clarinet Concerto, K.622

Satu Vänskä Lead Violin
Martin Fröst Clarinet

Brenton Broadstock's *Never Truly Lost* was commissioned by Rob and Nancy Pallin for Rob's 70th birthday, in memory of Rob's father, Paddy Pallin.

"It's not every woodwind player who can hold an audience spellbound through a five-minute comedic monologue before tap-dancing his way through a tricky bit of contemporary music. But then not everyone is Martin Fröst, possibly the world's leading clarinet virtuoso and something of an all-rounder."

Limelight Magazine, 20 Nov 2013.

"Perhaps most impressive was the security of his incredible dynamic range used so effectively in the reprise of the famous Adagio melody." *Sydney Morning Herald, 19 Nov 2013.*

Canberra Sat 16 Nov 8pm
Melbourne – Arts Centre Sun 17 Nov 2.30pm, Mon 18 Nov 8pm
Newcastle Thu 14 Nov 7.30pm
Sydney – City Recital Hall Angel Place Tue 19 Nov 8pm,
 Wed 20 Nov 7pm, Fri 22 Nov 1.30pm, Sat 23 Nov 7pm
Sydney Opera House Sun 24 Nov 2pm

ACO AUSTRALIAN CHAMBER ORCHESTRA
 RICHARD TIGNETTI, ARTISTIC DIRECTOR

MOZART CLARINET CONCERTO

The world's greatest clarinetist performs Australia's favourite Mozart concerto.

MOZART Clarinet Concerto in A, K.622
MOZART Symphony No.21 in A, K.134
G. FRÖST D'Tangled (Australian Premiere)
BROADSTOCK Never Truly Lost (World Premiere)
RAUTAVAARA A Finnish Myth
DENISOV Paganini Caprice No.9

Satu Vänskä Lead Violin
 Martin Fröst Clarinet
 Australian Chamber Orchestra

14 – 24 November

Canberra | Llewellyn Hall
 Sat 16 Nov 8pm
[ticketek.com.au / 1300 795 012](http://ticketek.com.au/1300795012)

Melbourne | Arts Centre
 Sun 17 Nov 2.30pm
 Mon 18 Nov 8pm
[artscentremelbourne.com.au / 1300 182 183](http://artscentremelbourne.com.au/1300182183)

Newcastle | City Hall
 Thu 14 Nov 7.30pm
[ticketek.com.au / 4929 1977](http://ticketek.com.au/49291977)

Sydney | Opera House
 Sun 24 Nov 2pm
[sydneyoperahouse.com / 9250 7777](http://sydneyoperahouse.com/92507777)

Sydney | City Recital Hall Angel Place
 Tue 19 Nov 8pm
 Wed 20 Nov 7pm
 Fri 22 Nov 1.30pm
 Sat 23 Nov 7pm
[cityrecitalhall.com / 8256 2222](http://cityrecitalhall.com/82562222)

aco.com.au
1800 444 444

Starring Satu Vänskä and the ACO's Stradivarius violin in Paganini-inspired music.

PRINCIPAL PARTNER
 PHOTO: MARTIN FRÖST © NATE BAKER

SPECIAL

EVENTS

PROJECT RAMEAU

11 – 13 JULY & 12 – 14 SEPTEMBER 2013

RAMEAU Excerpts from Les Fêtes d'Hébé; Hippolyte et Aricie; Platée; Les Boréades; Les Indes galantes; Pygmalion; Dardanus; Naïs; Castor et Pollux

BACH Violin Partita No.1 in B minor, BWV1002, Sarabande

VIVALDI The Four Seasons, Summer: Presto

VIVALDI Sinfonia RV739, Andante

Rafael Bonachela Artistic Director and Choreographer

Richard Tognetti Artistic Director

Dale Bartrop Lead Violin

Sydney Dance Company

Brisbane – QPAC Playhouse (Presented with QPAC)

Thu 11 Jul 7.30pm, Fri 12 Jul 7.30pm, Sat 13 Jul 2pm & 7.30pm

Canberra Theatre Centre (Presented with CTC)

Thu 12 Sep 7.30pm, Fri 13 Sep 7.30pm, Sat 14 Sep 7.30pm



SPECIAL EVENTS

BACH CHRISTMAS ORATORIO

15 – 19 DECEMBER 2013

BACH Christmas Oratorio

Richard Tognetti Director and Lead Violin
Choir of London

"This performance of the Christmas Oratorio was a triumph of the enduring genius of Bach. It was also momentous celebration of Tognetti as a musician who has created a significant cultural identity with his ACO on the world stage and who continues to bring music of the highest international quality to Canberra." *Canberra Times, 17 Dec 2013.*

"Great art does not fit into soundbites. It may have been a brave gesture on the part of Richard Tognetti and the Australian Chamber Orchestra to roll up Bach's Christmas Oratorio...into one mega-concert...but it was an astute one: the audience had no trouble digesting this glorious feast." *The Age, 18 Dec 2013.*

Canberra Sun 15 Dec 6.30pm
Melbourne – Arts Centre Thu 19 Dec 6.30pm
Sydney Opera House Mon 16 Dec 6.30pm

aco AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TOGNETTI ARTISTIC DIRECTOR

**BACH'S CHRISTMAS
ORATORIO**

BACH Christmas Oratorio
Richard Tognetti Director & Violin
Choir of London
Australian Chamber Orchestra

Mon 16 Dec 6.30pm
aco.com.au / 1800 444 444
sydneyoperahouse.com / 9250 7777

PRINCIPAL PARTNER
Virgin australia

Directed by Richard Tognetti

SPECIAL CHRISTMAS EVENT

SPECIAL

EVENTS

ACO AT PIER 2/3

2 – 10 NOVEMBER 2013

CLASSIC QUARTETS

SAT 2 NOV 6PM

BRYCE DESSNER Aheym
HAYDN String Quartet in D minor, Op.76, No.2 'Fifths'
SHOSTAKOVICH String Quartet No.9 in E flat, Op.117

Satu Vänskä Violin
Veronique Serret Violin
Christopher Moore Viola
Timo-Veikko Valve Cello

SPANISH & ITALIAN CELLO

SUN 3 NOV 6PM

BOCCHERINI String Quintet in C minor, Op.45, No.1
FIRPO (arr. Karttunen) El Amanecer
VIRTA (arr. Karttunen) You Won't See Me Cry
FEDERICO (arr. Karttunen) Al Compás Del Corazón
MONONEN (arr. Karttunen) Sateen Tango
GARDEL (arr. Karttunen/Ortiz) Volver
BOCCHERINI String Quintet in D major
(after Guitar Quintet, G.448)

Rebecca Chan Violin
Aiko Goto Violin
Alexandru-Mihai Bota Viola
Timo-Veikko Valve Cello
Melissa Barnard Cello
Julian Thompson Cello

"WAGNER AS CHAMBER MUSIC?"

SUN 10 NOV 6PM

DOWLAND Lachrimae Antiquae
WAGNER (arr. Gürtler) Prelude to Tristan and Isolde
JS BACH Musical Offering: Ricercar à 6, BWV1079
R STRAUSS (arr. Leopold) Metamorphosen

Ilya Isakovich Violin
Rebecca Chan Violin
Christopher Moore Viola
Alexandru-Mihai Bota Viola
Timo-Veikko Valve Cello
Julian Thompson Cello
Maxime Bibeau Double Bass

INTERNATIONAL

TOURS

HONG KONG ARTS FESTIVAL

THU 14 MAR 8.15PM

PROKOFIEV (arr. Tognetti/Barshai) Visions fugitives
SHOSTAKOVICH Piano Concerto No.1 in C minor
SHOSTAKOVICH Octet: Prelude and Scherzo
TCHAIKOVSKY Souvenir de Florence

FRI 15 MAR 8.15PM

HAYDN Symphony No.49 in F minor, 'La passione'
DEAN Electric Preludes, concerto for electric violin
MOZART Violin Concerto No.4 in D, K218
DVOŘÁK Serenade for Strings in E

SAT 16 MAR 4.30PM & 8.15PM

The Reef

A surfing, film and music collaboration featuring big screen projections and works by Tognetti, Rameau, Grandage, Seeger, Ligeti, Crumb, Bach, Dean, Shostakovich, Beethoven and more.

Richard Tognetti Director and Lead Violin
Alice Sara Ott Piano
Louis Hanzlik Trumpet

BERKELEY, CALIFORNIA

FRI 22 MAR 8PM

PROKOFIEV (arr. Tognetti/Barshai) Visions fugitives
SHOSTAKOVICH Piano Concerto No.1 in C minor
SHOSTAKOVICH Octet: Prelude and Scherzo
TCHAIKOVSKY Souvenir de Florence

SAT 23 MAR 8PM

HAYDN Symphony No.49 in F minor, 'La passione'
DEAN Electric Preludes, concerto for electric violin
HAYDN Symphony No.4
DVOŘÁK Serenade for Strings in E

Richard Tognetti Director and Lead Violin
Alice Sara Ott Piano
Christopher Martin Trumpet



EDUCATION PROGRAM

In 2013, the number of Australian primary and secondary school students participating in ACO Education events was 3168 involving 212 schools across Australia.

STRING WORKSHOPS

In 2013, we facilitated 20 string workshops, including our first ACO workshop in Canberra; this is up from 16 workshops in 2012. During string workshops, students have the opportunity to become members of the ACO for the day, sitting beside ACO musicians and learning what it feels like to play in a chamber orchestra. At the end of the workshops, members of the ACO and students held informal performances for parents, friends, teachers and fellow students.

Workshops were held in Adelaide, Brisbane, Canberra, Melbourne, Sydney and Perth. Regionally, we held workshops in Benalla, Mildura, Tarrawarra and Warburton (VIC), Armidale, Bellingen and Broken Head (NSW) and Cairns (QLD).

"It was fun because I enjoy playing with other violinists. I learnt what a chamber orchestra is like because I didn't know before today." Student, Bendigo String Workshop

SCHOOLS' CONCERTS

In 2013, in collaboration with Sydney Dance Company (SDC), two schools' performances of *Project Rameau* were given to students in Brisbane and Canberra. These performances were accompanied by extensive music and dance resources for students and culminated in a Q&A session with the SDC Artistic Director, the ACO Guest Director and Lead Violin, plus SDC.

SCHOOLS' TICKETING PROGRAM

Teachers and students booked tickets through the ACO's subsidised Schools' Ticketing Program, receiving heavily discounted tickets and educational background material based on the repertoire and the school curriculum. Teachers were also able access detailed free schools notes on the ACO website for each ACO program. In 2013, there were 332 tickets issued at the discounted price booked by 30 different schools, up from 26 schools in 2012.



STRING WORKSHOP © LAURA MOORE

LITTLE BAY, MATRAVILLE & WATERLOO PROGRAMS, in association with the Australian Children's Music Foundation (ACMF)

In 2013, ACO musicians made two visits to the Matraville Soldiers' Settlement School in south-east Sydney and two visits to the Our Lady of Mt Carmel (OLMC) School in Waterloo, Sydney, to support ACMF school music programs. The players performed short concerts and participated in music classes during their visit. These programs provide world class music and performances to primary school children, firing their imaginations and providing the foundations for a lifelong appreciation of music at a crucial stage of their development. The OLMC principal noted in her 2013 report of the ACO/ACMF program:

"At the conclusion of the last school-based ACO workshop, the Kindergarten teacher commented that the children in her class were mesmerised by the instruments. Year 3 named their favourite performers and discussed with their teacher how the music made them feel. All of the students' comments centred on describing a sense of calm which continued on their return to the classroom. The students are also developing a sense of 'concert etiquette'. They have formed relationships with the performers and are confident that their interaction with the group is valued. They know when to clap, how to listen and most importantly, how to demonstrate their enjoyment appropriately in the context of audience. These skills are all transferable to the classroom."

An OLMC teacher noted that one student, who presents challenging behaviour in the classroom, is completely engaged during ACO workshops.

EDUCATION

PROGRAM

The ACMF has been running a weekly music program at Matraville Soldiers' Settlement School for the last five years. Previously there was no music taught at the school. Each week, two talented teachers motivate over 400 children with a variety of different music techniques. Improvement to attendance has been evident. Comparing semester 1 2013 attendance patterns with the same period in 2012 shows a 0.4% improvement. Teachers have noticed a drop in truancy levels on 'music' days, especially when ACO VIRTUAL is visiting the school. The school now boasts a choir of over 190 children.

In November 2013 we held an ACO/ACMF concert for four schools in the Little Bay Community of Schools area on 20 November. This is part of a new venture by ACMF who are expanding their music program to schools in this area. Over 200 students from years 1-6 attended the concert, from Matraville Public School, Malabar Public School, La Perouse Public School and Chifley Public School. This joint initiative with the ACO, delivered by ACMF teacher Rachel Scott, has already changed the way that music is being taught and experienced in the four schools who took part. ACO has contributed funds to the Little Bay Program to provide sets of instruments of claves, chime bars, bells, cymbals, triangles, tambourines and egg shakers. This has facilitated immediate commencement of the music lessons involving hundreds of students. ACMF reports that in 2013 this new venture reached 75 teachers and 727 students.

OLMC school students attended an ACO open rehearsal in the Utzon Room of the Sydney Opera House and were given the opportunity to talk and interact with the musicians.



PICTON STRINGS WORKSHOP © LAURA MOORE

MATRAVILLE STRINGS PROGRAM, in association with the Australian Children's Music Foundation (ACMF)

In 2012, ACO and ACMF launched a string program at Matraville Soldiers' Settlement School, inviting eight students to learn the violin and cello. Individual instrumental lessons, strings, music books and guidance from ACO musicians was provided to the selected year three children, as well as opportunities to perform alongside ACO musicians and to attend ACO concerts with their parents and teachers. In 2013, the string program has grown from 8 places to 12. The children who are already participating in these programs have shown ongoing, consistent attendance. They are aiming for 16 students in 2014.

The Matraville String Group visited the Sydney Opera House in 2013 to see the the ACO Virtual installation. They then came on a tour of the ACO studio. One student said afterwards: "it has been an amazing experience to come and participate in the most amazing things. When I play violin I feel so special and I just wanted to say a HUGE thank you for this."

PICTON STRINGS PROGRAM, in partnership with the Wollondilly Shire Council and Classics at Picton

The Picton Strings are an ensemble of school students from the Wollondilly Shire area of NSW, led by talented local educator Katie Spicer. The ACO has been running a mentoring program with the Picton Strings since 2011. As part of this program, ACO musicians facilitated a series of workshops and local performances for the Picton Strings, who also performed with Richard Tognetti and the ACO at the Orchestra's 2013 Sydney fundraiser. The program allows students to form meaningful and long-lasting relationships with ACO players. In 2013 ACO began workshops with the Picton Juniors, a newly formed ensemble of primary schools student in the Wollondilly Shire, hoping to graduate into the Picton Seniors, come secondary school.

"It's always an incredible experience playing with ACO musicians. We bounce off the musicians just by playing with them. It makes you better just by being with them."
Picton String Violinist

EDUCATION PROGRAM

PICTON MUSIC & ART

In partnership with Picton Public School, the ACO has continued to bring music and visual art into the primary school classroom. American violinist Sharon Roffman and local visual artist Melissa Wheeler combined forces to teach students about the different influences that shape music and art, then helped them to express their ideas through visual art. The students' artworks were showcased at local community events.

Classes included a combination of classroom teaching, Skype and pre-recorded video lessons. Via Skype, students were able to travel with Sharon and meet other international touring musicians as she performed in Europe and America.

In 2013 Sharon travelled from the USA to Picton with ACO musicians to spend a week long residency in Picton Public School. Sharon and the ACO musicians delivered iterative live music lessons to years 3, 4 and 5. The music lessons were complimented by art classes run by local visual artist Melissa Wheeler, where the students put to paper everything they'd learnt in the music lessons during the week. Each class wrote a poem and set it to music which the musicians performed to a packed school hall on the final day of the residency. One student said afterwards, "we will be very sad when you go because we will not be able to listen to the beautiful music that you make!"

MOVE WORKSHOPS & OPEN REHEARSAL for students with disability

These workshops were designed for students with disability in years 10 to 12 to inspire the development of music to classical music. Using images and props to inspire conversation, participants are encouraged to communicate personal experiences and stories to create movement from their dialogue. This program is run in conjunction with International Day for People with Disability and is one element of the ACO's comprehensive new Disability Action Plan. In December 2013, these students attended a private rehearsal with ACO lead by Dale Barltrop, where they were invited to sit within the Orchestra, feel the instruments and dance to the music.

"I thought that the music was wonderful. It took me to another place. It was just beautiful."
Student attending the open rehearsal.



