

# Annual Report 2018

Australian  
Brandenburg  
Orchestra





# Contents

1	Vision, Mission, Values
2	Our Musicians
3	About Us
4	Chairman’s Report
5	Managing Director’s Report
6	Artistic Director’s Report
8	Brandenburg Musicians
10	2018 Concert Season
20	Community Performances
21	Programs for Young People
22	Other Events
24	The Future of Baroque
26	Corporate Governance
27	Brandenburg Board & Staff
28	Our Partners
29	Our Donors
34	Find Us
35	2018 Financial Statements



ROB NAIRN, PRINCIPAL BAROQUE BASS

# Vision, Mission, Values

**ACKNOWLEDGEMENT**

We acknowledge and show respect to the many traditional owners of the lands on which we perform throughout the year. We pay our respect to their Ancestors and Elders past, present and emerging.

**OUR VISION, MISSION, VALUES**

We are international leaders in the presentation and fearless exploration of baroque and classical music on period instruments. Our performances are excellent, passionate and uniquely Australian. We inspire and uplift our audiences everywhere.

**ACHIEVING THIS MISSION REQUIRES THE BRANDENBURG TO:**

- Interpret the music through a combination of period instruments and a distinctive Australian Brandenburg Orchestra performance style.
- Establish a powerful, emotional and loyal connection to a wide audience.
- Be the orchestra of choice for musicians and management, recruiting and retaining the best people with a strong sense of common goals.
- Access secure, broadly-based funding to enable artistic flexibility, growth and financial sustainability.

**THROUGH THE FOLLOWING VALUES:**

**Innovation and leadership**  
We value innovation and leadership in a consultative and supportive way.

**Service commitment**  
We are responsive in the way we deliver our services.

**No surprises**  
We anticipate issues and opportunities which will have an impact on our work, alert those people who will be affected and equip them appropriately.

**Fairness, diversity and social justice**  
We value diversity and treat each person with fairness and respect.

**Integrity**  
We act honestly and ethically. We provide frank and fearless advice.

**Delivery**  
We focus on outcomes, work collaboratively and deliver quality results on time.



BRUCE APPLEBAUM, MANAGING DIRECTOR



# Our Musicians



AUSTRALIAN BRANDENBURG ORCHESTRA

- Paul Dyer AO** (Sydney)  
Artistic Director, harpsichord
- Shaun Lee-Chen** (Perth)  
Concertmaster, Principal Baroque Violin
- Matt Bruce** (Sydney)  
Associate Concertmaster, Principal Baroque Violin
- Ben Dollman** (Adelaide)  
Principal Second Baroque Violin
- Jamie Hey** (Melbourne)  
Principal Baroque Cello

- Rob Nairn** (Adelaide)  
Principal Baroque Bass, violone
- Tommie Andersson** (Sydney)  
Principal Baroque Guitar, theorbo, lute, gallichon
- Melissa Farrow** (Sydney)  
Principal Baroque Flute, recorder
- Kirsten Barry** (Melbourne)  
Baroque oboe

# About Us

To know the Brandenburg is to go back in time, but to view it through a modern lens. It’s to revel in the music of the well-known and explore that of the lesser-known.

To respect the instruments of the period while celebrating the artists of today. And to sample the world’s virtuosos as you journey with the country’s biggest Baroque stars.

It’s to always bring something new to the old. To create music that strikes a balance between excellence and risk-taking, art and entertainment, joy and quality. And to feel you’re a part of the energy and passion of every performance. Above all, it’s to put your faith in an Artistic Director who will take you to the soaring heights of the extraordinary and bring you back down to earth with a playful wink.

Under the charismatic leadership of Artistic Director and Co-founder Paul Dyer, we feature leading specialists in informed performance practice from around Australia. From our very first concert at Sydney Opera House to a sold-out London BBC Proms performance that had ‘everyone roaring for more’, we continue to achieve artistic excellence at the highest level. A member of the Australia Council’s Major Performing Arts Panel, the Australian Brandenburg Orchestra has become a leader in Australia’s cultural landscape.

The Orchestra’s name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the Baroque era. Our concerts include both the music of well-known composers such as Mozart, Vivaldi and Handel, as well as lesser-known composers, rare works and unusual instruments.

Each year we invite some of the most spectacular artists working on the international stage today to help us bring to life the music of the 16th, 17th and 18th centuries. Guest artists from around the globe have shared the Brandenburg stage, from South America, Portugal, Italy, Germany, the USA, France, Canada, Russia, the UK, Switzerland and Japan, to name some.

Through our annual subscription series in Sydney and Melbourne, we perform before a live audience in excess of 54,000 people, and reach hundreds of thousands more through national broadcasts on ABC Classic FM. The Brandenburg also has a regular commitment to performing in regional Australia.

The Brandenburg’s 20 recordings with ABC Classics include five ARIA Award-winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010). In 2015 the Australian Brandenburg Orchestra was the recipient of the Sidney Myer Performing Arts Group Award and in 2016 the Helpmann Award for Best Chamber Concert.



SHAUN LEE-CHEN  
CONCERTMASTER, PRINCIPAL BAROQUE VIOLIN



# Chairman’s Report

The Australian Brandenburg Orchestra’s 2018 Season was a bold statement of what the Brandenburg has become: an Australian success story defined by artistic excellence, meticulous focus on detail, and a driving, guiding passion to succeed.

The season featured intrepid collaborations, world and Australian premieres of fascinating long-lost compositions, and some of the most masterful soloists to grace Australian shores in years. 2018 was a rich and imaginative artistic journey, and demonstrated the company’s continuous innovation, ingenuity and collaborative spirit.

The strength and diversity of the musical offering was evident in the first half of the season from the soaring strings and voices of **Thomas Tallis’ England** to the intimate virtuosity of the world’s greatest harp player Xavier de Maistre in **The Harpist** followed by the expansive theatrical collaboration **Karakorum: a medieval musical journey**. The Brandenburg tradition of discovering and bringing the world’s most interesting performers to the Brandenburg stage continued in the season’s second half with viola da gamba player Lixsania Fernandez, violinist Daniel Pinteño and soprano Bonnie de la Hunty.

Alongside the six main subscription series presented in Sydney, Melbourne and Brisbane was an industrious program of regional and community performances, private recitals and development events. The Brandenburg Quartet is now established as a creative force in the Australian chamber music scene and through its national tour the company also reached Adelaide and Perth.

Off stage, we have been focused on looking ahead to our 30th Anniversary celebrations in 2019, and beyond – to secure the future of the Brandenburg and continue to make a meaningful and vibrant contribution to our communities.

We are pleased to achieve a 2018 year-end operating surplus of \$48,464 assisted by the implementation of a new management structure and some improved efficiencies.

I am delighted to welcome new Board members Susan Hilliard, John Pickhaver and Glenice Maclellan who bring with them a wealth of experience and energy. On behalf of the Board of directors I would like to thank Greg Ward for his outstanding service and dedication to the company during his tenure on the Board and as Chairman. I would also like to thank Lesley Grant for the tremendous energy that she brought to her service on the Board.

Our corporate partners are all deeply invested in the advancement of arts and culture in Australia and their crucial support of the Brandenburg is deeply appreciated. We are privileged to receive funding support from the federal and state governments through the Major Performing Arts Board of the Australia Council and the arts department of the NSW Government, Create NSW.

The Orchestra is the beneficiary of extraordinary loyalty from our audience members and generosity from our donors, all whose support allows us to keep growing and we are grateful to all our supporters.

Finally, congratulations to the entire company – our founders Paul and Bruce, and the musicians and administrative staff – for their outstanding work in achieving so many wonderful artistic moments during the year. This collective effort is to be celebrated in our 30th year as we push forward with a strong vision for the future of the company.



David Zehner  
Chairman

# Managing Director’s Report

The 2018 Season was filled with themes of passion, love and loss and took audiences on very Baroque adventures of the imagination.

Artistic Director Paul Dyer, the Orchestra, the Choir and the many guest artists that joined our stage communicated this artistic vision to ever enthusiastic audiences and brought ancient magic to life with a modern and uniquely Brandenburg twist.

Now in our 30th year, the Brandenburg enjoys its role as the leader of Historically Informed Performance of Baroque and early-Classical music in this country, and it is confident in its unique and contemporary artistic personality expressed in the diverse programs that explore musical, cultural, and even physical boundaries. During the 2018 Season we performed to more than 54,000 people at over 90 concerts across the country and continued to build our base of loyal subscribers of which we have now more than 1,000 in Melbourne and over 4,000 in Sydney. This terrific audience platform gives us great confidence to continue to expand our offering across the country particularly in Melbourne and Brisbane, but also in the cities of Adelaide and Perth which hosted the Brandenburg Quartet, as well as the towns in regional New South Wales in which we performed a highly successful regional tour.

The 2018 Season, *Tales of Baroque*, opened at the Sydney Festival in a rich, imaginative collaboration with the Art Gallery of New South Wales and iconic theatre actor and director John Bell. In a first of its kind, we staged a concert of rarely performed compositions drawn from the Dutch Baroque set amid paintings by the Dutch masters. In an inspired vision, Paul Dyer and John Bell had musicians and dancers dressed in period garb deliver short sections of music performed before a Rembrandt or a Vermeer. **Rembrandt Live** was both a critical and a commercial success and thrust the Brandenburg before a broad new audience.

The 2018 Season included performances of core Baroque repertoire but was defined by the performances of repertoire outside it. Staying true to the practice of Historically Informed Performance, Paul Dyer assembled the largest period string orchestra in the thirty-year history of the Brandenburg to perform Vaughan Williams’ *Fantasia on a theme by Thomas Tallis*. This work was composed in 1910 but as its title suggests was inspired by a tune written much earlier, possibly as early as 1567. In this spirit, the Orchestra also performed Maurice Ravel’s captivating *Pavane pour une infante défunte* (*Pavan for a Dead Princess*) and returned to a traditional **Noë!! Noë!!** program of sacred and secular repertoire inspired by Christmas tradition featuring emerging Australian soprano Bonnie de la Hunty.

We saw old friends such as countertenor Max Riebl return and new friends including viola da gambist Lixsania Fernandez and violinist Daniel Pinteño join. In a first of its kind, we invited well known Australian actor David Wenham to the stage to perform as narrator in a concert-meets-theatre collaboration between the French early music ensemble *La Camera delle Lacrime*, the Brandenburg Choir and the Australian Brandenburg Orchestra. This inventive production told the story of 13th-century Flemish monk William of Rubruck’s almost unfathomable 6,000-mile journey from Constantinople to Karakorum on horseback. Featuring vivid musical vignettes describing the cultures and characters that he encountered along the way, **Karakorum: a medieval musical journey** drew very large numbers in Sydney, Melbourne and Brisbane and represented a bold and captivating new way of delivering ancient music to modern audiences.

Behind the scenes it was an equally big year for the company. We completed a much-needed relocation to new premises at Mascot in November. The superb new office and studio spaces are modern and functional and have all the facilities needed to operate a dynamic and growing arts company. To streamline company administration and operations, a new senior management structure was implemented in May 2018 with a head of department position created for the four core business functions of Artistic Planning, Business Operations, Development, and Marketing and Customer Relations. Sadly, in 2018 we also said farewell to long-time Deputy General Manager Bridget O’Brien who departed the company after an enormous 15-year contribution to spend more time with her family.

I would like to thank the Board and its committees for guidance and commitment throughout the year, and I express my appreciation to our government funding partners for their vital support that underpins our annual program.

We produce such fine results only through the warmth, passion and commitment of our Artistic Director Paul Dyer, our beloved musicians, wonderful staff, and generous donors and audience members. I give my heartfelt thanks to each and every one of you.



Bruce Applebaum  
Co-Founder and Managing Director



# Artistic Director's Report

The Australian Brandenburg Orchestra's 2018 Season began brightly at the Sydney Festival with *Rembrandt Live*, a creative collaboration between the Brandenburg and the Art Gallery of New South Wales.



PAUL DYER AO  
ARTISTIC DIRECTOR

The inspired concept took music from the Dutch Baroque and placed it among Rembrandts and Vermeers with musicians and dancers in period costume directed by John Bell moving gracefully together with audiences through the Dutch Masters exhibition.

For the first mainstage performance I assembled the largest period string-orchestra in thirty years of Brandenburg history to perform Ralph Vaughan Williams' *Fantasia on a Theme by Thomas Tallis*. We believe that this was the first performance of this work on period instruments in Australia. The artistic concept for **Thomas Tallis' England** came to me when I was practising the harpsichord in the Orchestra's music studio. One of my favourite works happens to be a manuscript collection of English keyboard music surviving from the 16th and 17th centuries. The manuscript was once called

Queen Elizabeth's *Virginal Book* but is now known as *The Fitzwilliam Virginal Book* and includes 297 pieces of music dating from approximately 1550 to 1620 by John Bull, William Byrd, Orlando Gibbons, Thomas Tallis, and many others. That afternoon in the Brandenburg studio, my mind focused on the Brandenburg Choir, the Orchestra and the link between Tallis and Vaughan Williams, and my program emerged. I was especially delighted to welcome countertenor Max Riebl back to perform with the Brandenburg and have young Sydney violinist James Armstrong join the string orchestra as part of our Mentorship Program.

I was very proud to provide Xavier de Maistre with the opportunity to make his Australian debut in Series 2 **The Harpist**. Xavier is without a doubt the world's finest harpist working on the Classical stage right now and is in very high demand by the world's great symphonic orchestras as soloist. Xavier is a phenomenal performer, generous, sensitive, charismatic, intense – and with a disarming musical depth that makes him the perfect fit with the Brandenburg. This concert gave Australian audiences the chance to see the harp featured as a solo instrument performing a superb concerto by Boieldieu, and several intimate solo works. The Orchestra relished the opportunity to work with Xavier and perform several compositions from beyond the Baroque period such as Ravel's *Pavane pour une infante défunte* (*Pavan for a Dead Princess*) performed for the first time in Australia on period instruments.

