



MACQUARIE

PRINCIPAL PARTNER

AUSTRALIAN BRANDENBURG ORCHESTRA

2014 ANNUAL REPORT





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ABOUT THE BRANDENBURG

“Watching Paul Dyer conducting ‘The Mass’ is a joy to behold. Utterly lost in the music, at once inside and outside its sphere, teasing and willing notes from the air – playing the Orchestra as an instrument, as all great conductors do – his energy is a symbol of the energy of the Brandenburg, one of our true national treasures”

Audience member

“...What stands out at concert after concert is the impression that this bunch of musicians is having a really good time. They look at each other and smile, they laugh...there’s a warmth and sense of fun not often associated with classical performance.”

Sydney Morning Herald

The Australian Brandenburg Orchestra, led by charismatic Artistic Director Paul Dyer AO, celebrates the music of the sixteenth, seventeenth and eighteenth centuries with excellence, flair and joy.

Comprising leading specialists in informed performance practice from all over Australia, the Brandenburg performs using original edition scores and instruments of the period, breathing fresh life and vitality into baroque and classical masterpieces – as though the music has just sprung from the composer’s pen.

The Orchestra’s name pays tribute to the Brandenburg Concertos of J.S. Bach, whose musical genius was central to the baroque era. Since its foundation in 1989, the Brandenburg has collaborated with such acclaimed and dynamic virtuosi as Andreas Scholl, Riccardo Minasi, Philippe Jaroussky, Simone Kermes, Elizabeth Wallfisch, Markus Brutscher, L’Arpeggiata, Kristian Bezuidenhout, Cyndia Sienden, Sara Macliver, Fiona Campbell and Genevieve Lacey.

Through its annual subscription series in Sydney and Melbourne, the Australian Brandenburg Orchestra performs before a live audience in excess of 40,000 people and hundreds of thousands more through national broadcasts on ABC Classic FM. The Brandenburg also has a regular

commitment to performing in regional Australia. In 2015 the Brandenburg is delighted to expand its performance season to include two concert series in Brisbane. Since 2003 the Australian Brandenburg Orchestra has been a member of the Major Performing Arts Group, which comprises 28 flagship national arts organisations supported by the Australia Council for the Arts.

Since its beginning, the Brandenburg has been popular with both audiences and critics. The Guardian proclaimed that the Brandenburg “ranks among the world’s great period bands, performing with such dexterity and enthusiasm that they make many of their European and American counterparts seem staid by comparison”.

In 1998 The Age proclaimed the Brandenburg “had reached the ranks of the world’s best period instrument orchestras”. In 2010 the UK’s Gramophone Magazine declared “the Australian Brandenburg Orchestra is Australia’s finest period-instrument ensemble. Under their inspiring musical director Paul Dyer, their vibrant concerts and recordings combine historical integrity with electrifying virtuosity and a passion for beauty”.

The Brandenburg’s sixteen recordings with ABC Classics include five ARIA Award winners for Best Classical Album (1998, 2001, 2005, 2009 and 2010).

In 2013 Paul Dyer’s achievements as Co-founder and Artistic Director of the Australian Brandenburg Orchestra and Brandenburg Choir were recognised by his inclusion in the Australia Day Honours List. He was awarded the Officer of the Order of Australia (AO) for his ‘distinguished service to the performing arts, particularly orchestral music as a director, conductor and musician, through the promotion of educational programs and support for emerging artists’.

The Brandenburg was awarded the 2014 Sidney Myer Performing Arts Group Award, which recognises past achievement as well as the potential of the organisation to continue their contribution to Australian cultural society through the performing arts.



LEANNE SULLIVAN
PRINCIPAL BAROQUE TRUMPET

CHAIRMAN'S REPORT



For a specialist performing arts company such as the Australian Brandenburg Orchestra to reach its quarter century is a noteworthy achievement, and something to celebrate.

The enduring success and popularity of the Brandenburg is testament to the dedication, resilience and unswerving faith of our co-founders, Artistic Director Paul Dyer and Managing Director Bruce Applebaum, under whose leadership this national treasure is as inspiring today, as it has been for 25 years.

For this special 25th anniversary concert season, Paul provided an extraordinary diversity of programs that crossed musical cultures and boundaries, appealed to first timers and faithful followers and delivered excellent publicity opportunities, all of which translated into success at the box office.

This bold and engaging season celebrated the depth and skill of both Orchestra and Choir. We opened with the world premiere of a specially-commissioned work from renowned Australian composer Elena Kats-Chernin, which paid homage to Bach and received an ecstatic response from audiences and critics. Through the season we welcomed guest artists from Israel, Russia, Turkey, Greece and Ukraine to perform alongside our local stars and principal players of the Orchestra, in outstanding performances which honoured composers and musicians past and present.

A great highlight of the season was the stunning performance of a Sufi ceremony featuring the famous Whirling Dervishes. To leave the concert hall in silence, as requested, after the performance of these revered semazen and mystic musicians from Turkey, was as powerful a response as the most enthusiastic of applause. It inspired us to contemplate the delicate thread that weaves entertainment with ritual, performance with prayer.

These themes resonated in the Brandenburg's own *Noël! Noël!*, which closed our 25th anniversary season in a crescendo of praise and celebration that reflected the spirit of the festive season.

The sustained emphasis on our development strategy is attaining good results.

Our corporate sponsorship program continues to grow and we are delighted that Macquarie Group has reaffirmed its support of the Orchestra by extending its Principal Partnership. Our Wellbeing Partner, Australian Unity, also renewed its sponsorship and APA and Origin confirmed their joint sponsorship of two Brisbane concert series in 2015, marking the beginning of an annual Brisbane concert season.

Through ongoing engagement with our supporters and philanthropists, we saw a 57% increase in donation income over the previous year.

Financially, the Brandenburg achieved its strongest result in the history of the company, exceeding its box office target by more than \$170,000. With revenue well ahead of budget and costs firmly under control the Orchestra's operating result for the year is a surplus of \$458,214. This strong result has enabled the Brandenburg to achieve accumulated reserves in line with those mandated by our government funding partners.

Looking forward to 2015, the Board's annual strategic planning day set a clear focus on government strategy, resourcing requirements, audience development and future concert models. Finding a new home for the Company to develop a national centre for baroque excellence is also a key priority. These strategic priorities will receive regular attention from the Board, as well as the focus of the management team.

In taking up the position of Chairman I am fortunate to work with an exceptional group of business and thought leaders who undertake their Board responsibilities with expertise, energy and generosity, and I thank them for their support.

I would like to pay tribute to Rowan Ross who retired as Chairman of the Board during 2014. Rowan's firm guidance over his seven-year tenure and his focus on ensuring the financial wellbeing of the Company sees us arrive at a very strong position from which to take the Orchestra forward.

During 2014 the Board also farewelled director Jane Perry and welcomed Cathy Aston, Bruce Applebaum and David Baffsky.

I heartily congratulate all members of the Brandenburg team – performing company members, the management team and administration staff – on their achievements in this anniversary year. Your collective effort and commitment has put strong foundations in place for the next 25 years of music making.

Greg Ward
Chairman

MANAGING DIRECTOR'S REPORT

Twenty-five years ago Paul and I embarked on this rather ambitious adventure of establishing an Australian baroque orchestra on period instruments. We were young but energetic and optimistic.

How time flies! Today Australia has a national baroque orchestra with a celebrated reputation both here at home, and internationally. We've presented the most extraordinarily talented local musicians and overseas guest artists and directors. And enjoyed audience reactions beyond our wildest dreams. Not to mention the five ARIA awards for our recordings, and recently the prestigious 2014 Sidney Myer Performing Arts Group Award.

Our mission hasn't changed – to bring baroque music on period instruments to as many Australians as possible through bold and adventurous repertoire now ranging from the eighth to the 20th centuries; a wonderful collection of original baroque or faithfully-reproduced instruments; and an appealing, tangible sense of fun that is conveyed by the musicians. Behind all this of course is Paul's unrelenting pursuit of historical integrity.

To launch our 25th anniversary celebrations, Paul naturally turned back to his original inspiration, Bach, after whose Brandenburg Concertos – the pinnacle of baroque artistry – the Orchestra takes its name. In the opening series, *Bach Magnificat*, the original version of Bach's rarely heard choral showpiece Magnificat was performed alongside the specially commissioned work from Paul's old friend, celebrated Russian-Australian composer Elena Kats-Chernin. Her epic – and modern – homage to Bach, *Prelude and Cube*, used all the forces of the Orchestra and Choir and was given a stirring reception at all eight performances at which Elena was also in the audience. Following the series we were thrilled to receive a grant from the office of the Federal Minister for the Arts for a 25th anniversary CD to include the world premiere recording of *Prelude and Cube* which will be released in 2015.