ACO ACADEMY © DAVID CURRO

ACO ACADEMY

The 2013 ACO Academy involved an intensive week of rehearsals in Sydney, a chamber music concert at the ACO studios and a public performance at City Recital Hall, Angel Place, as the pinnacle of the week, with an audience of 776. The energy and dedication of the ACO musicians involved in the Academy was infectious and this was passed on to the students:

"It was a truly inspirational week where we were exposed to top quality musicians and encouraged to perform at our peak." ACO Academy student.

"Playing with people who all really enjoy and love music was a truly wonderful experience". ACO Academy student.

ACO Academy program, featuring guitar soloist and 2012 Sydney Eisteddfod Instrumental winner Andrey Lebedev:

HANDEL Concerto Grosso in B minor, Op.6, No.12
VIVALDI Concerto for guitar in D major, RV93
SUK Serenade for strings

TARRAWARRA MASTERCLASS

In May 2013, two cellists from the Victorian State Schools' Spectacular String Ensemble, were selected to take part in a masterclass lead by ACO Principal Cellist, Timo-Veikko Valve, which was given to a public audience as part of the 2013 Tarrawarra Festival.

EMERGING ARTISTS

& A^cO₂

In 2013, six Emerging Artists were chosen from 40 applicants Australia wide. This was the highest number of applications received since the program began, and up from 34 applicants in 2012.

The Emerging Artists Program provides a pathway for the next generation of Australia's finest young string musicians to bridge the gap between tertiary studies and life as a professional musician. These Emerging Artists participated in three intensive periods playing in the ACO's regional touring orchestra A^cO₂, and in smaller chamber music groups with ACO musicians. The young artists were mentored throughout the year and given private lessons by their ACO mentors and tickets to ACO concerts. They were also given the opportunity to perform a 'mock' audition to ACO musicians, presented in the format of what a real audition would feel like, with immediate feedback.

In January 2013, selected Emerging Artists travelled to Japan to perform at the Niseko Winter Festival alongside ACO Artistic Director, Richard Tognetti. The Niseko Winter Music Festival was a fantastic experience for the Emerging Artists involved. Young musicians from the 2009, 2012 and 2013 programs performed the three concerts in a chamber group with Richard and ACO musicians.

"One of the best musical experiences I've had".

Ben Caddy, Emerging Artist.

In 2013 the Emerging Artists were given another opportunity to perform alongside Richard Tognetti, Principal Cellist Timo-Veikko Valve and soloist Daniel Muller-Schott, on an A^cO₂ National Subscription Tour, an important event in the ACO's national touring schedule and a wonderful opportunity for these young musicians to experience the challenge and excitement of a main stage subscription tour. Concerts were held in main stage venues in Adelaide, Brisbane, Canberra Melbourne, Newcastle and Sydney.

"Our musical future is indeed in good hands".

Helen Edwards, audience member.

As part of A^cO₂, the Emerging Artists also went on regional tours. They toured around regional Victoria, featuring Guest Director and classical accordion player James Crabb, led by ACO part-time violinist Zoë Black. They performed to audiences in Mildura, Horsham, Bendigo, Benalla, Warburton, Sale and at ANAM in Melbourne.

In September 2013 they toured around regional New South Wales and Queensland, led by A^cO₂ Director and ACO Principal Second Violin, Helena Rathbone. Performances and string workshops were held in Mackay, Cairns, Rockhampton, Cleveland, Bangalow, Armidale and Bellingen.



The Emerging Artists finished their year by travelling to Margaret River in WA to perform at the Vasse Felix Festival, led by A^cO₂ Guest Director Dale Barltrop and the ACO part-time musicians. They performed 4 concerts at the Vasse Felix winery.

"I know that I do not speak alone when reflecting that this year as an ACO Emerging Artist has been a highlight. The Australian Chamber Orchestra is an enlivening and innovative ensemble, where everyone is totally committed to what they say creatively – transferring their own energy to a collective. In a way we had no choice but to emulate that energy, as this joy for music and learning is infectious. The Vasse Felix festival of chamber music (whether it be in the form of a chamber orchestra or a smaller ensemble) was the pinnacle of the year partly due, in conjunction with the excellent mentors and atmosphere, to the timing. Because of the natural course of development through accumulated experiences, the six individuals were no longer just independent bodies of Emerging Artists, but friends and completely unified by something great; A^cO₂." Doretta Balkizas, reflecting on the Vasse Felix Festival and her year as a 2013 Emerging Artist.

EMERGING ARTISTS

& A^cO₂

A^cO₂ TOUR – NISEKO, JAPAN

12 – 14 JANUARY 2013

Sat 12 Jan

MOZART Violin Concerto No.3
VIVALDI The Four Seasons – Summer: Presto
SCHUBERT String Quartet, 'Death and the Maiden': Presto
BACH Partita No.3, Gavotte en rondeau
and works by **RAMEAU, SCHUBERT** and **TAWADROS**

Richard Tognetti Director & Violin
Yasuji Ohagi Guitar

Sun 13 Jan

DAVID BOWIE The Man Who Sold The World
BACH Sonata No.1 BWV1001: Fugue
PETE SEEGER Where Have All The Flowers Gone
SHOSTAKOVICH Chamber Symphony Op.110a: Allegro molto
HOLLÄNDER Wenn ich mir
and works by **RAVEL, WEBERN, GREENWOOD** and **TAWADROS**

Richard Tognetti Director and Violin
Satu Vänskä Violin and Vocals
Yasuji Ohagi Guitar
Joseph Tawadros Oud

Mon 14 Jan

VIVALDI Concerto for 2 Violins RV522
VIVALDI Concerto for 2 Cellos RV531
VIVALDI La verità in cimento: Sinfonia
VIVALDI The Four Seasons, Autumn
TCHAIKOVSKY Souvenir de Florence: Allegro vivace
GABRIELI Canzona for double string orchestra
TAWADROS Works for solo oud

Richard Tognetti Director and Violin
Satu Vänskä Violin and Vocals
Julian Thompson Cello
Sharon Draper Cello
Yasuji Ohagi Guitar
Joseph Tawadros Oud

A^cO₂ PERFORMS VIVALDI AND MENDELSSOHN, FEATURING JAMES CRABB

19 – 30 APRIL 2013

PIAZZOLLA (arr. Crabb) Libertango
PIAZZOLLA Three Tango Sensations (Anxiety, Asleep, Fear)
VIVALDI Concerto for Violin and Accordion
MENDELSSOHN String Symphony No.12
SALLINEN Chamber Music V (Barabbas Variations)
KATS-CHEARNIN (arr. Crabb) Blue Silence

James Crabb Guest Director and Classical Accordion
Zoë Black Lead Violin

Mildura Fri 19 Apr
Horsham Sat 20 Apr
Bendigo Sun 21 Apr
Benalla Wed 24 Apr
Montrose Fri 26 Apr
Warburton Sat 27 Apr
Sale Sun 28 Apr
Melbourne – Australian National Academy of Music Tue 30 Apr

VICTORIAN REGIONAL TOUR PARTNER



EMERGING ARTISTS & ACO₂

ACO₂ PERFORMS MOZART & BRITTEN

9 – 20 SEPTEMBER 2013

PÄRT Cantus in Memoriam of Benjamin Britten
MOZART Violin Concerto No.2
SMALLEY Birthday Tango
BRITTEN Variations on a Theme of Frank Bridge

Helena Rathbone Director and Lead Violin

Mackay Mon 9 Sep
Cairns Tue 10 Sep
Rockhampton Fri 13 Sep
Cleveland Sat 14 Sep
Bangalow Sun 15 Sep
Armidale Wed 18 Sep
Bellingen Fri 20 Sep

VASSE FELIX MUSIC FESTIVAL

6 – 8 DECEMBER 2013

FRI 6 DEC

MOZART Divertimento in B flat, K.137
GOLIJOV Last Round
LERDAHL Waltzes
COWELL Hymn and Fuguing Tune No. 5
MENDELSSOHN String Symphony No.12

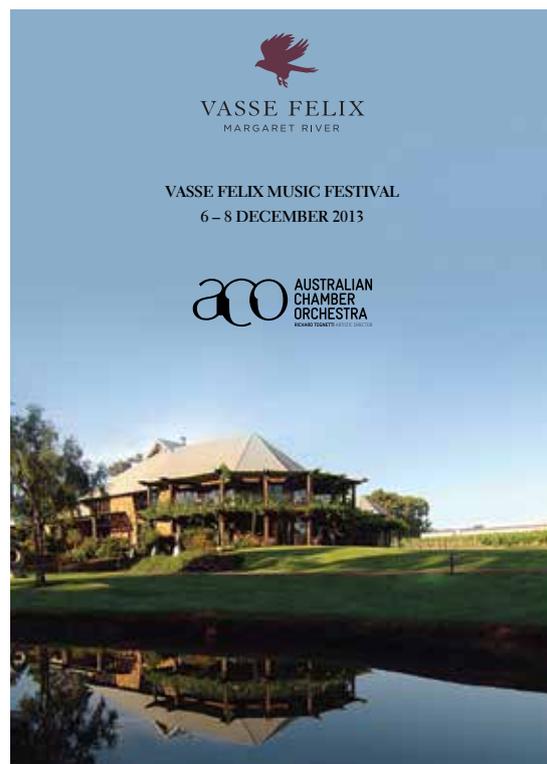
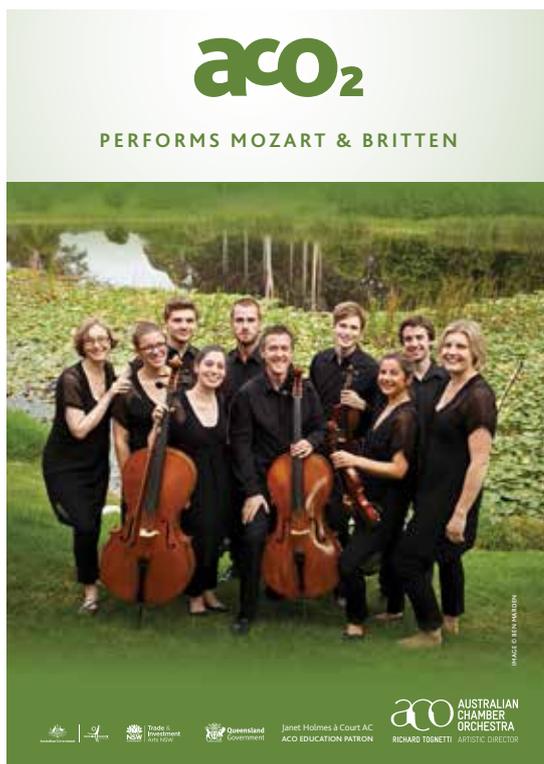
SAT 7 DEC

HINDSON Little Chrissietina's Magic Fantasy
MILONE Fantasy on Bizet's Carmen
SCHUBERT (arr. Bartrop) Rondo in B minor
BEETHOVEN String Quartet in D, Op.18
GEMINIANI Concerto Grosso No.12 in D minor 'La Follia'

SUN 8 DEC

VIVALDI Concerto in G, RV151, 'Alla rustica'
STRAVINSKY Concerto in D
BEAMISH Under the Wing of the Rock
PROKOFIEV Sonata for two violins, Op.56: Mvts 1 & 4
DVOŘÁK Serenade for Strings

Dale Bartrop Guest Director and Lead Violin



ACO

UNDERGROUND

ACO UNDERGROUND

29 SEPTEMBER 2013

CRUMB Black Angels: Threnody 1
TOGNETTI Sea Drift, after Seeger
STRAVINSKY Three Pieces for string quartet, I. Dance
GESUALDO (arr. Tognetti) Asciugate I begli occhi
SPECTOR (arr. Tognetti) Spanish Harlem
PATERAS An Island Off An Island Off An Island
TOGNETTI Mosh Maggot
YOUMANS Tea For Two
CRUMB Black Angels: Devil Music
CRUMB Black Angels: Danse Macabre
CRUMB Black Angels: Threnody II (excerpt)
NINE INCH NAILS (Reznor)(arr. Tognetti)
Something I Can Never Have
SAARIAHO ...de la Terre (excerpt)
DRAKE They're Leaving Me Behind
VIVALDI Summer: Presto

Satu Vänskä Violin & Voice
Richard Tognetti Violin
Alexandru-Mihai Bota Viola
Julian Thompson Cello
Jennifer Powell Keyboard & electronics
Jim Moginie Guitar (Midnight Oil)
Brian Ritchie Acoustic Bass Guitar (Violent Femmes)

Electro-acoustic collective ACO Underground made their Oxford Art Factory debut in an eclectic, genre bending gig featuring reimagined songs by Nick Drake, Phil Spector and Nine Inch Nails, new music by Richard Tognetti and excerpts from Underground-favourites George Crumb and Anthony Pateras.

ACO Underground front-woman Satu Vänskä curated some avant-garde pre-show performances including an audio-visual installation by Lost Boy and a punk 'shout poetry' reading by Marcie.

ACO VIRTUAL

Imagine standing on stage surrounded by the Australian Chamber Orchestra's virtuoso musicians, feeling the energy of Artistic Director Richard Tognetti playing his priceless Guarneri del Gesù violin or getting up close to Principal Violinist Satu Vänskä's Stradivarius.

ACO VIRTUAL, our ground-breaking new virtual orchestra installation which premiered to great acclaim in June 2013, enables audiences to do this and more.

ACO VIRTUAL is the result of a three-year creative collaboration between the ACO and Mod Productions. To create it, 13 members of the ACO were filmed against green-screens, capturing audio and 3D images of each musician. ACO VIRTUAL features projections of this footage, with the sound of each musician coming from the direction of their individual projection.

Audiences are surrounded on all sides by projections of the musicians and encircled by the rich recordings. An iPad console in the centre of the room allows individual audience members to spotlight the sound and visuals of the ensemble, highlighting one particular musician, a section of instruments, or their own desired selection of players. A streaming score runs under each musician, allowing the audience to understand the complexity of the musical arrangement – and even play along!

ACO VIRTUAL features carefully selected music by Bach, Grieg, Piazzolla, and the Australian composer Roger Smalley, which maximises the opportunity for audience participation.

A free smartphone app provides information about the composers, the musicians and their instruments. There is also an accompanying education kit, filled with resources and activities for teachers and students to deepen their understanding before, during and after visiting the installation.

ACO VIRTUAL is part of a broader strategic commitment by the ACO to inspire and challenge audiences everywhere through the music that we play. ACO VIRTUAL expands our capacity to reach outside of the capital cities, into regional Australia on a regular basis. It delivers an unique and inspiring learning environment, giving visitors the opportunity to engage with – and learn from – world-class musicians that they may not ordinarily be able to see.

After its successful premiere in June 2013 at the Gold Coast Arts Centre, ACO VIRTUAL then travelled to Swan Hill Regional Gallery in Victoria, had its Sydney launch in September at the Museum of Contemporary Art and was installed in the Studio of the Sydney Opera House in October as part of the House's 40th birthday celebrations.

Approximately 9,500 people experienced ACO VIRTUAL in 2013 and their feedback was overwhelmingly positive:

"It's beautifully inspiring and wonderful use of technology."

"Very innovative and brave! Amazing inspirational tool for education and generating a new audience."

"I love it!"

"Inspiring."

"I liked the casual atmosphere – an easy way for the audience to get to listen to this kind of music."

In 2014 ACO VIRTUAL will be installed at a range of venues across Australia including the Glasshouse Gallery in Port Macquarie, Melbourne Recital Centre, Bathurst Regional Art Gallery, Yarra Ranges Regional Gallery, Wagga Regional Art Gallery and commence a tour through regional Queensland starting in Artspace Mackay.

The ACO is very grateful to the Commonwealth Bank – ACO VIRTUAL Founding Partner; Aurizon – ACO VIRTUAL Associate Partner; SCREEN NSW Interactive Media Fund; the Australia Council for the Arts; and the Minderoo Foundation for their support of this new initiative.