**Karakorum: a medieval musical journey** was an ambitious collaborative effort and a huge artistic success. Talented young theatre director Constantine Costi joined the creative team for a third time to shape this theatrical concert based on the extraordinary journey of the 13th-century monk William of Rubruck. The story behind the concert reimagines the music and cultures encountered by 13th-century Flemish monk William of Rubruck on his extraordinary Silk Road journey from Constantinople to Karakorum - the ancient capital of the Mongol empire. Rubruck was a fastidious taker of notes and the incredible story was documented in contemporaneous musing taken along his epic 6,000-mile journey on horseback. This story was dramatised by young Sydney playwright Michael Costi who with the outstanding French musicians of *La Camera delle Lacrime*, members of our Australian Brandenburg Orchestra and the Brandenburg Choir and Australian actor David Wenham delivered a stunning concert experience to audiences in Sydney, Melbourne and Brisbane.

As the saying goes, when one door closes another opens, and that was certainly the case in the fourth series of the year **Mediterráneo with Daniel Pinteño**. With great regret the original guest director for this series – Stefano Montanari from Italy – was unable to make the journey due to family circumstances. Daniel Pinteño is a young violinist from Spain and he proposed to direct a concert of rare Spanish orchestral repertoire of the Baroque. It was a perfect way of introducing this music to Australia and Australian audiences with many pieces being performed on our shores for the first time. We had two Australian premieres and one world premiere. Daniel's musicianship and love of research created an interesting mixture of musical and performance ideas. We delved into a treasure chest full of rare and magnificent jewels from the courts of Spain and showcased music from the entire eighteenth century.

The fifth series, **Lixsania and the Labyrinth**, brought us a wonderful encounter with the lovely Lixsania Fernandez from Cuba and her viola da gamba. The gamba is not an instrument that we present very often as a solo instrument, so it made an interesting change and variety for our audiences. Lixsania's life story and personality deeply moved the players and many members of the audience alike. Her musicality and virtuosity shone through the entire concert series, especially in the Australian premiere of a viola da gamba concerto by Johann Gottlieb Graun. Lixsania's visit will stay in our memories for a long time and it would be wonderful to have her back again playing with us.

Traditionally our **Noël! Noël!** Christmas concerts feature a singer or musician accompanied by our players and the Brandenburg Choir. This year we had a lovely young soprano from Perth – Bonnie de la Hunty - who had just returned from her studies in Europe. Bonnie was studying in The Hague and the repertoire that I chose for her to sing exposed her young and angelic voice in solo works as well as in pieces with the Choir. The Choir traditionally adds sparkle to our Christmas concerts and creates a Christmas season celebration that is extremely enjoyable and memorable. Every year for almost 20 years our **Noël! Noël!** concerts have been bringing joy to people across Melbourne and Sydney and hopefully they will continue for many years to come. I also said farewell to my assistant and superb Sydney composer Alex Palmer who has provided an enormous contribution to the Brandenburg with his arrangements and original compositions, and we gave audiences a treat with Alex's new composition *A Sparkling Christmas*. Alex is off to London to continue to forge his career as a composer of orchestral, chamber, television and film music.

Principal Flute Melissa Farrow curated a gorgeous program called **Notturmo** which she toured in October through regional New South Wales with the Brandenburg Ensemble. The group performed in five towns including for the first time Orange, Blackheath and Singleton, and audiences were so charmed and impressed by the quality of the musical offering that we will again be touring regional New South Wales in March 2019. These tours are vital to our artistic mission of spreading Historically Informed Performance to new audiences, and the musicians speak so warmly of the highly engaged and enthusiastic audiences in these intimate performances.

I was also delighted to launch the brilliant new initiative **Brandenburg Kids** as a pilot program for the staff of KPMG and their children. Creative Director Christina Leonard and Writer Maryam Masters are both renowned for their work with children for music and theatre, and this imaginative performance introduced Baroque composers such as Corelli, Bach, Telemann and Vivaldi to wide-eyed children through the wonderful fairy tale the *Four Musicians of Bremen* by the Brothers Grimm. The feedback has been very positive, and I look forward to expanding this program into the Riverside Theatres in Parramatta in 2019.

Thanks to the artistic team and musicians and thanks to Bruce for his tremendous support over last 30 years. I look forward to year-long celebrations throughout 2019 for the Brandenburg's 30th Anniversary.

Paul Dyer AO  
Co-Founder and Artistic Director



# Brandenburg Musicians 2018

**ARTISTIC DIRECTOR & CONDUCTOR**

Paul Dyer AO, Sydney

**CONCERTMASTER**

Shaun Lee-Chen\*, Perth

**ASSOCIATE CONCERTMASTER**

Matt Bruce\*, Sydney

**BAROQUE VIOLIN**

Ben Dollman\*, Adelaide  
James Armstrong, Sydney  
Aaron Brown, New York  
Rafael Font, Sydney  
Annie Gard, Sydney  
Matthew Greco, Sydney  
Natalia Harvey, Melbourne  
Christina Katsimbaris, Perth  
Shane Lestideau, Melbourne  
Anna McMichael, Sydney  
Lorraine Moxey<sup>1</sup>, Orange  
Bianca Porcheddu<sup>2</sup>, Canberra  
David Rabinovici, Paris  
Julia Russoniello, Sydney  
Catherine Shugg, Melbourne  
Simone Slattery, Adelaide  
Shaun Warden, Sydney  
Emma Williams, Amsterdam

**BAROQUE VIOLA**

Monique O’Dea<sup>3</sup>, Sydney  
James Eccles, Sydney  
Simón Gangotena, Ecuador  
Christian Read, Melbourne  
Katherine Yap, Melbourne  
Marianne Yeomans, Sydney

**BAROQUE CELLO**

Jamie Hey\*, Melbourne  
Dan Curro, Brisbane  
Anthea Cottee, Sydney  
Joseph Eisinger, Sydney  
Laura Moore, Melbourne  
Alexander Nicholls, Berlin  
Rosemary Quinn, Sydney

**LIRONE / VIOLA DA GAMBA**

Laura Vaughan, Melbourne

**BAROQUE BASS / VIOLONE**

Rob Nairn\*<sup>4</sup>, Adelaide  
Libby Browning, Perth  
Serena Lim, Sydney

**THEORBO / BAROQUE GUITAR / LUTE / GALLICHON**

Tommie Andersson\*, Sydney

**BAROQUE FLUTE/ RECORDER**

Melissa Farrow\*, Sydney  
Mikaela Oberg, Sydney

**BAROQUE OBOE**

Kirsten Barry\*, Melbourne  
Emma Black, Vienna  
Christopher Palameta, Paris

**BAROQUE BASSOON**

Jane Gower, Copenhagen  
Brock Imison, Melbourne  
Simone Walters, Hobart

**NATURAL HORN**

Dorée Dixon, Perth  
Michael Dixon, Sydney

**SACKBUT**

Nigel Crocker, Sydney  
Roslyn Jorgensen, Sydney  
Keal Couper, London

**SAXOPHONE**

Christina Leonard, Sydney

**BAROQUE TRUMPET**

Leanne Sullivan, Sydney  
Richard Fomison, Brisbane

**TIMPANI / PERCUSSION**

Brian Nixon, Sydney

**PERCUSSION**

Jess Ciampa, Sydney  
Adam Cooper-Stanbury, Sydney

**HARPSICHORD / CHAMBER ORGAN**

Paul Dyer\*, Sydney  
Joanna Butler, Sydney

**CHAMBER ORGAN**

Heidi Jones<sup>5</sup>, Sydney



# Brandenburg Choir

**SOPRANO**

Samantha Ellis  
Wei Jiang  
Belinda Montgomery  
Amy Moore  
Josie Ryan  
Anna Sandström  
Lauren Stephenson  
Adria Watkin  
Hester Wright

**ALTO**

Philip Butterworth  
Chris Hopkins  
Mark Nowicki  
Andrew O’Connor  
Paul Tenorio

**TENOR**

Richard Butler  
Jonathan Borg  
Spencer Darby  
Daine Ellicott  
Brendan McMullan  
Richard Sanchez

**BASS**

Hayden Barrington  
Craig Everingham  
Nick Gilbert  
Sébastien Maury  
Hugh Ronzani

**COMPOSER / ARRANGER**

Alex Palmer

**KARAKORUM SERIES ARTISTIC TEAM**

Constantine Costi, Director  
John Rayment, Lighting Designer  
Michael Costi, English text

**BRANDENBURG KIDS CREATIVE TEAM**

Christina Leonard, Creative Director  
Maryam Master, Writer  
Christopher Tomkinson, Actor



ABOVE:  
XAVIER DE MAISTRE

RIGHT:  
DAVID WENHAM

\* Denotes Brandenburg Core Player  
<sup>1</sup> Lorraine Moxey appears courtesy of Kinross Wolaroi School, Orange (staff)  
<sup>2</sup> Bianca Porcheddu appears courtesy of St. Francis Xavier College, Florey ACT (staff)  
<sup>3</sup> Monique O’Dea appears courtesy of Presbyterian Ladies’ College, Sydney (staff)  
<sup>4</sup> Rob Nairn appears courtesy of Conservatorium of Music, University of Melbourne, Melbourne (staff)  
<sup>5</sup> Heidi Jones appears courtesy of SCEGGS, Sydney (staff)



MELISSA FARROW, PRINCIPAL FLUTE



# 2018 Season

## Series 1 Thomas Tallis’ England

ARTISTS

Paul Dyer AO Artistic Director, Conductor  
Maximilian Riebl (Australia) countertenor  
Australian Brandenburg Orchestra  
Brandenburg Choir

PROGRAM

Gibbons Prelude in G major  
Byrd Ave verum corpus  
Gibbons Drop, drop slow tears (instrumental)  
Gibbons The silver swan  
Gibbons Drop, drop slow tears  
Gibbons Great Lord of Lords  
Gibbons Hosanna to the Son of David  
Purcell Overture from Abdelazer  
Purcell Rondeau from Abdelazer  
Purcell Cold Song from King Arthur  
Handel Concerto Grosso, Op. 6 No. 7: I Largo & II Allegro  
Handel Fammi combattere from Orlando, HWV 31  
Locke Curtain tune  
Tallis Why Fumeth in sight from Tunes for archbishop parker’s psalter  
Tallis Agnus dei from Missa puer natus est nobis  
Tallis If ye love me  
Vaughan Williams Fantasia on a theme by Thomas Tallis

SYDNEY

City Recital Hall  
Wednesday 21 February 7pm  
Friday 23 February 7pm  
Wednesday 28 February 7pm  
Friday 2 March 7pm  
Saturday 3 March 2pm & 7pm

MELBOURNE

Melbourne Recital Centre  
Saturday 24 February 7pm  
Sunday 25 February 5pm

ATTENDANCE

NSW 5445  
VIC 1622  
TOTAL 7067

“The highlight of the program was the serene balance and flow of the Brandenburg Choir.”

THE SYDNEY MORNING HERALD

“A brilliant showcase of the Australian Brandenburg Orchestra, Brandenburg Choir and soloist Max Riebl.”

BROADWAY WORLD





Series 2

The Harpist Xavier de Maistre

ARTISTS

Paul Dyer AO Artistic Director, Conductor  
Xavier de Maistre (France) harp  
Australian Brandenburg Orchestra

PROGRAM

Mozart Symphony No. 20 in D Major, K. 133  
Boieldieu Harp Concerto in C Major, Op. 82  
C.P.E. Bach Symphony No. 1 in D Major, Wq. 183 No. 1  
Ravel Pavane pour une infante défunte  
De Falla Spanish Dance from La Vida Breve  
Tarrega Recuerdos de la Alhambra  
Smetana Vltava (The Moldau) from Má vlast

“...the audience was treated to a Rolls-Royce road test of harp virtuosity.”

THE DAILY TELEGRAPH / NEWS LOCAL

“Boieldieu’s compatriot, harpist Xavier de Maistre, captured the concerto’s appealing mix of virtuosic brilliance and elegant lyricism with his powerfully projected yet refined tone, incisive clarity of articulation and well-balanced upper and lower register lines. The Australian Brandenburg Orchestra’s accompaniments were stylish and sensitive to the needs of the soloist.”

THE AUSTRALIAN

“...elegance, clarity and panache.” ★★★★★

THE SYDNEY MORNING HERALD



SYDNEY

City Recital Hall  
Wednesday 2 May 7pm  
Friday 4 May 7pm  
Saturday 5 May 2pm & 7pm  
Wednesday 9 May 7pm  
Friday 11 May 7pm

MELBOURNE

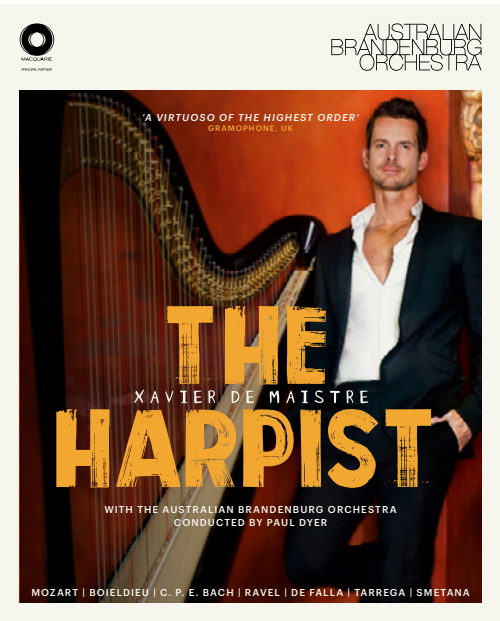
Melbourne Recital Centre  
Saturday 12 May 7pm  
Sunday 13 May 5pm

BRISBANE

Queensland Performing Arts Centre  
Tuesday 15 May 7:30pm

ATTENDANCE

NSW 5259  
VIC 1665  
QLD 647  
TOTAL 7571



Series 3

Karakorum: a medieval musical journey

LA CAMERA DELLE LACRIME

Bruno Bonhoure (France) voice, Music Director  
Khaï-dong Luong (Cambodia) Original Concept  
Mokrane Adlani (Algeria) violin, voice  
Martin Bauer (France) kamanche  
Michèle Claude (France) percussion  
Yan Li (China) erhu, voice  
Christophe Tellart (France) flutes, hurdy-gurdy, cornamuse

Paul Dyer AO Artistic Director, keyboard  
David Wenham (Australia) Narrator  
Constantine Costi (Australia) Director  
Australian Brandenburg Orchestra  
Brandenburg Choir

John Rayment (Australia) Lighting Designer  
Michael Costi (Australia) English Text

“Karakorum was perhaps the most pronounced exploration of both music and belief I have encountered.”