From Bach to the mandolin and the fresh charm of Israeli-born *Avi Avital* who was so much fun, enchanting the Orchestra and audience with the many different characters of this instrument and his clever arrangements that have propelled the mandolin back into the classical music spotlight. In our third series, the charisma, virtuosity and furious energy of Russian baroque violinist *Dmitry Sinkovsky* shone through both his violin playing and vocal (countertenor) performance – a rare combination today. Dmitry's sheer force contrasted beautifully with our Principal Cello Jamie Hey's intimate and lyrical performance of the Vivaldi cello concerto.

Mozart often brings out the best in the Orchestra and *Mozart's Jupiter* did just that. The Symphony itself was bold, vigorous, vibrant and joyful – trademark Brandenburg. The beautifully conversational Concerto for Flute and Harp was a hit with the audience enamoured of the elegance of Principal Flute Melissa Farrow and Marshall McGuire's ability to cajole an exquisite assortment of sweet sounds from his intriguing single-action pedal harp.

Our *Ottoman Baroque* series was quite simply one of the most memorable concert series we have ever presented. A spiritual and musical journey of an imaginary traveller across Europe from West to East, incorporating the Orchestra and Choir at their most sublime, hugely entertaining Greek musicians and dancers, and ending with Mystic Musicians (Mitrip) of Turkey and the moving and powerful experience of the Whirling Dervishes (Semazen) from Konya.

The Brandenburg season, indeed the year itself, is never complete until the final performance of *Noël! Noël!*. Infusing the old and new, from the bandura to the synthesizer, from Bach to Judy Garland, these concerts always have a twist. In 2014 we also released *A Celtic Christmas* CD, the live recording of one of the 2013 *Noël! Noël!* concerts and we were thrilled to see it reach #2 on ARIA Core Classical Albums Chart and #3 on the ARIA Classical/Crossover Chart.

The mainstage Sydney and Melbourne season was complemented by a host of regional, private and community performances. In 2014 we performed a total of 65 concerts to over 50,000 people. One of the highlights was a small project with the National Centre for Indigenous Excellence where eight members of our choir and orchestra, directed by Paul, performed a cover of the song 'The Journey' with one of NCIE's staff members, the talented singer, Marcus Corowa. 'The Journey' was then recorded for entry into Sing Out Loud, a competition that brings people together to make music about reconciliation during National Reconciliation Week.

We were also honoured to perform 'The Journey' once again, along with Morten Lauridsen's 'Sure on This Shining Night' at the Sydney Opera House for the Marie Bashir Farewell Musical Tribute, celebrating the former Governor of NSW's tireless dedication to the arts and the community.

In 2014 we launched Access ABO, a new program of free performances by small ensembles for local Sydney communities. The first program was presented at Ultimo Community Centre attended by 70 members of the Chinese and Spanish communities who are large users of the Centre.

I would like to acknowledge the significant contribution of Rowan Ross who retired as Chairman of the Board during 2014. During his watch over the company for almost eight years he provided strong guidance and invaluable support, and we are immensely grateful.

We are very fortunate that our annual program is underpinned by funding from the Federal Government through the Australia Council and the NSW Government via Arts NSW. And I thank our generous and growing group of corporate partners, led by Principal Partner Macquarie.

From the earliest days our drive and commitment was buoyed by our audience and our donors' faith and confidence in us, which remains strong today. Thank you to those who have been with us since the beginning of our journey, as well as those who have joined us along the way to help us to fulfil our mission.

I express my gratitude to my colleagues in the administration team, both current and past, who have helped shape the Brandenburg into the quality organisation that it is today. There are always challenges ahead to realise the big, audacious plans, but there is always much fun to be had along the way, and of course exceptionally beautiful music to listen to.



Bruce Applebaum
Co-founder and Managing Director





PAUL DYER AO,
CO-FOUNDER AND
ARTISTIC DIRECTOR

ARTISTIC DIRECTOR'S REPORT

In 2014 the Brandenburg celebrated its 25th anniversary! It was a memorable year featuring some of the baroque and early classical period's most renowned composers as well as some modern names. As the Brandenburg has done year after year, well-loved and lesser known pieces of classical music are brought to life through the precision and passion of the Orchestra, the Brandenburg Choir and some of the most exciting names on the international stage.

The Orchestra has evolved over more than two decades through dedication, strong musical principles, artistic flexibility, exceptional musicians and an unfailing pursuit of excellence.

In 2014, the core Brandenburg orchestral team – Tommie Andersson (theorbo), Kirsten Barry (oboe), Matthew Bruce (violin), Ben Dollman (violin), Melissa Farrow (flute/recorder), Jamie Hey (cello) and Kirsty McCahon (bass) – such talented and extraordinary musicians, continued to lead the Orchestra with passion, discipline and inspiration. I would like to thank them for continued commitment to me and to the Company.

To open our 25th anniversary year I wanted to capture and celebrate the exuberance and excitement of this very important milestone with all the flair, colour and recognition such an anniversary deserves. Performing Bach's Magnificat alongside one of great orchestral suites, I also wanted to mark the event with a new work specially commissioned from my dear friend Elena Kats-Chernin. This new commission *Prelude and Cube* premiered by the Orchestra and Choir paid homage to Bach and the Brandenburg team.

One of the most imaginative and creative artists who defies tradition and pushes boundaries, leaving a trail from New York to London and from Berlin to Beijing, arrived in Sydney to be our guest soloist for Series 2. Avi Avital is a virtuoso mandolin player who formed a great affinity with the Brandenburg with a freshness and vitality, spontaneity and warmth that the audience adored. Recognising the link between folk music and baroque music the Orchestra perfectly balanced 18th century works with the music of Béla Bartók and Manuel de Falla. This is the first time that these composers and these works have been performed on period instruments in Australia.

Making his debut in Australia for Series 3 was the multi-talented Russian baroque violinist Dmitry Sinkovsky. Dmitry comes from an almost forgotten baroque tradition: not only is he a dazzling and energetic violin virtuoso but he is also a fine singer (countertenor). This unique musician performed pieces with technical demands and virtuosity that were exceptional. It was also a rare opportunity for Australian audiences to experience the beautiful sound of Dmitry's violin crafted by Francesco Ruggeri in 1675, on loan to him from

the Jumpstart Jnr Foundation. Ruggeri instruments are highly prized for their superior construction and tone. Dmitry had a special connection with the string players of the Orchestra imparting the gift of his virtuoso Russian school technique. It is almost inconceivable for an artist who is such a virtuoso on one instrument to dare to be considered for a different role, in this case as a countertenor. The audience reacted splendidly to this surprise element of this gifted artist.

As part of the Brandenburg program, the music of the classical period has been an integral part of our repertoire since the Orchestra's formation in 1990. Not only the mainstream composers such as Haydn, Mozart and others but throughout our 25 years the Brandenburg has continually researched and performed rarely heard classical composers such as Rosetti, Dussek, Wanhal, Myslivecek and Arriaga.

For our fourth series we started our all Mozart program with a rarely performed overture to the opera Lucio Silla K135 followed by the exquisite Concerto for Flute and Harp. As with all the period instruments of the Brandenburg we prize ourselves on performing on and working with original or reconstructed early instruments. Over the last 25 years the Brandenburg has been the main exponent of highlighting the huge array of instruments and performance techniques of early periods of music (renaissance, baroque, classical, early 19th century). Prized artists of the Brandenburg team, Melissa Farrow on period flute and Marshall McGuire on period harp, were a perfect solo duo for this well-loved concerto. This piece is rarely performed due to the lack of a period harp in this country.

The Orchestra's main repertoire comes from central Europe – anything from the 12th century to the early 19th century, both vocal and instrumental. For our 25th celebration I wanted to cross borders into an area largely neglected by musicians generally, that is the music of the Ottoman Empire. The music for this series was inspired by the sacredness and the glorious sounds of chant as well as the artistic movements of the Ottoman baroque. The Orchestra, Choir and many guest artists representing Spain, Greece and Turkey and their period instruments, sat side by side in a breathtakingly exciting and successful concert series.

The concert climaxed with a Sema performance by eminent musicians from the conservatories of Istanbul, Konya and Ankara who accompanied four Sufi Whirling Dervishes and their leader. During my research into the Ottoman Empire I was introduced to Esin Çelebi Bayru, a direct descendent of the 13th century poet and mystic Rumi, by whom the Mevlevi (Rumi) Sufi Order was founded. Sydney was incredibly fortunate to have this important leader of the Sufi tradition visit for this series.

The 16th annual Noel Christmas series evolved with a new vocabulary and style with the added assistance of young Sydney composer/arranger Alice Chance. Part of the flavour for this series was the introduction of keyboard electronic and recognition of traditional Christmas music of the Ukraine. Yet another new period instrument was introduced to audiences – the bandura, a unique Ukrainian plucked instrument performed by Larissa Kovalchuk.