ACO VIRTUAL was produced by the **ACO** and **Mod Productions**

Mish Sparks Executive Producer

Michela Ledwidge Artist and Director

Paul Nichola Cinematographer, VFX Producer

Cristina Dio Producer

Simon Lear Sound Designer - B Sound

Louis Thorn Visual Production Coordinator



FOUNDING PARTNER:
ACO VIRTUAL

ASSOCIATE PARTNER
ACO VIRTUAL



DEVELOPED WITH
THE ASSISTANCE OF



This project was assisted by the Australian Government through the Australia Council, its arts funding and advisory body



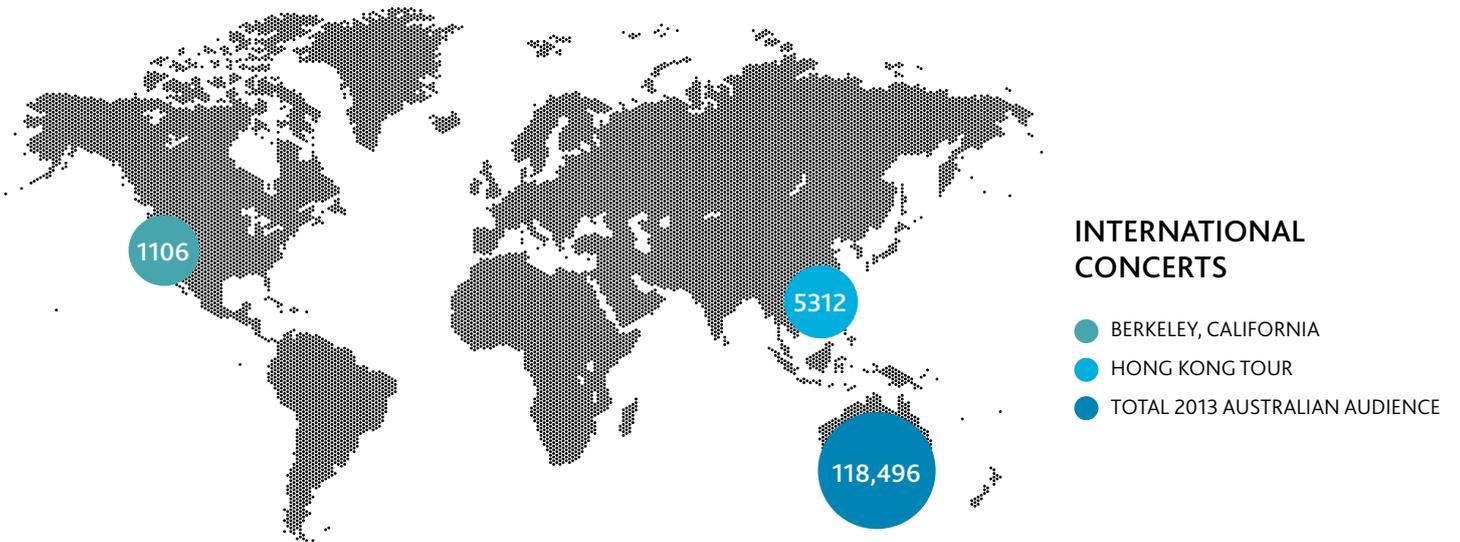
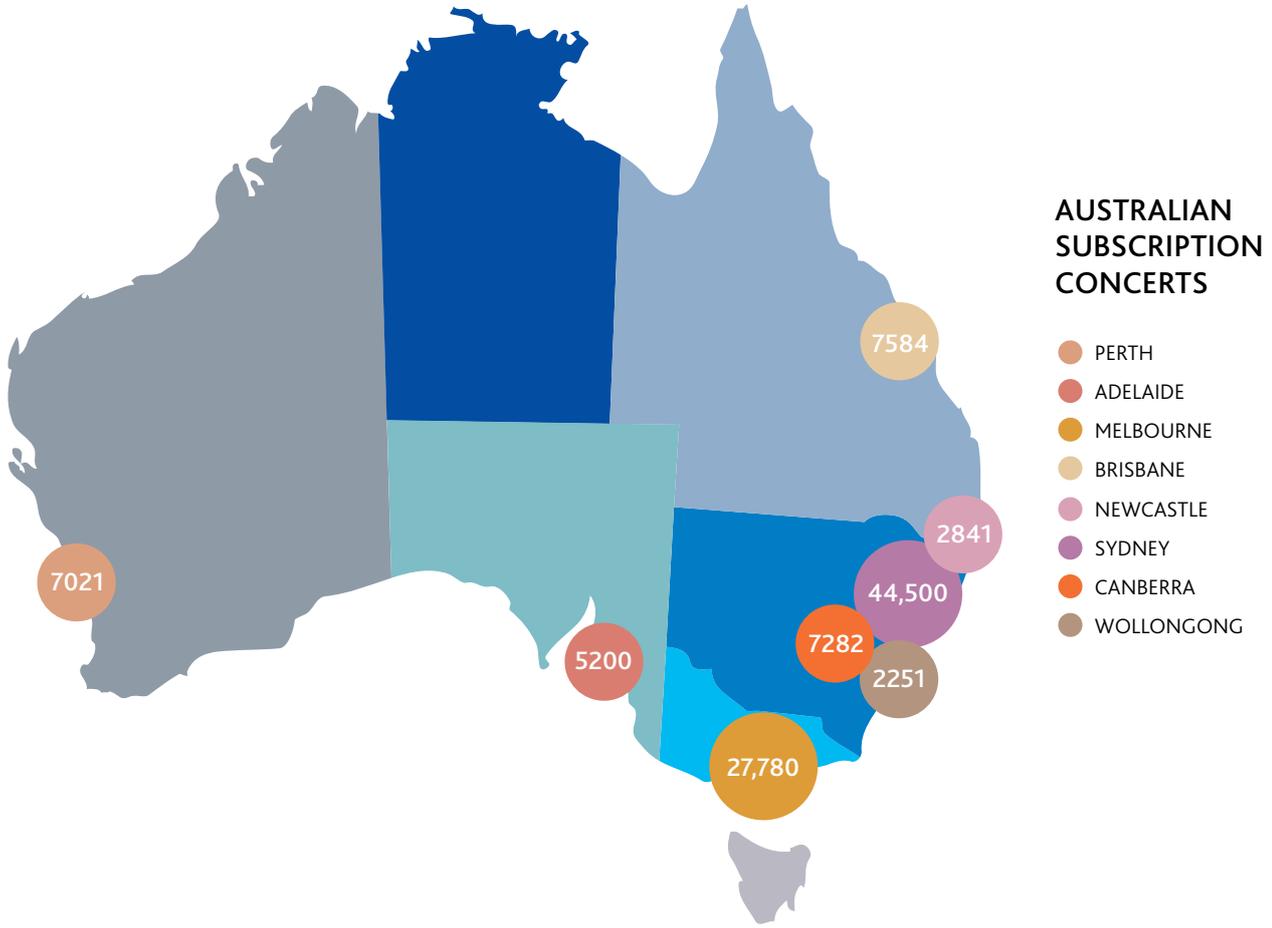
minderoo

ATTENDANCE FIGURES

NATIONAL SUBSCRIPTION TOURS										
		ADELAIDE	BRISBANE	CANBERRA	MELBOURNE	NEWCASTLE	PERTH	SYDNEY	WOLLONGONG	TOTAL
Tognetti's Mozart	CONCERTS	1	-	1	2	-	1	5	-	10
	ATTENDANCE	875	-	1260	2952	-	1562	5521	-	12170
The Reef	CONCERTS	-	1	1	2	1	-	1	1	7
	ATTENDANCE	-	1274	1144	3052	738	-	1990	663	8861
Barry Humphries' Weimar Cabaret	CONCERTS	1	1	-	2	-	1	5	-	10
	ATTENDANCE	976	1514	-	4639	-	1635	6663	-	15427
Tognetti Presents A ^c O ₂	CONCERTS	1	1	1	2	1	-	5	-	11
	ATTENDANCE	828	1013	1172	2752	688	-	4826	-	11279
Barefoot Fiddler	CONCERTS	1	1	1	2	-	1	5	1	12
	ATTENDANCE	863	1079	1143	2735	-	1366	4895	571	12652
Brahms Piano Quintet	CONCERTS	1	-	-	1	1	1	4	1	9
	ATTENDANCE	829	-	-	884	665	1066	3385	496	7325
Andreas Scholl sings Vivaldi	CONCERTS	-	-	-	1	-	-	4	1	6
	ATTENDANCE	-	-	-	995	-	-	4010	521	5526
The Crowd	CONCERTS	-	-	-	1	-	-	1	-	2
	ATTENDANCE	-	-	-	1320	-	-	1600	-	2920
Brahms 4 and Isserlis' Dvořák	CONCERTS	1	1	1	2	-	1	2	-	8
	ATTENDANCE	916	1332	1232	3428	-	1392	3379	-	11679
Mozart Clarinet Concerto	CONCERTS	-	-	1	2	1	-	5	-	9
	ATTENDANCE	-	-	1331	3350	750	-	6096	-	11527
Bach Brandenburg Concertos	CONCERTS	-	1	-	1	-	-	1	-	3
	ATTENDANCE	-	1372	-	1007	-	-	2393	-	4772
TOTAL CONCERTS		6	6	6	18	4	5	38	4	87
TOTAL ATTENDANCE		5287	7584	7282	27114	2841	7021	44758	2251	104138

NON-SUBSCRIPTION CONCERTS	CONCERTS	ATTENDANCE
Project Rameau (Brisbane & Canberra)	7	5020
Bach Christmas Oratorio (Canberra, Melbourne & Sydney)	3	5181
Pier 2/3 Concerts	3	313
ACO Underground	1	127
Tarrawarra Festival	4	800
A ^c O ₂ – Niseko, Japan	3	580
A ^c O ₂ – VIC Tour	8	1319
A ^c O ₂ – QLD/NSW Tour	7	1385
A ^c O ₂ – Vasse Felix Music Festival	3	213
INTERNATIONAL CONCERTS	CONCERTS	ATTENDANCE
Hong Kong	4	5312
Berkeley	2	1106

ATTENDANCE FIGURES



EVENTS

FUNDRAISING EVENTS FOR THE ACO'S NATIONAL EDUCATION PROGRAM

In 2013, over \$770,000 was raised from the following events:

- 2 May** *Barry Humphries at Carnegie Hall (the Darlinghurst one)* | The home of Mark Carnegie, Sydney
- 30 October** Beaux & Belles, Sydney Gala | MacLaurin Hall, University of Sydney
- 27 August** *Quintessential*, Melbourne Gala | The Australian Club, Melbourne

SPECIAL EVENTS

In addition to National Concert Tour opening nights and events, the ACO hosted a number of private events for its Chairman's Council members, Medici Patrons and Major Patrons.

- 27 February** Sydney Chairman's Council and Major Patrons Cocktail Party | The home of The Hon Malcolm Turnbull MP and Lucy Turnbull AO, Point Piper, Sydney
- 16 April** Melbourne Chairman's Council and Major Patrons Cocktail Party | The home of Drew and Shadda Abercrombie, Toorak, Melbourne.
- 3 July** Sydney Chairman's Council and Major Patrons Dinner | Sofitel Sydney Wentworth
- 27 November** Melbourne Chairman's Council and Major Patrons Dinner | Sofitel Melbourne On Collins

SYDNEY DEVELOPMENT COMMITTEE

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MELBOURNE DEVELOPMENT COUNCIL

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NATIONAL FUNDRAISING COMMITTEES

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BOWRAL

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BRISBANE

Ross Clarke, Steffi Harbert, Elaine Millar and Deborah Quinn.

Thank you to all who contributed to these programs and events, which supported our National Education Program, International Touring and our Players' Chairs.



BEAUX & BELLES – SYDNEY FUNDRAISING GALA



JESSICA BLOCK, THE HON MALCOLM TURNBULL MP AND LIZ CACCIOTTOLO AT THE SYDNEY CHAIRMAN'S COUNCIL AND MAJOR PATRONS' COCKTAIL PARTY

RECORDINGS

MENDELSSOHN Concerto for Violin and Piano in D minor
MENDELSSOHN Octet for Strings in E-flat major, Op.20

Richard Tognetti Violin
Polina Leschenko Piano

"Until this recording arrived for review I had been unaware of how good the Australian Chamber Orchestra was. What a superb group of musicians!" *MusicWeb International, April 2013*

"...each member of the group plays with confidence and sensitivity, and the excellent rhythmic control results in the scherzo and finale especially making a brilliant impact." *Gramophone Magazine, June 2013*

"The latest disc from the musicians of the Australian Chamber Orchestra is a winner...every note of this performance is lived, phrasing is always imaginative and, as with all the ACO's best work, there's a sense of these players rediscovering a familiar masterpiece anew." *International Record Review, May 2013*

From the outset the listener is drawn into this exquisitely shaped performance, where beauty of tone and elegance of line are paramount. There's no mistaking Tognetti's enjoyment as he surfs the melodic waves of the opening Allegro's main theme, supported by the other players who know when to propel the musical action forward and when to relax it. The tender, slightly sad mood of the Andante is swept away by the playful delicacy of the scherzo that is kept truly very light, as the composer intended... This disc is yet another jewel in the ACO's already star-studded crown. *Limelight Magazine, June 2013*

JS BACH Sonata for Violin and Keyboard No. 2 in A major, BWV1015: I. Dolce; III. Andante un poco

BEETHOVEN Violin Concerto in D major, Op.61: I. Allegro ma non troppo

BRAHMS Symphony No. 1 in C minor, Op. 68: I. Un poco sostenuto – Allegro

JS BACH Sonata for Violin and Keyboard No. 6 in G major, BWV1019: IV.

JS BACH Violin Concerto in A minor, BWV1041 I. [Allegro]; II. Andante

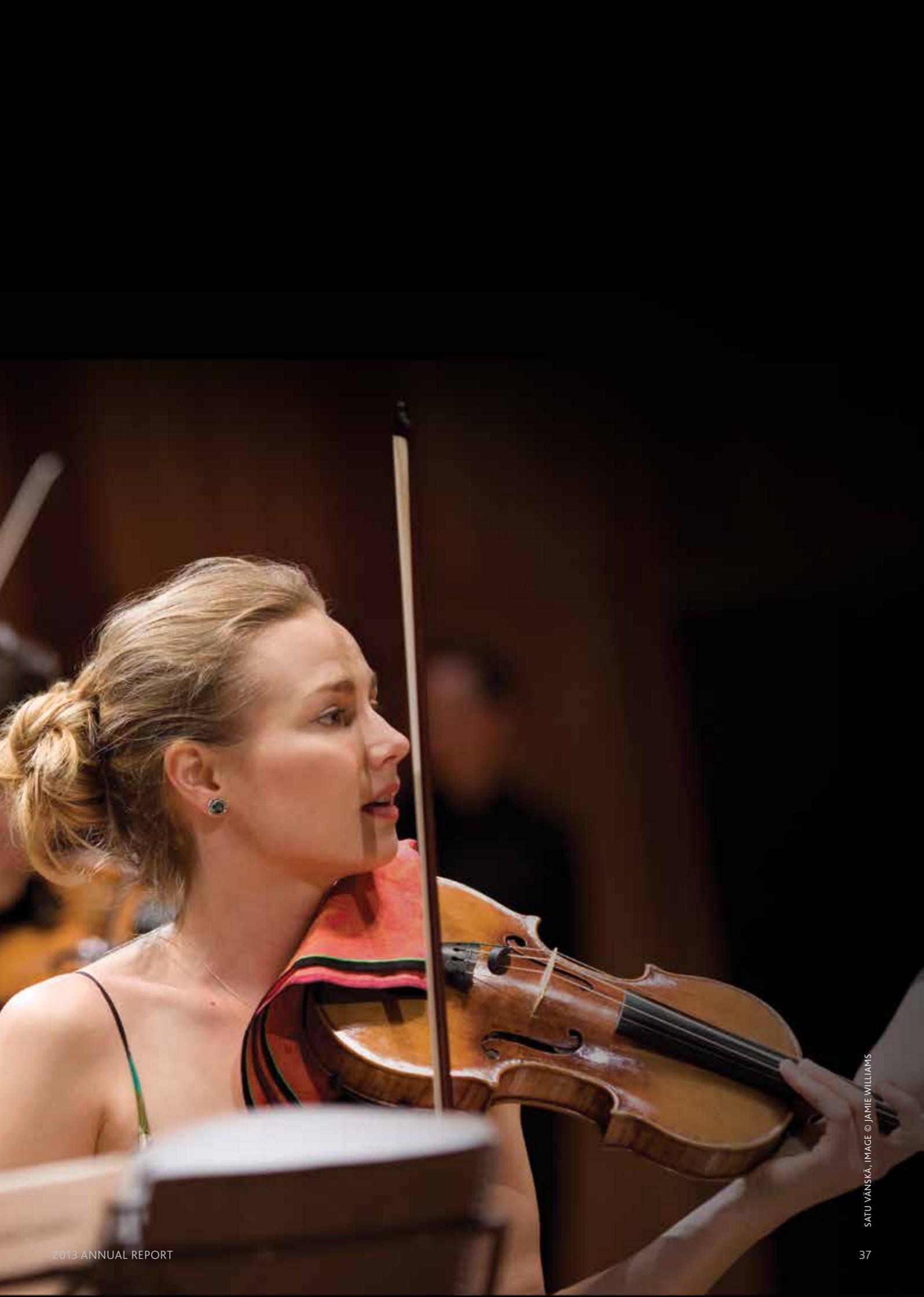
Richard Tognetti violin
Neal Peres de Costa harpsichord
Daniel Yeadon cello

The piece seems to buzz and come alive. His ornamentation and phrasing is pithy and not at all over-sentimentalised. Throughout this CD, Tognetti's tone is astonishingly piercing as it shines through each piece with a pallor which is yet never wan or insipid. Whilst each note is played in a concentrated, thoughtful way, nothing sounds overworked as Tognetti blends his intrusive focus with technical ease and facility. *MusicWeb International March 2014*

MOZART Piano Concerto No. 27 in B-flat major, K595

Imogen Cooper, Piano

"There's inquisitive, intimate string playing, woodwind solos to die for; and, at the heart of it all, Cooper's own winsome, whimsical and beautifully imagined playing, ending in an Allegro finale of rare serenity." *BBC Music Magazine*



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The ACO would like to thank its corporate partners for their generous support.