SYDNEY SCOOP

“This collaboration of Brandenburg and La Camera delle Lacrime is a rare opportunity to see masters of the medieval world of music at work, and certainly to be added to Dyer’s extensive list of accomplishments.”

BROADWAY WORLD AUSTRALIA

“The ensemble is led by Bonhoure, a charismatic singer – and dancer – who moves to the music with mystical intensity, infusing his every moment with a sense of ritual. He dovetails with Wenham, taking on Rubruck’s singing voice (as well as others) with a remarkable flexibility that sees him adapting to the various styles of chant and song.”

LIMELIGHT



SYDNEY

City Recital Hall  
Wednesday 25 July 7pm  
Friday 27 July 7pm  
Saturday 28 July 2pm & 7pm  
Wednesday 1 August 7pm  
Friday 3 August 7pm

MELBOURNE

Melbourne Recital Centre  
Saturday 4 August 7pm  
Sunday 5 August 5pm

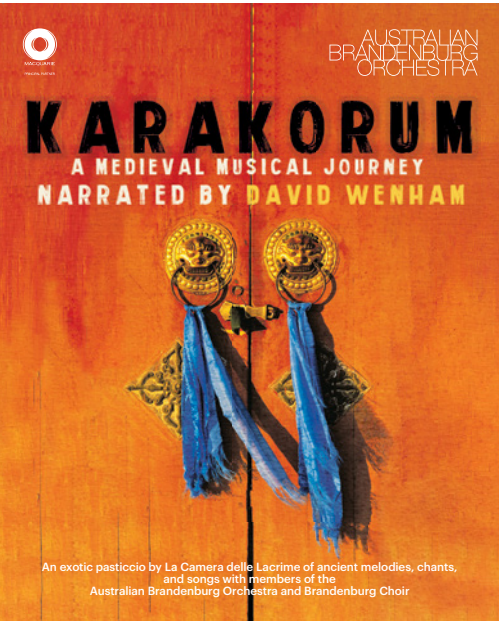
BRISBANE

Queensland Performing Arts Centre  
Tuesday 7 August 7:30pm

ATTENDANCE

NSW 5866  
VIC 1705  
QLD 851  
TOTAL 8422

SERIES PARTNER





Series 4

# Mediterráneo with Daniel Pinteño

**ARTISTS**  
**Paul Dyer AO** Artistic Director, Conductor  
**Daniel Pinteño** (Spain) Guest Director, Baroque violin  
**Melissa Farrow** (Australia) Baroque flute  
**Australian Brandenburg Orchestra**

**PROGRAM**  
**Basset** Overtura a *più stromenti* D Major, Bas-9  
**Facco** Concerto à 5 from *Pensieri Adriarmonici* in E Major, Op. 1, No. 3  
**Vivaldi** Concerto for Flute *La Notte* in G Minor, Op. 10, No. 2  
**Lopez** Overtura *con tutti instrumenti* in B-flat Major  
**Vivaldi** Concerto for Violin in D Major from *L'Estro Armonico*, Op. 3, No. 9  
**Avison** Concerto Grosso after Scarlatti in D Major, Op. 6, No. 6 (I Largo, II Con furia)  
**Brunetti** Sinfonia in C Minor *Il Maniatico*, L. 322

“Pinteño led with pizzazz and a sense of fun, his violin playing seemed effortless, producing a sweet tone which soared over the tight ensemble work of the Brandies”

THE DAILY TELEGRAPH / NEWS LOCAL

“Melissa Farrow was faultless in the La Notte flute concerto.”

THE DAILY TELEGRAPH / NEWS LOCAL

“Spanish violinist and guest director Daniel Pinteño is an inspiring leader. Under his direction, the tight-knit orchestra produced clearly defined textures, fleet tempos and superb dynamic control. Energy and exuberance shone through.”

THE AUSTRALIAN



**SYDNEY**  
**City Recital Hall**  
Wednesday 5 September 7pm  
Friday 7 September 7pm  
Saturday 8 September 2pm & 7pm  
Wednesday 12 September 7pm  
Friday 14 September 7pm

**MELBOURNE**  
**Melbourne Recital Centre**  
Saturday 15 September 7pm  
Sunday 16 September 5pm

**ATTENDANCE**  
**NSW** 4293  
**VIC** 1305  
**TOTAL** 5598



Series 5

# Lixsania and the Labyrinth

**ARTISTS**  
**Paul Dyer AO** Artistic Director, Conductor  
**Lixsania Fernandez** (Cuba) viola da gamba  
**Shaun Lee-Chen** (Australia) Baroque violin  
**Australian Brandenburg Orchestra**

**PROGRAM**  
**Corelli, Scarlatti, Marais** *Folia pasticcio*  
**Locatelli** Violin Concerto in D *Il laberinto armonico*, Op. 3 No. 12  
**Vivaldi** Concerto for 2 Violins & Viola da Gamba, RV 578  
**Graun** Concerto for Viola da Gamba in G Major  
**Vivaldi** Sinfonia al Santo Sepolcro, RV 169  
**Duchiffre** Tango from Concerto for 2 Violas da Gamba

“Far from seeking the musical spotlight, however, the Cuban musician was a subtle performer with a beautifully fine-grained sound, particularly evident in her solo moments.”

LIMELIGHT

“It was not until the second half of this concert that the full extent of Cuban viola da gamba player Lixsania Fernandez’s talents was revealed. In Johann Graun’s G major concerto for viola da gamba, her dexterous passagework and sinuous phrasing appreciated both the piece’s virtuosic passages and contemplative moments.”

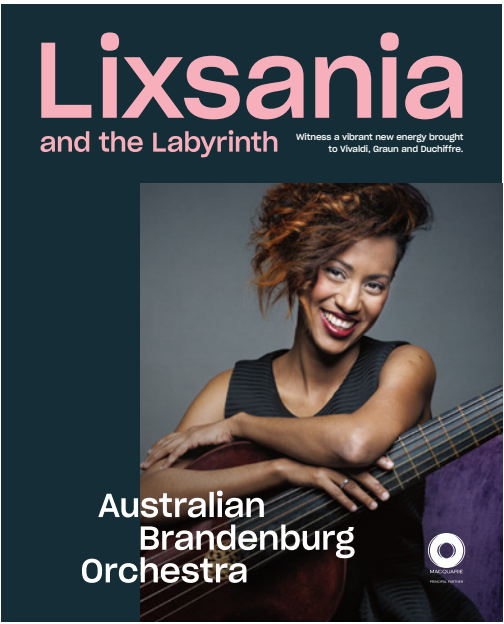
THE AUSTRALIAN



**SYDNEY**  
**City Recital Hall**  
Wednesday 31 October at 7pm  
Friday 2 November at 7pm  
Saturday 3 November at 2pm & 7pm  
Wednesday 7 November at 7pm  
Friday 9 November at 7pm

**MELBOURNE**  
**Melbourne Recital Centre**  
Saturday 10 November at 7pm  
Sunday 11 November at 5pm

**ATTENDANCE**  
**NSW** 4050  
**VIC** 1195  
**TOTAL** 5245





Series 6

# Noël! Noël! Follow Your Star

**ARTISTS**  
**Paul Dyer** AO Artistic Director, Conductor  
**Bonnie de la Hunty** (Australia) soprano  
**Australian Brandenburg Orchestra**

**PROGRAM**  
**Von Bingen (arr. Palmer)** *O euchari in laeta via*  
**Gregorian Chant** *Rorate coeli / Veni veni Emmanuel*  
**Crüger** *Nuch komm der Heyden Heyland*  
**Eccard** *Ich steh an deiner Krippen hier*  
**Tye & Tate** *While shepherds watched*  
**Monteverdi** *Laudate dominum*  
**Traditional (arr. Palmer)** *Gartan mother's lullaby*  
**Guerreo** *Maria Magdalena*  
**Hopkins Jr. (arr. Palmer)** *We three kings of Orient are*  
**Rameau (arr. Dyer)** 'Ô nuit' from *Hyppolyte et Aricie*  
**Redner & Brooks (arr. Alex Palmer)** *O little town of Bethlehem*  
**Palmer** *A sparkling Christmas*  
**Ešemvalds** *Only in sleep*  
**Handel** 'Let the bright seraphim' from *Samson*  
**Belin (arr. Rathbone)** *White Christmas*  
**Adam (arr. Alex Palmer)** *O holy night*  
**Gruber** *Stille Nacht*  
**Traditional** *O come, all ye faithful*

“She (Bonnie de la Hunty) brought agile vocal filigree to Handel’s Let the Bright Seraphim from Samson (in resplendent duet with baroque trumpeter Leanne Sullivan) and her luminous solo line in Ēriks Ešenvalds’ Only in Sleep was perhaps the most magical moment in the concert.”

LIMELIGHT MAGAZINE

“Noël! Noël! concert is a moment of calm in the chaos of the city this Christmas.”

LIMELIGHT MAGAZINE



**MELBOURNE**  
**Melbourne Recital Centre**  
Saturday 8 December at 5pm & 7:30pm

**SYDNEY**  
**Paddington**  
Monday 10 December at 7pm  
Tuesday 11 December at 7pm

**City Recital Hall**  
Wednesday 12 December at 5pm & 7pm  
Saturday 15 December at 5pm & 7pm

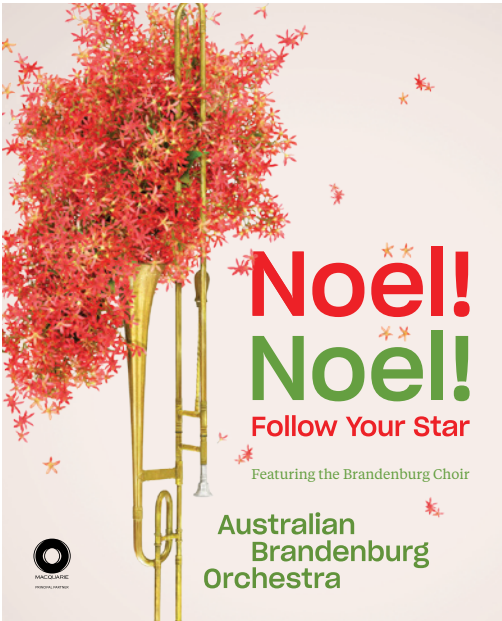
**Wollongong**  
Thursday 13 December at 7pm

**Parramatta**  
Monday 17 December at 7:30pm

**Mosman**  
Tuesday 18 December at 7pm

**Parramatta**  
Wednesday 19 December at 7pm

**ATTENDANCE**  
**NSW** 5883  
**VIC** 1216  
**TOTAL** 7099



## Brandenburg Quartet

# Brandenburg Quartet: Hometown Tour

**ARTISTS**  
**Shaun Lee-Chen** (Perth) Baroque violin  
**Ben Dollman** (Adelaide) Baroque violin  
**Monique O'Dea** (Sydney) Baroque viola  
**Jamie Hey** (Melbourne) Baroque cello

**PROGRAM**  
**Durante** Concerto for Strings in G Minor  
**Romberg** String Quartet in F Major, Op. 1 No. 3  
**Mozart** String Quartet, C Major  
**Haydn** String Quartet in D Minor, Op. 76 No. 2

“Brandenburg Quartet musicians on a late lazy Sunday afternoon, offered their grateful audience a sublime experience; exquisite violins, ingenious viola and a cello triumphant for their first Home Town Tour in the Salon at Melbourne Recital Centre. “Wasn’t it breath-taking” said one lady in the foyer afterwards as she lined up to collect her coat. She confirmed ‘... they would definitely be back if the Brandenburg Quartet keep playing at this extraordinary level of perfection”

THE CULTURE CONCEPT CIRCLE

**SYDNEY**  
**Independent Theatre**  
Saturday 14 April 7pm

**MELBOURNE**  
**Melbourne Recital Centre**  
Sunday 15 April 5pm

**PERTH**  
**Government House Ballroom**  
Wednesday 18 April 7pm

**ADELAIDE**  
**Ukaria Cultural Centre**  
Sunday 22 April 2:30pm





Brandenburg Ensemble

# Notturmo: Music for the still of night

ARTISTS

**Paul Dyer AO** Artistic Director, Conductor  
**Australian Brandenburg Orchestra**  
**Melissa Farrow** Music Director, Period flute  
**Matt Bruce** Period violin  
**Marianne Yeomans** Period viola  
**Jamie Hey** Period cello  
**Tommie Andersson** Period guitar

PROGRAM

**Matiegka** Notturmo Trio in G Major, Op. 21  
**Boccherini** String Trio in G Major, Op. 47 No. 2  
**Diabelli** Potpourri Duo  
**Mertz** Nocturne, Op. 4 No. 1  
**Mozart** Flute Quartet in D Major, K. 285  
**Boccherini** Guitar Quintet No. 4 in D Major, G. 448

An ensemble of Brandenburg musicians performed an exquisite program of rare and renowned masterworks as part of a tour to regional New South Wales in October 2018.



YOUNG

**Clifton House**  
Saturday 21 October 3pm

ORANGE

**Regional Conservatorium**  
Monday 22 October 7pm

BLACKHEATH

**Uniting Church**  
Tuesday 23 October 7pm

SINGLETON

**Sacred Spaces Chapel**  
Wednesday 24 October 7pm



Special Event

# Rembrandt Live

ARTISTS

**Paul Dyer AO** Artistic Director  
**John Bell AO OBE** Director  
**Kelley Abbey** Choreography  
**Stephen Francis** Soundscape  
**Tony Assness** Costume Stylist  
  
**Joanna Butler** Music Curator, harpsichord, chamber organ  
**Josie Ryan** soprano  
**Richard Butler** tenor  
**Matt Greco** Baroque violin  
**Melissa Farrow** Baroque recorder, flute  
**Tommie Andersson** theorbo, lute, Baroque guitar  
**Laura Vaughan** viola da gamba  
**Talia Fowler** Dancer  
**Neale Whittaker** Dancer  
**Stephen Tannos** Dancer

PROGRAM

**Van Eyck** Boffons  
**Anonymous / Huygens** *Hoe is 't beloven van ons vergaren*  
**Du Mont** Allemanda gravis  
**Van Eyck** Doen Daphne d'over schotoner Maeght  
**Anonymous** *Ick seg adieu*  
**Sweelinck** Puer nobis nascitur  
**Schenk** Ciacone Op. 2 No. 1  
**De Fesch** Trio Sonata in G Minor, Op. 7 No. 4  
**Huygens** *Te voila donc, bel oeil*  
**Sweelinck** Allemand  
**Baltzar** Prelude in G Major  
**Petersen** Sonata for Violin No. 5 from *Speelstukken*  
**Anonymous** *Merck toch hoe sterck*

The Australian Brandenburg Orchestra performed at the Art Gallery New South Wales as part of Sydney Festival.