Our commitment to young artists expressing an interest in period style and performance has led to an exciting partnership with Monash University. For young players in their early university career this is the ideal time to engage them and help them to formulate new ways of approaching classical music. I was privileged to spend an intensive week working with the Monash University String Sinfonia which culminated in a performance at the Melbourne Recital Centre.

The Brandenburg musical ensemble was very fortunate to be continued to be supported through our 25th anniversary year by a brilliant management team led by Co-founder and Managing Director Bruce Applebaum, and our very engaged board of eminent directors.

I would also like to pay tribute to the retiring long-standing Chairman of the Brandenburg Board, Rowan Ross, for his outstanding contribution and personal support of my artistic endeavours.



Paul Dyer AO
Co-founder and Artistic Director



JAMIE HEY
PRINCIPAL BAROQUE CELLO



KIRSTY MCCAHERN
PRINCIPAL BAROQUE DOUBLE BASS

BRANDENBURG MUSICIANS

AUSTRALIAN BRANDENBURG ORCHESTRA

ARTISTIC DIRECTOR
Paul Dyer AO, Sydney

**Resident
Concertmaster**
Matt Bruce, Sydney

**Guest
Concertmasters**
Matt Bruce, Sydney
Madeleine Easton,
London, UK
Brendan Joyce,
Brisbane

Violin
Ben Dollman*,
Adelaide
Aaron Brown,
New York City, USA
Erin Chen, Perth
Sarah Dunn, Sydney
Stephanie Eldridge,
Bendigo
Matt Greco, Sydney
Miranda Hutton,
Auckland, NZ
Shaun Lee-Chen¹,
Perth
Skye McIntosh,
Sydney
Lorraine Moxey²,
Orange, NSW
Bianca Porcheddu³,
Canberra
Catherine Shugg,
Melbourne
Simone Slattery,
Adelaide
Tim Willis, Berlin,
Germany
Shaun Warden,
Sydney

Viola
Monique O'Dea⁴,
Sydney
Shelley Sörensen*,
Sydney
Marianne Yeomans,
Sydney
James Eccles, Sydney

Heather Lloyd,
Melbourne
Christian Read,
Melbourne

Cello
Jamie Hey*,
Melbourne
Anthea Cottee,
Sydney
Rosemary Quinn,
Sydney
Dan Curro, Brisbane

Lirone
Laura Vaughan*,
Melbourne

Double Bass
Kirsty McCahon*,
Sydney
Jacqueline Dosser,
London UK
Jenny Druery, Sydney

**Theorbo/Guitar/
Archlute**
Tommie Andersson*,
Sydney

**Piccolo/Flute/
Recorder**
Melissa Farrow*,
Sydney
Mikaela Oberg,
Sydney

Oboe/Recorder
Kirsten Barry*,
Melbourne

Oboe
Jasu Moio*,
Paris, France
Sophie Hoffman,
Melbourne
Adam Masters,
Berlin, Germany
Owen Watkins,
Daylesford

Bassoon
Peter Moore*, Perth
Ben Hoadley, Sydney
Joanne Littlely, Perth

Horn
Darryl Poulsen*, Perth
Dorée Dixon, Perth

Cornetto
Matthew Manchester*,
Sydney

Trumpet
Leanne Sullivan*,
Sydney
Alex Bieri, Sydney
Owen Morris, Sydney
Rainer Saville, Sydney
Simon Wolnizer,
Sydney

Saxophone
Christina Leonard*,
Sydney

Timpani/Percussion
Brian Nixon*, Sydney

Percussion
Jess Ciampa*, Sydney
William Jackson*,
Sydney
Byron Triandafyllidis*,
Melbourne

**Harpsichord/Organ/
Fortepiano**
Paul Dyer*, Sydney

**Harpsichord/
Chamber Organ**
Joanna Tondys*,
Sydney

Chamber Organ
Heidi Jones⁵, Sydney

BRANDENBURG CHOIR

Soprano
Sarah Ampil
Samantha Ellis
Belinda Montgomery[^]
Jennifer Rollins
Josie Ryan
Anna Sandström[^]
Lauren Stephenson
Meinir Thomas
Adria Watkin

Veronique Willing
Hester Wright

Alto
Phil Butterworth
Tim Chung
Chris Hopkins
Alison Keene
Adam Leslie
Mark Nowicki
Timothy Payne
Natalie Shea
Paul Tenorio
Jenny Ward

Tenor
Richard Butler
Spencer Darby
Miguel Iglesias
Brendan McMullan
Edmond Park
Eric Peterson
Richard Sanchez
Paul Sutton

Bass
Craig Everingham
Nick Gilbert
Ashley Giles
Alex Knight
Simon Masterton
Sébastien Maury
Philip Murray
Rodney Smith

OTTOMAN BAROQUE GUEST ARTISTS

**Musicians from
Turkey**
Serhat Sarpel,
Music Director/Vocal
Engin Baykal, kudüm
Mustafa Tabak, kanun
Hasan Kiris, tambour
Hüseyin Özkılıç, ney

**Whirling Dervishes
(Semazen)**
Sheik Abdurrahman
Nedim Karnibüyükler
Hakan Elma
Yasar Karnibüyükler
Mehmet Ali Özdengül
Mehmet Erkmen

**Musicians of the
Greek World**
Lambros Kappas, oud
Byron Triandafyllidis,
percussion
Dmitri Gilos, lute
Paddy Montgomery,
saz/lyra
Demetris Hoplaros,
violin

**Dancers of the Greek
World**
Nicole Englezos,
choreographer
Amelia Denise Magoulis
Sophia Komarkowski
Stephanie Papaioannou
Christian Katsikaros
Marcus Megalokonomos
Yanni Georgas
Dancers from the Paroula
School of Greek Dance

Castanets
Yioda Wilson

* Section leader ^ Soloist

1. Shaun Lee-Chen appears
courtesy of West Australian
Symphony Orchestra, Perth

2. Lorraine Moxey appears
courtesy of Kinross Wolaroi
School, Orange NSW (staff)

3. Bianca Porcheddu appears
courtesy of St. Francis Xavier
College, Florey ACT (staff)

4. Monique O'Dea appears
courtesy of Presbyterian Ladies'
College, Sydney (staff)

5. Heidi Jones appears courtesy
of SCEGGS Darlinghurst (staff)

2014 CONCERT SEASON

BACH MAGNIFICAT

February 19, 21, 22, 23, 26, 28
March 1
City Recital Hall Angel Place, Sydney
Melbourne Recital Centre
No. of performances: 8
Total attendance: 6,376
(5,110 Sydney; 1,266 Melbourne)



Paul Dyer artistic director and conductor
Jane Sheldon soprano
Maximilian Riebl countertenor
Richard Butler tenor
Nick Gilbert bass
Brandenburg Choir

JS Bach Magnificat BWV 243a in E-flat major
JS Bach Suite No 4 BWV 1069 in D major
Kats-Chernin Prelude and Cube (world premiere performance)

"The Brandenburg always brings together a fine choir and this was no exception. Well balanced, rhythmically disciplined, they managed the intricate counterpoint of Bach's Magnificat with defined precision and unforced splendour."
Sydney Morning Herald, 26 February 2014

"Kats-Chernin builds cosmopolitan, highly accessible layers upon this Baroque structural base, the first movement featuring a soaring, crystalline soprano line (voice and saxophone) above a pulsing accompaniment that slowly builds to a sweeping climax. The second movement, delivered with aacian by a buzzing choir, employs a German translation of the Magnificat's opening lines. Kats-Chernin has set these words with percussive pop and bite above a jazzy orchestral accompaniment that features slap bass and stacked harmonies, driving the work with great energy towards a startling conclusion."
The Australian 24 February 2014

"One of the best concerts I've ever heard, seriously! I've enjoyed every second of it and loved both Bach and the 'birthday piece'. You'll see me again for one of the next performances. One time wasn't enough...." Audience member

AVI AVITAL

May 7, 9, 10, 14, 16, 17, 18
City Recital Hall Angel Place, Sydney
Melbourne Recital Centre
No. of performances: 8
Total attendance: 7,199
(5,524 Sydney; 1,675 Melbourne)



Avi Avital (Israel) mandolin
Paul Dyer artistic director

Vivaldi Concerto for 4 Violins in B minor Op.3/10, RV 580
Vivaldi Concerto in D major RV 93
Pachelbel Canon
JS Bach Concerto in a minor BWV 1041
JS Bach Sonata in e minor BWV 1034
Albinoni Sonata 2 a cinque Op 2 No 3 in C Major
Falla Danse espagnole (arr. Avi Avital)
Bartók Romanian Folk Dances

"The Australian Brandenburg Orchestra was an effortless balancing act against Avital's virtuosity, with a sense of balance, freedom, and bouncy clockwork precision."
Sydney Morning Herald 19 May 2014

"Manuel de Falla's foot-tapping Danse espagnole really brought out the rock star in both soloist and orchestra. With orchestral arrangement by Avital in a passionate and emotive display of the chameleon qualities of the mandolin Avital continued to stretch the remarkable instrument across musical cultures and boundaries."
Sydney Morning Herald 19 May 2014