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FOUNDING PARTNER



FOUNDING PARTNER: ACO VIRTUAL



NATIONAL TOUR PARTNERS



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EVENT PARTNERS



DONATIONS

PROGRAM

ACO MEDICI PROGRAM

In the time-honoured fashion of the great Medici family, the ACO's Medici Patrons support individual players' Chairs and assist the Orchestra in attracting and retaining musicians of the highest calibre.

MEDICI PATRON

Mrs Amina Belgiorno-Nettis

PRINCIPAL CHAIRS

Richard Tognetti AO

Lead Violin
Michael Ball AM & Daria Ball
Joan Clemenger
Wendy Edwards
Prudence MacLeod

Helena Rathbone

Principal Violin



Satu Vänskä

Principal Violin
Kay Bryan

Christopher Moore

Principal Viola
Tony Shepherd AO

Timo-Veikko Valve

Principal Cello
Peter Weiss AO

Maxime Bibeau

Principal Double Bass
John Taberner & Grant Lang

CORE CHAIRS

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Terry Campbell AO & Christine Campbell

Rebecca Chan

Violin
Ian Wallace & Kay Freedman

Aiko Goto

Violin
Andrew & Hiroko Gwinnett

Ilya Isakovich

Violin
Australian Communities Foundation -
Connie & Craig Kimberley Fund

Nicole Divall

Viola
Ian Lansdown

Alexandru-Mihai Bota

Viola
Philip Bacon AM

Melissa Barnard

Cello
The Bruce & Joy Reid Foundation

Julian Thompson

Cello
The Clayton Family

GUEST CHAIRS

Brian Nixon

Principal Timpani
Mr Robert Albert AO & Mrs Libby Albert

Friends of Medici

Mr R. Bruce Corlett AM & Mrs Ann Corlett

DONATIONS PROGRAM

NATIONAL EDUCATION PROGRAM

The ACO pays tribute to all of our generous donors and the trusts and foundations who have contributed to our Emerging Artists and Education Programs in 2013. These programs focus on the development of young Australian musicians. These initiatives are pivotal in securing the future of the ACO and the future of music in Australia. We are extremely grateful for the support we receive.

PATRONS

Janet Holmes à Court AC
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E Xipell
Anonymous (3)

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PROGRAM

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In memory of Peter Boros
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Peter Halstead
Lesley Harland
Jennifer Hershon
Reg Hobbs & Louise Carbines
Michael Horsburgh AM & Beverley Horsburgh
Carrie & Stanley Howard
Penelope Hughes
Stephanie & Michael Hutchinson
Brian Jones
Bronwen L Jones
Carolyn Kay & Simon Swaney
Mrs Judy Lee
Mr Michael Lee
Mr John Leece AM
Sydney & Airdrie Lloyd
Charlotte & Adrian Mackenzie
Jane Mathews AO
Janet P Matton
Kevin & Deidre McCann
Paul & Elizabeth McClintock

Brian & Helen McFadyen
Donald & Elizabeth McGauchie
Jenny McGee
J A McKernan
Peter & Ruth McMullin
Jillian & Robert Meyers
Graeme L Morgan
John Morgan
Suzanne Morgan
Jane Morley
Marie Morton
Nola Nettheim
Graham North
Elspeth & Brian Noxon
Origin Foundation
Brendan Ostwald
Anne & Christopher Page
Leslie Parsonage
Rowland Paterson
peckvonhartel architects
David Penington AC
Tom Pizzey
Michael Power
Mark Renehan
Dr S M Richards AM & Mrs M R Richards
Warwick & Jeanette Richmond In Memory of Andrew Richmond
Josephine Ridge
Em. Prof. A. W. Roberts AM
Joan Rogers
Peter J Ryan
Manfred & Linda Salamon
Jennifer Sanderson
Garry E Scarf
In Memory of H. St. P. Scarlett
Peter & Ofelia Scott
Gideon Shaw
Diana & Brian Snape AM
Maria Sola & Malcolm Douglas
Ezekiel Solomon AM
Keith Spence
Cisca Spencer
Robert Stephens
Professor Fiona Stewart
Andrew Strauss
John & Josephine Strutt
Dr Charles Su & Dr Emily Lo
Kyrenia & Rob Thomas
Paul Tobin
Peter Tonagh
Ngair Turner
Venture Advisory
Kay Vernon
David Walsh
Janie Wanless & Nev Wittey
G C & R Weir
Mrs M W Wells
Rachel Wiseman & Simon Moore
Sir Robert Woods CBE
Lee Wright
Don & Mary Ann Yeats
William Yuille
Anonymous (18)

DONATIONS

PROGRAM

CONCERTINO \$500 - \$999

A Ackermann
 Mrs Lenore Adamson in memory of
 Mr Ross Adamson
 Ruth Bell
 Max Benyon
 Tamara Best
 Brian & Helen Blythe
 Brian Bothwell
 Dr Sue Boyd
 Denise Braggett
 Diana Brookes
 Mrs Kay Bryan
 Arnaldo Buch
 Tim & Jacqueline Burke
 Lynda Campbell
 Helen & Ian Carrig
 Julie Carriol
 Kirsten Carriol
 Colleen & Michael Chesterman
 Richard & Elizabeth Chisholm
 Georg Chmiel
 Elizabeth Clayton
 ClearFresh Water
 Jilli Cobcroft
 Geoff Cousins & Darleen Bungey
 Carol & Andrew Crawford
 Julie Hopson
 Professor John Daley & Dr Rebecca Coates
 Marie Dalziel
 Mari Davis
 Defiance Gallery
 David Dix
 In Memory of Raymond Dudley
 Anna Dunphy
 M T & R L Elford
 Carol Farlow
 Ian Fenwicke
 Jean Finnegan & Peter Kerr
 Janet Fitzwater
 Michael Fogarty
 Nancy & Graham Fox
 Brian Goddard
 Steven Gregg
 Katrina Groshinski & John Lyons
 Annette Gross
 Dr Penny Herbert in memory of Dunstan Herbert
 Marian Hill
 Sue & David Hobbs
 Geoff Hogbin
 How to Impact Pty Ltd
 Pam & Bill Hughes
 Dr & Mrs Michael Hunter
 Geoff & Denise Illing
 Diane Ipkendanz
 Margaret & Vernon Ireland
 Philip & Sheila Jacobson

Owen James
 Barry Johnson & Davina Johnson OAM
 Caroline Jones
 Mrs Angela Karpin
 Bruce & Natalie Kellett
 Professor Anne Kelso AO
 Danièle Kemp
 Josephine Key & Ian Breden
 TFW See & Lee Chartered Accountants
 Greg Lindsay AO & Jenny Lindsay
 Andrew & Kate Lister
 Megan Lowe
 Robin & Peter Lumley
 Bronwyn & Andrew Lumsden
 James MacKean
 Dr & Mrs Donald Maxwell
 Philip Maxwell & Jane Tham
 Ian & Pam McGaw
 H E McGlashan
 Colin McKeith
 Jeanne McMullin
 Joanna McNiven
 I Merrick
 Julie Moses
 Dr G Nelson
 Jenny Nichol
 J Norman
 Richard & Amanda O'Brien
 Robin Offler
 Josephine Paech
 Lisa Paulsen
 Deborah Pearson
 Robin & Guy Pease
 Kevin Phillips
 Miss F V Pidgeon AM
 The Hon C W Pincus QC
 Ian Pryer
 Ruth Redpath
 Team Schmoopy
 Lucille Seale
 Mr Berek Segan OBE AM & Mrs Marysia Segan
 Andrew & Rhonda Shelton
 Anne Shipton
 Roger & Ann Smith-Johnstone
 Alida Stanley & Harley Wright
 Mrs Judy Ann Stewart
 Geoffrey Stirton & Patricia Lowe
 In memory of Dr Aubrey Sweet
 Leslie C Thiess
 Matthew Toohey
 Sarah Jane & David Vaux
 Evan Williams AM
 Sue Wooller & Ron Wooller
 Rebecca Zoppetti Laubi
 Brian Zulaikha
 Anonymous (19)

CONTINUO CIRCLE BEQUEST PROGRAM

The late Charles Ross Adamson
 The late Kerstin Lillemor Andersen
 Steven Bardy
 Dave Beswick
 Ruth Bell
 Sandra Cassell
 The late Mrs Moya Crane
 Mrs Sandra Dent
 Leigh Emmett
 The late Colin Enderby
 Peter Evans
 Carol Farlow
 Ms Charlene France
 Suzanne Gleeson
 Lachie Hill
 The late John Nigel Holman
 Penelope Hughes
 Estate of Pauline Marie Johnston
 The late Mr Geoff Lee AM OAM
 Mrs Judy Lee
 The late Shirley Miller
 Selwyn M Owen
 The late Richard Ponder
 Ian & Joan Scott
 Leslie C Thiess
 G.C. & R Weir
 Margaret & Ron Wright
 Mark Young
 Anonymous (11)

LIFE PATRONS

IBM
 Mr Robert Albert AO & Mrs Libby Albert
 Mr Guido Belgiorino-Nettis AM
 Mrs Barbara Blackman
 Mrs Roxane Clayton
 Mr David Constable AM
 Mr Martin Dickson AM & Mrs Susie Dickson
 Dr John Harvey AO
 Mrs Alexandra Martin
 Mrs Faye Parker
 Mr John Taberner & Mr Grant Lang
 Mr Peter Weiss AO

CHAIRMAN'S COUNCIL MEMBERS

2013 CHAIRMAN'S COUNCIL MEMBERS

Mr Guido Belgiorio-Nettis AM

Chairman
Australian Chamber Orchestra &
Executive Director
Transfield Holdings
Aurizon Holdings Limited

Mr Philip Bacon AM

Director
Philip Bacon Galleries

Mr David Baffsky AO

Mr Brad Banducci

Director
Woolworths Liquor Group

Mr Marc Besen AO & Mrs Eva Besen AO

Mr Jeff Bond

Chief Executive Officer
Peter Lehmann Wines

Mr John Borghetti

Chief Executive Officer
Virgin Australia

Mr Hall Cannon

Regional Delegate, Australia, New Zealand &
South Pacific
Relais & Châteaux

Mr Michael & Mrs Helen Carapiet

Mr Stephen & Mrs Jenny Charles

Mr Georg Chmiel

Chief Executive Officer
LJ Hooker

Mr Julian Clarke

Chief Executive Officer
News Limited

Mr & Mrs Robin Crawford

Rowena Danziger AM & Kenneth G. Coles AM

Mr Greg Ellis

Chief Executive Officer
REA Group

Dr Bob Every

Chairman
Wesfarmers

Mr Angelos Frangopoulos

Chief Executive Officer
Australian News Channel

Mr Richard Freudenstein

Chief Executive Officer
FOXTEL

Ms Ann Gamble Myer

Mr Daniel Gauchat

Mr Colin Golvan SC & Dr Deborah Golvan

Mr John Grill

Chairman
WorleyParsons

Mr Andrew & Mrs Hiroko Gwinnett

Mrs Janet Holmes à Court AC

Mr & Mrs Simon & Katrina

Holmes à Court
Observant Pty Limited

Ms Catherine Livingstone AO

Chairman
Telstra

Mr Tim Longstaff

Managing Director, Corporate Finance
Deutsche Bank Australia/New Zealand

Mr Andrew Low

Chief Executive Officer
RedBridge Grant Samuel

Mr Steven Lowy AM

Lowy Family Group

Mr Didier Mahout

CEO Australia & NZ
BNP Paribas

Mr David Mathlin

Senior Principal
Sinclair Knight Merz

Ms Julianne Maxwell

Mr Michael Maxwell

Mr Geoff McClellan

Partner
Herbert Smith Freehills

Mr Donald McGauchie AO

Chairman
Nufarm Limited

Ms Naomi Milgrom AO

Ms Jan Minchin

Director
Tolarno Galleries

Mr Jim Minto

Managing Director
TAL

Mr Alf Moufarrige

Chief Executive Officer
Servcorp

Mr Robert Peck AM & Ms Yvonne von Hartel AM

peckvonhartel architects

Mr Scott Perkins

Head of Corporate Finance
Deutsche Bank
Australia/New Zealand

Mr Neil Perry AM

Rockpool

Mr Mike Sangster

Managing Director
Total E&P Australia

Ms Margie Seale & Mr David Hardy

Mr Glen Sealey

General Manager
Maserati Australia & New Zealand

Mr Tony Shepherd AO

President
Business Council of Australia

Mr Ray Shorrocks

Head of Corporate Finance, Sydney
Patersons Securities

Mr Andrew Stevens

Managing Director
IBM Australia & New Zealand

Mr Paul Sumner

Director
Mossgreen Pty Ltd

Mr Mitsuyuki (Mike) Takada

Managing Director & CEO
Mitsubishi Australia Ltd

Mr Michael Triguboff

Managing Director
MIR Investment
Management Ltd

The Hon Malcolm Turnbull MP

& Ms Lucy Turnbull AO

Ms Vanessa Wallace

Director
Mr Malcolm Garrow
Director
Booz & Company

Mr Kim Williams AM

Chief Executive Officer
News Limited

Mr Geoff Wilson

Chief Executive Officer
KPMG Australia

Mr Peter Yates AM

Chairman, Royal Institution of Australia
Director, AIAA Ltd

STAFF LIST

AS AT 31 MARCH 2014

EXECUTIVE OFFICE

Timothy Calnin
General Manager

Jessica Block
Deputy General Manager

Alexandra Cameron-Fraser
Strategic Development Manager

Joseph Nizeti
Executive Assistant to Mr Calnin and Mr Tognetti AO

ARTISTIC & OPERATIONS

Luke Shaw
Head of Operations & Artistic Planning

Alan J. Benson
Artistic Administrator

Megan Russell
Tour Manager

Lisa Mullineux
Assistant Tour Manager

Elissa Seed
Travel Coordinator

Cyrus Meurant
Acting Librarian

Bernard Rofe
Assistant Librarian

EDUCATION

Phillippa Martin
Acting Education & Emerging Artists Manager

Sarah Conolan
Education Assistant

FINANCE

Cathy Davey
Chief Financial Officer

Steve Davidson
Corporate Services Manager

Yvonne Morton
Accountant

Shyleja Paul
Assistant Accountant

DEVELOPMENT

Rebecca Noonan
Development Manager

Tom Tansey
Events Manager

Tom Carrig
Senior Development Executive

Ali Brosnan
Patrons & Foundations Executive

Sally Crawford
Development Coordinator

MARKETING

Derek Gilchrist
Marketing Manager

Amy Goodhew
Marketing Coordinator

Mary Stielow
National Publicist

Jack Saltmiras
Digital Content & Publicity Coordinator

Chris Griffith
Box Office Manager

Dean Watson
Customer Relations Manager

Deyel Dalziel-Charlier
Box Office & CRM Database Assistant

Christina Holland
Office Administrator

INFORMATION SYSTEMS

Ken McSwain
Systems & Technology Manager

Emmanuel Espinas
Network Infrastructure Engineer

ARCHIVES

John Harper
Archivist

FINANCIAL REPORT

FOR THE YEAR ENDED 31 DECEMBER 2013



AUSTRALIAN CHAMBER ORCHESTRA PTY LIMITED
(a company limited by shares)
and controlled entities
ABN 45 001 335 182

DIRECTORS'

REPORT

The directors present their report for the year ended 31 December 2013.