*Rembrandt Live* presented a theatrical encounter for the senses, marrying the treasures of Amsterdam's Rijksmuseum with Baroque performance and music, directed by John Bell with music curated by Paul Dyer.

“*Rembrandt Live* is a theatrical encounter for the senses, marrying the treasures of Amsterdam’s Rijksmuseum with baroque performance and music.”

AUSTRALIAN STAGE

“One of the more original events this year comes in the form of an entertaining marriage of visual art and live music, tying in to the current exhibition Rembrandt and the Dutch Golden Age: Masterpieces from the Rijksmuseum at the venerable Art Gallery of New South Wales.”

AUSTRALIAN STAGE

SYDNEY

**Art Gallery of NSW**  
Friday 5 January 6pm & 7:30pm  
Saturday 6 January 6pm & 7:30pm  
Monday 8 January 6pm & 7:30pm  
Tuesday 9 January 6pm & 7:30pm  
Thursday 11 January 6pm & 7:30pm  
Friday 12 January 6pm & 7:30pm  
Monday 15 January 6pm & 7:30pm  
Tuesday 16 January 6pm & 7:30pm  
Thursday 18 January 6pm  
Friday 19 January 6pm  
Monday 22 January 6pm & 7:30pm  
Tuesday 23 January 6pm & 7:30pm  
Wednesday 24 January 6pm & 7:30pm

Co-presented by Art Gallery of New South Wales, Australian Brandenburg Orchestra and Sydney Festival. The performance was made possible by the generous support of Carole Lamerton, Robyn Martin-Weber, Margaret Olley Art Trust, Peter Weiss AO and Ray Wilson OAM.

PARTNERS





# Community Performances

## Access Brandenburg Recitals

**ARTISTS**  
**Paul Dyer AO** Artistic Director, Conductor  
**Australian Brandenburg Orchestra**  
**Melissa Farrow** Music Director

Our free *Access Brandenburg* recitals allow us to share the joy and beauty of Baroque music and connect with broader communities who may have limited opportunities to engage with the Orchestra at main-stage performances. Audiences watched the Brandenburg perform in intimate and relaxed settings and had the unique experience of meeting and chatting with the musicians following the performances.

**ULTIMO**  
**Ultimo Community Centre, NSW**  
Thursday 25 October 2:30pm

**REDFERN**  
**Redfern Community Centre, NSW**  
Friday 26 October 1:30pm

## Brandenburg Quartet with Melissa Farrow

**ARTISTS**  
**Shaun Lee-Chen** (Perth) Baroque violin  
**Ben Dollman** (Adelaide) Baroque violin  
**Monique O’Dea** (Sydney) Baroque viola  
**Jamie Hey** (Melbourne) Baroque cello  
**Melissa Farrow** (Sydney) Baroque flute

**PROGRAM**  
**Haydn** ‘London’ Trio in G Major, Hob. IV:3  
**Durante** Concerto for Strings in G Minor  
**Haydn** String Quartet in D Minor, Op. 76 No. 2  
**Mozart** Flute Quartet in D Major, K. 285

Through the support of our long-term partner, the APA Group, we returned in 2018 to perform at the Empire Church Theatre in Toowoomba. This special, free community event provides a great opportunity for us to share our music further across regional parts of Australia.

**TOOWOOMBA**  
**Empire Church Theatre**  
Wednesday 8 August 7pm

PRESENTED BY APA



# Programs for Young People

## Brandenburg Kids: The Bremen Bunch

An adaptation of the Grimm Brothers fairytale, *Four musicians of Bremen*.

**ARTISTS**  
**Paul Dyer AO** Artistic Director, Conductor  
**Christina Leonard** Creative Concept, Director  
**Maryam Master** Script  
**Australian Brandenburg Orchestra**

*Brandenburg Kids* is an immersive, imaginative and educational concert experience to develop an appreciation of the music and instruments of the Baroque period for children aged 8-14. The show is led by an actor with students invited to re-tell the classic fairytale, whilst an ensemble of Brandenburg musicians bring the story to life with the magic of Baroque music.

“Baroque music, with its easily identifiable moods, lends itself to the quick and effective portrayal of characters or situations and the telling of a story. Who can think of anything other than evil villains when one hears the opening of the Bach Toccata and Fugue for example?

The story of the Four Musicians of Bremen by the Grimms brothers presented the scope to create a show incorporating madcap kids gags, kooky characters and the innate humour of their juxtaposition with Baroque music.

The music that I have chosen to weave through this story is in short excerpts and is really prescriptive in the mood of the character or scene that it supports. Granted there are more than a few moments of tongue in cheek (a whining cat as illustrated by the opening of the Bach Partita No.2 Chaconne, and the dog bemoaning her fate in song... “Fido’s lament” aka Purcell’s Dido’s Lament).

There’s also plenty of silliness, crazy percussion hijinks and heightened audience interaction involving body percussion, panto style encouragement to yell out all paced so there is never too much time to sit still.”

CHRISTINA LEONARD DESCRIBING BRANDENBURG KIDS

## Other Programs

**YOUNG MENTORSHIP PROGRAM**  
Intensive coaching and talent development initiative pairing outstanding young musicians and composers with members of the Australian Brandenburg Orchestra.

**MASTERCLASS PROGRAM**  
Senior members of the Orchestra regularly hold masterclasses in Historically Informed Performance practice for high school and tertiary students.

The new work was premiered on  
Tuesday 9 October at 10am

SUPPORTED BY KPMG





# Other Events

## Fundraising Events

**WERRIBEE HIGH TEA**

Werribee Mansion & Spa, Werribee Park, VIC  
Sunday 18 March

**GALA DINNER**

Metropolis, Melbourne  
Thursday 17 May

## Special Events

Throughout the year we held a variety of special events for our supporters.

**PHILIP BACON COCKTAIL EVENING  
WITH XAVIER DE MAISTRE**

Philip Bacon Private Residence  
Monday 14 May

**SOIRÉE BAROQUE**

Sofitel on Collins, Melbourne  
Monday 12 November

**JAMES CRAIG, TALL SHIP**

James Craig, Sydney Harbour  
Saturday 24 November

**SPRING DINNER**

Government House, Sydney  
Saturday 6 October

**SUNSET SOIRÉE**

Lend Lease, International Towers Exchange Place,  
Barangaroo, Sydney  
Thursday 8 November

Our Chairman's 11 members directly support our Guest Artists and these members hosted a number of special events throughout the year.

**Xavier de Maistre** (France) harp  
Tuesday 8 May  
Sunday 13 May

**Daniel Pinteño** (Spain) Guest Director & Baroque violin  
Friday 13 September

**Lixsania Fernandez** (Cuba) viola da gamba  
Monday 5 November

## Private and Charity Performances

**APA GROUP**

APA Office, Sydney  
Monday 23 April

**MELBOURNE CLUB**

Melbourne Club  
Thursday 7 June

**NATIONAL MARITIME MUSEUM**

National Maritime Museum, Sydney  
Tuesday 7 August

**ARTS LAW CENTRE OF AUSTRALIA**

Ashurst, Sydney  
Thursday 6 September

**PRIVATE PERFORMANCE**

Private Residence, Melbourne  
Tuesday 13 November

**MACQUARIE BANK**

Museum of Contemporary Art, Sydney  
Monday 26 November

**MACQUARIE BANK**

Myer Mural Hall, Melbourne  
Wednesday 28 November

**RECITALS FOR AUSTRALIAN UNITY COMMUNITIES**

Lifestyle Manor, Bondi, NSW  
Thursday 1 November

**The Grace, South Melbourne, VIC**

Sunday 11 November  
Sunday 9 December

**Drummond Place, Carlton, VIC**

Thursday 13 November  
Sunday 9 December



TOP:  
LIXSANIA FERNANDEZ

ABOVE:  
SUNSET SOIRÉE

RIGHT:  
GALA DINNER



# The Future of Baroque

At the heart of thinking about the Brandenburg’s future is the fundamental need to secure the Brandenburg’s official home – a place where the Orchestra’s big vision and bold ideas can truly flourish – A Centre of Baroque Excellence.

**CENTRE FOR BAROQUE EXCELLENCE**

A new and permanent home will bring together rehearsal and administrative spaces for the first time and enable the Brandenburg to realise its vision for community and artist outreach.

The Centre for Baroque Excellence (CBE) will eliminate the logistical challenges that currently constrain the Orchestra’s activities. A custom-built space, the Centre for Baroque Excellence will be both a home for the Brandenburg and a public facility. It will be a place where the generosity of spirit, the infectious enthusiasm and passion of the Brandenburg and of its founders will be brought to life and experienced by audiences, collaborators, academics, musicians, tourists, teachers, and students – including children.

**REALISING BRANDENBURG’S LEGACY**

The CBE will allow the Brandenburg to realise a long-held vision for greater community enrichment and engagement, which is fundamental to a lasting legacy. Having a purpose-built home will help enable the Brandenburg to launch a number of new and expanded activities:

Community enrichment. A centrepiece of the CBE vision is better access for the public, musicians and musical/ academic collaborators to the Brandenburg’s priceless resources, including its collection of music scores and period instruments. The Brandenburg holds a special collection of period instruments and perfect replica instruments, as well as the Southern Hemisphere’s largest collection of Baroque manuscripts and scores. The CBE will bring this collection to life for the community and musicians through its Conservation Lab and music and instrument library.

Education and development. We envisage expanding the Brandenburg education program to include one-to-one teaching, group masterclasses, training and development of young emerging artists, and a *Brandenburg Kids* program focused on outreach and involvement in performance. The CBE will be the nucleus of the Brandenburg’s education program and will allow us to expand our pre-professional training programs for students. This will underpin the Brandenburg’s legacy and ensure a rich future for classical music-making in Australia.

Public programming and engagement. The CBE will enable the Brandenburg to broaden its engagement with the public, including through intimate concerts and behind-the-scenes opportunities at the CBE, and expanding our community access program for audiences who might not otherwise attend Brandenburg mainstage concerts. Our community access centre will bring together our music and instrument library and will be the source of dynamic and exciting public programming and engagement.

**WHAT WILL IT LOOK LIKE?**

It is anticipated that the CBE will be located in Sydney and that the space will comprise:

- Two flexible studio spaces for rehearsals, performances and workshops
- At least two practice rooms for teaching and sub-rehearsal purposes
- A Green Room common to the Brandenburg musicians and staff, to also be used as a foyer space for performances and other public events
- All administrative offices of the Brandenburg
- A music library housing the Brandenburg’s extensive collection of scores
- A climate-controlled instrument store
- Meeting spaces, utility spaces, a loading dock and car parking.

**MAKING THE CBE A REALITY**

To make the CBE a reality, a focused effort has commenced. Three workstreams are currently underway: scoping, government engagement and building community support. Initial scoping reports have greenlit the project. The focus will remain on the costing of premises, capital raising, site acquisition, build and fit-out and Brandenburg’s relocation, and on sustained advocacy working with government. These workstreams report regularly to the Board, and are guided by a comprehensive campaign implementation plan.

The CBE project received overwhelming expressions of support as the Brandenburg’s new home and a space for nurturing talent and community engagement with Baroque music, during our campaign feasibility study.

With a projected official opening of the CBE during 2021/22, the campaign will be a central focus for the next financial year.



LEFT:  
MONIQUE O'DEA  
PRINCIPAL BAROQUE VIOLA

BELOW:  
BRANDENBURG MUSICIANS





# Corporate Governance

The Brandenburg Ensemble Ltd trading as the Australian Brandenburg Orchestra is a company limited by guarantee.

Its Board of Directors has responsibility for the overall direction and ongoing viability of the company and importantly, its governance. The Board is guided by the updated Essential Governance Practice Principles as published by the Australia Council of Australia with further support taken from the Not-For-Profit Governance Principles developed by the Australian Institute of Company Directors.

The work of the Board is supported by the following Committees.

**FINANCE, AUDIT & RISK COMMITTEE**

The committee meets before each Board meeting with additional meetings as required to review the forward year performance program, ticket prices, budgets and to review the annual audit. The Committee reviews all company budgets, accounts, manages the annual audit and oversees risk policy, reporting to the full Board on the outcomes of its reviews.

**DEVELOPMENT COMMITTEE**

This committee assists in providing fundraising and strategic support for the Orchestra's development activities. This includes helping to develop relationships with new potential supporters, whether individuals or corporations, to grow funding for the Brandenburg's activities.

**CENTRE OF BAROQUE EXCELLENCE COMMITTEE**

The committee is charged with directing strategy around the legacy project – the development of a home for the Orchestra and a purpose-built centre that will encompass performance and educational facilities.

**THE COMPANY’S DIRECTION AND ACTIVITIES ARE REINFORCED BY OUR VALUES:**

- Innovation and leadership
- Service commitment
- No surprises
- Fairness, diversity and social justice
- Integrity
- Delivery



BEN DOLLMAN  
PRINCIPAL SECOND BAROQUE VIOLIN

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Dr Alan Maddox



Our Partners

Brandenburg applauds our wonderful partners who proudly support our 2018 Season.

PRINCIPAL



GOVERNMENT



MAJOR



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TRUSTS AND FOUNDATIONS



Our Donors

“Thanks to the tremendous generosity of you and your fellow Brandenburg supporters, we have established nothing short of cultural excellence as Australia’s national baroque orchestra for nearly 30 years. Our dream is to continue doing exactly this – achieving excellence, inspiring audiences and sharing our music with you for many more years to come.”