"Avi Avital's playing was breathtakingly beautiful - Bucimis brought tears to my eyes. Paul Dyer brings so much love and joy for the music to each performance, and the orchestra is brilliant. ABO has done it again - thank you."
Audience member

DMITRY SINKOVSKY

July 23, 25, 26, 30 July
August 1, 2, 3
City Recital Hall Angel Place, Sydney
Melbourne Recital Centre
No. of performances: 8
Total attendance: 6,014
(4,728 Sydney; 1,286 Melbourne)



Dmitry Sinkovsky (Russia) guest director, baroque violin and countertenor
Jamie Hey (Australia), baroque cello
Paul Dyer artistic director

Vivaldi Concerto in C major RV 177
Corelli Concerto grosso Op 6 No 11 in B flat major
Vivaldi Concerto in d minor RV 246
Vivaldi Cantata RV 684 for alto, strings and continuo
Vivaldi Cello Concerto in a minor RV421
Vivaldi Concerto in d minor RV 242 Op 8 No 7 'Per Pisendel'

"Furiously fiendish bowing continued into Corelli's Concerto Grosso Op 6. No 11 in B-flat major, particularly in the cellos, while the orchestra slid through baroque chords with ease in the middle sections of the work and the final movement gave room for Sinkovsky to continue enthusiastic tempo."
The Age 4 August 2014

"After the interval came the promised party trick: Sinkovsky-the-singer gave a splendid performance of Cessate, omai cessate, doubling on violin for one verse. His strong, sure alto voice and fiery stage presence were just as compelling as his violin playing."
Sydney Morning Herald 25 July 2014

"Paul Dyer has fashioned his band of baroque specialists into a tight-knit ensemble that breathes almost as one. Transparency, lightness of touch, fastidious attention to articulation and flawless intonation are their trademarks."
Sydney Morning Herald 25 July 2014

MOZART'S JUPITER

September 3, 5, 6, 10, 12, 13, 14
City Recital Hall Angel Place, Sydney
Melbourne Recital Centre
No. of performances: 8
Total attendance: 5,921
(4,735 Sydney; 1,186 Melbourne)



Paul Dyer artistic director and conductor
Melissa Farrow (Australia) period flute
Marshall McGuire (Australia) period harp

Mozart Overture to the opera Lucio Silla K135
Mozart Concerto for Flute and Harp K299
Mozart Symphony No. 41 in C Major "Jupiter", K551

"(Melissa) Farrow's solo contributions impressed with their fine-grained tonal warmth and graceful phrasing. Playing on a single-action pedal harp of the era, (Marshall) McGuire coaxed an exquisite array of sparkling, sweet-toned sonorities from his intriguing instrument."
The Australian 9 September 2014

"An expanded string section led by guest concertmaster Madeleine Easton produced a sparkling and impressively large sound. They began with the rarely performed overture to Mozart's early opera Lucio Silla. The fast-slow-fast structure of its early sinfonia form showed the orchestra's crisp articulations and wide dynamic range, with contrasting passages of fluid lyrical phrasing."
The Age 15 September 2014

"Brandies, how do you do it? Every concert this year has been fantastic. I keep thinking, 'they can't maintain this standard', and then you come and perform and prove me wrong, every time!!!! Renewing our subscription for 2015 with pleasure!" Audience member

OTTOMAN BAROQUE

October 22, 24, 25, 29, 31
City Recital Hall Angel Place, Sydney
No. of performances: 6
Total attendance: 6,419



Paul Dyer artistic director and conductor
Alan Maddox narrator
Brandenburg Choir
Whirling Dervishes (Semazen)
Mystic Musicians (Mitrip) of Turkey
Musicians and Dancers of the Greek world

FRANCE
Lully Marche pour la cérémonie des Turcs
Marais Sonnerie de Sainte Geneviève du Mont-de-Paris
GERMANY
Telemann Overture-Suite in B-flat major "Les Nations", TWV 55:B5 Les Turcs
ITALY
Allegri Miserere
SPAIN
Boccherini Fandango from Quintet for Guitar and Strings in D major G.448

THE GREEK WORLD
Karsilamas, Hasapiko & Hasaposerviko

OTTOMAN EMPIRE
Mystical, ceremonial Ottoman Music accompanying the Whirling Dervishes with original instruments

"In a magical performance by members of the Australian Brandenburg Choir, Allegri's Miserere, a ritual chant which morphed into a must-see tourist attraction for 18th century Grand Tourists, filled the secular space of City Recital Hall with heavenly voices. And to complete the journey, five master musicians and five semazen from Turkey transformed the stage into a place of whirling, wailing mystery as these extraordinary artists reached out to God."
Sydney Morning Herald 23 October 2014

"The programme was creative and beautifully performed; the evening edifying and extremely enjoyable."
Sounds Like Sydney 27 October 2014

NOËL! NOËL!

Melbourne Recital Centre,
December 6
City Recital Hall Angel Place, Sydney,
December 13, 17
Cremorne, St Peter's Anglican Church,
December 9
Wollongong, St Francis Xavier's Cathedral,
December 10
Newtown, St Stephen's Church,
December 12
Paddington, St Francis of Assisi Church,
December 15, 16
Parramatta, St Patrick's Cathedral,
December 18
No. of performances: 11
Total attendance: 6,819
(3,219 Sydney; 1,234 Melbourne, 2,366 Churches)

Paul Dyer, artistic director and conductor
Brandenburg Choir
Larissa Kovalchuk
(Лариса Ковальчук) bandura

Juan Gutiérrez de Padilla
Deus in adiutorium
Vaughan Williams (arr. C. Forshaw)
Down Ampney (Come Down, O love Divine)
Traditional (arr. M. Manchester)
Divisions on Ancient Carols Played on the Cornetto with Basso Continuo
JS Bach
Concerto for Violin and Oboe d'amore in c minor BWV 1060 (arr. violin and saxophone)
Traditional Ukrainian
Duma & Kozak March
(Дума та Запорозький марш)
Vavilov (arr. A. Chance)
Ave Maria
Barber
Agnus Dei
Traditional Ukrainian (arr. A. Chance)
Near the Hill (Ой, Під Горою)
Catalani (arr. A. Chance)
"Ebben! Ne andrò lontana" from the opera La Wally
Gruber/Mohr
Stille Nacht (Silent Night)
Martin/Blane (arr. P. Dyer)
Have Yourself a Merry Little Christmas
Anon. (arr. D. Willcocks)
O Come, All Ye Faithful

This was a display of vocal beauty and control, with Dyer teasing out the sustained phrases which build and interweave to a massive crescendo, only to die away with the line "grant us peace".
Daily Telegraph 16 December 2014

"Program, musicians and ambience were superb! The superlatives are not exaggerated. Apart from that I liked Paul's introduction to the evening's (7pm) performance. There is hope for a peaceful world when a love of music is shared."
Audience member



MATT BRUCE
RESIDENT CONCERTMASTER

2014 TOURING AND OTHER EVENTS

2014 BEYOND SYDNEY

**Monash University
Noël! Noël!**
December 7
Robert Blackwood Hall, Monash VIC

**Wollongong
Noël! Noël!**
December 10
St Francis Xavier's Cathedral
Refer Noël! Noël! program on previous page

Brandenburg at Bowral
November 8
St Jude's Anglican Church

Arcadia Musical Recitals
November 9
Chapel of St Benedict's Monastery

Dall'Abaco Concerto a piu instrumenti
Op 6 No 5 G major

Goldberg Trio sonata C major
(BWV 1037)
Att. to JS Bach

Marella Suite for Guitar with an
Accompaniment

**Traditional
Marchitelli** Is Fada Liom Uaim Í
Sonata II for 3 violins in
F major

Telemann Fantasia No 1
in B-flat major TWV 40:14

Bach Concerto for violin & oboe
d'amore BWV 1060
Arr. for violin and
soprano saxophone

2014 OTHER EVENTS

Macquarie Recital
May 19
Melbourne

**National Centre for Indigenous
Excellence (NCIE)
Reconciliation Week**
May 27
NCIE, Redfern

Australian Unity Recital
June 24
Peninsula Grange, Mornington VIC
Morven Manor, Mornington VIC

Australian Unity Recital
June 25
Walmsley Village, Kilsyth VIC

Australian Unity Recital
June 26
Victoria Grange, Vermont South VIC

Australian Unity Recital
June 27
Geelong Grove, Geelong VIC

**The Marie Bashir Farewell Musical
Tribute**
August 23
Concert Hall, Sydney Opera House

**Luminous String Moments
Monash Sinfonia**
October 5
Melbourne Recital Centre

Spring Fundraising Dinner
October 18
Government House, Sydney

Australian Unity Recital
November 11
Mt Eymard, Bowral NSW

Australian Unity Recital
November 12
Constitution Hill, Northmead NSW

Australian Unity Recital
November 13
Willandra Bungalows, Cromer NSW

Access ABO

November 14
Ultimo Community Centre, Ultimo NSW

On behalf of the members and friends of Fusion Culture Group, I wanted to thank Melissa, Tim, Heather, Rosemary and your supporting team members for giving us such a special and memorable music appreciation experience.