DIRECTORS

The names and particulars of the directors in office during and to the date of this report are:

MR G BELGIORNO-NETTIS AM (CHAIRMAN)

Guido Belgiorno-Nettis AM (BE Civil UNSW; MBA AGSM; FIEAust) is Executive Director of Transfield Holdings Pty Ltd, an investment and development company focussing on a broad range of infrastructure areas. It has investments in the ASX listed company Transfield Services Ltd; it wholly owns Campus Living Funds Management – a student accommodation business with activities in the USA, UK, New Zealand and Australia; and majority owns Novatec Biosol – a solar power development business based in Germany. Guido previously held a number of key positions in the Transfield group including responsibility for Transfield Engineering and Construction, Project Development Divisions and Group Communications prior to organising the successful float of Transfield Services and the sale of Transfield's construction business. He was named a Member of the Order of Australia in 2007 for service to the construction industry and the arts. He was also named the Australian Graduate School of Management Distinguished Alumni in 2005, and in 2008 received the University of NSW Alumni Award for outstanding contribution to profession and community. Other board memberships include: President of the Board of Trustees of the Art Gallery of NSW; Member Australian School of Business Advisory Council; President of Farr 40 Australia.

MR A G C JAMES (DEPUTY CHAIRMAN)

Angus James has over 25 years corporate finance experience. He is a principal partner and founder of Aquasia, an independent corporate advisory partnership. He previously held the position of Chief Executive Officer of ABN AMRO Australia & New Zealand, a position he held for over six years, and was also a member of ABN AMRO's Asian Management Team which oversaw all of ABN AMRO's retail, investment banking and asset management activities across 17 countries in Asia/Pacific. He is a board member of the Australian Curriculum, Assessment and Reporting Authority as a nominee of the Commonwealth Minister for Education and is also a past Director of the Business Council of Australia and the Australian Financial Markets Association. Angus has a Bachelor of Economics from Macquarie University, where he was recently awarded the 2008 Alumni Award for Distinguished Service for recognition in the fields

of Investment Banking, Business Leadership and the Arts. In 2012 Angus co-chaired a review of the Australia Council for the Federal Minister for the Arts at that time, the Hon. Simon Crean.

MR W D BEST

Bill Best is currently a consultant to MAP Capital Advisors. Bill has 30 years of investment banking and stockbroking experience and was for many years an Executive Director of Macquarie Capital Advisors. Bill is Chairman of Inala, a Rudolf Steiner Organisation supporting individuals with disabilities, Chairman of LifeHealthcare Limited and a non-executive Director of Literacy Planet Limited. Bill has LLB, B.Comm and M.Comm degrees. He is also a Director of the Australian Chamber Orchestra Instrument Fund Pty Limited.

MR M J BORGHETTI

John Borghetti commenced as the Chief Executive Officer and Managing Director of the Virgin Australia Group of Airlines in May 2010. Under his leadership the Group has undergone a strategic repositioning. He has over 40 years experience in aviation, including a long career at Qantas where he was appointed Executive General Manager Qantas in November 2003, responsible for Qantas Domestic, International and QantasLink. He is also a Director of Energy Australia and has previously served as a Director of Jetset Travelworld, Sydney FC, Piper Aircraft (USA), The Australian Ballet and CARE Australia.

MS E CACCIOTTOLO

Liz Cacciottolo is a non-executive Director with over 25 years international experience in financial services across investment banking, wealth management and private banking. She previously held the position of Chief Executive Officer of UBS Wealth Management Australia (2005 to 2009), Head of UBS Wealth Management UK (1999 to 2004) and Head of European derivative business in UBS Investment Bank (1992-1998). Liz is also a Trustee Director for The Australian Catholic Superannuation & Retirement Fund, on the Board of Kaldor Public Art Projects, a member of the Advisory Council at UNSW Medicine, on the Advisory Finance Committee for the Sisters of Charity, a member of Chief Executive Women (CEW) and an Ambassador of Australian Indigenous Education Fund (AIEF).

DIRECTORS'

REPORT

MS C FROGGATT

Chris Froggatt is a non-executive Director of Goodman Fielder Limited and of Myer Holdings Ltd. Prior to returning permanently to Australia in 2008, Chris served on the Boards of Britvic plc and Sports Direct International plc and as an independent Trustee Director of Berkeley Square Pension Trustee Company Limited, based in the UK. Chris has over 20 years' senior executive experience as a human resources specialist in leading international companies including Brambles Industries plc, Brambles Industries Limited, Whitbread Group plc, Diageo plc, Mars Inc. and Unilever NV. Chris has a broad industry background in consumer branded products, covering industries such as beverages, food and confectionary, and in retailing, hotels, leisure and logistics. She holds an Honours Degree in English from Leeds University in the UK. In February 2014, Chris became a Director of the Australian Chamber Orchestra Instrument Fund Pty Ltd.

MR J GRILL AO (APPOINTED 10 APRIL, 2013)

John Grill is the current chairman and was the former chief executive of international resources and energy company WorleyParsons. Under his leadership, WorleyParsons has become a global enterprise providing specialist design and project services in the civil, structural, environmental, geotechnical and coastal marine fields. He began his distinguished career with Esso Australia and in 1971 established Wholohan, Grill and Partners as a specialised engineering practice in the oil and gas industry. His firm acquired the US company Worley Engineering (Australia) in 1987. Following group restructuring, in 2002 Worley Group Limited listed on the Australian Stock Exchange. In 2004, Worley Group Limited acquired Parsons E&C Corporation, a US-based global project services company, and changed its name to WorleyParsons Limited. John Grill has personal expertise in every aspect of project delivery for projects in the resources and energy industries. He has been directly involved with most of the major clients of WorleyParsons and remains closely involved at board level with the group's joint ventures. His influence on Australian society was acknowledged in the 2014 round of Australia Day Honours with the receipt of an Officer in the Order of Australia award. He was named Engineers Australia Professional Engineer of the Year in 2006 and awarded an honorary doctorate by the University of Sydney in 2010 in recognition of his contribution to the engineering profession. He is the Chairman of the National Precincts Board and is also on the board of Neuroscience Research Australia.

MS J L HOLMES À COURT AC (RESIGNED 8 JANUARY 2014)

Janet Holmes à Court is owner of the Janet Holmes à Court Collection. She is also Chairman of the John Holland Advisory Board, the West Australian Symphony Orchestra, the Australian Children's Television Foundation and the Australian Urban Design Research Centre (AUDRC). She is a Board Director of Vision 2020 Australia, Board Member of the Rio Tinto Community Investment Fund, the Australian National Academy of Music (ANAM), the Australian Major Performing Arts Group (AMPAG) and Chamber of Arts and Culture WA. Janet was also a Director of the Australian Chamber Orchestra Instrument Fund Pty Limited.

MS H RIDOUT AO

Heather Ridout is a company director and Reserve Bank Board member with a long history as a leading figure in the public policy debate in Australia. She is Chair of AustralianSuper - the largest industry fund in Australia; a Director of Sims Metal Management - the world's largest publicly listed recycling company; and a Director of ASX Ltd. Her other appointments include member of the Boards of: the Climate Change Authority; Asialink; and the Advance Australia Advisory Board. She is also a member of the Australian Press Council National Advisory Panel and the Advisory Board of Climateworks. She is also co-Chair of the Australian-Canada Economic Leadership Dialogue and a delegate to the B20 which is the key business advisory body to the international economic forum and will include business leaders from all G20 economies. Both the Australia-Canada Forum and the B20 will be held in Australia in 2014. Ms Ridout is also a longstanding member of the American-Australian Leadership Dialogue, a high level forum including very senior representatives from the US and Australia drawn from politics, public service, business and journalism. Up until 30 April 2012, Heather was Chief Executive of the Australian Industry Group - a major, national employer organisation representing a cross section of industry including manufacturing, construction, defence, ICT and labour hire. Her previous appointments include: member of the Henry Tax Review panel; board member of Infrastructure Australia; member of the Business Roundtable on Climate Change; Australian Workforce and Productivity Agency; member of the National Workplace Relations Consultative Committee; and member of the Prime Minister's Taskforce on Manufacturing. Heather was recently made an Officer (AO) in the general division of the Order of Australia (for distinguished service to business and industry through significant contributions to the development of economic and public policy). Heather holds a BEc (Hons) from the University of Sydney.

DIRECTORS'

REPORT

MR A C STEVENS

Andrew Stevens is the Managing Director of IBM Australia and New Zealand, having been appointed to this role in January 2011. He manages a business with annual revenues of more than \$4 billion. Andrew joined IBM in 2002 when the company acquired PricewaterhouseCoopers Consulting (PwCC). He joined Price Waterhouse in 1981 and, prior to the merger with Coopers and Lybrand in 1998, was the COO of the Price Waterhouse Management Consulting Business in Asia Pacific. Andrew was promoted to the COO position of PwCC in Asia Pacific in 2000, where he led the integration initiative as part of the IBM acquisition. In 2009, after leading IBM's Global Business Services (GBS) in Asia Pacific, Andrew was appointed Managing Partner, Growth Markets for GBS, where he was responsible for the strategic direction and management for eight growth markets. Andrew is a member of the Business Council of Australia, the Council of Governors of the American Chamber of Commerce in Australia, and on the Business Advisory Council of the Australian School of Business at the University of New South Wales. He is a Director on the National Board of the Australian Information Industry Association as well as the Board for the Greater Western Sydney GIANTS. He is a member of the Male Champions of Change and received the Australian Human Resources Institute 2013 Diversity Champion CEO award. Andrew graduated from the University of New South Wales with a Bachelor of Commerce, majoring in Accounting, Finance and Systems and a Master of Commerce specialising in Marketing.

MR J G TABERNER

John Taberner was for 20 years from 1988 a Partner in the Sydney office of Freehills, Solicitors where he led their environmental law practice. He was also a director of the firm's national Pro Bono practice and led the firm's Pro Bono practice in Sydney. John is now a full-time consultant to Herbert Smith Freehills. He has extensive experience advising a wide range of clients on all aspects of environmental law. He was for several years a Director of Annual Report Awards Inc. which established Australia's only award for excellence in environment reporting. John also served for four years as Secretary of the National Environmental Law Association of Australia. John graduated from Sydney University in Bachelor of Arts (Hons), a Master of Arts (Hons) and a Bachelor of Laws. In 1985 he completed a Masters of Comparative Law (Environmental Law) at the George Washington University in Washington DC, USA. He is also a director of the Australian Chamber Orchestra Instrument Fund Pty Ltd and of ACOUK.

MR P W YATES AM

Peter is Deputy Chairman of The Myer Family Company Ltd, a Director of AIA Australia Limited and MOKO.mobi. He is Chairman of the Royal Institution of Australia, the Australian Science Media Centre, the Faculty of Business and Economics at Melbourne University, the Royal Children's Hospital Foundation and Deputy Chairman of Asialink. Peter is a Director of the Australia-Japan Foundation, the Centre for Independent Studies, the Centre of Excellence for Quantum Computation and Communication Technology and the Royal Children's Hospital. From 2004-2007 Peter was Managing Director of Oceania Capital Partners and held the position of Chief Executive Officer of Publishing and Broadcasting Limited from 2001-2004. Until 2001 he worked in the Investment Banking industry including 15 years with Macquarie Bank. He holds a Doctorate of the University from Murdoch University, a Masters degree from Stanford University Graduate School of Business and a Commerce degree from Melbourne. He speaks Japanese, having studied at Keio University in Tokyo. Peter has been a director of Publishing and Broadcasting, Crown Ltd, Foxtel Ltd, The Nine Network, Ninemsn, ticketek, Veda Ltd, Oceania Capital Partners Ltd, the National Portrait Gallery and The Melbourne International Arts Festival. In the June 2011 Queen's Birthday Honours, Peter was awarded a Member of the Order of Australia for service to education, to the financial services industry and to a range of arts, science and charitable organisations.

DIRECTORS' REPORT

MEETINGS OF DIRECTORS

The following table sets out the numbers of meetings of the company's Board and of the Finance, Audit and Risk Management (FARM) committee held during the year ended 31 December 2013 and the number of meetings attended by each director.

MEETINGS OF DIRECTORS				
	BOARD MEETINGS		FARM COMMITTEE	
	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED	MEETINGS ELIGIBLE TO ATTEND	MEETINGS ATTENDED
Mr G Belgiorno-Nettis AM (Chairman)	6	5		
Mr A G C James (Deputy Chairman)	6	5	5	5
Mr W D Best	6	6	5	5
Mr M J Borghetti	6	3		
Ms E Cacciottolo	6	6	5	5
Ms C Froggatt	6	4		
Mr J Grill AO (appointed 10 April 2013)	4	3		
Ms J L Holmes à Court AC (resigned 8 January 2014)	6	5		
Ms H Ridout AO	6	4		
Mr A C Stevens	6	4		
Mr J G Taberner	6	6		
Mr P W Yates AM	6	6		

PRINCIPAL ACTIVITIES

The principal activity of the company continues to be the presentation of musical performances to Australian and international audiences. In addition, the consolidated group operated an unregistered, wholesale, managed investment fund which invests in rare, historical, high-quality stringed instruments.

OPERATING RESULT

The consolidated net surplus after income tax for the year is \$1,264,709 (2012 \$990,367). The surplus attributable to external unitholders is \$142,357 (2012 \$nil). The amount of the consolidated surplus after tax attributable to the parent entity is \$1,122,352 (2012 \$990,367). The orchestral operations resulted in a surplus of \$966,511 (2012 \$1,024,753).

DIVIDENDS/DISTRIBUTIONS

The parent entity's Constitution prohibits the declaration or payment of dividends. The managed investment fund did not pay distributions during the year.

REVIEW OF OPERATIONS

In 2013 the Australian Chamber Orchestra undertook its largest ever touring program, performing ninety concerts in eight cities, a collaboration with Sydney Dance Company and many educational and development events, sponsored performances and recordings.

During the year, the Orchestra collaborated with Sydney Dance Company, to present *Project Rameau* in Brisbane and Canberra. In October, the Orchestra took on another adventurous project *The Crowd* in collaboration with Australian National Academy of Music (ANAM) which was presented as part of the Melbourne Festival. The Orchestra toured internationally to Hong Kong and Berkeley, California USA and performed concerts at the Tarrawarra Music Festival and Vasse Felix Festival in Australia. The year concluded with three wonderful performances of the *Christmas Oratorio* in Sydney, Melbourne and Canberra with the Choir of London.

The increase in surplus of \$131,985 can largely be attributed to the investment activities of the Australian Chamber Orchestra Instrument Fund.

DIRECTORS' REPORT

The company's second ensemble, A^cO₂, along with musicians from the Emerging Artists program, undertook regional tours to New South Wales, Victoria, and Queensland. It also successfully presented its first full main stage tour to six cities. The ACO Academy, which brings together secondary students from Australia wide for a week of rehearsals and a successful final performance, took place again during the July school holidays.

CHANGES IN STATE OF AFFAIRS

There were no significant changes in the state of affairs of the company during the financial year.

SUBSEQUENT EVENTS

On 12 March 2014, the Australian Chamber Orchestra Pty Ltd transferred a rare, historical violin, Guarneri 1714, to the Australian Chamber Orchestra Instrument Fund in exchange for 1,260,711 units valued at \$1.15 each and a cash payment of \$199,999.04 totalling \$1,649,816.69 (\$1,499,833.35 plus GST). This has resulted in the total number of units issued by the fund increasing to 3,250,711 and the parent entity's share of total units increasing from 52.26% to 70.78%.

There have been no other items, transactions, or events of a material and unusual nature likely, in the opinion of the directors, to affect significantly the operations of the consolidated group, the results of those operations, or the state of affairs of the consolidated group in subsequent financial years.

FUTURE DEVELOPMENTS

The Australian Chamber Orchestra's continued strong performance in 2013 is expected to be sustained in 2014 because of its passionate and committed supporters and the loyalty of its subscriber base.

DIRECTORS' BENEFITS

Since the end of the previous financial year no director of the parent entity has received or become entitled to receive any benefit because of a contract made by the company with the director or with a firm of which the director is a member, or with an entity in which the director has a substantial interest.

INDEMNIFICATION OF DIRECTORS AND OFFICERS

During the year the parent entity paid professional indemnity and directors' and officers' liability insurance premiums for all of its directors and officers. The nature of the insurance contract providing this cover does not allow the company to disclose either the extent of cover or the premium paid.

ENVIRONMENTAL ISSUES

The consolidated group's operations are not regulated by any particular and significant environmental regulation under a law of the Commonwealth or State.

AUDITOR'S INDEPENDENCE

A copy of the auditor's independence declaration as required under section 306(2) of the Corporations Act 2001 is included on the following page.