PAUL DYER AO ARTISTIC DIRECTOR  
BRUCE APPLEBAUM MANAGING DIRECTOR

LIFE PATRONS

Mary Holt and the late Dr John Holt

CHRISTINA \$10,000 OR ABOVE

Anthony Adair and Karen McLeod Adair Antoinette Albert* Aidan Allen Stephen and Sophie Allen John Almgren AM and Yvonne Almgren Graham Bradley AM and Charlene Bradley Jillian Broadbent AO Dr Catherine Brown-Watt PSM and Mr Derek Watt* Roxane Clayton*	Jane and David Duncan Michael Ebeid AM and Roland Howlett John and Jenny Fast# Tom Hayward and Fiona Martin-Weber# Mary Holt and the late Dr John Holt Mrs W G Keighley in memory of Geoffrey Jacqui and John Mullen# Alison Park in loving memory of Richard Park Lady Potter AC CMRI#	Rodwell Foundation Rowan Ross AM and Annie Ross Jeanne-Claude Strong in memory of James Strong Victoria Taylor* Peter Weiss AO* Cameron Williams Carol Haynes and Skipp Williamson Anonymous
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Our Donors

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Dr Celina Seeto Jeannette Sharpe Dr Gideon and Mrs Barbara Shaw Paul Sheehan and Susan Wyndham Mr Charlie Shuetrim AM and Mrs Sandra Shuetrim John and Cathy Simpson Dr Agnes Sinclair Robyn Smiles	Alan and Jennifer Smith Chris and Bea Sochan Mrs Beverley Southern Brendan Sowry David Stanford# Dr Murray and Mrs Joy Stapleton Loreto Toorak Mark and Debra Taylor#	Mr Mike Thompson Richard and Lynne Umbers Professor Roy and Doctor Kimberley MacLeod Judith Williams Dr David Wood and Mr Gary Fung K A Wratten Anonymous x 22
SUPPORTER I \$500 - \$999		
Peter Allan Catherine Broady Dr Roderick Brooks and Ms Carol Shaw Jenny and Henry Burger Ita Buttrose AO OBE David and Louise Byrne J and M Cameron Professor Dianne Campbell Marianne Cochrane Chris and Trudy Coote Michael Crawcour Deborah Debnam Anne and Jennifer Dineen Margaret Dobbin Rita Erlich Sarah Findlay Helen Fleming Peter Fletcher AM and Kate Fletcher Peta Forster and Mark Anderson Deborah Fox and Harald Jahrling* Barbara and Malcolm France Rosie Freeman Christine George Arthur Georgopoulos# Norman Gillespie Richard and Heather Gorrell	Philip and Anabel Gosse Carole A. P. Grace Peter and Deirdre Graham Greg and Sophie Griffith# Sandra Haslam Geoff Hogbin Michael Jones Liana Kestelman# L. Krienbuhl Dr Micheline Lane Paul Lindwall Anne Loveridge & Graeme Foster Betty Lynch Elizabeth Mackenzie and Michael Bremner Wendy E McCarthy AO Janet McCredie Margaret McKenna Ross McNair and Robin Richardson Alistair and Fran Minson# Peter Miszalski Richard and Elaine Moore# Niq Morcos & Morgaine Williams Susan and Frank Morgan Mrs June Musgrove in memory of Dr Peter Musgrove John and Susan Myatt Andrew Naylor	Brendan O'Connell Paul O'Donnell Dr Kevin Pedemont John Peisley and Ros Royal John and Bridget Polanin Julian and Jane Rait# Peter Rush Tony Schlosser Marysia Segan Jann Skinner Margot Smith Speer Family# Ross Steele AM The Stirling Family Sue Thomson Dr Diane Tibbits Margot Vaughan Kenneth Watkins# Alvie Webster# Dr J and A Whaite Dr. Anthony Williams Richard & Lale Williamson Joyce Yong Anonymous x 24
SUPPORTER II \$250 - \$499		
Kay Anderson Jaci Armstrong Carole Bailey Anne Beaumont Jean Birrell Professor Fran Boyle AM Prof. D. H. Bryant OAM Axel and Alexandra Buchner Kerin Carr Frank and Jan Conroy Mr Charles P. Curran AC Elizabeth Douglas Janet Doust Andrew Dunn Bronwyn Evans and Peter Gordon Kay Fell Debbie Fox and Harald Jahrling# Marguerite Foxon Janine Francis Judith Gibson	Keren Gould Dr Stéphane Hemmerter in memory of Gérard Hemmerter Frank Hemmings Ross Holmes In Loving Memory of Dean Huddlestone Irene Kearsey and Michael Ridley Hilary Kelman Pamela Kenny in memory of Peter* Joshua Kim and Richard House George Lawrence Vicki and Adam Liberman Mrs Iris Luke in Memory of Dr Clifton Luke Neil Mackintosh and Stuart Brown Richard Masiulanis Peter McCall Colin and Phillippa McLachlan Anna Mitchell Beatrice Moignard Julie Ann Morrison	Myles Neri Rosemary and James O'Collins Morag Orr Nella Pinkerton Ken Ramshaw Fiona Reynolds Michael Roset and Christine Paull Professor Steve and Dr Sharon Schach* Judith Shelley Natalie & Tanya Stoianoff George Szonyi Anthony Tarleton Mr Frank Tisher OAM and Dr Miriam Tisher Amanda Trenaman and Steven Turner Mrs C and Mr P Vaughan-Reid Stephanie Wainberg Joy Wardle Gregory W Won Anonymous x 50

\* Donors to the Brandenburg International Baroque Study Program  
# Donors to the Brandenburg Instrument Fund  
+ Donors to the 30th Anniversary Book

This donor list is current for a 12-month period from 1 January 2018 to 31 December 2018.

Our Donors

ORCHESTRAL CHAIRS	CHAIRMAN'S 11	BRANDENBURG OPERA CIRCLE
<b>Concertmaster Chair</b> supported by Jacqui and John Mullen <b>Baroque Cello Chair</b> supported by Mrs W. G. Keighley <b>Theorbo/ Baroque Guitar Chair</b> supported by The Alexandra and Lloyd Martin Family Foundation and friends, in memory of Lloyd Martin AM	Dedicated to the memory of James Strong AO Chairman's 11 supports the Brandenburg's international and local guest artists.  Louise Christie Roxane Clayton Jan and Frank Conroy Angus Coote Richard Fisher AM and Diana Fisher Richard Grellman AM Chris and Gina Grubb Carol Haynes and Skipp Williamson Mrs. W. G. Keighley for Geoffrey Grant and Jennifer King Susan Maple-Brown Ms Gretel Packer Anonymous	The following donors have supported the establishment of the Brandenburg Opera Circle, enabling the Orchestra to expand its repertoire into the world of baroque opera, as well as nurturing young opera singers and creative teams.  Toula and Nicholas Cowell Wendy and Ron Feiner Deborah Fox and Harald Jahrling Justin and Anne Gardener Irene and John Garran Ken Groves and Yun-sik Jang Mary Holt and the late Dr John Holt A le Marchant Peter McGrath Dr Agnes Sinclair Victoria Taylor Greg Ward Ray Wilson OAM in memory of James Agapitos OAM Christine Yip and Paul Brady Anonymous x 2
CORPORATE DONORS		
Accenture APA Group Bain & Company Centre for Corporate Public Affairs Elwyn Consulting Link Group Pacific Equity Partners QANTAS Loyalty Telstra Corporation Limited The Lancemore Group		
PLANNED GIVING		
<b>BEQUEST</b> The Australian Brandenburg Orchestra warmly acknowledges the bequest it has received from the Estate of Valda Astrida Sikсна.	<b>AMATI \$250,000 – \$500,000</b> The Eileen Marie Dyer AM Fund Anonymous <b>STRADIVARI \$100,000 – \$249,999</b> Cary and Rob Gillespie Anonymous <b>GUARNERI \$50,000 – \$99,999</b> Chris and Kathy Harrop Macquarie Group Foundation The Martin Family in memory of Lloyd Martin AM Christine Yip and Paul Brady Anonymous	<b>MAESTRI \$25,000 – \$49,999</b> John and Robyn Armstrong Greg Hutchinson AM and Lynda Hutchinson Nick and Caroline Minogue Rowan Ross AM and Annie Ross <b>ARCANGELI \$15,000 – \$24,999</b> Mr David Baffsky AO and Mrs Helen Baffsky Melinda Conrad and David Jones Glenn Moss and the late Dr Ken Moss AM David and Rachel Zehner <b>CAMERATA \$10,000 – \$14,999</b> Graham Bradley AM and Charlene Bradley The Clayton Family Norman Gillespie Rohan Mead
<b>PLAY ON: A LASTING LEGACY</b> We are hugely appreciative to all those who have pledged a bequest to the Brandenburg. R. Cook Janet Doust The Faithfull Family Brian and Leonie Fisher R J Irwin Lilly K Peter McGrath Penelope Oerlemans Joan and Lloyd Poulton Art and Cynthia Raiche Anonymous x 15		

To find out more, or to make a donation please get in touch with our Development team:

T: 1300 782 856  
E: development@brandenburg.com.au  
W: donations.brandenburg.com.au





BACK ROW:  
MELISSA FARROW, KIRSTEN BARRY, BEN DOLLMAN, TOMMIE ANDERSSON, ROB NAIRN, LEANNE SULLIVAN, BRIAN NIXON

FRONT ROW:  
JAMIE HEY, PAUL DYER, MATT BRUCE, MONIQUE O'DEA, SHAUN LEE-CHEN, HEIDI JONES



# Find Us

## CONTACT US

Level 1, 247 Coward St  
Mascot NSW 2020  
02 9328 7581 or 1300 782 856

## POST

GPO Box 4416  
Sydney NSW 2001  
Australia

## BOX OFFICE HOURS

9am – 5pm Monday to Friday

## BOX OFFICE TEAM

Our staff can be found at the guest ticket desk in the concert hall foyer an hour before the start of each concert.

## SUBSCRIBER EMAIL

[subs@brandenburg.com.au](mailto:subs@brandenburg.com.au)

## WEBSITE

[brandenburg.com.au](http://brandenburg.com.au)

## SOCIAL MEDIA

[Facebook.com/Australian.Brandenburg.Orchestra](https://www.facebook.com/Australian.Brandenburg.Orchestra)  
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[YouTube.com/AustBrandenburg](https://www.youtube.com/AustBrandenburg)

Brandenburg Ensemble Limited trading as Australian Brandenburg Orchestra is a non-profit organisation registered as a company limited by guarantee.  
ABN 41 003 908 183

## Brandenburg Ensemble Ltd

(a company limited by guarantee)

ABN 41 003 908 183

## Annual Report

### 31 December 2018

# Australian Brandenburg Orchestra





# Contents

## Brandenburg Ensemble Ltd

	PAGE
Directors’ Report	3
Auditor’s Independence Declaration	17
<b>Financial reports</b>	
Statement of Profit or Loss and Other Comprehensive Income	18
Statement of Financial Position	19
Statement of Changes in Equity	20
Statement of Cash Flows	21
Notes to the Financial Statements	23
Directors’ Declaration	38
Declaration by Chairman of Directors in respect of Fundraising appeals	39
Independent Auditor’s Report to the members	40

## COMPANY PARTICULARS

This financial report covers Brandenburg Ensemble Ltd (“the Company”) as an individual entity for the year ended 31 December 2018.

Brandenburg Ensemble Ltd is a company limited by guarantee, incorporated and domiciled in Australia.

*Its registered office and principal place of business is:*

Level 1  
247 Coward Street  
MASCOT NSW 2020

This financial report for the year ended 31 December 2018 has been authorised for issue by the Directors on 3 April 2019.

A description and nature of the Company’s operations and principal activities are included in the Directors’ Report on pages 3 to 16.

# Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

Your directors present their report together with the financial statements of Brandenburg Ensemble Ltd for the year ended 31 December 2018.

## Directors

The following persons hold, or have held office as directors of Brandenburg Ensemble Ltd during the year and up to the signing date of this report:

D Zehner	A Allen	B Applebaum	D Baffsky
R Boyce	P Dyer	J Fast	L Grant
A Harrop	S Hilliard	G Maclellan	R Mead
J Pickhaver	G Ward	S Weil	

Held office during the full Financial Year unless stated otherwise in Note 15.

## Principal activities

The Company is a not-for-profit organisation. The principal activities of the Company consist of the promotion and encouragement of Early Music, and the operation and presentation, at the highest standard, of an orchestra using period instruments, providing audiences with a fresh experience of period music.

There were no significant changes in the nature of the activities of the Company during the year.

## Results

The net surplus for the year amounted to **\$48,464** (2017 deficit of \$295,090).  
The Company is exempt from income tax.

## Dividends

No dividend was declared or paid by the directors during the year. The Company’s constitution prohibits the declaration or payment of dividends.

## Review of operations

Founded in 1989, the Australian Brandenburg Orchestra (“Brandenburg”) is Australia’s national baroque orchestra. Under the energetic leadership of the Orchestra’s Co-founder and Artistic Director Paul Dyer AO, the Brandenburg features the finest period musicians from all over Australia who bring to life the music of the 16th, 17th and 18th centuries with excellence, flair and joy using original edition scores and instruments of the period.

As a member of the Australia Council’s Major Performing Arts Panel and winner of five ARIA awards for Best Classical Album, the Brandenburg has become a leader in Australia’s cultural landscape. Brandenburg concerts include the music of well-known composers such as Mozart, Vivaldi and Handel, as well as lesser known composers, rare works and unusual instruments. Each year the Orchestra collaborates with leading Australian and international guest artists.



## Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

The Orchestra provides broad access to its distinctive, fresh and uniquely Australian performance style and innovative music to the Australian people through its annual subscription series in Sydney, Melbourne and Brisbane, as well as regular performances in Regional NSW. 2018 also saw the launch of the inaugural Brandenburg Quartet National Tour which in addition to Sydney and Melbourne included stops in Adelaide and Perth, furthering the Orchestra's national reach. The vibrancy of the Orchestra is demonstrated by the consistent loyalty of the Brandenburg audience. The employment and development of exceptionally talented musicians in this specialist field has resulted in a commitment and energy which continues to translate directly into the quality, vitality and dynamism of each performance.

In 2018 the Australian Brandenburg Orchestra presented a wide-ranging program of works that celebrated the depth and skill of both the Orchestra and the Brandenburg Choir. Invited to perform with the Orchestra were guest artists and directors from Spain, France, Monaco, Cuba, Cambodia, China, Algeria and Australia.