Everyone, including the baby and a toddler, was mesmerized by the music and the harmonious energy of the performers. Having been able to prepare my non-English speaking group members with the notes you gave me days before the concert helped many appreciate and enjoy the music at a more meaningful level. Introduction of the period instruments and the question and answer time brought the audiences into the beautiful world of ABO music.

It was delightful to see Tim giving the "er-hu" (Chinese vertical violin) a try, and Melissa checking out the Chinese vertical flute with our members. These exchanges are precious, and I see them as cultural exchange in a third dimension.

Director & Founder, Fusion Culture Group

2014 SPECIAL EVENTS

**Chairman's 11 Dinner with
Avi Avital**

May 12
At the private residence of Grant and Jenny King, Sydney

Launch of the New Instrument Fund

August 21
At the private residence of
Mr Ray Wilson OAM, Sydney

**Chairman's 11 Supper with
Ottoman Baroque Guest Artists**

October 22
At Raddison Blu Plaza Hotel, Sydney

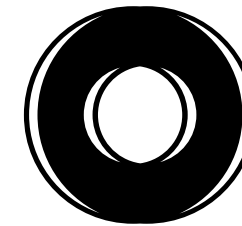
Lucio's Lunch Series

February 25, July 29, October 30
Lucio's Italian Restaurant, Sydney



KIRSTEN BARRY
PRINCIPAL BAROQUE OBOE

BRANDENBURG PARTNERS



MACQUARIE

PRINCIPAL PARTNER



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



The Australian Brandenburg Orchestra is assisted by the NSW Government through Arts NSW



Official Wellbeing Partner



Brisbane Series Partners



Digital Partner



Accommodation Partner in Sydney and Brisbane



Carla Zampatti dresses the women of the Orchestra



Series Partner



Education Partner



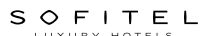
Business Strategy Development Partner



Creative Branding & Graphic Design Partner



M.J. Bale dresses the men of the Orchestra



Hotel Accommodation Partner in Melbourne



Broadcast Partner



Wine Partner





MARIANNE YEOMANS
BAROQUE VIOLA

BRANDENBURG DONORS

BRANDENBURG FOUNDATION PATRONS

The purpose of the Brandenburg Foundation is to ensure the longevity of the Orchestra. The Foundation's capital funds can be used for special projects such as finding a permanent home for the Orchestra.

AMATI \$250,000 – \$499,999

The Eileen Marie Dyer AM Fund
Anonymous

STRADIVARI \$100,000 – \$249,999

Cary and Rob Gillespie
Anonymous

GUARNERI \$50,000 – \$99,999

Macquarie Group Foundation
The Martin Family in memory of
Lloyd Martin AM
Christine Yip and Paul Brady
Anonymous

MAESTRI \$25,000 – \$49,999

John and Robyn Armstrong
Chris and Kathy Harrop
Greg Hutchinson AM and Lynda Hutchinson
Nick and Caroline Minogue
Rowan Ross AM and Annie Ross

ARCANGELI \$15,000 – \$24,999

Melinda Conrad and David Jones
Glenn Moss and the late Dr Ken Moss AM
David and Rachel Zehner

CAMERATA \$10,000 – \$14,999

Graham Bradley AM and Charlene Bradley
The Clayton Family
Norman Gillespie
Rohan Mead

ANNUAL GIVING: BRANDENBURG DONORS

Each year we need to raise at least 11% of our income through support from individuals to maintain the breadth and quality of our work. We rely on our generous supporters to respond to our annual donation campaigns which help us to keep our position as the country's leading presenter of baroque music.

CHAIRMAN'S 11

Dedicated to the memory of James Strong AO. Chairman's 11 supports international and local artists who will feature in each Series annually. Membership is by invitation only.

Founding Members

In memory of a first class cricketer (UK),
W G Keighley
Jillian Broadbent AO
Louise Christie
Diana and Richard Fisher
Chris and Gina Grubb
Grant and Jennifer King
Susan Maple-Brown AM
Ms Gretel Packer
Anonymous

LIFE PATRONS

Mrs Mary Holt and the late Dr John Holt

CHRISTINA \$10,000 or above

Aidan Allen
John Almgren AM and Yvonne Almgren
Peter Barclay and Victoria Le Gallais
Graham Bradley AM and Charlene Bradley
The Clayton Family
Jane and David Duncan
Don and Deirdre Faithfull in memory of
Harold and Edna Johnston
Mrs Mary Holt and the late Dr John Holt
Mrs W G Keighley in memory of Geoffrey
Macquarie Group Foundation
Susan Maple-Brown AM and the late
Robert Maple-Brown
The Alexandra and Lloyd Martin Family
Foundation
Rohan Mead
Nick and Caroline Minogue
Lady Potter AC
The Rodwell Foundation
Rowan Ross AM and Annie Ross
Jeanne-Claude Strong in memory of
James Strong
Greg Ward
Cameron Williams

RUSPOLI \$5,000 – \$9,999

Antoinette Albert
Glenn Barnes
Mrs Ros Bracher AM
David and Leith Bruce-Steer
Louise Christie
Rick and Sue Coles*
In memory of Darrel Fraser
Despina and Iphygenia Kallinikos
Katie Lahey AM and Robert Marriott
Glenn Moss
Mrs Joyce Sproat and Mrs Janet Cooke
Peter William Weiss AO
Ray Wilson OAM and James Agapitos OAM
Anonymous x 2

DURAZZO \$1,000 – \$4,999

Janet Abernethy
Anthony Adair and Karen McLeod Adair
Janet Allen
J M Alroe
John and Robyn Armstrong
Ian Baker and Cheryl Saunders
Frederic Baudry and Paul Bailey
Marc Besen AC and Eva Besen AO
BOYCE Family Office
Catherine and Phillip Brenner
Diana Brookes
Dr Catherine Brown-Watt PSM and
Mr Derek Watt
Kay Buckeridge
Henry Burmester and Peter Mason
Wayne Burns and Kean Onn See
Elizabeth Butcher
Beverley and Alan Castleman
Dr Jeffrey Chan and Colin Hudson
Mr Peter Clark and Mrs Jan Clark
Frank and Jan Conroy
P Cornwell and C Rice
Dom Cottam and Kanako Imamura
David Davies and Paul Presa
Margaret and Chris de Guingand
Susan Dixon and Stephen Rix

Emeritus Professor Dexter Dunphy AM
Juliana Engberg and Kay Campbell
Ralph and Maria Evans
Rosemary Farrow
Wendy and Ron Feiner
John Forsyth AM and Ann Verschuer
Brian and Philippa France
Carrillo and Ziyin Gantner
Justin and Anne Gardener
Bill and Julie Goold
Ann Gordon*
Richard and Anna Green
Ken Groves and Yun-sik Jang
Jane Hemstritch
J Holden Family Foundation
Peter and Jenny Hordern
Mrs Joan L Hossack
Jill and David Hunt
Dr Alastair Jackson
The Hon Rod Kemp and Mrs Daniele Kemp
Ann and James Lahore
Mr John Lamble AO
Airdrie Lloyd
Richard and Elizabeth Longes
Elizabeth Mackenzie and Michael Bremner
John and Rosemary MacLeod
Aggie Maisano*
Dr Diana Marks and Dennis Bluth
Joanna B Maxwell
Mora Maxwell
Richard and Rowena McDonald
Peter McGrath*
J A McKernan
Dr Jan Milburn OAM
Nola Nettheim
Paul O'Donnell
Professor David Penington
John and Catherine Percy
Jane Perry and Bob D'Arcy
Ilma Peters
W J and R Poate
Jim and Chris Pollitt
Ted and Jean Radford
Patricia H Reid Endowment Pty Ltd
Dr David and Dr Gillian Ritchie
John Scott
Dr Celina Seeto
Daniela Shannon
Paul Sheehan and Susan Wyndham
Mr Charlie Shuetrim AM and Mrs Sandra Shuetrim
Dr Agnes Sinclair
Alan and Jennifer Smith
Max and Jennie Suich
Victoria Taylor
Mr Mike Thompson
Anne and Richard Travis
Stephen and Ruth Walsh
Justice Anthony Whealy
Judith Williams
Gregory Wood
Jan and David Young
Anonymous x 22

* Donors to the Brandenburg International Baroque Study Program. Supporters gifts are very gratefully received and are acknowledged in the concert programs and on our website.

