

# Queensland Symphony Orchestra



2009 ANNUAL REPORT



During 2009, The Queensland Orchestra (TQO) changed its name to Queensland Symphony Orchestra (QSO).

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# QUEENSLAND SYMPHONY ORCHESTRA 2009



## CONCERTMASTERS

Warwick Adeney  
Alan Smith

## ASSOCIATE CONCERTMASTER

Lynn Cole

## VIOLIN 1

Rachel Smith \*  
Linda Carello  
Margaret Connolly  
Louise Cottone °  
Priscilla Hocking  
Ann Holtzapffel  
Stephen Phillips  
Rebecca Seymour  
Joan Shih  
Brenda Sullivan  
Stephen Tooke  
Brynley White

## VIOLIN 2

Gail Aitken ~  
Wayne Brennan ~  
Jane Burroughs  
Faina Dobrenko  
Simon Dobrenko  
Delia Kinmont °  
Nicola Manson  
Tim Marchmont  
Frances McLean  
Neridah Oostenbroek °  
Paulene Smith

Helen Travers  
Harold Wilson

## VIOLA

Bernard Hoey =  
Raquel Bastos °  
Antonio Bernal °  
Irene Garrahy  
Kirsten Hulin-Bobart  
Jann Keir-Haantera  
Fiona Lale  
Helen Poggioli  
Graham Simpson  
Paula Stofman  
Nicholas Tomkin

## CELLO

David Lale ~  
Patrick Suthers »  
Matthew Kinmont  
Kathryn Close  
Andre Duthoit  
Matthew Jones  
Kaja Skorka  
Jennifer Mikkelsen Stokes  
Craig Allister Young

## DOUBLE BASS

John Fardon ~  
Dushan Walkowicz +  
Anne Buchanan  
Paul O'Brien °  
Michael O'Loughlin  
Ken Poggioli

## FLUTE

Alexis Kenny ~  
Hayley Radke »  
Janine Grantham

## PICCOLO

Paul Dhasmana \*

## OBOE

Sarah Meagher ~  
Alexa Murray

## COR ANGLAIS

Amelia Coleman \*

## CLARINET

Irit Silver ~  
Brian Catchlove +  
Kate Travers

## BASS CLARINET

Nicholas Harmsen \*

## BASSOON

Nicole Tait ~  
David Mitchell »

## CONTRABASSOON

Óscar Garrido de la Rosa \*

## FRENCH HORN

Andrew Bain ~  
Peter Luff =  
Ian O'Brien \*  
Vivienne Collier-Vickers  
Lauren Manuel

## TRUMPET

Sarah Wilson ~  
Richard Madden =  
Paul Rawson +  
John Gould

## TROMBONE

Jason Redman ~  
Dale Truscott »

## BASS TROMBONE

Tom Coyle \*

## TUBA

Thomas Allely \*

## HARP

Jill Atkinson \*

## TIMPANI

Tim Corkeron \*

## PERCUSSION

David Montgomery ~  
Andrew Knox »

~ Section Principal  
= Acting Section Principal  
\* Principal  
^ Acting Principal  
» Associate Principal  
+ Acting Associate Principal  
° Fixed Term Contract

## CHIEF CONDUCTOR'S REPORT



*“We began our season with one of the legends of the operatic world, José Carreras, and continued our journey with stunning artists such as Piers Lane, Imogen Cooper, Stephen Hough, Emmanuel Plasson, Freddy Kempf, Vladimir Verbitsky, the Silver-Garburg Piano Duo and Mark Kaplan.”*

Looking back on my second full year as Chief Conductor of the Queensland Symphony Orchestra, I am more than satisfied with the developments that have taken place. We have made appointments to key desks in the orchestra and have been very pleased with the responses from our various stakeholders regarding the great leaps forward in standards of performance at QSO.

We have had a good year artistically in the concert halls and have also received high acclaim for our recording. The distinguished line-up of guest conductors and soloists in 2009 has complemented a strong series of concert programmes.

We began our season with one of the legends of the operatic world, José Carreras, and continued our journey with stunning artists such as Piers Lane, Imogen Cooper, Stephen Hough, Emmanuel Plasson, Freddy Kempf, Vladimir Verbitsky, the Silver-Garburg Piano Duo and Mark Kaplan. In 2009, we welcomed new soloists including Antje Weithaas and Cedric Tiberghien and enjoyed impressive debuts by conductors Eivind Aadland and Marko Letonja.

I am particularly proud of our presentation of the Verdi Requiem and Haydn's *Creation*, both featuring choirs under the direction of Emily Cox. New heights were reached near the end of the season with world class performances of Richard Strauss' *Alpine Symphony* and Stravinsky's *The Rite of Spring*. To celebrate the 80th birthday of renowned Australian composer Peter Sculthorpe, we performed his *Earth Cry* with QSO violinist Harold Wilson as our didjeridu soloist.

QSO was proud to present a number of premieres throughout the season. In our Proms series we presented music from the Bruce Beresford film, *Mao's Last Dancer*. This was the first concert performance anywhere of this music. Other premieres were Mark Grandison's Violin Concerto and Richard Mills' *Passion according to St Mark*, both for the Contempo series.

At the end of the year, we said goodbye to our Tea and Symphony and Proms series at City Hall due to the closure of this historic venue. It was a thrill to have Teddy Tahu Rhodes star in our final Last Night of the Proms concert at City Hall, which is closed for three years for much needed restoration work. Our successful Music on Sundays series continued to grow with Guy Noble at the helm as presenter and conductor.

In 2009, we continued to build Gold Coast and regional audiences. Our annual Northern Tour was a great success with conductor Marco Zuccarini and young Brisbane pianist John Fisher. The season closed with a memorable performance of *Messiah* under the baton of English choral specialist Stephen Layton, acclaimed by many as our best ever.

I look forward to my third year as Chief Conductor and continuing developments in artistic standards.

**Johannes Fritzsich**  
Chief Conductor

# BOARD OF DIRECTORS



## **GREG WANCHAP, CHAIRMAN**

Greg Wanchap is Principal of WHK Horwath, Business Advisors and Chartered Accountants. He specialises in advising on mergers and acquisitions, corporate structuring, and capital raisings and is an advisor to corporations and privately owned businesses as well as serving on a number of commercial and community boards.



## **TONY DENHOLDER**

Tony Denholder is a partner in the Brisbane Commercial and Projects Group at Blake Dawson. He specialises in resources law and native title. He also advises on infrastructure development and commercial matters. Tony has advised clients in all mainland Australian States and the Northern Territory on native title aspects affecting the establishment of projects and infrastructure.



## **JANINE WALKER**

Janine Walker is Director of the Office of Human Resources Management of Griffith University and an Adjunct Professor in the University's Business School. Janine has held significant senior positions including HR Director of the Princess Alexandra Hospital, Director of Industrial Relations for Queensland Health and Industrial Director and General Secretary of the Queensland Public Sector Union.



## **PHILIP BRAČANIN**

Philip Bračanin studied music and mathematics at the University of Western Australia, where he was awarded MA and PhD degrees for analytical studies of contemporary music. Professor Philip Bračanin retired from The University of Queensland where for nine years he was Dean of the Faculty of Music, and for ten years, Head of Music.



## **JENNY HODGSON**

Jenny is a Producer with the Programming Unit of the Queensland Performing Arts Centre. Previously she had undertaken projects with the Queensland Conservatorium of Music, Griffith University and worked for the Queensland Philharmonic Orchestra for eleven years including seven as General Manager.



## **JASON REDMAN APPOINTED 27 MAY, 2009**

Jason Redman is Principal Trombonist of the Queensland Symphony Orchestra. He was appointed to the QSO in August 1990, and has appeared as a soloist with the QSO and The Queensland Orchestra at numerous concerts. Jason is also a Churchill Fellow, studying with leading US trombonists in the USA in 1996. Jason has a Bachelor of Music degree from Griffith University.



## **TONY KEANE APPOINTED 25 NOVEMBER, 2009**

Tony is Head of Corporate and Institutional Banking Queensland for National Australia Bank. He has worked for nab for over 25 years in various positions in South Australia, Victoria and Queensland. Tony has a Bachelor of Science (Mathematics) degree from University of Adelaide and a Graduate Diploma in Corporate Finance from Swinburne. He is a Fellow of the Financial Services Institute of Australasia and a Member of the Australian Institute of Company Directors.



## **RHYLL GARDNER RESIGNED 26 AUGUST, 2009**

Rhyll Gardner is General Manager, Group Strategy at St. George Bank. Rhyll has over 20 years experience in banking and finance across retail, corporate and business banking, financial markets, treasury, risk, marketing strategy, product development and management and management of segment management. Prior to starting her career in banking, Rhyll studied music at the University of Queensland playing piano and clarinet.



## **IAN O'BRIEN RESIGNED 29 APRIL, 2009**

Ian is currently Principal Third Horn with the Queensland Symphony Orchestra. Ian joined the orchestra in 2002 and was appointed to his current position in 2004, prior to which he was Associate Principal Horn with Orchestra Victoria. He has worked with many of Australia's professional orchestras and is currently the horn tutor at the University of Queensland.

## CHAIRMAN'S REPORT

*"A great orchestra uplifts the sounds of the everyday, beckoning people to share the exaltation of great music"*

Johannes Fritzsich, Chief Conductor

I find it a real privilege to be part of the Queensland Symphony Orchestra and a team creating artistic excellence. I am proud to write this report.

The Queensland Symphony Orchestra achieved many milestones in 2009. We formally reinstated *Symphony* into our name after being absent for nine years. We presented 146 performances across Queensland including 22 regional performances, attracting 6400 patrons and engaged with 12,800 school and younger aged children in our Education and *Kiddie's Cushion Concerts*.