The principal performance activities in 2018 included:

- the Sydney subscription season at City Recital Hall consisting of six major concert series, five series with six performances, and the *Noël! Noël!* series comprising four performances;
- the Melbourne subscription season at Melbourne Recital Centre consisting of six subscription concert series, including the *Noël! Noël!* Christmas concert series, with two performances each series;
- the *Noël! Noël!* Christmas concert series with the Brandenburg Choir consisting of nine concerts in Sydney venues and Wollongong;
- two Brisbane concert series at Queensland Performing Arts Centre of one concert each series;
- four performances by the Brandenburg Quartet in Sydney, Melbourne, Adelaide and Perth;
- a NSW regional tour to Young, Orange, Blackheath and Singleton;
- twenty performances of *Rembrandt Live*, a collaboration with the Art Gallery of NSW for the 2018 Sydney Festival;
- a community concert titled 'Access Brandenburg' at Redfern and Ultimo Community Centres, NSW; and
- a significant number of non-core performance activities including private recitals for the Orchestra's corporate partners in Sydney and Melbourne, regional NSW, Victoria and QLD; and fundraising events including the annual dinners at Government House, Sydney and Metropolis, Melbourne.

## Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

During the year the Orchestra continued to employ leading specialists in historical performance practice on a permanent basis, as well as engaging over ninety specialist-trained Australian musicians on a casual basis. The Brandenburg Choir featured three times in the subscription season and a number of the Orchestra's musicians had the opportunity to perform significant soloist works.

The Orchestra continued to attract some of the finest Australian and international guest artists and directors for its annual subscription concert series, including:

- Max Riebl (Australia) countertenor;
- Xavier de Maistre (France) harp;
- David Wenham (Australia) actor;
- Mr Daniel Pinteño (Spain) violin;
- Lixsania Fernandez (Cuba) viola de gamba;
- Bonnie de la Hunty (Australia) soprano;
- The ensemble La Camera delle Lacrime including:
  - Bruno Bonhoure (France) musical director and countertenor;
  - Khaï-dong Luong (Cambodia) director;
  - Christophe Tellart (France) flute, pipes and hurdy-gurdy;
  - Li Yan (China) erhu;
  - Martin Bauer (France) fiddle, kamanche, tenor violin;
  - Michèle Claude (France) percussion; and
  - Mokrane Adlani (Algeria) oriental violin;

His Excellency General the Honourable Sir Peter Cosgrove AK MC (Retd) Governor-General of Australia and His Excellency General the Honourable David Hurley AC DSC (Retd) Governor of New South Wales continued as Patrons of the Orchestra during 2018.

The Company continues to focus strongly on its key priorities and initiatives highlighted in its five year (2016-2020) strategic business plan to support future performance ambitions, maintain artistic vibrancy and ensure a sustainable financial profile. This includes the aspiration to establish a National Centre for Baroque Excellence as well as growing the core performance program and the establishment of youth focused educational programs.

The Company produced total revenue of \$7.7M which was 3% over the previous year, a result of strong subscription and single ticket sales in Sydney, Melbourne and Brisbane, the Quartet National Tour, and increased fundraising activity. In addition to revenue increases, production costs were reduced, partly through identifying process efficiencies as well as the nature of the programming. As a result, a surplus was achieved.



# Directors’ Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

The Orchestra has in place key performance indicators to measure the organisation’s performance. These key performance indicators encompass artistic, access, financial and governance measures which are quantifiable and tightly linked to the Orchestra’s key objectives. The Company also engages in an artistic self-assessment process that is regularly reviewed with the Board of Directors and encompasses reports from visiting international guest soloists and directors, and assessment by the Artistic Director and the Managing Director.

## State of affairs

No significant change in the nature of the principal activity of the Company occurred during the year.

## Environmental issues

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

## Events subsequent to balance date

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, in the opinion of the directors, to affect substantially the results of the operations of the Company for the next succeeding financial year, except as referred to in the accounts or elsewhere in this report.

# Directors’ Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

## Information on directors

Director	Experience and qualifications	Special responsibilities
<b>Mr Aidan Allen</b> BComm (Hons) Non-executive director	Managing Director and Co-Head of CCS Australasia for UBS AG, Australia Branch. Member of the ANZ Country Committee and Investment Bank Management Committee. Formerly Managing Director, Head of Corporate Advisory for Citi ANZ, Aidan has advised listed and private corporations on capital formation, divestitures and acquisitions. Director since 12 October 2016.	Chair National Centre for Baroque Excellence Committee  Chair Development Committee  Member Finance, Audit & Risk Committee
<b>Mr Bruce Applebaum</b> MBA, BSc (Ed), Dip T.P. (NIDA) Managing Director	Co-founder of the Australian Brandenburg Orchestra and General Manager since the Orchestra’s inception in 1989. Since 1994 has worked full time for the Orchestra and in 2014 was appointed to the Orchestra’s Board as Managing Director. Having completed studies at NIDA, professional background includes positions with the Nimrod Theatre Company, the Australian Opera, the Sydney Philharmonia Choirs and the Sydney Festival. Director since 14 October 2014.	Member Finance, Audit & Risk Committee  Member National Centre for Baroque Excellence Committee  Member of People & Culture Committee



# Directors’ Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

## Information on directors continued

Director	Experience and qualifications	Special responsibilities
<b>Mr David Baffsky AO</b> Non-executive director	Honorary chairman (formerly executive chairman 1993-2008) of Accor Asia Pacific. Chairman of Ariadne Australia Ltd; a director and life member of the Tourism Task Force and a director of Destination NSW, Sydney Olympic Park Authority and the George Institute. Chairman of Investa Funds Management Limited. Formerly a Trustee of the Art Gallery of NSW, a director of the Indigenous Land Corporation and Chairman of Voyages Indigenous Tourism Limited. In 2001 made an officer in the General Division of the Order of Australia and in 2003 received the Centenary Medal. In 2004 was recognised as the Asia Pacific Hotelier of the Year. In 2012 awarded the Chevalier in the Order of National Légion d’Honneur of France. Director since 14 October 2014.	Member Development Committee
<b>Mr Richard Boyce</b> BBus, CA, AICD, TPB Non-Executive Director	With more than 26 years of chartered accounting experience advising and consulting to Australia and NZ’s largest family businesses, he is also a professional Director and specialist family business advisor. Director of BOYCE Family Office and Family Capital100. Current chair of RMIT University School of Accounting, academic director with the Family Firm Institute (Boston, USA) and strategic consultant to Family Business Australia (FBA). Director since 13 November 2015.	Member Development Committee  Member Melbourne Committee

# Directors’ Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

## Information on directors continued

Director	Experience and qualifications	Special responsibilities
<b>Mr Paul Dyer AO</b> BMus, DMUSED, ACTL (London), Dip Royal Cons (The Hague) Executive director	Co-founder of the Australian Brandenburg Orchestra and Artistic Director since its inception in 1989. One of Australia’s most prominent musicians and regularly appears as conductor around the world. Has held teaching positions at both Sydney Conservatorium and UWA Perth and has won many awards for his CDs with the ABO and is a Churchill Fellow. Awarded the Centenary Medal for his services to Music and Society in 2000; and in 2013 was made an Officer of the Order of Australia for his distinguished service to the performing arts. Director since 20 December 1989.	
<b>Mr John Fast</b> BEc (Hons), LLB (Hons), F Finsia, MAICD Non-executive director	Executive Chairman Seawick Pty Ltd. Previously, Chief Legal Counsel & Head of External Affairs and Member of the Office of Chief Executive, BHP Billiton Ltd. Before joining BHP Billiton, practised as a corporate commercial lawyer at Arnold Bloch Leibler. Former member of the Australian Government’s Takeovers Panel and consults to a number of private and public companies on Governance, succession and strategy. Non-executive Director of numerous private companies, Chairman of the Advisory Board of the Rotary Aboriginal and Torres Strait Islander Tertiary Scholarship, Chairman of NIEF Ltd and Deputy Chairman of the Norman Beischer Medical Research Foundation. Director since 7 September 2015.	Member Melbourne Committee



## Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

### Information on directors continued

Director	Experience and qualifications	Special responsibilities
<b>Ms Lesley Grant</b> Non-executive director	Group Executive People and Culture at Qantas Airways Ltd. Previously Chief Executive Officer of Qantas Loyalty and Group Executive Customer and Marketing for Qantas. A member of the Qantas Executive Committee. Extensive senior executive experience in other international airlines. Currently Non-executive Director Venues NSW. Previously an independent non-executive Director of UNICEF Australia. Director since 14 October 2015. Resigned 5 June 2018.	Member Development Committee
<b>Ms Alison Harrop</b> BSc (Math), FCA Non-executive director	Chief Financial Officer at Dexus, responsible for the overall finance function, including taxation, treasury, management and corporate accounting, planning and analysis. Also responsible for technology, people & communities, group marketing and business improvement. Over 25 years' experience in finance management in Australia and overseas; has worked across multi-disciplinary finance, risk and assurance teams for organisations including Westpac, Australia Post, Macquarie Group and Deutsche Bank. Graduate of the Australian Institute of Company Directors. Director since 13 July 2016.	Deputy Chair Board of Directors  Chair Finance, Audit & Risk Committee  Member National Centre for Baroque Excellence Committee

## Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

### Information on directors continued

Director	Experience and qualifications	Special responsibilities
<b>Ms Susan Hilliard</b> BA LLB (Melbourne) Non-executive Director	Partner for over 29 years at King & Wood Mallesons, global law firm headquartered in Asia. Primarily based in Sydney and Melbourne but has had extensive involvement in the firms' Asia Practice in general and the International Funds practice. Specialises in Mergers & Acquisitions with a particular focus on corporate governance, transactions involving listed infrastructure and property trusts and cross border work for financial services clients. Has worked with a number of key clients for over 20 years including the State Street Group, AMP Capital and the Investec Group Director since 27 November 2018.	
<b>Ms Glenice Maclellan</b> BBus Non-executive Director	Leads Egon Zehnder's Australian Practice. Draws on deep multinational experience when advising companies in the services and consumer sectors. Guides CEOs, senior executives, and Non-Executive Director appointments. Active in Egon Zehnder's Consumer, Technology and Communications, and Chief Marketing Officers practices. Prior to joining Egon Zehnder headed up the Consumer Division of Telstra. Previously Vice President of Wireless Messaging with AT&T Wireless in Seattle as well as the Chief Marketing Officer at Eurotel, the leading mobile operator in the Czech Republic. Has also served on the Board of leading Hong Kong mobile operator CSL New World Mobility Group. Named Young Executive of the Year in 2007 by The Australian Financial Review and recognised as one of the world's leading telecommunications executives under 40 by Global Telecoms Business magazine. Director since 13 February 2019.	



## Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

### Information on directors continued

Director	Experience and qualifications	Special responsibilities
<b>Mr Rohan Mead</b> Non-executive Director	Appointed Group Managing Director of Australian Unity Limited on 1 July 2004. As Group Managing Director, is a member of subsidiary boards and most committees. Deputy Chairman of Platypus Asset Management. Chairman of the Business Council of Australia's Healthy Australia task force and a member of its Indigenous Engagement task force. Director of the Centre for Independent Studies and director of the Business Council of Co-operatives and Mutuals Limited. Director since 22 November 2011.	Chair Melbourne Committee  Member Development Committee
<b>Mr John Pickhaver</b> BE(Civil) (Sydney), MAppFin (Kaplan), DPhil (Oxon) Non-executive director	Co-Head of Macquarie Capital for Australia and New Zealand. Has 18 years of experience in the finance and infrastructure sectors both as a civil engineer and in infrastructure finance. While at Macquarie has advised on corporate and project financings, mergers and acquisitions as well as arranging debt and equity for a variety of transactions. Also provided strategic financial advice to corporates in relation to capital structure reviews, and governments in relation to projects, assets and financing. Previously worked as a civil engineer in Australia on infrastructure projects, before completing a Doctorate at Oxford University in civil engineering and a Master of Applied Finance. Director since 13 February 2019.	Member Development Committee

## Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

### Information on directors continued

Director	Experience and qualifications	Special responsibilities
<b>Mr Greg Ward</b> BEc, MEc, FCA, F Fin Non-executive director Chairman (Former)	Deputy Managing Director of Macquarie Group Limited and Head of Macquarie's Banking & Financial Services business. Member of Macquarie Group's Executive Committee. Joined Macquarie on listing in 1996, appointed CFO and Head of Corporate Affairs 1997-2013, when he was appointed Deputy Managing Director. CEO of Macquarie Group's banking subsidiary, Macquarie Bank, from 2011-2014. Over 30 years of experience in finance and financial services. Previously a Board Member of the Macquarie University Council; Board member of the Australian Accounting Standards Board, The Financial Reporting Panel, UNICEF Australia, The Financial Markets Foundation for Children and Macquarie Group Foundation. Director since 28 May 2013. Chairman since 15 July 2014. Resigned Chair 30 May 2018. Resigned 28 August 2018.	Chairman Board of Directors (Former)  Chair National Centre for Baroque Excellence Committee  Member Finance, Audit & Risk Committee
<b>Ms Sheryl Weil</b> GAICD Non-executive director	Former Executive Director Macquarie Bank Ltd and held the role of Head of Service and Operations for the Banking and Financial Services Division. Has substantial and in-depth experience within the financial services sector, in particular back office operations and client service provision. A graduate member of the AICD, Director of Lifeline as well as involvement with The Big Issue, MS Australia and OzHarvest. Was a longstanding Director of Macquarie Group Foundation and previously on the Board of Directors for Schizophrenia Research Institute Director since 30 May 2018.	Member Development Committee  Member of People & Culture Committee



# Directors’ Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

## Information on directors continued

Director	Experience and qualifications	Special responsibilities
<b>Mr David Zehner</b> BA/LLB,MBA/MIA (Columbia) Chairman Non-executive director	Managing Partner of Bain & Company in Australia and New Zealand. More than 15 years of consulting experience in a wide range of industries including retail, financial services, telecommunications, consumer and industrial goods, healthcare and airlines. Experience covers strategy, customer strategy and marketing, performance improvement, merger integration, and organisation. Director since 23 February 2012. Chairman since 30 May 2018.	Chairman Board of Directors  Chair People & Culture Committee  Member Finance, Audit & Risk Committee

# Directors’ Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

## Meetings of directors

The following table sets out the numbers of meetings of the Company's directors held during the year ended 31 December 2018 and the number of meetings attended by each director.