GUIDO BELGIORNO-NETTIS AM

Chairman
7 April 2014



Auditor's Independence Declaration

To the Directors of the Australian Chamber Orchestra Pty Limited:

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2013 there have been:

- (i) no contraventions of the auditor independence requirements as set out in the *Corporations Act 2001* in relation to the audit; and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

STEVEN J MILLER & CO
Chartered Accountant

S J MILLER
Registered Company Auditor
No 4286

Sydney

Dated 27, 3, 14

Steven J Miller & Co
Chartered Accountants
18-20 Victoria Street
PO Box 477 Eskineville NSW 2043
Tel (+61 2) 9560 3777
service@stevenjmillar.com.au
www.stevenjmillar.com.au
ABN 23 690 541 177



FINANCIAL STATEMENTS

CONSOLIDATED STATEMENT OF SURPLUS OR DEFICIT AND OTHER COMPREHENSIVE INCOME FOR THE YEAR ENDED 31 DECEMBER 2013

	NOTE	CONSOLIDATED	
		2013 \$	2012 \$
REVENUE	4		
Performance revenue	4(a)	7,979,397	7,065,195
Sponsorship and donation revenue	4(b)	5,363,124	4,875,394
Government funding revenue	4(c)	2,331,935	2,176,979
Other revenue	4(d)	1,420,307	1,006,764
TOTAL REVENUE		17,094,763	15,124,332
EXPENSES	5		
Performance expenses		8,653,680	8,197,188
Marketing expenses		616,364	672,156
Development expenses		521,121	598,135
Overhead expenses		5,844,299	4,666,486
TOTAL EXPENSES		15,635,464	14,133,965
SURPLUS BEFORE INCOME TAX		1,459,299	990,367
TAX EXPENSE	6	(194,590)	-
SURPLUS FOR THE YEAR AFTER INCOME TAX		1,264,709	990,367
Surplus attributable to external unitholders	15	(142,357)	-
SURPLUS ATTRIBUTABLE TO THE PARENT ENTITY		1,122,352	990,367
OTHER COMPREHENSIVE INCOME			
Assets held at fair value			
Current year revaluation increment		201,901	197,007
(Profit)/Loss on disposal reclassified to surplus		(8,837)	1,853
TOTAL OTHER COMPREHENSIVE INCOME		193,064	198,860
Other comprehensive income attributable to external unitholders		-	-
OTHER COMPREHENSIVE INCOME ATTRIBUTABLE TO THE PARENT ENTITY		193,064	198,860
TOTAL COMPREHENSIVE INCOME FOR THE YEAR		1,315,416	1,189,227

The above statement of comprehensive income should be read in conjunction with the accompanying notes.

CONSOLIDATED STATEMENT OF FINANCIAL POSITION AT 31 DECEMBER 2013

	NOTE	CONSOLIDATED	
		2013 \$	2012 \$
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	7	11,055,388	12,017,115
Trade and other receivables	8	637,582	774,590
Inventories	9	10,831	9,612
Prepayments		225,304	485,576
TOTAL CURRENT ASSETS		11,929,105	13,286,893
NON-CURRENT ASSETS			
Available-for-sale financial assets	10	5,750,054	5,190,526
Property, plant & equipment	11	1,691,252	1,239,499
Investments in rare, historical stringed instruments	12	3,931,637	1,790,000
Inventories	9	8,598	5,972
Intangibles	13	272,717	283,042
TOTAL NON-CURRENT ASSETS		11,654,258	8,509,039
TOTAL ASSETS		23,583,363	21,795,932
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	14	623,056	539,423
Liability to external unitholders	15	1,092,357	950,000
Employee benefits	16	600,882	287,000
Government grants	17	74,865	123,245
Unearned revenue	18	5,008,374	5,286,218
TOTAL CURRENT LIABILITIES		7,399,534	7,185,886
NON-CURRENT LIABILITIES			
Provision for unit fund costs	19	154,494	-
Deferred tax liability	20	192,541	-
Employee benefits	16	440,550	565,000
TOTAL NON-CURRENT LIABILITIES		787,585	565,000
TOTAL LIABILITIES		8,187,119	7,750,886
NET ASSETS		15,396,244	14,045,046
EQUITY			
Share capital	21	16	16
Reserves	22	12,288,860	11,991,779
Accumulated surpluses	22	3,107,368	2,053,251
TOTAL EQUITY		15,396,244	14,045,046
Commitments for expenditure	24		

The above statement of financial position should be read in conjunction with the accompanying notes.

CONSOLIDATED STATEMENT OF CHANGES IN EQUITY AS AT 31 DECEMBER 2013

CONSOLIDATED	NOTE	SHARE CAPITAL \$	CAPITAL CHALLENGE \$	RESERVE INCENTIVE FUNDING \$	ASSET REVALUATIONS \$	SPECIAL RESERVES \$	ACCUMULATED SURPLUSES \$	TOTAL EQUITY \$
BALANCE AT 1 JANUARY 2012		16	2,468,780	606,000	317,381	4,250,000	5,213,642	12,855,819
Surplus for the year		-	-	-	-	-	990,367	990,367
Other comprehensive income		-	-	-	198,860	-	-	198,860
		16	2,468,780	606,000	516,241	4,250,000	6,204,009	14,045,046
Transfers to/(from) reserves		-	340,188	-	(189,430)	4,000,000	(4,150,758)	-
BALANCE AT 1 JANUARY 2013		16	2,808,968	606,000	326,811	8,250,000	2,053,251	14,045,046
Prior period		-	-	-	(43,674)	-	79,456	35,782
RESTATED OPENING BALANCE		16	2,808,968	606,000	283,137	8,250,000	2,132,707	14,080,828
CHANGES IN EQUITY								
Surplus for the year		-	-	-	-	-	1,122,352	1,122,352
Other comprehensive income		-	-	-	193,064	-	-	193,064
		-	-	-	193,064	-	1,122,352	1,315,416
Transfers to/(from) reserves	22	-	347,038	-	(199,347)	-	(147,691)	-
BALANCE AT 31 DECEMBER 2013		16	3,156,006	606,000	276,854	8,250,000	3,107,368	15,396,244

The above statement of changes in equity should be read in conjunction with the accompanying notes.

CONSOLIDATED STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 31 DECEMBER 2013

	NOTE	CONSOLIDATED	
		2013 \$	2012 \$
CASH FLOW FROM OPERATING ACTIVITIES			
RECEIPTS			
Receipts from customers		8,153,005	7,602,980
Receipts from sponsors and donors		5,093,944	5,449,455
Instrument Fund donations		230,527	24,330
Instrument Fund applications		-	650,000
Interest/Dividends received		841,014	802,532
CASH FLOWS FROM GOVERNMENT			
Receipts of government grants		2,511,911	2,530,246
Net GST received		52,570	41,756
TOTAL CASH RECEIVED		16,882,971	17,101,299
PAYMENTS			
Payments to employees		(6,815,046)	(6,267,960)
Payments to suppliers		(8,324,925)	(8,735,992)
Payment of income tax		(1,599)	-
TOTAL CASH USED		(15,141,570)	(15,003,952)
NET CASH PROVIDED BY OPERATING ACTIVITIES		1,741,401	2,097,347
CASH FLOW FROM INVESTING ACTIVITIES			
RECEIPTS			
Proceeds from sales of financial assets		47,349	374,952
TOTAL CASH RECEIVED		47,349	374,952
PAYMENTS			
Payments for property, plant, equipment and intangibles		(845,667)	(414,939)
Payment for investment in rare, historical stringed instrument		(1,499,834)	-
Purchases of available for sale financial assets		(404,976)	(2,536,462)
TOTAL CASH USED		(2,750,477)	(2,951,401)
NET CASH USED IN INVESTING ACTIVITIES		(2,703,128)	(2,576,449)
NET DECREASE IN CASH AND CASH EQUIVALENTS		(961,727)	(479,102)
CASH AND CASH EQUIVALENTS AT THE BEGINNING OF THE YEAR		12,017,115	12,496,217
CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR	7	11,055,388	12,017,115

The above statement of cash flows should be read in conjunction with the accompanying notes.

NOTES TO THE CONSOLIDATED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2013

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NOTE 1: INTRODUCTION AND STATEMENT OF COMPLIANCE

This financial report includes the consolidated financial statements and notes of the Australian Chamber Orchestra Pty Ltd and controlled entities ('Group') for the year ended 31 December 2013.

The Group has elected to early adopt the Australian Accounting Standard - Reduced Disclosure Requirements (established by AASB 1053 Application of Tiers of Australian Accounting Standards and AASB 2010-2 Amendment to Australian Accounting Standards arising from Reduced Disclosure Requirements). The Group has also early adopted the following RDR amendments on the basis that such amendments relate to Australian Accounting Standards are applicable mandatorily for the financial year ended 31 December 2013.

AASB 2011-2 Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project - Reduced Disclosure Requirements;

AASB 2011-6 Amendments to Australian Accounting Standards - Extending Relief from Consolidation, the Equity Method and Proportionate Consolidation - Reduced Disclosure Requirements;

AASB 2011-11 Amendments to AASB 119 (September 2011) arising from Reduced Disclosure Requirements;

AASB 2012-1 Amendments to Australian Accounting Standard - Fair Value Measurement - Reduced Disclosure Requirements;

AASB 2012-7 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements;

AASB 2012-11 Amendments to Australian Accounting Standards - Reduced Disclosure Requirements and Other Amendments.

These financial statements are general purpose financial statements that have been prepared in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the Corporations Act 2001.

The consolidated financial statements for the year ended 31 December 2013 were approved and authorised for issue by the board of directors on 7 April 2014.

NOTE 2: CHANGES IN ACCOUNTING POLICIES

New and revised standards that are effective for annual periods beginning on or after 1 January 2013

A number of new and revised standards are effective for annual period beginning on or after 1 January 2013. Information on these new standards is presented below.

AASB 13 Fair Value Measurement

AASB 13 clarifies the definition of fair value and provides

related guidance and enhanced disclosures about fair value measurements. It does not affect which items are required to be fair valued. AASB 13 applies to both financial and non-financial items for which other Australian Accounting Standards require or permit fair value measurements or disclosures about fair value measurements.

AASB 13 applies prospectively for annual periods beginning on or after 1 January 2013. Its disclosure requirements need not be applied to comparative information in the first year of application.

The Group has applied AASB 13 for the first time in the current year.

This amendment has had no significant impact on the group.

Amendments to AASB 119 Employee Benefits

The 2011 amendments to AASB 119 made a number of changes to the accounting for employee benefits. These included amended definitions of short-term and other long-term employee benefits, which will likely impact the measurement and classification of annual leave liabilities. The superseded AASB 119 defined short-term employee benefits as those due to be settled within 12 months after the end of the period in which employees render the service. The revised AASB defines them as benefits that are expected to be settled wholly within 12 months after the end of the annual reporting period in which the employee renders the related service.

This amendment has had no significant impact on the entity.

NOTE 3: SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Overall considerations

The significant accounting policies that have been used in the preparation of these consolidated financial statements are summarised below.

The consolidated financial statements have been prepared using the measurement bases specified by Australian Accounting Standards for each type of asset, liability, income and expense. The measurement bases are more fully described in the accounting policies below.

Basis of consolidation

The consolidated financial statements consolidate those of the parent entity, Australian Chamber Orchestra Pty Ltd, and its controlled entities as at 31 December each year. The Group obtains and exercises control through having a majority of directors on the board of a controlled entity in common with the board of the parent entity. The term Group used throughout these financial statements means the parent entity and its controlled entities. Refer to Note 26 for details of the entities comprising the Group.

The financial statements of the controlled entities are prepared for the same reporting period as the parent entity using consistent accounting policies. Adjustments are made to bring into line any discrepancies that may

exist in accounting policies. All intercompany balances and transactions have been eliminated in full.

Non controlling interests, external unitholders, in the Australian Chamber Orchestra Instrument Fund, are presented as a liability and represent the portion of the profit or loss of the Australian Chamber Orchestra Instrument Fund and net assets that are not held by the Group. The Group attributes total comprehensive income or loss of Australian Chamber Orchestra Instrument Fund between the owners of the parent and the external unitholders based on their respective ownership interest.

Significant judgements and key assumptions

Information about estimates and assumptions that have the most significant effect on recognition and measurement of assets, liabilities, income and expenses is provided below. Actual results may be substantially different.

Fair value of musical instruments and rare, historical stringed instruments

Management used valuation techniques to determine the fair value of its musical instruments and rare, historical stringed instruments. These values are supported by market evidence. Management relies on the advice of external professional valuers that have sufficient expertise, knowledge and experience with respect to the available market and the condition of the instruments. The fair value may vary from the actual market price that would be achieved in an arm's length transaction at the reporting date.

Useful lives of depreciable assets

Management estimates the useful lives of its depreciable assets at each reporting date based on the expected utility of the assets. Uncertainties exist in relation to technical obsolescence that may change the utility of certain software and IT/Musical Equipment.

Inventories

The net realisable value of inventories is estimated by taking into account the most reliable evidence available at each reporting date. The future realisation of these inventories may be affected by market-driven changes that may reduce the future selling price.

Long service leave

Long service leave liability is measured at the present value of the estimated cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Provision for unit fund costs

The provision for unit fund costs estimates the future cash outflows relating to the transaction costs and the liquidity risk of units in the fund at the reporting date. The estimate of these outflows may vary from the actual outflows.

3.1 REVENUE RECOGNITION

Revenue is recognised to the extent that it is probable that the economic benefits will flow to the Group and the revenue can be reliably measured. Revenue is measured at

the fair value of the consideration received or receivable. Amounts disclosed are net of goods and services tax (GST). The following specific recognition criteria must also be met before revenue can be recognised:

(a) Performance revenue

Revenue from ticket sales is recognised in the Consolidated Statement of Comprehensive Income at the time of concert performances. Revenue in respect of productions not yet performed is included in the Consolidated Statement of Financial Position as unearned revenue under Current Liabilities.

(b) Sponsorship and donations revenue

Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed. A contribution of a non-financial asset is recognised as an asset when the Group gains control of the contribution. Accordingly, the fair value of the asset is recognised as revenue at the same date

Donations are brought to account as received.

(c) Funding revenue

A number of the group's programs are supported by grants received from the federal, state and local governments. If there are conditions attached to a grant which must be satisfied before the company is eligible to receive the contribution, recognition of the grant as revenue is deferred until those conditions are satisfied.

Revenue from a grant that is not subject to conditions is recognised when the company obtains control of the funds, economic benefits are probable and the amount can be measured reliably.

(d) Interest and dividend revenue

Interest revenue is recognised using the effective interest rate method. Dividend revenue is recognised when the dividend is received.

3.2 INCOME TAX

The parent entity is exempt from income tax under Div 50-5 Item 1.1 of the *Income Tax Assessment Act 1997*.

The Australian Chamber Orchestra Instrument Fund Pty Ltd is subject to tax. Income tax expense recognised in the surplus or deficit comprises the sum of deferred tax and current tax.

Current income tax comprises those obligations to the Australia Taxation Office (ATO) and other fiscal authorities relating to the current or prior reporting periods, that are unpaid at reporting date. Current tax is payable on taxable profit, which differs from profit or loss in the financial statements. Calculation of current tax is based on tax rates and tax laws that have been enacted by the end of the reporting period.

Deferred income tax is calculated using the liability method on temporary differences between the carrying amount of assets and liabilities and their tax bases.

Deferred tax assets and liabilities are calculated, without discounting, at tax rates that are expected to apply to their respective period of realisation, provided they are enacted by the end of the reporting period.

Deferred tax assets and liabilities are offset only when a right of set-off and an intention to set-off current tax assets and liabilities from the same taxation authority exists.

Changes in deferred tax asset or liabilities are recognised as a component of tax benefit or expense in surplus or deficit, except where they relate to items that are recognised in other comprehensive income, in which case the related deferred tax is also recognised in other comprehensive income, respectively.

3.3 RECEIVABLES

Trade receivables are carried at amounts due at balance date. The collectability of debts is reviewed on an ongoing basis and at balance date a specific allowance is made for any doubtful accounts.

An allowance for doubtful debts is made when there is objective evidence that the Group will not be able to collect the debt. Bad debts are written off when identified.

3.4 INVENTORIES

Finished goods are stated at the lower of cost and net realisable value. Costs are assigned to individual items of stock on the basis of weighted average costs.

3.5 MUSICAL PERFORMANCES

The costs associated with musical performances that are incurred in the current financial year in respect of productions not yet performed are included in the Consolidated Statement of Financial Position as prepayments under Current Assets.