It is undeniable that the beginning of 2009 brought significant challenges with poor commercial outcomes from some special performances. However, what is gratifying is the performance and resilience of our management team to overcome that result and produce a surplus by year end. On behalf of the Board I thank our management team and more particularly our Chief Executive Patrick Pickett for his leadership and diligent commercial judgement throughout the year.

In June we performed with the acclaimed Paris Opera Ballet during their outstanding and unforgettable season. Throughout this period the depth and quality of musicians in Queensland was demonstrated with musicians being engaged by the Queensland Symphony Orchestra to not only fulfil our own Maestro programme but also the pit performances for the Paris Opera Ballet and Opera Queensland. A remarkable achievement.

I am particularly proud of our artistic achievements this year with the 2009 Season offering many outstanding artistic highlights. Our audiences have acclaimed our adaptability, our flexibility, our vigour and the vibrancy with which we have performed. To our musicians I pay tribute to your amazing performances. You have delighted and entertained our broad and diverse audiences.

Maestro series concert-goers were riveted by a spectacular performance of Richard Strauss' *Alpine Symphony*, a work of epic proportions masterfully depicting a perilous mountain journey. In contrast was the special collaboration with The Australian Ballet in the Music on Sundays concert *Dancing with the Orchestra*. Four dancers from Australia's premier ballet company thrilled the audience, while the ever-hilarious Guy Noble presented in his inimitable style. Pianist Stephen Hough, always a welcome guest, gave an exciting performance of rarely-heard Tchaikovsky and Norwegian conductor, Eivind Aadland, made an impressive debut with the Silver-Garburg Piano Duo in a concert of Mozart and Mendelssohn. The 2009 season



ended on a high with Handel's *Messiah*. Led by English choral expert Stephen Layton and featuring a stellar cast with the Brisbane Chorale, the performance of this immortal work was at once moving and compelling.

In his second season as Chief Conductor Maestro Fritzsich continued his journey with the orchestra and through his artistic leadership has challenged our musicians to deliver truly amazing artistic and entertainment experiences for our audiences.

On behalf of the Board I acknowledge and thank all who have enabled the Queensland Symphony Orchestra to present a year of music that has captured the hearts and minds of our audiences. In particular we thank the Federal and State Governments, The Australia Council and our many sponsors, partners and donors for the integral part you play in the Queensland Symphony's ongoing success.

I acknowledge the significant contribution to the wellbeing of the Queensland Symphony Orchestra and the tremendous support given to me by my fellow Board members. The Board takes great pride in the accomplishments of the Queensland Symphony Orchestra. During the year Rhyll Gardiner and Ian O'Brien retired and I thank them for their commitment and contribution to the orchestra. We warmly welcome Jason Redman and Tony Keane, who bring with them a great deal of knowledge and experience to our Board.

We move into 2010 knowing a permanent home has been secured for the orchestra in the new ABC complex on South Bank. This vibrant arts precinct is the rightful home of our State Orchestra.

**Greg Wanchap**  
Chairman

# MANAGEMENT TEAM 2009

<b>Patrick Pickett csm</b>	Chief Executive Officer
<b>Thy Huynh</b>	Personal Assistant to CEO
<b>Alison Barclay*</b>	Receptionist / Administration Officer
<b>Richard Wenn</b>	Director – Artistic Planning
<b>Anne Powell</b>	Assistant Artistic Administrator
<b>Jacqueline Bodel</b>	Artistic and Administration Coordinator
<b>Stella Rotar*</b>	Education Officer
<b>Lisa Hocking*</b>	Education Officer
<b>Matthew Farrell</b>	Director – Orchestra Management
<b>Nina Logan</b>	Orchestra Manager
<b>Judy Wood</b>	Orchestra Librarian / Occupational Health and Safety Officer
<b>Fiona Lale*</b>	Assistant Librarian / Artistic Liaison
<b>Darryl Keys</b>	Production Coordinator
<b>Ashleigh Ellson</b>	Operations Coordinator
<b>David Martin</b>	Sponsorship Manager
<b>Sue-Anne Chapman</b>	Marketing Manager
<b>Erin Whittaker</b>	Marketing Coordinator
<b>Vanessa Lea</b>	Marketing Coordinator
<b>Nicole Small</b>	Marketing Assistant
<b>Marie Bata</b>	Event Coordinator
<b>Liesa Hogg*</b>	Philanthropy Manager
<b>Ian McNeill*</b>	Database Administrator
<b>Jen Mundt</b>	Human Resources Manager
<b>John Waight</b>	Chief Financial Officer
<b>Sandy Johnston</b>	Accountant
<b>Donna Barlow*</b>	Accounts Payable Officer
<b>Lynda Walker*</b>	Catering Coordinator

\* Part time

# CHIEF EXECUTIVE OFFICER'S REPORT



This Annual Report marks the end of my first year with the Queensland Symphony Orchestra (QSO). 2009 has seen a dramatic change in landscape for the largest arts company in Queensland yet, during this time, its fundamental operation has remained for the most part unchanged. I have been excited and proud to lead this talented orchestra and committed management team through these challenging times.

A number of external drivers, including the Global Financial Crisis (GFC), and the requirement for QSO to vacate Ferry Road in 2012 and relocate to a new permanent home with the ABC at South Bank, prompted and influenced change management and company structure within QSO. During this time, it also remained critical to ensure the artistic offerings of the company remained relevant to the mission statement, and that financial outcomes validated the results achieved as a result of engaging with the people of Queensland.

To ensure the company continues to grow during these challenging times, it is important that we listen to our established audience, supporters, and the wider music community. In 2009, a series of community forums were conducted both in Brisbane and regional centres, and these provided valuable input into our programme design.

The staff restructure has ensured the company has high quality experts in the specific areas of QSO's growth. This has included partnering with building construction and philanthropy consultants to empower QSO to achieve both a strong financial result in its

normal business, and embark on the capital campaign required for the new building. This also guarantees our new building will meet QSO's current and future requirements for a 21st century work environment. Staff turnover in marketing and orchestral management departments has placed challenges on existing staff, however, solid leadership within most departments has ensured limited effects on operational capabilities.

I have seen strong and effective changes in both attitude and work practices relating to the finances of the company. This resulted in a disciplined approach to the reconstitution of the budget following the significant losses on several *Special Events* at the start of 2009. The business structure of the company will still require considerable change in coming years to ensure the financial viability of the company remains guaranteed. The current levels of funding will not sustain the changing demands and cost increases facing QSO. Maintaining the salary levels of musicians and staff in relationship to other MPAB orchestras in Australia is critical to ensure QSO not only attracts good numbers of talented audition candidates, but to attract and retain experts in the fields of marketing, human resources, orchestral management and artistic administration.

I am, however, confident that the Queensland Symphony Orchestra is strong. The current leadership of the orchestra is producing world-class recordings and performances. Public image changes, such as style and brand, have ensured the perception of the company is contemporary yet grounded in the traditions of the symphony orchestra. I believe it is the start of a new era for the company's artistic potential. The focus on growth over this reporting period has ensured the introduction of more solid business practices, exceptional musician appointments and engagements of leading conductors to the orchestra.

A handwritten signature in black ink, appearing to read 'Patrick Pickett'. The signature is stylized and fluid.

**Patrick Pickett csm**  
*Chief Executive Officer*

# ARTISTIC EXCELLENCE & VIBRANCY

## INTERNATIONAL GUESTS

From Norwegian 'clownductor' Melvin Tix to celebrated pianists and conductors, QSO continued in 2009 to invite international artists that further cemented the orchestra's reputation and extended its artistic vision.

The calibre of international conductors and artists across all series in 2009 was high. Popular return visits from Marc Taddei, Emmanuel Plasson, Vladimir Verbitsky, Stephen Hough, Freddy Kempf and Marco Zuccarini were programmed alongside successful debut appearances from Alexander Shelley, Jari Hamalainen, Marko Letonja, Cedric Tiberghien, the Silver-Garburg Piano Duo and Eivind Aadland. Melvin Tix, international orchestra clown, was a great success in Season 1 of Kiddies Cushion Concerts and English choral music expert Stephen Layton directed QSO in a truly memorable season-ending performance of Handel's *Messiah*.

## AUSTRALIAN AND EMERGING ARTISTS

A number of established and emerging Australian artists were engaged across all series in 2009. For the Contempo Series veteran conductor Richard Gill presented new Australian as well as international works. Shaun Lee-Chen, winner of the 2007 ABC Symphony Australia Young Performers Awards, was the soloist for Mark Grandison's complex Violin Concerto.

Piers Lane returned to his home audience to great applause for his performances of Beethoven's Piano Concerto No.4. Australian conductor Nicholas Braithwaite conducted Beethoven and Wagner for a Maestro concert as well as a programme of *Great Symphonic Movements* for our Secondary Schools concert.

Soprano Rosamund Illing, tenor Rosario La Spina and mezzo-soprano Milijana Nikolic were superb in Verdi's Requiem with Brisbane Chorale and the Adelaide Symphony Chorus. Harold Wilson (QSO Second Violin) stunned audiences with his technical prowess on didgeridu for two performances of *Earth Cry* to mark Peter Sculthorpe's 80th birthday.

Guy Noble consolidated his success with Brisbane audiences as conductor and presenter of the Music on Sundays series.

Slava and Leonard Grigoryan premiered George Palmer's *Concertino for Two Guitars* for Music on Sundays. Andrea Lam was an excellent piano soloist in the same series and also in Caloundra playing Australian composer Daniel Rojas' piano concerto *Latinamericanismos*. England based Australian conductor Matthew Wood directed a performance of ballet music with four principal dancers from The Australian Ballet. Bernadette Robinson starred in *Cabaret*, the first of the Proms concerts in 2009.

Legendary director Bruce Beresford was the presenter for *A Night at the Movies with Bruce Beresford*. Teddy Tahu Rhodes was the star guest for the annual *Last Night of the Proms* concert at City Hall. Eight dancers from the Queensland Ballet demonstrated Viennese waltzes at City Hall for our *Imperial Ball* concert. Composer Richard Mills conducted the world premiere (joint premiere with TSO/WASO) of his *Passion according to St Mark* with a cast of singers that included Elizabeth Campbell, Charles Mellor and Amelia Farrugia.