Director	Full meetings of Board	
	A	B
Aidan Allen	7	7
Bruce Applebaum	7	7
David Baffsky	4	7
Richard Boyce	3	7
Paul Dyer	7	7
John Fast	4	7
Lesley Grant	2	3
Alison Harrop	6	7
Susan Hilliard	1	1
Glenice Maclellan	0	0
Rohan Mead	6	7
John Pickhaver	0	0
Greg Ward	2	4
Sheryl Weil	5	5
David Zehner	7	7

A = Number of meetings attended  
B = Number of meetings held during the time the director held office

## Members’ Guarantee

The guarantee of members in the event of the winding up of the Company is limited to \$20 per member (2017: \$20). At 31 December 2018 there were 11 members representing a total guarantee of \$220 (2017: 11 members, \$220).

## Directors' interest and benefits

Since the end of the previous financial year no director has received or become entitled to receive any benefit (other than a remuneration benefit included in Note 15 to the financial statements) 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.



## Directors' Report

As at 31 December 2018  
Brandenburg Ensemble Ltd

### Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under subdivision 60-C section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 is included on page 17.

Signed at Sydney this 3rd day of April 2019 in accordance with a resolution of the directors.



David Zehner  
Chairman

### DECLARATION OF INDEPENDENCE BY TIM AMAN TO THE DIRECTORS OF BRANDENBURG ENSEMBLE LIMITED

As lead auditor of Brandenburg Ensemble Limited for the year ended 31 December 2018, I declare that, to the best of my knowledge and belief, there have been:

1. No contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit; and
2. No contraventions of any applicable code of professional conduct in relation to the audit.

This declaration is in respect of Brandenburg Ensemble Limited



Tim Aman  
Partner

**BDO East Coast Partnership**

Sydney, 3 April 2019



## Statement of Profit or Loss and Other Comprehensive Income

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

	Note	2018 \$	2017 \$
Revenue	3	7,693,019	7,477,429
Employee benefits expense		(4,022,390)	(4,003,893)
Depreciation expenses	8	(82,506)	(83,045)
Concert expenditure		(2,275,331)	(2,560,311)
Administration and overhead expenses		(1,033,067)	(915,176)
Fundraising expenses	16	(231,261)	(210,094)
		-----	-----
<b>Net surplus/(deficit)</b>		48,464	(295,090)
		=====	=====
<b>Other comprehensive income</b>			
<i>Items that are or may be reclassified to net surplus/(deficit):</i>			
Revaluation increment on property, plant & equipment	12	-	-
		-----	-----
<b>Total comprehensive income/(loss) for the year</b>		<b>48,464</b>	<b>(295,090)</b>
		=====	=====

The above Statement of Profit or Loss and Other Comprehensive Income should be read in conjunction with the notes to the financial statements.

## Statement of Financial Position

As at 31 December 2018  
Brandenburg Ensemble Ltd

	Note	2018 \$	2017 \$
<b>ASSETS</b>			
<b>Current assets</b>			
Cash and cash equivalents	5	2,955,668	2,639,235
Trade and other receivables	6	580,775	323,837
Inventories	7	-	429
Prepayments and deferred expenditure		126,063	113,905
		-----	-----
<b>Total current assets</b>		<b>3,662,506</b>	<b>3,077,406</b>
		-----	-----
<b>Non-current assets</b>			
Property, plant and equipment	8	596,617	608,433
Intangibles		45,495	-
		-----	-----
<b>Total non-current assets</b>		<b>642,112</b>	<b>608,433</b>
		-----	-----
<b>TOTAL ASSETS</b>		<b>4,304,618</b>	<b>3,685,839</b>
		=====	=====
<b>LIABILITIES</b>			
<b>Current liabilities</b>			
Trade and other payables	9	486,524	304,539
Employee benefits	10	233,686	214,532
Income in advance	11	2,963,134	2,589,131
		-----	-----
<b>Total current liabilities</b>		<b>3,683,344</b>	<b>3,108,202</b>
		-----	-----
<b>Non-current liabilities</b>			
Employee benefits	10	13,065	17,892
		-----	-----
<b>Total non-current liabilities</b>		<b>13,065</b>	<b>17,892</b>
		-----	-----
<b>TOTAL LIABILITIES</b>		<b>3,696,409</b>	<b>3,126,094</b>
		=====	=====
<b>NET ASSETS</b>		<b>608,209</b>	<b>559,745</b>
		=====	=====
<b>EQUITY</b>			
Accumulated surplus		453,642	405,178
Reserves	12	154,567	154,567
		-----	-----
<b>TOTAL EQUITY</b>		<b>608,209</b>	<b>559,745</b>
		=====	=====

The above Statement of Financial Position should be read in conjunction with the notes to the financial statements.



## Statement of Changes in Equity

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

	Accumulated Surplus	Asset Revaluation Reserve	Total
	\$	\$	\$
<b>Balance at 1 January 2017</b>	<b>700,268</b>	<b>154,567</b>	<b>854,835</b>
Comprehensive (loss) for the year	(295,090)	-	(295,090)
	-----	-----	-----
<b>Balance at 31 December 2017</b>	<b>405,178</b>	<b>154,567</b>	<b>559,745</b>
	=====	=====	=====
<b>Balance at 1 January 2018</b>	405,178	154,567	559,745
Comprehensive income for the year	48,464	-	48,464
	-----	-----	-----
<b>Balance at 31 December 2018</b>	<b>453,642</b>	<b>154,567</b>	<b>608,209</b>
	=====	=====	=====

The above Statement of Changes in Equity should be read in conjunction with the notes to the financial statements.

## Statement of Cash Flows

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

	Note	2018 \$	2017 \$
<b>Operating activities</b>			
Cash generated from ticketing, donations & other receipts		5,099,253	4,990,039
Cash receipts from sponsorships		937,500	747,500
Cash receipts from grants		1,260,369	985,172
Cash receipts from fundraising ticket revenue	16	138,127	150,163
Cash receipts from fundraising donations	16	396,058	360,933
Cash paid to employees		(3,952,166)	(3,929,378)
Cash paid to suppliers		(3,496,698)	(3,694,812)
		-----	-----
<b>Net cash flows from/(to) operating activities</b>		<b>382,443</b>	<b>(390,383)</b>
<b>Investing activities</b>			
Acquisition of property, plant and equipment		(72,651)	(61,180)
Acquisition of intangible asset		(45,495)	-
Interest received		52,136	52,972
		-----	-----
<b>Net cash flows from investing activities</b>		<b>(66,010)</b>	<b>(8,208)</b>
		-----	-----
<b>Net increase/(decrease) in cash held</b>		<b>316,433</b>	<b>(398,591)</b>
<b>Cash at the beginning of the financial year</b>		<b>2,639,235</b>	<b>3,037,826</b>
		-----	-----
<b>Cash at the end of the financial year</b>	5	<b>2,955,668</b>	<b>2,639,235</b>
		=====	=====

The above Statement of Cash Flows should be read in conjunction with the notes to the financial statements.



# Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

NOTE	CONTENTS	PAGE
1	Summary of significant accounting policies	23
2	Going concern	28
3	Revenue	29
4	Expenses	30
5	Cash and cash equivalents	30
6	Trade and other receivables	31
7	Inventories	31
8	Property, plant and equipment	32
9	Trade and other payables	34
10	Employee benefits	34
11	Income in advance	34
12	Reserves	34
13	Members' guarantee	35
14	Commitments for expenditure	35
15	Director and executive disclosures	36
16	Information required to be furnished under the Charitable Fundraising Act 1991	37

# Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

## 1 Summary of significant accounting policies

Brandenburg Ensemble Ltd ("the Company") is a company limited by guarantee, incorporated and domiciled in Australia. The Company is a not-for-profit organisation.

The principal activities of the Company consist of the promotion and encouragement of Early Music, and the operation and presentation, at the highest standard, of an orchestra using period instruments, providing audiences with a fresh experience of period music.

The principal accounting policies adopted in the preparation of the financial report are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

### (a) Basis of preparation

#### *Statement of compliance*

The Company applies AASB 1053 *Application of Tiers of Australian Accounting Standards* and AASB 2010-2 *Amendments to Australian Standards arising from Reduced Disclosure Requirements* to prepare Tier 2 general purpose financial statements.

The Company is a not-for-profit entity which is not publicly accountable. Therefore, the financial report of the Company is a Tier 2 general purpose financial statement which has been prepared in accordance with Australian Accounting Standards – Reduced Disclosure Requirements (AASB-RDRs) (including Australian Interpretations) adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not-for-profits Commission Act 2012.

The financial report of the Company has also been prepared in accordance with the provisions and requirements of the Charitable Fundraising Act 1991 and Regulations.

#### *Reporting basis and conventions*

This general purpose financial report has been prepared on an accruals basis and is based on historical costs modified by the revaluation of selected non-current assets for which the fair value basis of accounting has been applied.

The Company's financial statements are presented in Australian dollars which is the Company's functional currency.

# Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

## 1 Summary of significant accounting policies continued

### (a) Basis of preparation continued

#### *Critical accounting estimates*

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires management to exercise its judgement in the process of applying the Company's accounting policies. The area involving a higher degree of judgement or complexity, relates to the determination of fair value for musical instruments classified as property, plant and equipment. The fair value of property, plant and equipment is based on market values. The market value of the instruments is the estimated amount for which they could be exchanged on the date of valuation between a willing buyer and a willing seller in an arm's length transaction after proper marketing wherein the parties had each acted knowledgeably and willingly. The market value is determined by reference to comparable transaction prices or replacement cost as deemed appropriate.

### (b) Income tax

As the Company is of a kind referred to in Section 50-5 item 1.1 of the Income Tax Assessment Act 1997, its income is exempt from the income tax.

### (c) Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value, and bank overdrafts.

### (d) Trade receivables

Trade receivables are recognised initially at fair value and subsequently measured at amortised cost, less provision for doubtful debts. Trade receivables are due for settlement no later than 30 days.

#### *Impairment*

The Company applies the AASB 9 simplified approach to measuring expected credit losses which uses a lifetime expected loss allowance for all trade receivables and contract assets. Trade receivables and contract assets have shared credit risk characteristics and, as such, the expected loss rates for trade receivables are a reasonable approximation of loss rates for contract assets. Losses incurred in the last 3 years represent less than 0.01% of receivables and are immaterial. Therefore, no impairment has been recorded.

# Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

## 1 Summary of significant accounting policies continued

### (e) Acquisition of assets

The purchase method of accounting is used to account for all acquisitions of assets. Cost is measured as the fair value of the assets given at the date of exchange plus costs directly attributable to the acquisition.

### (f) Inventories

#### *Finished goods*

Finished goods are stated at the lower of cost and net realisable value. Cost comprises direct materials, direct labour and an appropriate proportion of variable and fixed overhead expenditure, the latter being allocated on the basis of normal operating capacity. Costs are assigned to individual items of inventory on the basis of weighted average costs. Net realisable value is the estimated selling price in the ordinary course of business less the estimated costs of completion and the estimated costs necessary to make the sale.

### (g) Plant and equipment

Leasehold improvements are shown at cost less subsequent depreciation. Musical instruments are carried at re-valued amounts less depreciation. Musical instruments are formally revalued every four years. All other plant and equipment is stated at historical cost less depreciation. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Increases in the carrying amounts arising on revaluation of property, plant and equipment are credited to other reserves in equity. To the extent that the increase reverses a decrease previously recognised in surplus or deficit, the increase is first recognised in surplus and deficit. Decreases that reverse previous increases of the same asset are first charged against revaluation reserves directly in equity to the extent of the remaining reserve attributable to the asset: all other decreases are charged to the Statement of Profit or Loss.

Depreciation is calculated using the straight line or diminishing value method to allocate their cost or revalued amounts, net of their residual values, over their estimated useful lives. The estimated useful lives for the current and comparative years of significant items of property, plant and equipment are as follows:

Leasehold improvements	2.5 – 10 years
Plant & equipment	3 – 20 years
Music Library	5 – 10 years
Musical Instruments	5 – 40 years

Depreciation methods, useful lives and residual values are reviewed at each financial year-end and adjusted if appropriate.



## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 1 Summary of significant accounting policies continued

#### (g) Plant and equipment continued

Gains and losses on disposals are determined by comparing proceeds with carrying amount. These are included in the Statement of Profit or Loss. When re-valued assets are sold, it is Company policy to transfer the amounts included in other reserves in respect of those assets to accumulated surplus after first recognising any gain/(loss) in the Statement of Profit and Loss.

##### *Impairment*

The carrying values of property, plant and equipment are reviewed for indicators of impairment at each reporting date, with recoverable amounts being estimated when events or changes in circumstances indicate that the carrying value may be impaired.

#### (h) Intangible assets

Intangible assets are capitalised and recorded on the balance sheet of the Orchestra. Where there is an active and liquid market, intangible assets are to be carried at fair value; otherwise, they are carried at cost.

##### *Useful life*

An assessment is to be undertaken to determine whether the useful life of an intangible asset is finite or indefinite. Where indefinite, no amortisation is to be taken.

##### *Impairment*

The useful life of an intangible asset that is not being amortised is reviewed at least at the end of each annual reporting period. If expectations differ from previous estimates the consequential change to an intangible asset with a finite useful life is to be accounted for as a change in accounting estimate.

#### (i) Trade and other payables

These amounts represent liabilities for goods and services provided to the Company prior to the end of financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition.

#### (j) Revenue recognition

Revenue is measured at the fair value of the consideration received or receivable. Amounts disclosed are net of goods and services tax (GST). Revenue is recognised for the major business activities as follows:

## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 1 Summary of significant accounting policies continued

#### (j) Revenue recognition continued

##### *Grant revenue*

Grant funding is received based on payment schedules contained in a funding agreement between the funding bodies and the Company and is recognised in the calendar year for which it is intended under the terms of the agreement due to the conditional nature of the funding.

##### *Donations*

All donations are brought to account as received.