This donor list is for 1 January 2014 – 31 December 2014



PETER MOORE
PRINCIPAL BAROQUE BASSOON

BRANDENBURG BOARD AND STAFF

PATRON

His Excellency General the
Honourable Sir Peter Cosgrove AK MC
(Retd)

ARTISTIC DIRECTOR

Paul Dyer AO

THE BRANDENBURG COUNCIL

Jillian Broadbent AO
Greg Hutchinson AM
Max Suich

THE BOARD

Greg Ward, *Chairman*
Bruce Applebaum
Cathy Aston
David Baffsky AO
Melinda Conrad
Paul Dyer AO
Katie Lahey AM
Rohan Mead
Simon Pillar
David Zehner
Bridget O'Brien, *Company Secretary*

ADMINISTRATION TEAM

Bruce Applebaum
Managing Director

Bridget O'Brien
Deputy General Manager

Stephen Attfield
Development Manager

Kyle Buchanan
Development Coordinator

Bridget Cody
Marketing Manager

Kateryna Collier
Box Office Manager

Ian Creevey

Accounts Assistant

Susan Duffy

Executive Assistant

Rob Dyball

Orchestra Manager

Anna Hay

Receptionist/Ticketing Assistant

Lilla Ito

**Project and Concert Management
Consultant**

David Joyce

Systems Consultant

Aishlinn McCarthy

Marketing Executive

Shannon O'Hara

Production Coordinator

John Scott

Accountant

Tina Semple

Marketing Manager, Digital

Joanna Tondys

Assistant to Artistic Director

Rebecca Warren

Philanthropy Manager

Beth Wilson

Assistant Box Office Manager

Steven Godbee Publicity

Publicist

KPMG

Auditors

Charles Gwynn

Andrew O'Connor

Christopher Price

Repertoire Advisors (honorary)

CORE MUSICIANS

Paul Dyer AO

Artistic Director

Matt Bruce

Resident Concertmaster

Ben Dollman

Principal second violin

Jamie Hey

Principal cello

Kirsty McMahon

Principal double bass

Kirsten Barry

Principal oboe

Melissa Farrow

Principal flute

Tommie Andersson

Principal lute and theorbo



MELISSA FARROW
PRINCIPAL BAROQUE & PERIOD FLUTE

Brandenburg Ensemble Ltd

(a company limited by guarantee)

ABN 41 003 908 183

Annual Report

31 December 2014

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Brandenburg Ensemble Ltd

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COMPANY PARTICULARS

This financial report covers Brandenburg Ensemble Ltd ("the Company") as an individual entity for the year ended 31 December 2014.

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

Its registered office is:

142 New South Head Road
EDGECLIFF NSW 2027

Its principal place of business is:

142 New South Head Road
EDGECLIFF NSW 2027

This financial report for the year ended 31 December 2014 has been authorised for issue by the Directors on 29 April 2015.

A description and nature of the Company's operations and principal activities are included in the Directors' Report on pages 3 to 14.

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

Your directors present their report together with the financial statements of Brandenburg Ensemble Ltd for the year ended 31 December 2014.

Directors

The following persons hold office as directors of Brandenburg Ensemble Ltd at the date of this report:

G Ward	B Applebaum	C Aston	D Baffsky
M Conrad	P Dyer	K Lahey	R Mead
S Pillar	D Zehner		

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 **\$458,214** (2013 surplus of \$354,951).
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 is Australia's national baroque orchestra. Under the charismatic 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 Group and winner of five ARIA awards for Best Classical Album, the Brandenburg has become a leader in Australia's cultural landscape and celebrated its 25th anniversary in 2014. 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, and each year the Orchestra collaborates with leading guest artists from around the globe.

Directors' Report

As at 31 December 2014
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 and Melbourne, and regular performances in regional NSW. It continues to achieve enormous success and significant growth in artistic quality, access and audience. The vibrancy of the Orchestra is demonstrated by the consistent loyalty of the Brandenburg audience. The employment and development of the 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.

For its 25th anniversary season in 2014, the Australian Brandenburg Orchestra presented a wide-ranging program of works that celebrated the depth and skill of both the Orchestra and Brandenburg Choir. Invited to perform with the Orchestra were guest artists and directors from Israel, Russia, Turkey, Greece and Australia, including the venerated Sufi Whirling Dervishes from Turkey. To open the 2014 season the Orchestra performed the world premiere of a specially commissioned work from renowned Australian composer Elena Kats-Chernin to commemorate the 25th anniversary.

The principal performance activities in 2014 included:

- the Sydney subscription season at the City Recital Hall Angel Place consisting of five major concert series, each with six performances;
- the Melbourne subscription season at the Melbourne Recital Centre consisting of five subscription concert series, including the Noël! Noël! Christmas concert series, with two performances each series;
- the Sydney Noël! Noël! Christmas concert series with the Brandenburg Choir consisting of eight concerts in both Sydney city and suburban venues, and NSW regional centres;
- regional touring including the St Jude's Classical Music program at St Jude's Anglican Church in Bowral; the Arcadia Musical Recitals at the Chapel of St Benedict's Monastery, Arcadia; and a Noël! Noël! performance at St Xavier's Church in Wollongong;
- a Noël! Noël! performance at Robert Blackwood Hall at Monash University in Melbourne; and
- a number of non-core performance activities including a collaboration with the National Centre for Indigenous Excellence; a performance at the Marie Bashir Farewell Musical Tribute; private recitals for the Orchestra's corporate partners in Sydney and Melbourne as well as regional NSW and Victoria; and the annual fundraising dinner at Government House, Sydney.

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

In 2014 the Orchestra continued to employ leading specialists in early music performance practice on a permanent basis, as well as engaging over forty 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 artists for its annual subscription concert series, including:

- Avi Avital (Israel), guest soloist, mandolin;
- Dmitry Sinkovsky (Russia), guest director, baroque violin, and countertenor;
- Jamie Hey (Australia), baroque cello;
- Marshall McGuire (Australia), period harp;
- Melissa Farrow (Australia), period flute;
- musicians from Turkish Music Conservatory of Istanbul Technical University;
- Whirling Dervishes (Semazen) from Turkey; and
- musicians and dancers of Greek heritage.

The Orchestra released its 17th CD recording through ABC Classics, *A Celtic Christmas*, a live recording of the 2013 Noël! Noël! concert at City Recital Hall. This CD reached Number 2 on the ARIA Core Classical Chart.

A continued emphasis on the Company's development strategy resulted in the successful implementation of a number of new philanthropy and sponsorship initiatives including the Chairman's 11 program which supports international and local artists.

Marketing strategy focused on attracting and engaging new audiences in Sydney and Melbourne, further developing digital initiatives and social media engagement. Internal business systems continued to be robust with well-established processes and cycles. The Tessitura enterprise software was further upgraded, providing improved management of data and customer experience when purchasing online.

The Company's record year-end profit was achieved primarily through higher than expected single ticket sales income, and containment of concert and administration expenditure.

The Orchestra has in place a set of clear key performance indicators to measure the organisation's performance in the areas highlighted in the strategic business plan. 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 and encompasses reports from visiting international guest soloists and directors, and assessment by the Artistic Director and the Managing Director.

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

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 2014
Brandenburg Ensemble Ltd

Information on directors

Director	Experience and qualifications	Special responsibilities
Bruce Applebaum 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 fulltime 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.	
Cathy Aston BEC, MComm, GAICD, TFASFA Non-executive director	Non-executive director of Pillar Administration. Previously an executive and non-executive director of digital and telecommunications businesses across Asia/Pacific with senior roles in finance, marketing, strategy and business improvement. Prior positions include Executive Director, Marketing and Digital Business at Telstra Corporation, Finance Director, Telstra International (Hong Kong) and Managing Director, Mobitel Pvt Ltd (Sri Lanka). Director since 15 July 2014	Member Finance, Audit & Risk Committee

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

Information on directors continued

Director	Experience and qualifications	Special responsibilities
Mr David Baffsky AO 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; a director of SATS Limited (Singapore) and Sydney Olympic Park Authority; chairman of Investa Funds Management Limited and of Food & Allied Support Services Corporation Ltd. In 2001 was made an officer in the General Division of the Order of Australia and in 2003 received the Centenary Medal. In 2004 recognised as the Asia Pacific Hotelier of the Year. In 2012 awarded the Chevalier in the Order of the National Legion of Honour. Formerly a Trustee of the Art Gallery of NSW, a director of the Indigenous Land Corporation and chairman of Voyages Indigenous Tourism Limited. Director since 14 October 2014.	
Melinda Conrad BA, MBA (Harvard) Non-executive director	Non-Executive Director of OzForex Limited, The Reject Shop Limited and Garvan Medical Research Institute Foundation. Member of the Minter Ellison Advisory Board and the Australian Institute of Company Directors Corporate Governance Committee. Also served as Non-Executive Director of David Jones Limited, APN News & Media Limited, NSW Clinical Excellence Commission, and NSW Agency for Clinical Innovation. Previously held executive roles at Harvard Business School, Colgate-Palmolive, several retail businesses as founder and CEO, and in strategy and marketing advisory. Director since 28 May 2007.	Member Finance, Audit & Risk Committee