## COLLABORATIONS

A number of interesting and varied collaborations were undertaken, adding breadth and depth to the orchestra's artistic output in 2009.

The orchestra teamed up with celebrity guest artists from the non-orchestral world, helping to attract new audiences to QSO. Early in the year opera superstar José Carreras was presented in concert, followed closely by a performance with legendary American soul singer Roberta Flack, both at Brisbane Entertainment Centre, Boondall. Australian supergroup *Air Supply* brought the Brisbane Convention and Exhibition Centre audience to its feet and iconic Australian band *The Whitlams* performed with the orchestra in Mackay, under young Australian conductor Benjamin Northey.

SILVER-GARBURG PIANO DUO



Pit services were performed for Opera Queensland in seasons of Verdi's *La Traviata* and *Rigoletto* and Beethoven's *Fidelio*.

QSO worked regularly with local choirs Brisbane Chorale, The Queensland Choir, Canticum Chamber Choir and University of Queensland Chorale in the Maestro, Classics, Tea and Symphony, Proms, Contempo, Education and Music on Sundays series as well as regionally in Toowoomba.

The orchestra also provided their services in the pit for the Queensland Ballet season of *The Sleeping Beauty*. An ensemble of musicians drawn from the orchestra accompanied the Soirées Classiques season and QSO's X-Collective ensemble played for Queensland Ballet's season of *A Streetcar Named Desire*.

In lieu of a regular season with The Australian Ballet in 2009, QSO invited four principal dancers from the company to perform at a Music On Sundays concert. This was a triumph for both companies.

A prestigious ballet collaboration was undertaken with QPAC for QSO to support the exclusive Australian season of Paris Opera Ballet's production of *La Bayadere* and the Governor's Gala Concert.

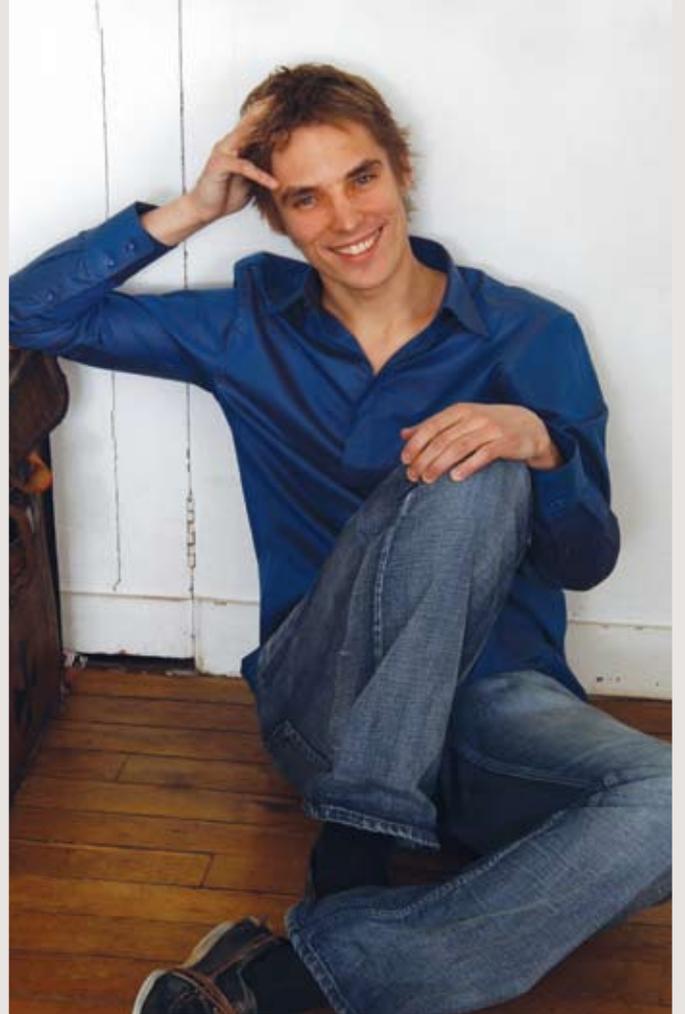
The orchestra collaborated with WASO and TSO to jointly commission and tri-premiere Richard Mills' *Passion according to St Mark*, performed in St John's Cathedral.

QSO's involvement in the 2009 ABC Symphony Australia Young Performers Awards saw the orchestra, with conductor Vladimir Verbitsky, host the round three strings final at the Queensland Conservatorium Griffith University.

QSO once again supported the bi-annual Lev Vlassenko International Piano Competition for the final round at QPAC. Brisbane trained pianist Adam Herd was the outright winner.

*East Meets West* was an ambitious project undertaken in partnership with the Australian Centre of Chinese Culture and Arts and the Orient Express Program. Including performances by award-winning internationally renowned violinist Li Chuanyun and pianist Sun Yingdi and conducted by young rising star conductor Perry So, the concert featured Western and Chinese classical works, including the Australian premiere of *Wu Xing (5 Elements)* by leading Chinese composer Chen Qigang.

The planned joint Queensland Music Festival/QSO production of Debussy's *Pelléas et Mélisande* with Chief Conductor Johannes Fritzsich was unfortunately cancelled due to festival funding issues, however QSO collaborated with the Brisbane Festival and the Aboriginal Centre for the Performing Arts in the premiere of *Miracle in Brisbane*, a contemporary opera conducted by Swiss Luca Pfaff.



CEDRIC TIBERGHIE

## AUSTRALIAN AND CONTEMPORARY WORKS

In addition to the joint commissioning and premiere of Richard Mills' *Passion according to St Mark*, a number of other Australian and contemporary works were showcased in QSO's 2009 season. Film composer Christopher Gordon's suite from the Bruce Beresford directed film *Mao's Last Dancer* was a world premiere performance and highlight of the Proms series. Mark Grandison's Violin Concerto featured in the Contempo series. Peter Sculthorpe's work for didjeridu and orchestra, *Earth Cry*, was performed in a Maestro series concert to commemorate the composer's 80th birthday. George Palmer's *Concertino for Two Guitars*, written for and performed by Slava and Leonard Grigoryan, featured in Music on Sundays.

## RECORDING PROJECTS

Two recording projects took place in 2009 for ABC Classics. Conducted by Chief Conductor Johannes Fritzsich, internationally renowned local pianist Piers Lane recorded two Mozart Concerti. Maestro Fritzsich also led a recording of great opera choruses with the Opera Queensland Chorus, which went on to be a best seller of 2009 for ABC Classics. The ABC recording team continued to record various concerts for live and delayed broadcast nationally on ABC Classic FM

The release during 2009 of *Turbulent Heart* (for Melba Recordings) to critical acclaim, both in Australia and internationally, has consolidated QSO's firm recording reputation. Among the many accolades was the naming of the recording as Gramophone Magazine (UK) Editor's Choice in December 2009.

# ENGAGEMENT & ACCESSIBILITY

## COMMUNITY ENGAGEMENT

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In 2009, QSO continued its commitment towards reaching members of the wider community that would not normally have the opportunity to attend a concert event.

During the year, QSO formed a non-financial partnership with the Leukaemia Foundation of Queensland around the special concert event, *QSO presents José Carreras*. Mr Carreras is a survivor of leukaemia who has worked extensively to raise funds for research. QSO worked to raise funds for the charity, generate publicity for the Leukaemia Foundation of Queensland and provided one lucky patient the opportunity to meet Mr Carreras. Since this time, the partnership has resulted in further positive activity across the State including small ensemble presentations at three of the foundation's Patient Accommodation Centres, reaching up to 100 people in total.

QSO is committed to making positive contributions to the protection of the environment, and thus future generations. In 2009, QSO formed a partnership with the Currumbin Wildlife Sanctuary, and is now the proud supporter of the Coxen's Fig Parrot Recovery Project. QSO is working to raise awareness and contribute to the protection and longevity of this endangered species.

In 2009, QSO initiated communications with potential partners and sponsors for the 2010 Season who will enable the organisation to reach 'new users' of the Queensland community and strategically access corporate events.

## REGIONAL OUTREACH

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QSO delivered four high-quality evening performances to approximately 2,500 music enthusiasts across Rockhampton, Mackay, Townsville and Cairns this year as part of the annual Northern Tour. Performing works by Mozart, Beethoven and Brahms, and led by guest conductor Marco Zuccarini the concerts were well received by audiences.

Orchestral education performances were presented to secondary and primary school children in Cairns and Townsville, featuring an entertaining mix of music drawn from the music curriculum.

Media partnerships with the Seven Network and ABC Local Radio assisted in raising awareness of QSO across regional areas, as well as extensive education activity in each local area.

A large number of QSO musicians presented individual lessons, group tutorials, masterclasses and chamber performances for school children in each regional centre, complementing the other educational activities.

QSO also undertook focus groups with educators in each local area, coupled with a professional development session on conducting, resulting in valuable feedback for future planning.

QSO's X-Collective toured a new programme in 2009: *Circus of Fools*. The 10 performance tour took in regional centres from Redlands to Yungaburra, including Redcliffe, Caloundra, Bundaberg, Rockhampton, Proserpine, Bowen, Ayr, and Ingham. QSO's regional reach was further extended by a special X-Collective performance in Dalby made possible through sponsorship from ERM Power and Arrow Energy.

## METROPOLITAN REACH

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A dedication to music enthusiasts in coastal and regional areas surrounding Brisbane has been a focus for QSO. Programming from Brisbane's Maestro and Proms Series were well-received by Gold Coast audiences. Caloundra patrons enjoyed a performance from the ever-popular Music on Sundays Series.