3.6 AVAILABLE-FOR-SALE FINANCIAL ASSETS

Available-for-sale assets are those financial assets that are designated as available-for-sale or are not classified as either financial assets at fair value through surplus or deficit, loans and receivables or held-to-maturity investments. When an available-for-sale financial asset is recognised initially, it is measured at its cost which represents its fair value.

After initial recognition available-for-sale financial assets are measured at fair value with gains or losses being recognised as a separate component of equity until the asset is derecognised or until the asset is determined to be impaired, at which time the cumulative gain or loss previously reported in equity is recognised in the surplus or deficit.

The fair value of assets that are actively traded in organised financial markets is determined by reference to quoted market bid prices at the close of business on the reporting date. For assets with no active market, fair value is determined using valuation techniques. Such techniques include: using recent arm's length market transactions;

reference to the current market value of another instrument that is substantially the same; discounted cash flow analysis; and option pricing models.

3.7 PROPERTY, PLANT AND EQUIPMENT

Leasehold improvements & other property, plant & equipment

Leasehold improvements, IT equipment and other equipment are stated at historical cost less accumulated amortisation or depreciation and any impairment losses. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Musical instruments

Musical instruments are stated at fair values determined by periodic independent valuations. For new acquisitions of instruments the fair value equates to the cost price.

Increases in the carrying amount of a class of assets arising on a revaluation are credited to a revaluation reserve in equity. Decreases that offset previous increases in a class of assets are charged against the revaluation reserve in equity; all other decreases are charged to the Consolidated Statement of Comprehensive Income.

Refer to Note 11 for particulars of the revaluation to fair value, movements during the period and depreciation and amortisation methods and rates used.

Depreciation and amortisation

Depreciation is calculated on a straight line basis to write off the net cost or relevant amount of each item of plant and equipment over its expected useful life to the Group. Estimates of remaining useful lives are made on a regular basis for all assets, with annual reassessments for major items.

The cost of improvements to or on leasehold properties is amortised over the expired period of the lease or the estimated useful life of the improvement, whichever is the shorter. The useful life applicable in the current year was six years.

Impairment

The carrying values of property, plant and equipment are reviewed for impairment at each reporting date and an impairment loss recognised whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. The recoverable amount is the higher of the assets' fair value less costs to sell and value in use. Impairment losses are recognised in the Consolidated Statement of Comprehensive Income.

Derecognition and disposal

Items of property, plant and equipment are derecognised on disposal. Gains or losses are determined by comparing any proceeds with the carrying amount and are included in surplus or loss in the year the asset is derecognised and any amount included in reserves transferred to general surplus.

3.8 INVESTMENT IN RARE, HISTORICAL STRINGED INSTRUMENTS

The Group invests in rare, historical stringed instruments for capital appreciation, and these are accounted for using the fair value model. For new acquisitions, the fair value equates to the cost price. These instruments are revalued at least annually and are included in the statement of financial position at their market value. These values are supported by market evidence and are determined by external professional valuers that have sufficient experience, expertise and knowledge with respect to the available market and the condition of the instruments.

Any gain or loss resulting from a change in the fair value of rare, historical musical instruments is immediately recognised in surplus or deficit within other revenue as a change in fair value of rare, historical stringed instruments

Refer to Note 12 for particulars of the fair value adjustments.

3.9 INTANGIBLES

Software and website developments are stated at historical cost less accumulated amortisation and any impairment losses.

Historical cost includes expenditure incurred in building or enhancing the parent entity's website, to the extent that it represents probable future economic benefits controlled by the company that can be reliably measured. Costs in relation to feasibility studies during the planning phase of a website, and ongoing costs of maintenance during the operating phase are charged as expenses in the period in which they are incurred.

The cost of website development is amortised on a straight line basis over the estimated useful life of the asset. Expenditure on advertising and promotional activities is recognised as an expense when the Group either has the right to access the goods or has received the service.

Refer to Note 13 for movements during the year and amortisation methods and rates used.

3.10 LEASED ASSETS

Leases of assets are classified as operating leases as the lessors retain substantially all of the risks and benefits of ownership. Payments made under operating leases are charged to the statement of surplus or deficit and other comprehensive income on a straight-line basis over the period of the lease.

3.11 GOVERNMENT GRANTS AND UNEARNED REVENUE

The liabilities for government grants and unearned revenue represent the un-utilised amounts of grants and sponsorships received on conditions that specified services are delivered or conditions fulfilled. Generally the services are delivered or conditions fulfilled within twelve months after the reporting date.

3.12 EMPLOYEE BENEFITS

Provisions for employee entitlements to wages, salaries and annual leave represent the amounts which the Group has a present obligation to pay resulting from employees' services provided up to balance date. The provisions have been calculated at wage and salary rates which are expected to be paid when the liability is settled and include related on-costs.

Long service leave liability represents the present value of the estimated future cash outflows to be made by the employer resulting from employees' services provided up to balance date and takes into account estimates of attrition rates and pay increases through promotion and inflation.

Liabilities for employee benefits which are not expected to be settled within twelve months are discounted using the rates attaching to national government securities at balance date which most closely match the terms of maturity of the related liabilities.

3.13 PROVISION FOR UNIT FUND COSTS

The provision for unit fund costs represents the estimated future cash flows that management estimates could result from transactions costs and the liquidity risk relating to units in the Australian Chamber Orchestra Instrument Fund. The fund invests in rare, historical stringed instruments which are infrequently traded and the units themselves are restricted to limited withdrawal opportunities and are not traded in an organised public market but can be transferred privately to other wholesale investors.

3.14 GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of GST, unless the amount of GST incurred is not recoverable from the ATO when it is recognised as part of the cost of acquisition of an asset or as part of the expense. Receivables and payables are stated inclusive of GST.

The net amount of GST recoverable from, or payable to, the ATO is included as part of receivables or payables.

Cash flows are included in the Statement of Cash Flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from, or payable to, the ATO is classified within operating cash flows.

3.15 SUPERANNUATION PLANS

The parent entity contributes to several defined-contribution superannuation plans. Contributions are recognised as an expense in the period in which employee services are rendered.

NOTE 4: REVENUE	CONSOLIDATED	
	2013 \$	2012 \$
NOTE 4(A) - PERFORMANCE REVENUE		
Subscriptions	3,971,154	3,824,951
Single ticket sales	3,749,108	2,511,864
Concert fees - Domestic	61,793	329,241
Concert fees - International	146,288	322,368
Other performance revenue	51,054	76,771
	7,979,397	7,065,195
NOTE 4(B) - SPONSORSHIP AND DONATION REVENUE		
Sponsorships	1,807,360	1,634,858
Donations received	2,347,127	2,232,388
Capital Campaign Contributions	-	50
Instrument Fund Donations	230,527	24,330
Fundraising revenues	978,110	983,768
	5,363,124	4,875,394
NOTE 4(C) - GOVERNMENT FUNDING REVENUE		
Australia Council – Major Performing Arts Fund	1,791,506	1,749,516
Arts Qld	61,000	27,232
AusIndustry – Playing Australia	83,621	203,897
Arts NSW	234,375	193,629
Other government grants	161,433	2,705
	2,331,935	2,176,979
NOTE 4(D) - OTHER REVENUE		
Interest and dividends received	720,023	950,585
Change in fair value of investment in rare, historical stringed instruments	641,804	-
Other revenue	58,480	56,179
	1,420,307	1,006,764

NOTE 5: EXPENSES	CONSOLIDATED	
	2013 \$	2012 \$
Surplus for the year includes the following specific items:		
NOTE 5(A) - INVENTORIES		
Amount of inventories recognised as an expense	11,316	15,280
NOTE 5(B) - OTHER EXPENSES		
Deficit on disposal of investments	-	1,853
Foreign exchange losses	16,666	10,450

NOTE 6: TAX EXPENSE	CONSOLIDATED	
	2013 \$	2012 \$
The major components of tax expense and the reconciliation of the expected tax expense based on the domestic effective tax rate of 30% and the reported tax expense in profit or loss are as follows:		
Surplus before tax	1,459,299	990,367
Domestic tax rate	30%	30%
EXPECTED TAX EXPENSE	437,790	297,110
Adjustment for tax-exempt income		
Relating to not for profit status of parent entity	(289,953)	(297,110)
Adjust prior year overs/unders	405	-
Adjustment for non-deductible expenses		
Relating to provision for liquidity	46,348	-
ACTUAL TAX EXPENSE	194,590	-
TAX EXPENSE COMPRISES:		
Current tax expense	2,049	-
Deferred tax expense (income)		
Origination of temporary differences	192,541	-
TAX EXPENSE	194,590	-

NOTE 7: CASH AND CASH EQUIVALENTS	CONSOLIDATED	
	2013 \$	2012 \$
Cash at bank and on hand	465,766	58,534
Short term deposits	10,589,622	11,958,581
CLOSING BALANCE	11,055,388	12,017,115

NOTE 8: TRADE AND OTHER RECEIVABLES	CONSOLIDATED	
	2013 \$	2012 \$
Trade accounts receivable	274,341	435,449
Allowance for doubtful accounts	(74,561)	(36,900)
	199,780	398,549
Interest receivable	117,405	238,396
GST recoverable	225,105	61,801
	342,510	300,197
Other receivables	95,292	113,505
Allowance for doubtful accounts	-	(37,661)
	95,292	75,844
CLOSING BALANCE	637,582	774,590

NOTE 9: INVENTORIES	CONSOLIDATED	
	2013 \$	2012 \$
CDS, DVDS AND BOOKS ON HAND		
At net realisable value	19,429	15,584
CLOSING BALANCE	19,429	15,584
Current	10,831	9,612
Non-current	8,598	5,972
CLOSING BALANCE	19,429	15,584

NOTE 10: AVAILABLE-FOR-SALE FINANCIAL ASSETS	CONSOLIDATED	
	2013 \$	2012 \$
FINANCIAL ASSETS	5,750,054	5,190,526
Available-for-sale financial assets are those non-derivative financial assets, principally equity securities, that are designated as available-for-sale and are held at market value.		
RECONCILIATION OF OPENING AND CLOSING BALANCES OF INVESTMENTS		
Opening balance	5,190,526	2,832,009
Additions	404,976	2,536,462
Disposals	(38,512)	(376,805)
Revaluation increments	193,064	198,860
CLOSING BALANCE	5,750,054	5,190,526

NOTE 11: PROPERTY, PLANT & EQUIPMENT	CONSOLIDATED	
	2013 \$	2012 \$
Details of the Group's property, plant and equipment and their carrying amounts are as follows:		
AT COST:		
LEASEHOLD IMPROVEMENTS		
Leasehold improvements - at cost	411,911	403,339
Accumulated amortisation	(226,506)	(186,592)
	185,405	216,747
OTHER PLANT & EQUIPMENT		
Other plant and equipment - at cost	1,654,918	1,074,001
Accumulated depreciation	(823,121)	(704,512)
	831,797	369,489
AT FAIR VALUE:		
MUSICAL INSTRUMENTS		
Musical instruments - at fair value	864,773	863,552
Accumulated depreciation	(190,723)	(210,289)
	674,050	653,263
TOTAL PROPERTY, PLANT AND EQUIPMENT	1,691,252	1,239,499

RECONCILIATION OF THE OPENING AND CLOSING BALANCES				
	LEASEHOLD IMPROVEMENTS (AT COST) \$	OTHER PROPERTY, PLANT & EQUIPMENT (AT COST) \$	MUSICAL INSTRUMENTS (AT FAIR VALUE) \$	TOTAL \$
CARRYING AMOUNT AT 1 JANUARY 2013	216,747	369,489	653,263	1,239,499
Additions	8,572	655,723	1,222	665,517
Disposals	-	(74,806)	-	(74,806)
Depreciation/amortisation expense	(39,914)	(193,213)	(16,219)	(249,346)
Depreciation written back on disposal	-	74,604	35,784	110,388
CARRYING AMOUNT AT 31 DECEMBER 2013	185,405	831,797	674,050	1,691,252

Depreciation

The straight line method of amortisation is used to amortise leasehold improvements over the remaining period of the lease. The straight line method of depreciation is used to depreciate plant and equipment over 3-7 years and musical instruments over 50 years.

Revaluations

Musical instruments are revalued periodically by registered valuers and were last revalued at 31 December 2011. The pianos were revalued by Theme and Variations Piano Services. The harpsichord was revalued by Bill Bright. The stringed instruments were revalued by J & A Beare Ltd. At 31 December 2013, the directors reviewed the carrying value of the instruments for impairment with no adjustments other than depreciation being considered appropriate.

NOTE 12: INVESTMENTS IN RARE, HISTORICAL STRINGED INSTRUMENTS	CONSOLIDATED	
	2013 \$	2012 \$

Details of the Group's investment in rare, historical stringed instruments and their fair value are as follows:

CARRYING AMOUNT AT 1 JANUARY 2013	1,790,000	1,790,000
Additions	1,499,833	-
Disposals	-	-
Change in the fair value through profit or loss	641,804	-
CARRYING AMOUNT AT 31 DECEMBER 2013	3,931,637	1,790,000

Rare, historical stringed instruments are valued periodically by registered valuers and were last valued at 30 June 2013 by J & A Beare Ltd. At 31 December 2013, the directors reviewed the fair value of these instruments and determined the fair value to be appropriate.

NOTE 13: INTANGIBLES	CONSOLIDATED	
	2013 \$	2012 \$

SOFTWARE		
Software - at cost	413,538	358,926
Accumulated amortisation	(354,424)	(332,538)
	59,114	26,388
WEBSITE		
Website - at cost	681,075	622,089
Accumulated amortisation	(467,472)	(365,435)
	213,603	256,654
TOTAL INTANGIBLE ASSETS	272,717	283,042

RECONCILIATION OF THE OPENING AND CLOSING BALANCES

	SOFTWARE \$	WEBSITE \$	TOTAL \$
CARRYING AMOUNT AT 1 JANUARY 2013	26,388	256,654	283,042
Additions	54,612	58,986	113,598
Amortisation expense	(21,886)	(102,037)	(123,923)
CARRYING AMOUNT AT 31 DECEMBER 2013	59,114	213,603	272,717

The straight line method of amortisation is used to amortise Software over 3-5 years and the Website over 3 years. Amortisation is included in the Overhead expenses line in the Consolidated Statement of Comprehensive Income.

NOTE 14: TRADE AND OTHER PAYABLES	CONSOLIDATED	
	2013 \$	2012 \$

Trade creditors	373,154	331,479
Accrued expenses	62,867	48,698
Other payables	187,035	159,246
CLOSING BALANCE	623,056	539,423

NOTE 15: LIABILITY TO EXTERNAL UNITHOLDERS	CONSOLIDATED	
	2013 \$	2012 \$
Movement in the liability to external unit holders in the Australian Chamber Orchestra Instrument Fund ("the Fund") during the period were as follows:		
Opening balance	950,000	-
Applications	-	950,000
Redemptions	-	-
Profit attributable to external unitholders	142,357	-
CLOSING BALANCE	1,092,357	950,000
<p>As stipulated within the Trust Deed, each unit represents a right to an individual share in the Fund and does not extend to a right to the underlying assets of the Fund. There are no separate classes of units and each unit has the same rights attaching to it as all the other units of the Fund.</p> <p>Capital and liquidity risk management The Fund considers its net assets attributable to unit holders as capital, not withstanding net assets attributable to unit holders are classified as a liability. The amounts of net assets attributable to unit holders are subject to daily applications and periodical redemptions.</p> <p>Applications can be made at any time by wholesale clients. A unit in the Fund is an illiquid investment. The Trustee will provide periodic withdrawal opportunities under which a limited number of units will be purchased by the Australian Chamber Orchestra Pty Limited on a pro-rata basis from investors who wish to participate in the relevant withdrawal opportunity. The Trustee intends to provide these withdrawal opportunities every three years. The next opportunity will commence 1 July 2014.</p> <p>Additionally, if the Trustee determines that the Fund's cash levels materially exceed its forecast requirements, it may offer a pro-rata redemption opportunity or make a pro-rata capital distribution to unit holders.</p>		

NOTE 16: EMPLOYEE BENEFITS	CONSOLIDATED	
	2013 \$	2012 \$
RECONCILIATION OF EMPLOYEE BENEFITS:		
Opening balance	852,000	838,000
Additional provisions provided during the year	189,432	14,000
CLOSING BALANCE	1,041,432	852,000
ANALYSIS OF EMPLOYEE BENEFITS:		
Current	600,882	287,000
Non-current	440,550	565,000
CLOSING BALANCE	1,041,432	852,000

NOTE 17: GOVERNMENT GRANTS	CONSOLIDATED	
	2013 \$	2012 \$
GRANTS IN ADVANCE:		
Arts NSW	-	40,745
Arts Queensland	74,865	82,500
CLOSING BALANCE	74,865	123,245

NOTE 18: UNEARNED REVENUE	CONSOLIDATED	
	2013 \$	2012 \$
Subscription series revenue in advance	4,027,559	3,939,652
Ticket income in advance	434,204	600,510
Sponsorships in advance	509,228	714,709
Other unearned revenue	37,383	31,347
CLOSING BALANCE	5,008,374	5,286,218

NOTE 19: PROVISION FOR UNIT FUND COSTS

Provision for fund costs	154,494	-
Provision cost per unit	\$0.08	\$-

The provision for unit fund costs represents the estimated future cash flows that management estimates could result from transactions costs and the liquidity risk relating to units in the Australian Chamber Orchestra Instrument Fund. The fund invests in rare, historical stringed instruments which are infrequently traded and the units themselves are restricted to limited withdrawal opportunities and are not traded in an organised public market but can be transferred privately to other wholesale investors.