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

Information on directors continued

Director	Experience and qualifications	Special responsibilities
Paul Dyer AO 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.	
Katie Lahey AM BA (Hons), MBA Non-executive director	Executive Chairman, Australasia for Korn Ferry, Chairman of Tourism & Transport Forum and also on the boards of the NSW Export and Investment Advisory Board, and Echo Entertainment. Formerly, Chairman of Carnival Australia, member of the David Jones Board, Australia Council Major Performing Arts Board, Director of Australia Post, Hills Motorway, and the Garvan Research Foundation. Formerly, Chief Executive of the Business Council of Australia (BCA), Chief Executive of the State Chamber of Commerce (NSW), Chief Executive of the Sydney City Council and Chairman and Chief Executive of the Victorian Tourism Commission. Director since 16 January 2012.	Member Development Committee

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

Information on directors continued

Director	Experience and qualifications	Special responsibilities
Rohan Mead Non-executive director	Group Managing Director & CEO of Australian Unity Limited. Chairman of Platypus Asset Management, deputy chair of Acorn Capital, a director of Seres Asset Management (Hong Kong) and a director of the Australian Centre for Health Research. Chairman of the Business Council of Australia's Healthy Australia task force and is a member of the Federal Health Minister's Ministerial Advisory Council. Prior to joining Australian Unity was employed by Perpetual Trustees Australia Limited (1996-2003) in a range of senior roles. Director since 22 November 2011.	Member Development Committee
Jane Perry BSc, BA Dip Ed Non-executive director	Chief Executive Officer of Qantas Superannuation Limited with more than 20 years' experience in financial services. Member of the Salvation Army Southern Division Advisory Board 2001-2007 and Eastern Division Advisory Board since 2008. Member of the Victorian Arts Centre Trust 1998-2001. Former member of several AXA and JP Morgan boards. Director from 22 November 2011 to 31 January 2014.	Member Finance, Audit & Risk Committee Member Philanthropy Committee

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

Information on directors continued

Director	Experience and qualifications	Special responsibilities
Simon Pillar MBA, BSc (Eng) Non-executive director	Founder and Managing Director of Pacific Equity Partners, a private equity firm. Prior to founding PEP, worked in strategy consulting in the US, Singapore and Sydney as a Partner with Bain & Company and prior to that with The LEK Partnership. Started his working life as an engineer with The Royal Dutch/Shell Group in The Netherlands. Director since 17 November 2011.	Chair Development Committee
Rowan Ross AM BEd BCom, FCPA, SFin Chairman	Executive Director of Macquarie Capital (Australia), Chairman of Genea (formerly Sydney IVF), former Chairman of Bankers Trust Investment Bank, Insurance Australia Group Limited, the Australian Brandenburg Orchestra, Sydney Dance Company and the Australian Major Performing Arts Group. Director and Chairman from 25 September 2006 to 15 July 2014.	Chairman Board of Directors Member Finance, Audit & Risk Committee Member Sponsorship Committee

Directors' Report

As at 31 December 2014
Brandenburg Ensemble Ltd

Information on directors continued

Director	Experience and qualifications	Special responsibilities
Greg Ward BEC, MEc, FCA, F Fin Non-executive director Chairman	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 27 years of experience in finance and financial services. Currently a Board Member of the Macquarie University Council; previously a 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.	Chairman Board of Directors Chair Finance, Audit & Risk Committee
David Zehner BA/LLB,MBA/MIA (Columbia) Non-executive director	Managing Partner of Bain & Company. More than a decade of consulting experience in industries including consumer products, retail, financial services, telecommunications, and airline industries. Experience covers strategy, customer strategy and marketing, performance improvement, merger integration, and organisation. Recent focus has been helping food, beverage and retail clients prosper in increasingly challenging times. Board member of the Australian Charities Fund. Director since 23 February 2012.	Member Development Committee

Directors' Report

As at 31 December 2014
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 2014 and the number of meetings attended by each director.

Director	Full meetings of Board	
	A	B
Bruce Applebaum	1	1
Cathy Aston	4	4
David Baffsky	2	2
Melinda Conrad	6	7
Paul Dyer	6	7
Katie Lahey	5	7
Rohan Mead	4	7
Simon Pillar	7	7
Rowan Ross	4	4
Greg Ward	7	7
David Zehner	5	7

A = Number of meetings attended

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

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 2014
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 15.

Signed at Sydney this 29th day of April 2015 in accordance with a resolution of the directors.



Greg Ward
Director



Auditor's Independence Declaration under subdivision 60-C section 60-40 of Australian Charities and Not-for-profits Commission Act 2012

To: the directors of Brandenburg Ensemble Ltd

I declare that, to the best of my knowledge and belief, in relation to the audit for the financial year ended 31 December 2014 there have been:

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

KPMG



John Teer
Partner

Sydney
29 April 2015

Statement of Profit or Loss and Other Comprehensive Income

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

	Note	2014 \$	2013 \$
Revenue	3	6,204,366	5,547,406
Employee benefits expense		(2,994,534)	(2,799,213)
Depreciation expenses		(56,906)	(74,990)
Concert expenditure		(1,918,520)	(1,696,466)
Administration and overhead expenses		(726,505)	(571,059)
Fundraising expenses	16	(49,687)	(50,727)
Net surplus/(deficit)		458,214	354,951
Other comprehensive income		-	-
Total comprehensive income/(loss) for the year		458,214	354,951

These accounts should be read in conjunction with the notes to the financial statements.

Statement of Financial Position

As at 31 December 2014
Brandenburg Ensemble Ltd

	Note	2014 \$	2013 \$
ASSETS			
Current assets			
Cash and cash equivalents	5	3,140,764	2,382,951
Trade and other receivables	6	503,845	205,040
Loans and advances		145	12,924
Inventories	7	2,296	1,833
Prepayments and deferred expenditure		41,594	78,834
Total current assets		3,688,644	2,681,582
Non-current assets			
Property, plant and equipment	8	536,111	533,996
Loans and advances		-	12,959
Total non-current assets		536,111	546,955
TOTAL ASSETS		4,224,755	3,228,537
LIABILITIES			
Current liabilities			
Trade and other payables	9	362,614	244,253
Employee benefits	10	61,361	63,033
Income in advance	11	2,616,350	2,204,316
Total current liabilities		3,040,325	2,511,602
Non-current liabilities			
Employee benefits	10	78,175	68,894
Total non-current liabilities		78,175	68,894
TOTAL LIABILITIES		3,118,500	2,580,496
NET ASSETS		1,106,255	648,041
EQUITY			
Accumulated surplus		1,001,143	542,929
Reserves	12	105,112	105,112
TOTAL EQUITY		1,106,255	648,041

These accounts should be read in conjunction with the notes to the financial statements.

Statement of Changes in Equity

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

	Accumulated Surplus	Asset Revaluation Reserve	Total
	\$	\$	\$
Balance at 1 January 2013	187,978	105,112	293,090
Net surplus for the year	354,951	-	354,951
	-----	-----	-----
Balance at 31 December 2013	542,929	105,112	648,041
	=====	=====	=====
Balance at 1 January 2014	542,929	105,112	648,041
Net surplus for the year	458,214	-	458,214
	-----	-----	-----
Balance at 31 December 2014	1,001,143	105,112	1,106,255
	=====	=====	=====

These accounts should be read in conjunction with the notes to the financial statements.

Statement of Cash Flows

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

	Note	2014 \$	2013 \$
Operating activities			
Cash generated from operating activities		4,724,672	4,066,946
Cash receipts from sponsorships		235,000	582,746
Cash receipts from grants		1,114,761	991,604
Interest received		73,888	81,082
Cash paid to employees		(2,881,451)	(2,771,352)
Cash paid to suppliers		(2,524,746)	(2,339,824)
Interest paid		-	(42)
		-----	-----
Net cash flows from operating activities		742,124	611,160
		-----	-----
Investing activities			
Acquisition of property, plant and equipment		(10,049)	(16,323)
Proceeds from loans advanced		25,738	23,747
		-----	-----
Net cash flows from investing activities		15,689	7,424
		-----	-----
Net increase/(decrease) in cash held		757,813	618,584
		-----	-----
Cash at the beginning of the financial year		2,382,951	1,764,367
		-----	-----
Cash at the end of the financial year	5	3,140,764	2,382,951
		=====	=====

These accounts should be read in conjunction with the notes to the financial statements

Notes to the Financial Statements

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

NOTE	CONTENTS	PAGE
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Notes to the Financial Statements

For the year ended 31 December 2014
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 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 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, financial assets and financial liabilities 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 2014
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.