The annual Toowoomba event showcased the pinnacle of The Proms Series, *Last Night of the Proms*. The performance featured mezzo soprano Elena Belfiore, baritone Teddy Tahu Rhodes and the Brisbane Chorale, delighting the diverse audience including 300 school children.

## AUDIENCE ACCESS

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New initiatives were undertaken by QSO to engage current subscribers and new users. Pre-concert talks commenced at the earlier timeslot introduced in 2008 and were delivered by highly respected industry figures including our own Chief Conductor Johannes Fritzsich, Assistant Conductor Ms Sarah-Grace Williams and General Manager of 4MBS Classic FM Mr Gary Thorpe. The continuation of free concert programmes for every performance remained extremely popular, with many patrons arriving early to read the programme notes before the concert commenced. True aficionados were able to download programmes from the QSO website, two days prior.

The Student Rush price point was communicated heavily within student communities through print and online mediums to help grow a younger audience following.

Engaging with Brisbane audiences through the Italian Week Festival proved very successful and resulted in a significant ticket spike for our subsequent Maestro performance.

# EDUCATION & LEARNING

## EDUCATION ACCESSIBILITY

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QSO's Education programmes can be classified as two major areas of accessibility, these being school based programmes and tertiary/general public programmes.

## SCHOOL PROGRAMMES

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QSO provides suitably designed concerts for school students from pre-school to year 12. These concerts are specifically designed in line with Education Queensland curriculum outcomes to meet the specific objectives relevant to the student audience.

QSO's Kiddies Cushion Concerts (pre-school to year 2) were presented in two seasons in 2009. These concerts give young children and their families a chance to experience an up close and personal view of the orchestra and they are a great introduction for the audience of the future.

The Primary, Middle and Secondary school concerts are co-produced with the Queensland Performing Arts Centre (QPAC) and are an introduction to a more formal orchestra concert at the Concert Hall. *Young Person's Guide to the Orchestra* saw a successful performance of Britten's work to many primary school students and *Hallelujah!* proved a popular programme with middle school students. Students at this concert programme were treated to the Queensland Symphony Orchestra in concert with The Queensland Choir and University of Queensland Chorale performing the *Hallelujah Chorus* from Handel's *Messiah*.

## THE CLUB – PARTNERSHIPS IN SCHOOLS

*The Club* is a very successful programme that takes QSO musicians into schools to work directly with students. This could be a workshop, masterclass, lecture or tutorial, based on the needs of the students and the schools involved. In 2009 *The Club* took place in 11 metropolitan schools as well as in the regional centres of Rockhampton, Mackay, Townsville and Cairns. Professional development conducting workshops and teacher focus groups were also held in these regional centres.

## OPEN REHEARSALS

The four open rehearsals held in 2009 gave students and teachers a wonderful opportunity to see the orchestra at work. A one hour pre-rehearsal talk introduces the students to how the orchestra works, including information about rostering and schedules, rehearsals the different concert series, and a day in the life of a musician.

## YOUNG INSTRUMENTALIST COMPETITION

The annual Young Instrumentalist Competition is an opportunity for talented secondary school instrumentalists to go through the audition process. Six outstanding finalists are chosen by the adjudication panel to perform at the Young Instrumentalists Recital – now in its fourth year – at the QSO studios, with the winner performing with QSO in their Secondary Showcase concert on the Concert Hall stage. An additional prize associated with this competition is the loan of a Primavera violin to an outstanding violinist. The Primavera violin is a donation from the NFA/Anthony Camden Foundation.

## TERTIARY/GENERAL PUBLIC PROGRAMMES

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### INTERNSHIP PROGRAMME

Fourteen students from Griffith University Conservatorium of Music were involved in the internship programme with QSO throughout 2009. This was the first official year that our internship programme was part of the Work Integrated Learning (WIL) subject at the Queensland Conservatorium Griffith University, a result of the MOU established with Griffith University in 2008. This programme saw students involved in one on one contact with QSO musicians, rehearsal observations, library and marketing department work and performance experience with the orchestra. Many section principals and long standing members of the orchestra volunteered their time freely to work with and encourage the students. The programme was highly successful with many students being individually contracted to work with QSO as a result of their experiences.

### MASTERCLASSES

The masterclass series started in 2007 and is now an established part of the education programme. With international artists such as pianist Cedric Tiberghien, cellist Peter Bruns, violinists Antje Weithaas and Mark Kaplan, the standard is outstanding. Students are chosen from tertiary music institutions such as the University of Queensland and the Queensland Conservatorium Griffith University.

### PRE-CONCERT TALKS

The Maestro concert series has the addition of a free pre-concert talk presented by noted local music identities with several being presented by QSO Chief Conductor Johannes Fritzsich.

## NEW MEDIA



SLAVA AND LEONARD GRIGORYAN

### ONLINE

QSO website and e-marketing tools continued to contribute to ticket sales and brand awareness through 2009. Both communication tools were revitalised, including a review of content and navigation, with the onboarding of online agency BlueWire Media to manage ongoing maintenance. Website monthly page visits averaged 20,000 and the *Tune In* e-newsletter continues to be sent fortnightly, now to a database of 4,100 loyal readers.

The QSO performance of the Lev Vlassenko Piano Competition final was simulcast on ABC Classic FM and to an international internet television audience using a new webcast technology. The broadcast was a partnership agreement between QSO, Rivus TV, ABC Classic FM and the Lev Vlassenko Piano Competition.

### BROADCAST

The QSO television commercial, produced in late 2008, continued to be aired throughout 2009 on SBS and regional television stations as part of campaigning for subscription sales and regional concert events.

ABC Classic FM radio continued to record and broadcast many QSO concerts in the 2009 season. Various radio stations supported QSO events with on-air interviews, competitions and ad-lib in addition to paid advertising spots throughout 2009. 4MBS Classic FM offered considerable support as the primary media partner for the 2009 Maestro Series.

## PEOPLE & PROCESSES

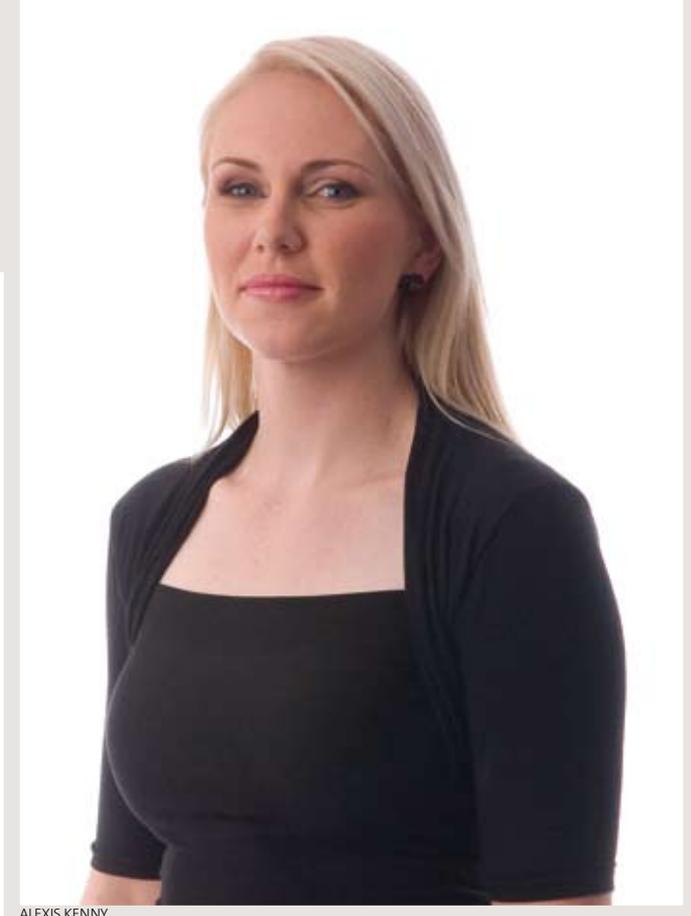
### DEVELOPING CAPABILITY

Focusing on our people and their development was at the forefront of our thinking throughout 2009. Organisational development fundamentals, designed in response to the uniqueness of QSO, were developed to promote a workplace environment positioning for success. A clear conceptual outline for developing our people's capability culminated in QSO's newly designed Capability Development Programme. The programme's three tiered approach responds distinctively to each of QSO's people groups of Musicians, Administration and Heads of Department. QSO hopes these pathways will promote growth in our people's capability encompassed within a transparent system for monitoring skills building, learning, leadership & supervisory skills development, safe work practices, succession planning, mentoring, coaching and reward incentives.

### SOLOIST ROLES

QSO continued its commitment to showcase the excellence of individual QSO musicians as soloists in a number of programmes during the year. The diverse and outstanding talents of a number of principal and section musicians were highlighted. Section Principal Cellist David Lale performed featured movements from Haydn's *Cello Concerto in C* during the Music on Sundays series and the Middle Schools *Hallelujah!* programmes. He also performed Tchaikovsky's *Rococo Variations* during the Symphony Services Conductor Training programme. Section Principal Flute, Alexis Kenny performed the solo for the Maestro 6 performance of Bach's B minor Orchestral Suite, and Brian Catchlove gave an outstanding performance at short notice of Mozart's Clarinet Concerto third movement during the QSO's 2010 season launch concert. An outstanding example of the talent and versatility of QSO's musicians was Harry Wilson's solo didjeridu performance of Sculthorpe's *Earth Cry*, as part of the Maestro 10 programme.

HARRY WILSON



ALEXIS KENNY

### APPOINTMENTS

During 2009, QSO continued and escalated its programme of artistic renewal through new musician appointments. Auditions were scheduled throughout the year for an unprecedented 11 positions, which resulted in trials being offered to nine musicians.