##### *Interest income*

Revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

##### *Performance income*

Performance income (including prepaid subscriptions for the following calendar year) is recognised on completion of each concert series. Monies held at the end of the calendar year are recognised in the calendar year in which the concerts are performed.

##### *Sponsorship income*

Sponsorship income is recognised based on the prorated sponsorship terms contained in the funding agreement between the sponsors and the Company.

#### (k) Leases

Leases in which a significant portion of the risks and rewards of ownership are retained by the lessor are classified as operating leases (Note 14). Payments made under operating leases (net of any incentives received from the lessor) are charged to the income statement on a straight-line basis over the period of the lease.

## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 1 Summary of significant accounting policies continued

#### (I) Employee benefits

##### (i) Short-term employee benefits

Short-term employee benefit obligations which are expected to be settled within 12 months of the reporting date are measured on an undiscounted basis and are expensed as the related service is provided. Liabilities for non-accumulating personal leave are recognised when the leave is taken and measured at the rates paid or payable.

##### (ii) Long service leave

The liability for long service leave is recognised in the provision for employee benefits and measured as the present value of expected future payments to be made in respect of services provided by employees up to the reporting date using the projected unit credit method. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date based on high quality corporate bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

##### (iii) Superannuation

Defined contribution superannuation plans exist to provide benefits for eligible employees or their dependants. Obligations for contributions to defined contribution plans are expensed as the related service is provided.

#### (m) New, revised or amending Accounting Standards and Interpretations adopted

The company has adopted the following accounting policies for the current financial year:

- i. AASB 15 – Revenue from contracts with customers
- ii. AASB 1058 – Income for Not-for-Profits
- iii. AASB 9 – Financial Instruments

This has resulted in changes to the accounting policies but has not resulted in any change to prior year comparative figures.

### 2 Going Concern

The financial statements have been prepared on a going concern basis. The Company's future operations are dependent upon the continued support of corporate sponsors, individual donors and its fundraising activities.

## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 3 Revenue

		2018 \$	2017 \$
<b>Sales revenue</b>			
<i>Sale of goods</i>			
Sale of CDs		-	2,718
Sale of concert programs		29,027	25,572
		-----	-----
		29,027	28,290
<i>Rendering of services</i>			
Broadcast fees		3,400	850
Fundraising revenue	16	138,127	150,163
Government grants:			
Australia Council – general		760,990	503,933
Arts NSW – general		477,213	468,776
Private sector grants		12,463	7,959
Performance revenue		4,099,719	4,018,022
Sponsorships revenue		687,743	780,833
Sundry income		84,518	171,847
		-----	-----
		6,264,173	6,102,383
<b>Other revenue</b>			
Interest income		50,113	46,930
Donations income – general		951,048	918,693
Donations income – fundraising	16	396,058	360,933
Rental income		2,600	5,200
Royalties income		-	15,000
		-----	-----
		1,399,819	1,346,756
		-----	-----
<b>Total revenue</b>		<b>7,693,019</b>	<b>7,477,429</b>
		=====	=====



## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 4 Expenses

	2018	2017
	\$	\$
The deficit includes the following specific expenses:		
<i>Rental expense relating to operating leases</i>		
Minimum lease payments	166,822	137,796
<i>Re-location of premises</i>		
Make good and moving costs	118,035	-
<i>Superannuation</i>		
Superannuation expense	316,776	298,669

### 5 Cash and cash equivalents

Bank balances	1,455,668	389,235
Deposits at call	1,500,000	2,250,000
	-----	-----
<b>Cash and cash equivalents in Statement of Cash Flows</b>	<b>2,955,668</b>	<b>2,639,235</b>
	=====	=====

#### (a) Interest rates

The bank balances and deposits at call held during the year are bearing floating interest rates between 0.1% and 2.75% (2017: 0.1% and 2.65%). These funds are at call.

#### (b) Cash assets pledged as security

The carrying amount of cash assets pledged as security is:

*Bank guarantee covering the rental of:*

142 New South Head Road, Edgecliff*	36,744	36,744
G05, 247 Coward Street, Mascot	28,624	-
Lvl 1, 247 Coward Street, Mascot	139,642	-
	-----	-----
	<b>205,010</b>	<b>36,744</b>
	=====	=====

\*Bank guarantee cancelled 29 January 2019

## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 6 Trade and other receivables

	2018	2017
	\$	\$
Trade receivables	419,378	152,391
Other receivables	9,042	91,467
Security, supplier and venue deposits	152,355	79,979
	-----	-----
	580,775	323,837
	=====	=====

### 7 Inventories

Finished goods at cost	-	429
	-----	-----
	-	429
	=====	=====

# Notes to the Financial Statements

For the year ended 31 December 2018  
 Brandenburg Ensemble Ltd

## 8 Property, plant and equipment

	2018 \$	2017 \$
<i>Leasehold improvements</i>		
Leasehold improvements – at cost	13,142	33,188
Less: accumulated amortisation	(285)	(30,889)
	-----	-----
	12,857	2,299
	-----	-----
<i>Plant and equipment</i>		
Plant and equipment – at cost	529,215	490,850
Less: accumulated depreciation	(435,413)	(386,970)
	-----	-----
	93,802	103,880
	-----	-----
Musical instruments	509,076	498,055
Less: accumulated depreciation	(58,445)	(40,672)
	-----	-----
	450,631	457,383
	-----	-----
Musical library – at cost	119,097	116,687
Less: accumulated depreciation	(108,755)	(105,285)
	-----	-----
	10,342	11,402
	-----	-----
e-commerce – at cost	6,546	6,546
Less: accumulated depreciation	(6,546)	(6,546)
	-----	-----
	-	-
	-----	-----
Motor Vehicle – at cost	35,863	35,863
Less: accumulated depreciation	(6,878)	(2,394)
	-----	-----
	28,985	33,469
	-----	-----
Total plant and equipment	583,760	606,134
	-----	-----
Total property, plant and equipment	596,617	608,433
	=====	=====

## Notes to the Financial Statements

For the year ended 31 December 2018  
 Brandenburg Ensemble Ltd

## 8 Property, plant and equipment continued

### Reconciliations

Reconciliations of the carrying amounts of property, plant and equipment at the beginning and end of the current financial year:

	Leasehold Improve- ments	Plant and Equipment	Musical Instruments	Musical Library	e- commerce	Motor Vehicle	TOTAL
	\$	\$	\$	\$	\$	\$	\$
Carrying amount at 1 Jan 2018	2,299	103,880	457,383	11,402	-	33,469	608,433
Additions	13,143	45,099	11,998	2,411	-	-	72,651
Additions – In Kind	-	-	-	-	-	-	-
Disposals – net of accumulated depreciation	(405)	(1,556)	-	-	-	-	(1,961)
Revaluation	-	-	-	-	-	-	-
Depreciation/amortisation	(2,180)	(53,621)	(18,750)	(3,471)	-	(4,484)	(82,506)
	-----	-----	-----	-----	-----	-----	-----
Carrying amount at 31 Dec 2018	12,857	93,802	450,631	10,342	-	28,985	596,617
	=====	=====	=====	=====	=====	=====	=====



## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 9 Trade and other payables

	2018	2017
	\$	\$
Trade payables	98,933	62,094
Lease liability	33,998	-
Sundry creditors	110	9,498
Accruals – general	353,483	232,947
	-----	-----
	486,524	304,539
	=====	=====

### 10 Employee benefits

#### Current

Annual leave provision	88,038	82,188
Long service leave provision	145,648	132,344

#### Non-current

Long service leave provision	13,065	17,892
	-----	-----
	246,751	232,424
	=====	=====

### 11 Income in advance

Ticketing income in advance	2,421,467	2,307,167
Sponsorship income in advance – general	516,667	266,667
Grant income in advance	25,000	15,297
	-----	-----
	2,963,134	2,589,131
	=====	=====

### 12 Reserves

#### Asset Revaluation Reserve

Balance – 1 January	154,567	154,567
Add: revaluation increment during the year	-	-
	-----	-----
Balance – 31 December	154,567	154,567
	=====	=====

## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 13 Members' guarantee

The guarantee of members in the event of the winding up of the Company is limited to \$20 per member (2017: \$20). At 31 December 2018 there were 11 members representing a total guarantee of \$220 (2017: 11 members, \$220).

### 14 Commitments for expenditure

#### Operating leases

Commitments for minimum lease payments in relation to non-cancellable operating leases are payable as follows:

	2018	2017
	\$	\$
<i>Photocopiers</i>		
Within one year	4,849	-
Later than one year but no later than five years	18,160	-
	-----	-----
	23,009	-
	=====	=====
<i>Office premises</i>		
Within one year	407,981	116,750
Later than one year but no later than five years	1,631,927	-
	-----	-----
	2,039,908	116,750
	=====	=====

In November 2018 the Orchestra re-located from 142 New South Head Rd EDGECLIFF to Suite GO5 & Lvl 1 247 Coward Street MASCOT.

Make-good and moving costs totalled \$118,035.

## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 15 Director and executive disclosures

#### (a) Details of key management personnel

The names of each person holding the position of director of the Company during the financial year are listed on page 3 of the Directors' Report. Unless otherwise stated in the Directors' Report, the directors have been in office for the financial year.

These directors each bring valuable expertise, a wealth of experience and a strong commitment to the values and vision of the Orchestra that will be of significant benefit to the Company.

#### Details of the directors are as follows:

Aiden Allen	Director
Bruce Applebaum	Managing Director
David Baffsky	Director
Richard Boyce	Director
Paul Dyer	Director/Artistic Director
John Fast	Director
Lesley Grant	Director – Resigned 5 June 2018
Alison Harrop	Director – Appointed Deputy Chair 30 May 2018
Susan Hilliard	Director – Appointed 27 November 2018
Glenice Maclellan	Director – Appointed 13 February 2019
Rohan Mead	Director
John Pickhaver	Director – Appointed 13 February 2019
Greg Ward	Director – Resigned 28 August 2018
Sheryl Weil	Director – Appointed 30 May 2018
David Zehner	Chairman – Appointed Chairman 30 May 2018

#### Details of the executive officer are as follows:

John Scott	Company Secretary – Appointed 29 May 2018
------------	---

#### (b) Compensation of key management personnel

	2018	2017
	\$	\$
Key management personnel compensation	472,894	475,271

The remuneration and other terms of employment of key management personnel are formalised in contracts of employment.

## Notes to the Financial Statements

For the year ended 31 December 2018  
Brandenburg Ensemble Ltd

### 16 Information required to be furnished under the Charitable Fundraising Act 1991

	2018	2017
	\$	\$
<b>Fundraising activities undertaken</b>		
Fundraising ticket revenue	138,127	150,163
Fundraising donations	396,058	360,933
Less: fundraising activity expenses	(231,261)	(210,094)
	-----	-----
<b>Net fundraising surplus</b>	302,924	301,002
	=====	=====

#### Application of net surplus obtained from fundraising activities

Distributions (expenditure on direct services)	302,924	301,002
--	---------	---------

The revenues and expenses outlined above relate only to the Orchestra's Fundraising events. The results of additional fundraising efforts including donations from the mid-year and end-of-year campaigns are disclosed in Note 3 along with other forms of revenue including sponsorships. The costs associated with these other forms of fundraising are included within Administration and overhead expenses in the Statement of Profit or Loss and Other Comprehensive Income.



## Directors' Declaration

In the opinion of the directors of the Brandenburg Ensemble Ltd (the Company):

- (a) the Company is not publicly accountable;
- (b) the financial statements and notes that are set out on pages 17 to 37 are in accordance with the Australian Charities and Not-for-profits Commission Act 2012, including:
  - (i) giving a true and fair view of the Company's financial position as at 31 December 2018 and of its performance, for the financial year ended on that date; and
  - (ii) complying with Australian Accounting Standards – Reduced Disclosure Regime and the Australian Charities and Not-for-profits Commission Regulation 2013; and
- (c) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors:



**David Zehner**

Chairman

Sydney, NSW

Dated 3 / 4 / 19

## Declaration by Chairman of Directors in respect of Fundraising appeals

I, David Zehner, a director of Brandenburg Ensemble Ltd, declare in my opinion;

- (a) the financial report gives a true and fair view of all income and expenditure of Brandenburg Ensemble Ltd with respect to fundraising appeal activities for the year ended 31 December 2018;
- (b) the statement of financial position gives a true and fair view of the state of affairs with respect to fundraising appeal activities as at 31 December 2018;
- (c) the provisions of the Charitable Fundraising Act 1991 and Regulations and the conditions attached to the authority have been complied with for the year ended 31 December 2018; and
- (d) the internal controls exercised by Brandenburg Ensemble Ltd are appropriate and effective in accounting for all income received and applied from any fundraising appeals.



**David Zehner**

Chairman

Sydney, NSW

Dated 3 / 4 / 19



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Australia



## INDEPENDENT AUDITOR'S REPORT

To the members of Brandenburg Ensemble Ltd,

### Report on the Audit of the Financial Report

#### Opinion

We have audited the financial report of Brandenburg Ensemble Ltd (the Company), which comprises the statement of financial position as at 31 December 2018, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial report, including a summary of significant accounting policies, and the directors' declaration.

In our opinion the accompanying financial report of Brandenburg Ensemble Limited, is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (i) Giving a true and fair view of the registered entity's financial position as at 31 December 2018 and of its financial performance for the year then ended; and
- (ii) Complying with Australian Accounting Standards - Reduced Disclosure Requirements and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

#### Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the Financial Report* section of our report. We are independent of the registered entity in accordance with the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* (ACNC Act) and the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

#### Other information

Those charged with governance are responsible for the other information. The other information obtained at the date of this auditor's report is information included in the Brandenburg Ensemble Limited annual report, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

#### Responsibilities of responsible entities for the Financial Report

The responsible entities of the registered entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards - Reduced Disclosure Requirements and the ACNC Act, and for such internal control as the responsible entities determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, responsible entities are responsible for assessing the registered entity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the responsible entities either intends to liquidate the registered entity or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the registered entity's financial reporting process.

#### Auditor's responsibilities for the audit of the Financial Report

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

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website (<http://www.auasb.gov.au/Home.aspx>) at:

[http://www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf)

This description forms part of our auditor's report.

BDO

BDO East Coast Partnership

Tim Aman  
Partner

Sydney, 3 April 2019



# Australian Brandenburg Orchestra

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