NOTE 20: DEFERRED TAX LIABILITY

NOTE 20: DEFERRED TAX LIABILITY	CONSOLIDATED	
	2013 \$	2012 \$
Deferred taxes arising from temporary difference can be summarised as follows:		
INVESTMENT IN RARE, HISTORICAL STRINGED INSTRUMENTS		
At 1 January	-	-
Change in fair value recognised in profit or loss	192,541	-
At 31 December	192,541	-

NOTE 21: SHARE CAPITAL

NOTE 21: SHARE CAPITAL	NUMBER OF SHARES	NUMBER OF SHARES
AUTHORISED:		
Ordinary shares of \$1 each	100	100

Shares in the parent entity may not be transferred or otherwise dealt with except as set out in the parent entity's Constitution.

Ordinary shareholders are not entitled to receive any dividends, bonuses or fees, nor are they entitled to a share of the proceeds upon a winding up of the parent entity.

On a show of hands every holder of ordinary shares present at a meeting in person or by proxy, is entitled to one vote, and upon a poll each share is entitled to one vote only.

ISSUED:		
Ordinary shares of \$1 each fully paid	16	16
ORDINARY SHARES:		
Opening balance	16	16
Shares issued	-	-
CLOSING BALANCE	16	16

NOTE 22: RESERVES AND ACCUMULATED SURPLUSES	CONSOLIDATED	
	2013 \$	2012 \$
RESERVES		
Asset revaluation:		
Investments	51,357	57,640
Musical instruments	225,497	269,171
Special purpose	8,250,000	8,250,000
Reserve Incentive Funding Scheme	606,000	606,000
Capital Challenge	3,156,006	2,808,968
CLOSING BALANCE	12,288,860	11,991,779

Reserve Incentive Funding Scheme Reserve

The funds received under the Reserve Incentive Funding Scheme, together with the parent entity's contribution are held in escrow and are subject to the terms and conditions of the Reserves Incentive Funding Scheme agreement. They have not been used to secure any liabilities of the parent entity. Any net income earned from the reserves is available for use by the parent entity without further restriction.

Capital Challenge

The ACO Capital Challenge is a secure fund which will permanently strengthen the ACO. The revenue generated from this reserve will support some of the special purpose programs detailed below.

During the year the Capital Challenge earned net income of \$147,691 and had unrealised gains of \$384,382.

Instrument Fund Redemption Reserve

The Australian Chamber Orchestra Instrument Fund will provide investors with withdrawal opportunities from the Fund every three years, limited to \$500,000 at each withdrawal window. It is intended that those withdrawals will be funded by the parent entity which shall buy those units from those investors seeking to participate in the withdrawal opportunity.

During the year \$nil (2012: \$nil) was transferred to the Instrument Fund Redemption Reserve to enable the parent entity to purchase units from investors in the Australian Chamber Orchestra Instrument Fund at the times of these periodic withdrawal opportunities

Special purpose

During the year \$nil (2012: \$4,000,000) was transferred to reserves to further fund the company's relocation to new premises.

	CONSOLIDATED	
	2013 \$	2012 \$
ACCUMULATED SURPLUSES	3,107,368	2,053,251
RECONCILIATION OF MOVEMENT DURING 2013		
Opening balance	2,053,251	5,213,642
Prior period adjustment	79,456	-
Surplus for the year	1,122,352	990,367
Transferred to reserves	(147,691)	(4,150,758)
CLOSING BALANCE	3,107,368	2,053,251

NOTE 23: FAIR VALUE MEASUREMENT	CONSOLIDATED	
	2013 \$	2012 \$
NOTE 23.1 FAIR VALUE MEASUREMENT OF FINANCIAL INSTRUMENTS		
ASSETS		
Listed securities	5,750,054	5,190,526
NET FAIR VALUE	5,750,054	5,190,526

The fair value of listed securities is their market price at the reporting date.

NOTE 23.2 FAIR VALUE MEASUREMENT OF NON-FINANCIAL INSTRUMENTS		
PROPERTY, PLANT & EQUIPMENT		
Rare, historical musical instruments	3,931,637	1,790,000
Musical instruments	674,050	653,263
NET FAIR VALUE	4,605,687	2,443,263

The rare, historical musical instruments were revalued on 30 June 2013. The musical instruments were previously revalued on 31 December 2011.

The fair value of rare, historical musical instruments and musical instruments is estimated based on valuations provided by independent, suitably qualified, experienced valuers of rare, historical, high quality stringed instruments.

NOTE 24: COMMITMENTS FOR EXPENDITURE	CONSOLIDATED	
	2013 \$	2012 \$
OPERATING LEASES		
Total future minimum lease payments under non-cancellable operating leases payable:		
Within one year	234,076	143,681
Later than one and not later than five years	765,926	496,284
Later than five years	73,212	143,410
CLOSING BALANCE	1,073,214	783,375

Commitments are GST inclusive where relevant.

Operating leases included are effectively non-cancellable and comprise:

- Monthly rental agreements for office equipment expiring between July 2016 and October 2018;
- Office premises lease expiring November 2019 subject to annual CPI reviews.

There are no contingent rents payable, no renewal or purchase options and, with the exception of the Office premises, no escalation clauses.

NOTE 25: CREDIT STANDBY ARRANGEMENTS	CONSOLIDATED	
	2013 \$	2012 \$
The parent entity has an unsecured bank overdraft facility in the amount of \$150,000.		
TOTAL AMOUNT OF CREDIT UNUSED AT 31 DECEMBER	150,000	150,000

NOTE 26: RELATED PARTY DISCLOSURES

CONTROLLED ENTITIES

The Australian Chamber Orchestra Instrument Fund Pty Ltd was a controlled entity at 31 December 2013. The entity was incorporated on 10 December 2010. The Australian Chamber Orchestra Instrument Fund Pty Ltd is the Trustee for the Australian Chamber Orchestra Instrument Fund. The entity is a controlled entity as the majority of the directors of the entity are directors of Australian Chamber Orchestra Pty Ltd.

As at 31 December 2013, the entity held cash of \$nil (2012: \$nil), in trust for applicants for units in the Australian Chamber Orchestra Instrument Fund.

The Australian Chamber Orchestra Instrument Fund was a controlled entity at 31 December 2013. The entity was formed on 14 July 2011. As at 31 December 2013, the entity held cash of \$205,228 (2012: \$nil)

As at 31 December 2013, the entity had issued 1,990,000 units and the Australian Chamber Orchestra Pty Ltd held 1,040,000 units (2012: 1,040,000). On 30 June 2013, the units were revalued to \$1.15 (2012: \$1:00).

NAME OF CONTROLLED ENTITY	REPORTING DATE	OWNERSHIP INTEREST
Australian Chamber Orchestra Instrument Fund Pty Ltd	30 June	0%
Australian Chamber Orchestra Instrument Fund	30 June	52%

TRANSACTIONS WITH RELATED PARTIES

The parent entity transferred the Stradivarius violin to the Australian Chamber Orchestra Instrument Fund for \$1,790,000 in 2011, in exchange for units in the Australian Chamber Orchestra Instrument Fund. The consideration of \$1,790,000 was the cost originally paid by the parent entity for the violin.

The parent entity and the Australian Chamber Orchestra Instrument Fund have signed an "Instrument Hire" agreement whereby for a nominal fee the parent entity can utilise the Stradivarius violin owned by the Australian Chamber Orchestra Instrument Fund.

The parent entity and The Australian Chamber Orchestra Instrument Fund Pty Ltd have signed a "Fund Administration Agreement" whereby the parent entity agrees to provide fund administration, instrument management and general asset management duties on behalf of the Australian Chamber Orchestra Instrument Fund Pty Ltd.

The parent entity has incurred administrative costs of \$78,308 (2012: \$85,384) on behalf of Australian Chamber Orchestra Instrument Fund Pty Ltd during the year ended 31 December 2013.

These costs are not subject to reimbursement by the Australian Chamber Orchestra Instrument Fund Pty Ltd.

RELATED PARTY HOLDINGS

Directors and parties related to the directors of the parent entity held units in the Australian Chamber Orchestra Instrument Fund as follows:

2013 UNITHOLDER	UNITS OPENING NUMBER	UNITS ACQUIRED NUMBER	UNITS DISPOSED NUMBER	UNITS CLOSING NUMBER	FAIR VALUE	INTEREST HELD	DISTRIBUTIONS PAID
Wyargine Holdings P/L	200,000	-	-	200,000	230,000	10.05%	-
James Super Fund	50,000	-	-	50,000	57,500	2.51%	-
WD Best	50,000	-	-	50,000	57,500	2.51%	-
JG Taberner	100,000	-	-	100,000	115,000	5.03%	-
TOTAL	400,000	-	-	400,000	460,000	20.10%	-

2012 UNITHOLDER	UNITS OPENING NUMBER	UNITS ACQUIRED NUMBER	UNITS DISPOSED NUMBER	UNITS CLOSING NUMBER	FAIR VALUE	INTEREST HELD	DISTRIBUTIONS PAID
Wyargine Holdings P/L	-	200,000	-	200,000	200,000	10.05%	-
James Super Fund	-	50,000	-	50,000	50,000	2.51%	-
WD Best	-	50,000	-	50,000	50,000	2.51%	-
JG Taberner	-	100,000	-	100,000	100,000	5.03%	-
TOTAL	-	400,000	-	400,000	400,000	20.10%	-

NOTE 27: PARENT ENTITY INFORMATION	PARENT ENTITY	
	2013 \$	2012 \$
Information relating to Australian Chamber Orchestra Pty Ltd		
Current assets	14,280,597	13,083,541
Non-current assets	7,714,022	7,794,823
TOTAL ASSETS	21,994,619	20,878,364
Current liabilities	6,159,021	6,233,886
Non-current liabilities	440,550	565,000
TOTAL LIABILITIES	6,599,571	6,798,886
NET ASSETS	15,395,048	14,079,478
Share capital	12	12
Reserves	12,444,860	11,948,155
Accumulated surpluses	2,950,176	2,131,311
TOTAL EQUITY	15,395,048	14,079,478
SURPLUS FOR THE YEAR	966,511	1,024,753
TOTAL COMPREHENSIVE INCOME FOR THE YEAR	1,463,216	1,267,287

NOTE 28: SUBSEQUENT EVENTS

On 12 March 2014, the Australian Chamber Orchestra Pty Ltd transferred a rare, historical violin, Guarneri 1714, to the Australian Chamber Orchestra Instrument Fund in exchange for 1,260,711 units valued at \$1.15 each and a cash payment of \$199,999.04 totalling \$1,649,816.69 (\$1,499,833.35 plus GST). This has resulted in the total number of units issued by the fund increasing to 3,250,711 and the parent entity's share of total units increasing from 52.26% to 70.78%.

There were no other adjusting or significant non-adjusting events that have occurred subsequent to the reporting date and the date of authorisation.

NOTE 29: CHARITABLE FUNDRAISING

The parent entity holds an authority to fundraise under the Charitable Fundraising Act, 1991 (NSW) and conducts fundraising appeals throughout the year. Additional information and declarations required to be furnished under the Act are as follows:

All funds raised from fundraising activities, net of direct costs, were applied to the company's normal operations. The company did not conduct any appeals in which traders were engaged.

DIRECTORS' DECLARATION

AUSTRALIAN CHAMBER ORCHESTRA PTY LIMITED
and its controlled entities

DIRECTORS' DECLARATION

In the opinion of the directors of Australian Chamber Orchestra Pty Ltd:

- (a) the consolidated financial statements and notes of Australian Chamber Orchestra Pty Ltd are in accordance with the *Corporations Act 2001*, including:
 - i) complying with Australian Accounting Standards Reduced Disclosure Requirements (including the Australian Accounting Interpretations) and the *Corporations Regulations 2001*; and
 - ii) give a true and fair view of the Group's financial position as at 31 December 2013 and of its performance for the financial year ended on that date.
- (b) there are reasonable grounds to believe that Australian Chamber Orchestra Pty Ltd will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors:



GUIDO BELGIORNO-NETTIS AM

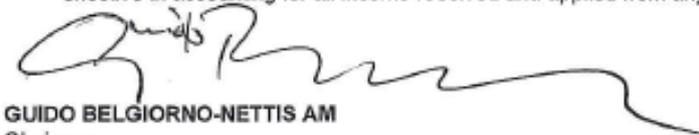
Chairman

7 April 2014

DECLARATION BY CHAIRPERSON AS REQUIRED BY THE CHARITABLE FUNDRAISING ACT 1991 (NSW)

I, Guido Belgioro-Nettis AM, Chairman of Australian Chamber Orchestra Pty Ltd, declare that in my opinion:

- (a) the accounts for the year ended 31 December 2013, give a true and fair view of all income and expenditure of Australian Chamber Orchestra Pty Ltd with respect to fundraising appeals; and
- (b) the statement of financial position as at 31 December 2013 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
- (d) the internal controls exercised by Australian Chamber Orchestra Pty Ltd are appropriate and effective in accounting for all income received and applied from any of its fundraising appeals.



GUIDO BELGIORNO-NETTIS AM
Chairman

7 April 2014



Independent Audit Report

To the members of the Australian Chamber Orchestra Pty Limited

Report on the financial report

I have audited the accompanying financial report of the Australian Chamber Orchestra Pty Limited (the company), which comprises the statement of financial position as at 31 December 2013 and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies and other explanatory notes and directors' declaration.

The responsibility of the directors for the financial report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the *Corporations Act 2001*. This responsibility includes designing, implementing and maintaining internal control relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances. In note 2, the Directors also state, in accordance with Australian Accounting Standards AASB 101 *Presentation of Financial Statements*, that, compliance with the Australian Accounting Standards – Reduced Disclosure Requirements ensures that the financial report, comprising the financial statements and notes, complies with Australian Accounting Standards – Reduced Disclosure Requirements.

Auditor's responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation and fair presentation of the financial report 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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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Independent Audit Report

To the members of the Australian Chamber Orchestra Pty Limited

Independence

In conducting my audit, I have complied with the independence requirements of the *Corporations Act 2001*.

Auditor's opinion pursuant to the Corporations Act 2001

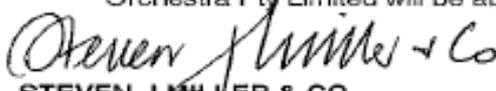
In my opinion, the financial report of the Australian Chamber Orchestra Pty Limited is in accordance with the *Corporations Act 2001*, including:

- a. giving a true and fair view of the Company's financial position as at 31 December 2013 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards – Reduced Disclosure Requirements (including Australian Accounting Interpretations) as described in Note 2 and the *Corporations Regulations 2001*.

Auditor's opinion pursuant to the Charitable Fundraising (NSW) Act 1991

In my opinion:

- a) the financial report gives a true and fair view of the financial result of fundraising appeal activities for the financial year ended 31 December 2013;
- b) the financial report has been properly drawn up, and the associated records have been properly kept for the period from 1 January 2013 to 31 December 2013, in accordance with the *Charitable Fundraising (NSW) Act 1991* and Regulations;
- c) money received as a result of fundraising appeal activities conducted during the period from 1 January 2013 to 31 December 2013 has been properly accounted for and applied in accordance with the *Charitable Fundraising (NSW) Act 1991* and Regulations; and
- d) there are reasonable grounds to believe that the Australian Chamber Orchestra Pty Limited will be able to pay its debts as and when they fall due.



STEVEN J MILLER & CO
Chartered Accountant



S J MILLER
Registered Company Auditor
No 4286

Sydney

Dated 8, 4, 14



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AUSTRALIAN CHAMBER ORCHESTRA PTY LTD

A not for profit company registered in NSW. ABN 45 001 335 182

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GENERAL MANAGER Timothy Calnin

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