Subsequent to fulfilment of their trial process, the following permanent appointments were made:

Dale Truscott – *Associate Principal Trombone*  
Alexis Kenny – *Section Principal Flute*  
Stephen Tooke – *First Violin Section Musician*  
Nicholas Harmsen – *Principal Bass Clarinet*  
Dushan Walkowicz – *Associate Principal Double Bass*  
Lauren Manuel – *French Horn Section Musician*  
David Mitchell – *Associate Principal Bassoon*  
Hayley Radke – *Associate Principal Flute*  
Peter Luff – *Associate Principal Horn*

### EXTERNAL ENGAGEMENTS

QSO continues to further develop individual capability through support of study opportunities and external engagements with high quality musical organisations. Individual QSO musicians were able to perform with the Scottish Chamber Orchestra, New Zealand Symphony Orchestra, Malaysian Philharmonic Orchestra and a number of Australian Orchestras including the Sydney, Melbourne and Adelaide Symphonies. Other study opportunities were taken by individual musicians in the USA and France, and Principal Clarinetist Irit Silver was awarded a Churchill Fellowship which she will take up during 2010.

QSO continued to support the musicians' Ferry Road Chamber Player series, and QSO musicians were featured in numerous ABC live chamber music broadcasts.

# FINANCIAL VIABILITY



## YEAR AT A GLANCE

The 2009 season commenced in the depths of the worldwide economic downturn, which had a direct impact on consumer confidence and discretionary spending. Ticket sales and sponsorship income suffered as a direct result.

During February, QSO had planned two special events featuring José Carreras and Roberta Flack with an expectation at the time of engaging these artists that high returns would be achieved. However despite considerable efforts ticket sales were poor at these two concerts which exposed the company to significant losses early in the year.

During the year, as a result of tight control over outlays, significant savings in overheads were achieved. Additionally, the financial success of the Paris Opera Ballet contributed to a significant turnaround in QSO's financial fortunes during the course of the year. The result was a small profit by year end.

The overall paid attendance at QSO concerts was 25,000 to our mainstage concerts, 7,000 to our regional concerts, 8,500 to our special events, and 13,000 to our education concerts.

## GOVERNMENT SUPPORT

The Australia Council for the Arts and Arts Queensland continued to provide both core operational support and additional funding for ongoing implementation of Orchestra Review recommendations.

The Queensland Arts Council contributed funding towards the QSO's Northern Tour and joint ventured with QSO for the X-Collective regional tour.

The Brisbane City Council continued to provide support for QSO's concerts performed at City Hall and will continue this support for specific concerts at other venues whilst the City Hall is closed for restoration.

The Commonwealth and State Governments have agreed to contribute funding towards QSO's relocation with the ABC in 2012 to the new premises to be built at South Bank. An initial \$500,000 was received from the State Government in 2009 as part of the fundraising component required to be raised by QSO towards the new premises.

## LOOKING FORWARD

QSO continues to review the changing environment in which it operates to ensure it remains sustainable into the future. Firm control on overheads continues whilst strategies are being implemented to grow the revenue base. Sponsorship in 2010 is already recovering from the low base of 2009 and QSO has undertaken several profitable orchestra hires. Marketing strategies are being revised in order to increase ticket sales.

The challenge for the next two years is to continue to grow the business whilst undertaking a major capital raising campaign as part of QSO's share of the construction cost of the QSO/ABC Building at South Bank. A Fundraising Consultant has been engaged to develop the strategy and the task of raising the funds will commence in 2010.

# ANNUAL FINANCIAL REPORT

31 DECEMBER 2009

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Queensland Symphony Orchestra Holdings Ltd

A.B.N. 55 122 464 706

# DIRECTORS' REPORT

FOR THE YEAR ENDED 31 DECEMBER 2009

The directors present their report together with the financial report of Queensland Symphony Orchestra Holdings Ltd (the Company) for the year ended 31 December 2009 and the auditor's report thereon. The financial report represents the consolidated economic entity (group) comprising Queensland Symphony Orchestra Holdings Ltd and its controlled entities, namely Queensland Symphony Orchestra Pty Ltd.

## DIRECTORS

The directors of the company at any time during or since the financial year are:

<b>G K Wanchap</b>	Chairman
<b>T Denholder</b>	Chairman of Finance and Audit Committee
<b>R Gardner</b>	Resigned 26 August 2009
<b>J E Hodgson</b>	
<b>I M D O'Brien</b>	Resigned 29 April 2009
<b>J M Walker</b>	
<b>P Bračanin</b>	
<b>J Redman</b>	Appointed 27 May 2009
<b>T Keane</b>	Appointed 25 November 2009

The directors were in office for the whole year and up to the date of the report unless otherwise stated.

## PRINCIPAL ACTIVITIES

The principal activity of the group during the year was the performance of orchestral music. There were no significant changes in the nature of the activities of the group during the year.

## REVIEW AND RESULTS OF OPERATIONS

The net profit for the year to 31 December 2009 was \$89,423 (year ended 31 December 2008: \$907,488 net loss).

The company presented 146 performances during the twelve months ended 31 December 2009 including pit services for 56 performances of Opera Queensland, Queensland Ballet and the Paris Opera Ballet, 2 recordings for ABC, and 6 performances as a hired orchestra for the Brisbane Festival and QPAC. The majority of the company's concerts were held in Queensland Performing Arts Centre Concert Hall, Brisbane City Hall Auditorium and the Conservatorium Theatre South Bank.

## STATE OF AFFAIRS

In the opinion of the directors, there were no significant changes in the underlying state of affairs of the group that occurred during the financial year under review.

## BOARD AND COMMITTEE MEETINGS

The number of Board and formal Committee meetings held during the period that the director was a member of the Board or the Committee and the numbers of meetings attended during that period are:

Director	Queensland Symphony Orchestra Holdings Ltd		Queensland Symphony Orchestra Pty Ltd			
	Held (A)	Attended (B)	Board		Finance and Audit Committee	
			Held (A)	Attended (B)	Held (A)	Attended (B)
G K Wanchap	2	2	13	13	11	7
T Denholder	2	2	13	12	11	10
R Gardner	1	1	9	7	7	4
J E Hodgson	2	1	13	11		
I M D O'Brien	1	1	4	4		
J M Walker	2	1	13	9		
P Bračanin	2	2	13	13		
J Redman	1	1	9	9		
T Keane	0	0	2	2	2	2

(A) represents the number of meetings for which the director was eligible to attend

(B) represents the number of meetings attended by the director

The Executive, Artistic and Development & Communication Committees also meet on an as needs basis.

### **LIKELY DEVELOPMENTS**

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The group has scheduled performances of orchestral music which it will continue to present during the next financial year. The group's financial viability is dependent on maintaining its current level of government funding, corporate sponsorship and ticket sales.

### **DIVIDENDS**

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No dividends were paid or proposed during the financial year.

### **INDEMNIFICATION AND INSURANCE OF OFFICERS AND AUDITORS**

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#### **Indemnification**

Since the end of the previous financial year, other than set out in the following paragraph, the group has not indemnified nor made a relevant agreement for indemnifying against a liability any person who is or has been an officer or auditor of the group.

#### **Insurance premiums**

During the financial year, the group has paid premiums in respect of directors' and officers' liability and legal expenses for the year ended 31 December 2009. Since the end of the financial year, the group has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2010. Such insurance contracts insure persons who are or have been directors or officers of the group against certain liabilities (subject to certain exclusions).

The directors have not included details of the nature of the liabilities covered or the amount of the premium paid as such disclosure is prohibited under the terms of the contract. All costs to date have been expensed as incurred in the financial report.

### **AUDITOR'S INDEPENDENCE**

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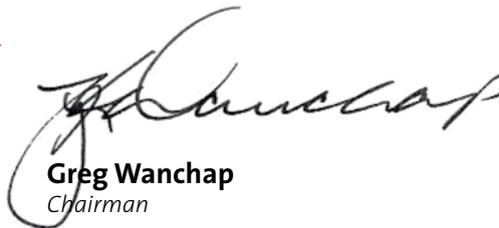
The directors have received a declaration of independence from the auditor, this report can be found on page 33.

### **EVENTS SUBSEQUENT TO BALANCE DATE**

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No events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the income statement and balance sheet.

Signed in accordance with a resolution of the directors:



**Greg Wanchap**  
*Chairman*

Brisbane, 31 March 2010

# STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 31 DECEMBER 2009

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
<b>REVENUE</b>					
Funding revenue	2	9,834,000	9,178,891	9,224,000	9,088,891
Ticket sales	3	2,201,257	1,873,055	-	-
Sponsorship and donation revenue	4	240,260	552,924	-	-
Orchestral hire		448,664	298,267	-	-
Other revenue	5	195,296	396,530	-	-
		12,919,477	12,299,667	9,224,000	9,088,891
<b>EXPENSES</b>					
Impairment loss		-	-	(89,423)	299,168
Employee expenses	6	8,114,055	8,639,103	-	-
Artists fees and expenses		1,313,453	959,923	-	-
Marketing expenses		695,493	833,640	-	-
Production expenses		1,267,275	1,086,524	-	-
Service fees		213,108	230,101	-	-
Depreciation and amortisation	6	67,311	58,452	-	-
Other expenses from ordinary activities		1,159,359	1,383,574	-	-
Funding expense		-	-	9,224,000	9,088,891
Loss on disposal of instruments		-	15,838	-	-
		12,830,054	13,207,155	9,090,543	9,088,891
<b>NET PROFIT/(LOSS) FOR THE YEAR</b>		89,423	(907,488)	89,423	(299,168)
Other comprehensive Income		-	-	-	-
<b>TOTAL COMPREHENSIVE INCOME</b>		89,423	(907,488)	89,423	(299,168)

*The Statement of Comprehensive Income should be read in conjunction with the notes to the financial statements set out on pages 22 to 31.*

# STATEMENT OF FINANCIAL POSITION

AS AT 31 DECEMBER 2009

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
<b>ASSETS</b>					
<b>CURRENT ASSETS</b>					
Cash and Cash Equivalents	14	1,667,197	2,424,731	-	-
Trade and Other Receivables	7	189,465	80,899	-	-
Other	8	1,772,649	108,909	-	-
<b>TOTAL CURRENT ASSETS</b>		<b>3,629,311</b>	<b>2,614,539</b>	<b>-</b>	<b>-</b>
<b>NON-CURRENT ASSETS</b>					
Property, plant and equipment	9	397,590	413,936	-	-
Investment in controlled entities	10	-	-	577,361	487,938
<b>TOTAL NON-CURRENT ASSETS</b>		<b>397,590</b>	<b>413,936</b>	<b>577,361</b>	<b>487,938</b>
<b>TOTAL ASSETS</b>		<b>4,026,901</b>	<b>3,028,475</b>	<b>577,361</b>	<b>487,938</b>
<b>LIABILITIES</b>					
<b>CURRENT LIABILITIES</b>					
Trade and Other Payables	11	474,219	245,632	-	-
Deferred revenue	12	1,028,905	444,152	-	-
Provisions	13	1,814,964	1,695,382	-	-
<b>TOTAL CURRENT LIABILITIES</b>		<b>3,318,088</b>	<b>2,385,166</b>	<b>-</b>	<b>-</b>
<b>NON-CURRENT LIABILITIES</b>					
Provisions	13	131,452	155,371	-	-
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>131,452</b>	<b>155,371</b>	<b>-</b>	<b>-</b>
<b>TOTAL LIABILITIES</b>		<b>3,449,540</b>	<b>2,540,537</b>	<b>-</b>	<b>-</b>
<b>NET ASSETS</b>		<b>577,361</b>	<b>487,938</b>	<b>577,361</b>	<b>487,938</b>
<b>EQUITY</b>					
Retained Profits	19	577,361	487,938	577,361	487,938
<b>TOTAL EQUITY</b>		<b>577,361</b>	<b>487,938</b>	<b>577,361</b>	<b>487,938</b>

The Statement of Financial Position should be read in conjunction with the notes to the financial statements set out on pages 22 to 31.

# STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 31 DECEMBER 2009

## CONSOLIDATED

	Retained Profits	Total
	\$	\$
<b>As at 1 January 2008</b>	1,395,426	1,395,426
Profit/(Loss) for the year	(907,488)	(907,488)
<b>As at 31 December 2008</b>	487,938	487,938
Profit/(Loss) for the year	89,423	89,423
<b>As at 31 December 2009</b>	577,361	577,361

## PARENT

	Retained Profits	Total
	\$	\$
<b>As at 1 January 2008</b>	787,106	787,106
Profit/(Loss) for the year	(299,168)	(299,168)
<b>As at 31 December 2008</b>	487,938	487,938
Profit/(Loss) for the year	89,423	89,423
<b>As at 31 December 2009</b>	577,361	577,361

*The Statement of Changes in Equity should be read in conjunction with the notes to the financial statements set out on pages 22 to 31.*

# CASH FLOW STATEMENT

FOR THE YEAR ENDED 31 DECEMBER 2009

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>					
Cash receipts in the course of operations		2,771,023	2,888,939	-	-
Cash payments in the course of operations		(12,530,673)	(12,954,533)	-	-
Cash payments to subsidiary		-	-	(9,224,000)	(9,088,891)
Grants received from government funding bodies		10,508,119	8,979,974	9,224,000	9,088,891
Interest received		116,521	304,029	-	-
<b>Net cash provided by / (used in) operating activities</b>	14(B)	864,990	(781,591)	-	-
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>					
Proceeds for Term Deposit Investment		(1,571,559)	-	-	-
Payment for property, plant and equipment		(50,965)	(101,358)	-	-
Proceeds from sale of property, plant & equipment		-	-	-	-
<b>Net cash used in investing activities</b>		(1,622,524)	(101,358)	-	-
<b>Net increase/(decrease) in cash held</b>		(757,534)	(882,949)	-	-
Cash & Cash Equivalents at the beginning of the financial year		2,424,731	3,307,680	-	-
<b>CASH AND CASH EQUIVALENTS AT THE END OF THE YEAR</b>	14(A)	1,667,197	2,424,731	-	-

The Cash Flow Statement should be read in conjunction with the notes to the financial statements set out on pages 22 to 31.

# NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2009

## 1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES

### a) Basis of preparation

This special purpose financial report has been prepared for distribution to the members to fulfil the directors' financial reporting requirements under the Tripartite Funding Agreement between the Australia Council for the Arts (Federal Government) and Arts Queensland (State Government) and Queensland Symphony Orchestra Holdings Ltd ("Tripartite Agreement") signed 7 December 2006 and amended on 28 January 2010. The accounting policies used in the preparation of this financial report, as described below, are consistent with the financial reporting requirements of the Tripartite Agreement and with previous years, and are, in the opinion of the directors, appropriate to meet the needs of members:

- (i) The financial report has been prepared on an accrual basis of accounting including the historical cost convention and the going concern assumption.
- (ii) The requirements of Accounting Standards and other financial reporting requirements in Australia do not have mandatory applicability to Queensland Symphony Orchestra Pty Ltd because it is not a "reporting entity". The directors have, however, prepared the financial report in accordance with all Accounting Standards and other mandatory financial reporting requirements in Australia with the following exceptions:
  - AASB 7 Financial Instrument Disclosure
  - AASB 8 Segment Reporting
  - AASB 117 Leases
  - AASB 124 Related Parties
  - AASB 127 Consolidated and Separate Financial Statements

### b) Basis of Consolidation

The consolidated financial statements comprise the financial statements of Queensland Symphony Orchestra Holdings Limited and its subsidiary as at 31 December 2009. The financial statements of the subsidiary is prepared for the same reporting period as the parent company, using consistent accounting policies. In preparing the consolidated financial statements, all intercompany balances and transactions, income and expenses and profit and losses resulting from intra-Group transactions have been eliminated in full. The subsidiary is fully consolidated from the date on which control is transferred to the Group and cease to be consolidated from the date on which control is transferred out of the Group. The acquisition of Queensland Symphony Orchestra Pty Ltd on 1 January 2007 was accounted for using the purchase method of accounting. The purchase method of accounting involves allocating the cost of the business combination to the

fair value of the assets acquired and the liabilities and contingent liabilities assumed at the date of acquisition. Accordingly, the consolidated financial statements include the results of Queensland Symphony Orchestra Pty Ltd for the period from its acquisition on 1 January 2007. Where the cost of acquisition is less than the Group's share of the net fair value of the identifiable net assets of the subsidiary, the difference is recognized as a gain in the income statement (discount on acquisition), but only after reassessment of the identification and measurement of the net assets acquired.

### c) 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:

#### Concert Revenue

Concert revenue is recognised at the time of concert performance (Refer also Note 18).

#### Funding Revenue

Funding revenue is received from the Australia Council for the Arts (as represented by the Major Performing Arts Board) and Arts Queensland under the terms of the Tripartite Agreement entered into in December 2006. Additional funding is also received under the terms of the Orchestra Review Implementation Funding Agreements entered into in December 2006 with MPAB and in February 2007 with Arts Queensland. Funding is received based on payment schedules contained in those agreements between the funding bodies and Queensland Symphony Orchestra Holdings Ltd and is recognised in the calendar year for which it is intended under the terms of the funding agreement. Funding is then transferred onto Queensland Symphony Orchestra Pty Ltd from Queensland Symphony Orchestra Holdings Ltd as required under the Tripartite Agreement.

Special purpose funding, which requires the company to fulfil an obligation outside its normal operations, is recognised at the time the obligation is fulfilled.

#### Contribution Income

Contribution income represents the fair value of assets received in excess of the cost of the assets where there is a non-reciprocal transfer and is recognised as income once the asset is controlled by the company.

#### Interest Revenue

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.

## **Sponsorship and Donations Revenue**

### **Sponsorship**

Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed.

### **Donations**

All donations are brought to account as received.

## **d) Taxation and Goods and Services Tax**

The group is exempt from income tax, capital gains tax and payroll tax by virtue of being a cultural organisation established for the encouragement of music and a charitable institution.

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable from the Australian Tax Office (ATO). In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables are stated with the amount of GST included. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the statement of financial position. Cash flows are included in the statement of cash flows on a gross basis. The GST component of the cash flow arising from the investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

## **e) Acquisition of assets**

Acquired assets are accounted for at cost. Cost is measured as the fair value of assets given or liabilities incurred or assumed at the date of exchange plus cost directly attributable to the acquisition.

## **f) Cash and cash equivalents**

Cash and cash equivalents are carried at face value of the amounts deposited or drawn. The carrying amounts of cash, short-term deposits and bank overdrafts approximate net fair value. Interest revenue is accrued at the market or contracted rates and is receivable on maturity of the short-term deposits.

## **g) Trade receivables**

Trade receivables are carried at original invoice amount less an allowance for any uncollectable amounts. The collectability of debts is assessed at balance date and specific provision is made for any doubtful accounts.

## **h) Property, plant and equipment**

All items of property, plant and equipment are stated at historical cost less accumulated depreciation and any impairment losses. Historical cost includes expenditure that is directly attributable to the acquisition of the items.

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the group and the cost of the item can be reliably measured. All other repairs and maintenance are charged to the income statement during the financial period in which they are incurred.

## **Depreciation and amortisation**

Items of plant and equipment, leasehold improvements, computer equipment and musical instruments are depreciated using the straight-line method over their estimated useful lives.

Each class of asset in the current year was depreciated over the following useful lives:

<b>Asset class</b>	<b>Useful life</b>
Office equipment	Between 5 and 10 years
Musical instruments	Between 5 and 10 years
Computer equipment	Between 2 and 5 years
Furniture, fixtures and fittings	10 years

Costs incurred on property, plant and equipment, which do not meet the criteria for capitalisation, are expensed as incurred.

## **Leased plant and equipment**

Leases of plant and equipment are classified as operating leases as the lessors retain substantially all of the risks and benefits of ownership. Minimum lease payments are charged against profits over the accounting periods covered by the lease terms except where an alternative basis would be more representative of the pattern of benefits to be derived from the leased property.

## **i) Impairment**

The carrying values of plant and equipment are reviewed for impairment when events or changes in circumstances indicate the carrying value may not be recoverable.

The recoverable amount of plant and equipment is the greater of fair value less costs to sell and value in use. Impairment losses are recognised in the income statement.

## **j) Trade payables**

Liabilities are recognised for amounts to be paid in the future for goods or services received, whether or not billed to the group. Trade accounts payable are normally settled within 30 days.

The carrying value of accounts payable approximates net fair value.

# NOTES TO THE FINANCIAL STATEMENTS

## CONTINUED

### k) Employee benefits

#### Wages, Salaries and Annual Leave

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

#### Long Service Leave

The liability for employee benefits to long service leave represents the present value of the estimated future cash outflows to be made by the employer resulting from employees' services provided up to the balance date.

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

In determining the liability for employee benefits, consideration is given to future increases in wage and salary rates, and the group's experience with staff departures. Related on-costs have also been included in the liability.

#### Superannuation Plans

The group contributes to several defined contribution superannuation plans. Employer contributions in relation to the year ended 31 December 2009 have been expensed against income.

### l) Investment in controlled entities

#### The Company

The Queensland Orchestra Holdings Ltd was incorporated on 31 October 2006.

The Queensland Orchestra Holdings Ltd acquired The Queensland Orchestra Pty Ltd on 1 January 2007.

On 14 October 2009 The Queensland Orchestra Holdings Ltd changed its name to Queensland Symphony Orchestra Holdings Ltd.

#### Controlled Entities – 100% owned

Queensland Orchestras Pty Ltd was incorporated on 30 October 2000, and on 1 January 2001 undertook the operations of the Queensland Symphony Orchestra and Queensland Philharmonic Orchestra.

On 17 February 2003 the company name was changed from Queensland Orchestras Pty Ltd to The Queensland Orchestra Pty Ltd.

On 14 October 2009 the company name was changed from The Queensland Orchestra Pty Ltd to Queensland Symphony Orchestra Pty Ltd.

Internet Classics Pty Ltd was incorporated on 4 October 2007.

### m) Going concern

The financial statements have been prepared on a going concern basis, which contemplates the continuity of normal business activities and the realisation of assets and settlement of liabilities in the ordinary course of business.

The Board monitors this through budget and cash flow management and takes corrective action to increase revenue or minimise expenditure, where required. At 31 December 2009, the group recorded a profit from ordinary activities of \$89,423 and total assets of \$4,026,901 exceeded its total liabilities of \$3,449,540 by \$577,361. Current assets exceeded current liabilities by \$311,223. The group is forecasting a profit for the year ended 31 December 2010.

The Board of Queensland Symphony Orchestra Holdings Ltd believes that the group is a going concern and will be able to pay debts as and when they fall due. This is because:

- Queensland Symphony Orchestra Holdings Ltd has entered into a Tripartite Agreement for a three year period commencing 1 January 2007. This agreement has been extended for a further year to 31 December 2010 by a Deed of Variation. This funding is on funded to the group to operate the orchestra.
- Additional funding has been agreed at state and federal level to 31 December 2010 following the implementation of the Orchestra Review recommendations.
- The Major Performing Arts Board (MPAB) of the Australia Council and Arts Queensland have additionally agreed to continue to provide base funding inclusive of all Orchestra Review funding for the 2011 year.

## 2. FUNDING REVENUE

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
Australia Council MPAB Annual Grant		6,595,160	6,438,883	6,595,160	6,438,883
MPAB Orchestra Review Implementation Grant		-	60,990	-	60,990
Arts Queensland Annual Grant		2,628,840	2,564,707	2,628,840	2,564,707
Arts Queensland Orchestra Review Implementation Grant		-	24,311	-	24,311
Arts Queensland – Dedicated Grant		500,000	-	-	-
Queensland Arts Council – Dedicated Grant		80,000	50,000	-	-
Brisbane City Council Grant		30,000	40,000	-	-
		9,834,000	9,178,891	9,224,000	9,088,891

The Department of the Premier and Cabinet acting through Arts Queensland has provided a dedicated grant of \$500,000 under the terms of an agreement dated 18 December 2009.

### ECONOMIC DEPENDENCY

A significant portion of the group's annual revenue consists of funding from federal and state governments, through the Australia Council for the Arts and Arts Queensland. As a result, the group has an economic dependency on these entities.

The Company had a three-year contract securing base funding in place with the Australia Council for the Arts and Arts Queensland that commenced on 1 January 2007 and has been extended by Deed of Variation to expire on 31 December 2010. As required, these amounts are then funded to Queensland Symphony Orchestra Pty Ltd to operate Queensland Symphony Orchestra.

## 3. TICKET SALES

Subscription sales	826,206	802,883	-	-
Single ticket sales	1,375,051	1,070,172	-	-
	2,201,257	1,873,055	-	-

## 4. SPONSORSHIP AND DONATION REVENUE

Sponsorship	145,000	464,380	-	-
Guild membership	44	2,727	-	-
Donations	95,216	85,817	-	-
	240,260	552,924	-	-

# NOTES TO THE FINANCIAL STATEMENTS

## CONTINUED

### 5. OTHER REVENUE

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
<i>From operating activities</i>					
Interest income		116,521	304,029	-	-
<i>From outside operating activities</i>					
Other		78,775	92,501	-	-
		195,296	396,530	-	-

### 6. OPERATING PROFIT FROM ORDINARY ACTIVITIES

Profit from ordinary activities has been arrived at after charging/(crediting) the following items:

Depreciation:

Musical instruments	36,114	27,830	-	-
Office equipment	8,545	8,603	-	-
Furniture, fixtures and fittings	18,679	16,744	-	-
Computer equipment	3,973	5,275	-	-
Total Depreciation	67,311	58,452	-	-
Lease rental expense – operating leases	23,135	25,992	-	-
Employee Expenses:				
Salaries & Wages	6,998,218	7,418,994	-	-
Superannuation	1,006,318	1,026,614	-	-
Workers Compensation	69,642	70,146	-	-
Redundancies	39,877	123,349	-	-
Other Employee Expenses	-	-	-	-
Total Employee Expenses	8,114,055	8,639,103	-	-

### 7. TRADE AND OTHER RECEIVABLES

<i>Current</i>					
Trade debtors	80,360	42,846	-	-	
Other debtors	109,105	38,053	-	-	
	189,465	80,899	-	-	

## 8. OTHER CURRENT ASSETS

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
Prepayments		201,090	108,909	-	-
Term Deposit Investments		1,021,559	-	-	-
Term Deposit Southbank Building Fund		550,000	-	-	-
		1,772,649	108,909	-	-

## 9. PROPERTY, PLANT AND EQUIPMENT

	Musical instruments	Office equipment	Computer equipment	Furniture, fixtures and fittings	Total \$
<i>Cost</i>					
Opening balance	484,715	59,980	96,962	207,877	849,534
Additions	24,841	3,747	7,568	14,809	50,965
Transfer	-	-	-	-	-
Disposals	-	-	-	-	-
Closing balance	509,556	63,727	104,530	222,686	900,499
<i>Accumulated depreciation</i>					
Opening balance	(207,054)	(44,856)	(92,558)	(91,130)	(435,598)
Depreciation expense	(36,114)	(8,545)	(3,973)	(18,679)	(67,311)
Transfer	-	-	-	-	-
Disposals	-	-	-	-	-
Closing balance	(243,168)	(53,401)	(96,531)	(109,809)	(502,909)
Net book value, 31 December 2009	266,388	10,326	7,999	112,877	397,590
Net book value, 31 December 2008	277,661	15,124	4,404	116,747	413,936

## 10. INVESTMENT IN CONTROLLED ENTITIES

Investment in controlled entities, at cost	-	-	487,938	787,106
(Impairment loss) / Reversal of Impairment	-	-	89,423	(299,168)
	-	-	577,361	487,938

An impairment loss of \$299,168 was recognised in respect of investment in controlled entities during the 2008 year. The investment in the controlled entity was impaired as a result of the financial performance of the controlled entity. The impairment loss has been recognised in the income statement in the line item 'Impairment loss'.

# NOTES TO THE FINANCIAL STATEMENTS

CONTINUED

## 11. TRADE AND OTHER PAYABLES

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
Trade creditors		184,572	127,703	-	-
Other creditors and accruals		289,647	117,929	-	-
		474,219	245,632	-	-

## 12. DEFERRED REVENUE

State funding received in advance	723,957	64,838	-	-
Federal funding received in advance	-	-	-	-
Brisbane City Council grant received in advance	15,000	-	-	-
Subscriptions received in advance	289,948	379,314	-	-
	1,028,905	444,152	-	-

## 13. PROVISIONS

a) Current employee benefits – Note 15	1,814,964	1,695,382	-	-
b) Non-current employee benefits – Note 15	131,452	155,371	-	-

## 14. CASH FLOW STATEMENT

### (a) Reconciliation of cash

For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and at bank and short-term deposits at call, net of outstanding bank overdrafts. Cash and cash equivalents as at the end of the financial period as shown in the cash flow statement are as follows:

NOTE	Consolidated		Parent	
	31/12/09	31/12/08	31/12/09	31/12/08
	\$	\$	\$	\$
Cash at Bank	1,560,081	2,301,399	-	-
Divestment Funds account	48,275	64,838	-	-
TQO Fund account	58,841	58,494	-	-
	1,667,197	2,424,731	-	-
<b>(b) Reconciliation of profit from ordinary activities to net cash (used in)/provided by operating activities</b>				
Profit/(Loss) from ordinary activities	89,423	(907,488)	-	-
Less items classified as investing/financing activities:				
Loss on disposal of non-current assets	-	-	-	-
Add/(less) non-cash items:				
Charges to provisions	95,663	224,585	-	-
Disposal of Fixed Assets	-	(12,361)	-	-
Depreciation	67,311	58,452	-	-
Net cash (used in)/provided by operating activities before change in assets and liabilities	252,397	(636,812)	-	-
Change in assets and liabilities:				
(Increase)/decrease in receivables	(108,566)	72,192	-	-
(Increase)/decrease in other assets	(92,181)	(17,019)	-	-
Increase/(decrease) in accounts payable	228,587	(1,035)	-	-
Increase/(decrease) in deferred revenue	584,753	(198,917)	-	-
Net cash provided by operating activities	864,990	(781,591)	-	-

# NOTES TO THE FINANCIAL STATEMENTS

CONTINUED

## 15. EMPLOYEE BENEFITS

	NOTE	Consolidated		Parent	
		31/12/09	31/12/08	31/12/09	31/12/08
		\$	\$	\$	\$
Current		1,814,964	1,695,382	-	-
Non-current		131,452	155,371	-	-
		1,946,416	1,850,753	-	-

Aggregate employee benefits presented above include on-costs. The present values of employee benefits not expected to be settled within twelve months of balance date have been calculated using the following weighted averages:

Assumed rate of increase in wage and salary rates	3%	3%	-	-
Discount rate	5.25%	4.1%	-	-
Settlement term	10 years	10 years	-	-

At year end, the group employed 87 full-time equivalent employees (2008: 83 employees).

Employees contribute to the Media Superannuation Scheme which is the group's default defined contribution superannuation scheme, as well as other schemes under the freedom of choice legislation. Employer contributions amounting to \$1,006,318 (2008: \$1,026,614) for the group in relation to these schemes have been expensed in these financial statements.

## 16. AUDITOR'S REMUNERATION

Auditing of the financial report	24,000	23,000	-	-
Other services	-	-	-	-
	24,000	23,000	-	-

No other benefits were received by the auditor.

## 17. SEGMENT INFORMATION

For the current and previous financial period the group has performed orchestral music primarily within Queensland, Australia.

## 18. TICKET SALES

As the group's ticketing agent, Queensland Performing Arts Trust (QPAT) receives monies for ticket sales in advance of the performances. As at 31 December 2009 QPAT held \$257,432 relating to 2010 performances.

## 19. RETAINED PROFITS

NOTE	Consolidated		Parent	
	31/12/09	31/12/08	31/12/09	31/12/08
	\$	\$	\$	\$
Retained profit at the beginning of the year	487,938	1,395,426	487,938	787,106
Net profit/(loss) from ordinary activities for the year	89,423	(907,488)	89,423	(299,168)
Retained profit at the end of the year	577,361	487,938	577,361	487,938

## 20. CHANGE IN ACCOUNTING POLICY

During the year ended 31 December 2009 the company adopted the revisions applicable to AASB 138 Intangible Assets which were contained in AASB 2008 – 5 Amendments to Australian Accounting Standards arising from the Annual Improvements Project. The company has applied the transitional provisions of the accounting standard which allow the amendments to be applied retrospectively.

The effect of this for the year ended 31 December 2009 was to decrease marketing expenses by \$66,793, to decrease production expenses by \$7,241 and to increase net profit for the year by \$74,034. It also had the effect of decreasing other current assets, total current assets and total assets, net assets, retained profits and total equity by \$225,200 at 31 December 2009.

The effect of this for the year ended 31 December 2008 was to increase marketing expenses by \$93,704, increase production expenses by \$7,241 and to decrease net profit for the year by \$100,945. It also had the effect of decreasing other current assets, total current assets, total assets, net assets, retained profits and total equity by \$299,234 at 31 December 2008.

The effect of this at 1 January 2008 was to decrease opening retained earnings by \$198,289.

## 21. SUBSEQUENT EVENTS

No events have occurred subsequent to balance date that materially affect the accounts and are not already reflected in the Income Statement and Balance Sheet.

## 22. ADDITIONAL DISCLOSURES

The special purpose financial report of Queensland Symphony Orchestra Holdings Ltd for the year ended 31 December 2009 was authorised for issue in accordance with a resolution of directors on 31 March 2010.

Queensland Symphony Orchestra Holdings Ltd is a public company limited by guarantee, incorporated in Australia and having its principal place of business at:

53 Ferry Road  
West End QLD 4101

The company's registered office address is:

53 Ferry Road  
West End QLD 4101

# DIRECTORS' DECLARATION

In the opinion of the directors of Queensland Symphony Orchestra Holdings Ltd and its controlled entities:

1. the consolidated financial statements and notes, set out on pages 18 to 31 present fairly the financial position of the Group and of the Company as at 31 December 2009 and of their performance for the year ended on that date in accordance with the Tripartite Agreement, and Australian Accounting Standards, (including the Australian Accounting Interpretations); and
2. at the date of this statement, there are reasonable grounds to believe that the Group will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the directors:



**Greg Wanchap**  
*Chairman*

Brisbane, 31 March 2010

# AUDITOR'S INDEPENDENCE DECLARATION



## **Auditor's Independence Declaration to the Directors of Queensland Symphony Orchestra Holdings Ltd**

In relation to our audit of the financial report of Queensland Symphony Orchestra Holdings Ltd for the financial year ended 31 December 2009, to the best of my knowledge and belief, there have been no contraventions of the auditor independence requirements of the Corporations Act 2001 or any applicable code of professional conduct.

*Ernst & Young*

**Ernst & Young**

A handwritten signature in black ink, appearing to read 'Alison de Groot', written over a faint, larger version of the signature.

**Alison de Groot**

*Partner*

31 March 2010

# INDEPENDENT AUDIT REPORT



## Independent auditor's report to the members of Queensland Symphony Orchestra Holdings Ltd

We have audited the accompanying special purpose financial report of Queensland Symphony Orchestra Holdings Ltd, which comprises the statement of financial position as at 31 December 2009, and the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year ended on that date, a summary of significant accounting policies, other explanatory notes and the directors' declaration of the consolidated entity comprising the company and the entities it controlled at the year's end or from time to time during the financial year.

### DIRECTORS' RESPONSIBILITY FOR THE FINANCIAL REPORT

The directors of the company are responsible for the preparation and fair presentation of the financial report and have determined that the accounting policies described in Note 1 to the financial statements, which form part of the financial report, are appropriate to meet the financial reporting requirements of the *Corporations Act 2001* and are appropriate to meet the needs of the members. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### AUDITOR'S RESPONSIBILITY

Our responsibility is to express an opinion on the financial report based on our audit. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

We conducted our audit in accordance with Australian Auditing Standards. These Auditing Standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on our judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, we consider internal controls relevant to the entity's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the

purpose of expressing an opinion on the effectiveness of the entity's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

The financial report has been prepared for distribution to the members for the purpose of fulfilling the directors' financial reporting requirements under the *Corporations Act 2001*. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

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

### INDEPENDENCE

In conducting our audit we have met the independence requirements of the *Corporations Act 2001*. We have given to the directors of the company a written Auditor's Independence Declaration.

### AUDITOR'S OPINION

In our opinion the financial report of Queensland Symphony Orchestra Holdings Ltd is in accordance with the *Corporations Act 2001*, including:

- giving a true and fair view of the financial position of Queensland Symphony Orchestra Holdings Ltd and the consolidated entity as at 31 December 2009 and of their performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements; and
- complying with Australian Accounting Standards to the extent described in Note 1 to the financial statements and complying with the *Corporations Regulations 2001*.

Ernst & Young

**Alison de Groot**

Partner

Brisbane, 31 March 2010

# APPLAUSE

Queensland Symphony Orchestra applauds the support of the following donors who contributed to the 2008 and 2009 annual Encore appeals funding the purchase of new instruments, education programmes and artist engagement.

## **GOLDEN BATON (\$5,000+)**

Professor Ian & Mrs Caroline Frazer  
Anonymous  
Mr John & Mrs Georgina Story  
Mr Greg & Mrs Jan Wanchap  
Mr Arthur Waring

## **SYMPHONY (\$2,000 – \$4,999)**

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Dr Julie Beeby  
Dr John & Mrs Jan Blackford  
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Mrs Betty Crouchley  
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Mr William & Dr Lorna Heaslop  
Ms Leonie Henry  
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Desmond B Misso Esq  
Mrs Rene Nicolaidis OAM & the late Dr Nicholas Nicolaides AM  
Mr Jordan and Mrs Pat Pearl  
Mr Patrick Pickett csm  
Mrs Pat & Miss Jude Riches  
Ms Janine Walker  
Ms Gwen Warhurst

## **SUITE (\$500 – \$999)**

Ms Trudy Bennett  
Mrs Elva Emmerson and the late Professor Bryan Emmerson  
Mrs Gwenda Heginbothom  
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## **OVERTURE (\$150 – \$499)**

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Anonymous  
Anonymous  
Mrs Valma Bird  
Mrs Nancy Bonnin  
Dr Philip Bracanian  
Mrs Susan Brinnand  
Miss Margaret Burke  
Anonymous  
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Mr Roger Clarke  
Mrs Carol Cranitch  
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Mrs Imelda Daly  
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Dr Harry & Mrs Marjorie Eastwell  
Anonymous  
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Anonymous  
Mr Richard Friend  
Dr Bertram & Mrs Judith Frost  
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Miss Yvonne Hansen  
Mr David Hardidge

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Queensland Symphony Orchestra applauds the support of its valued stakeholders

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**Australian Government**

The Queensland Orchestra is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



*Dedicated to a better Brisbane*

## PRODUCTION PARTNERS



## CORPORATE PARTNERS



## MEDIA





“A great orchestra uplifts the sounds  
of the everyday, beckoning people  
to share the exaltation of great music.”

Johannes Fritzsich, Chief Conductor

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