Collectability of trade receivables is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful receivables is established when there is objective evidence that the Company will not be able to collect all amounts due according to the original terms of receivables. The amount of the provision is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the provision is recognised in the statement of comprehensive income.

Notes to the Financial Statements

For the year ended 31 December 2014
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. There is a policy in place to have musical instruments formerly re-valued no more than every three 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 income statement.

Land is not depreciated. Depreciation on other assets is calculated using the straight line or diminishing value methods 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 2014
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 income statement. When re-valued assets are sold, it is company policy to transfer the amounts included in other reserves in respect of those assets to retained earnings.

Impairment

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

(h) 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.

(i) 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:

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.

Notes to the Financial Statements

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

1 Summary of significant accounting policies continued

(i) Revenue recognition continued

Sponsorship income

Sponsorship income is received based on the prorated sponsorship term contained in a funding agreement between the sponsors and the Company.

(j) 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.

(k) 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 on national government bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

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 2014
Brandenburg Ensemble Ltd

3 Revenue

	2014 \$	2013 \$
Sales revenue		
<i>Sale of goods</i>		
Sale of CDs	10,221	2,424
Sale of concert programs	28,718	33,328
Parking vouchers	-	4,928
	-----	-----
	38,939	40,680
<i>Rendering of services</i>		
Broadcast fees	-	4,250
Fundraising revenues	45,455	45,455
Government grants:		
Australia Council – general	478,620	470,158
Australia Council – philanthropy grant	50,000	69,498
Arts NSW – general	457,341	457,341
Performance revenue	3,517,146	3,225,003
Sponsorships revenue	443,333	425,000
Sundry income	5,097	20,670
	-----	-----
	4,996,992	4,717,374
Other revenue		
Interest income	81,369	62,330
Donations income – general	969,511	616,757
Donations income – fundraising	100,000	100,000
Rental income	5,200	5,200
Royalties income	12,355	5,065
	-----	-----
	1,168,435	789,352
	-----	-----
Total revenue	6,204,366	5,547,406
	=====	=====

Notes to the Financial Statements

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

4 Expenses

	2014 \$	2013 \$
The surplus includes the following specific expenses:		
<i>Rental expense relating to operating leases</i>		
Minimum lease payments	124,758	121,197
<i>Superannuation</i>		
Superannuation expense	228,782	203,532
<i>Grant acquittal expense</i>		
Contribution towards development role wages	50,000	69,498

5 Cash and cash equivalents

Cash at bank and on hand	3,140,764	2,382,951
--------------------------	-----------	-----------

(a) Reconciliation to cash at the end of the year

The above figures are reconciled to cash at the end of the financial year as shown in the statement of cash flows as follows:

Balance per statement of cash flows	3,140,764	2,382,951
-------------------------------------	-----------	-----------

(b) Deposits at call

The deposits are bearing floating interest rates between 0.1% and 3.9% (2013: 0.1% and 4.17%). These funds are at call.

(c) Cash assets pledged as security

The carrying amount of current assets pledged as security is:

Bank guarantee covering the rental of 142 New South Head Road, Edgecliff

Cash	34,403	33,840
------	--------	--------

Notes to the Financial Statements

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

6 Trade and other receivables

	2014	2013
	\$	\$
Trade receivables	380,312	137,714
Other receivables	22,764	7,821
GST recoverable	-	-
Security, supplier and venue deposits	100,769	59,505
	-----	-----
	503,845	205,040
	=====	=====

7 Inventories

Finished goods – CDs at cost	2,296	1,833
Work in progress – CD production	-	-
	-----	-----
	2,296	1,833
	=====	=====

Notes to the Financial Statements

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

8 Property, plant and equipment

	2014	2013
	\$	\$
<i>Leasehold improvements</i>		
Leasehold improvements – at cost	27,838	28,069
Less: accumulated amortisation	(27,227)	(27,037)
	-----	-----
	611	1,032
	-----	-----
<i>Plant and equipment</i>		
Plant and equipment – at cost	339,738	493,589
Less: accumulated depreciation	(246,182)	(424,830)
	-----	-----
	93,556	68,759
	-----	-----
Musical instruments	447,138	447,138
Less: accumulated depreciation	(28,132)	(13,791)
	-----	-----
	419,006	433,347
	-----	-----
Musical library – at cost	111,180	110,863
Less: accumulated depreciation	(90,159)	(83,231)
	-----	-----
	21,021	27,632
	-----	-----
e-commerce – at cost	6,546	6,546
Less: accumulated depreciation	(4,629)	(3,320)
	-----	-----
	1,917	3,226
	-----	-----
Total plant and equipment	535,500	532,964
	-----	-----
Total property, plant and equipment	536,111	533,996
	=====	=====

Notes to the Financial Statements

For the year ended 31 December 2014
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
	\$	\$	\$	\$	\$
Carrying amount at 1 Jan 2014	1,032	68,759	433,347	27,632	3,226
Additions	-	64,277	-	737	-
Disposals – net of accumulated depreciation	(220)	(5,353)	-	-	-
Revaluation	-	-	-	-	-
Depreciation/amortisation	(201)	(34,127)	(14,341)	(7,348)	(1,309)
	-----	-----	-----	-----	-----
Carrying amount at 31 Dec 2014	611	93,556	419,006	21,021	1,917
	=====	=====	=====	=====	=====

Notes to the Financial Statements

For the year ended 31 December 2014
Brandenburg Ensemble Ltd

9 Trade and other payables

	2014 \$	2013 \$
Trade payables	54,328	96,572
Sundry creditors	45,436	5,330
Accruals – general	262,850	142,351
	-----	-----
	362,614	244,253
	=====	=====

10 Employee benefits

Current

Liability for annual leave	61,361	63,033
----------------------------	--------	--------

Non-current

Liability for long service leave	78,175	68,894
	-----	-----
	139,536	131,927
	=====	=====

11 Income in advance

Ticketing income in advance	2,279,683	1,989,316
Sponsorship income in advance – general	320,000	198,333
Sponsorship income in advance – Ian Potter Foundation	16,667	16,667
Grant income in advance – Australia Council	-	-
Unexpended grant	-	-
	-----	-----
	2,616,350	2,204,316
	=====	=====

12 Reserves

Asset Revaluation Reserve

Balance – 1 January	105,112	105,112
Less: revaluation decrement during the year	-	-
	-----	-----
Balance – 31 December	105,112	105,112
	=====	=====

Notes to the Financial Statements

For the year ended 31 December 2014
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 (2013: \$20). At 31 December 2014 there were 10 members representing a total guarantee of \$200 (2013: 9 members, \$180).

14 Commitments for expenditure

Operating leases

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

	2014	2013
	\$	\$
<i>Photocopier</i>		
Within one year	3,806	3,806
Later than one year but no later than five years	7,612	11,418
	-----	-----
	11,418	15,224
	=====	=====
<i>Office premises</i>		
Within one year	126,687	122,996
Later than one year but no later than five years	43,280	169,966
	-----	-----
	169,967	292,962
	=====	=====

Notes to the Financial Statements

For the year ended 31 December 2014
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.

The renewal of the Board was successfully accomplished with the appointment of a number of eminent business people. These new 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:

Bruce Applebaum	Managing Director – appointed 14 October
Cathy Aston	Director – appointed 15 July
David Baffsky	Director – appointed 14 October
Melinda Conrad	Director
Paul Dyer	Director/Artistic Director
Katie Lahey	Director
Rohan Mead	Director
Jane Perry	Director – resigned 31 January
Simon Pillar	Director
Rowan Ross	Chairman – resigned 15 July
Greg Ward	Director/Chairman – appointed Chairman 15 July
David Zehner	Director

Details of the executive officer are as follows:

Bridget O'Brien	Company Secretary – appointed 14 October
-----------------	--

(b) Compensation of key management personnel

	2014	2013
	\$	\$
Key management personnel compensation	508,453	368,877

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 2014
Brandenburg Ensemble Ltd

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

	2014	2013
	\$	\$
Fundraising activities undertaken		
Fundraising dinner revenue	145,455	145,455
Less: fundraising dinner expenses	(49,687)	(50,727)
	-----	-----
Net fundraising surplus	95,768	94,728
	=====	=====
 Application of net surplus obtained from fundraising activities		
Distributions (expenditure on direct services)	95,768	94,728

The revenues and expenses outlined above relate only to the Orchestra's Annual Fundraising Dinner. 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 financial statements and notes that are set out on pages 16 to 34 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 2014 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:



Greg Ward
Chairman

Sydney,

Dated 29 / 4 / 2015

Declaration by Chairman of Directors in respect of Fundraising appeals

I, Greg Ward, 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 2014;
- (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 2014;
- (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 2014; 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.



Greg Ward
Director

Sydney,

Dated 29/4/2015



Independent auditor's report to the members of Brandenburg Ensemble Ltd

We have audited the accompanying financial report of Brandenburg Ensemble Ltd (the Company), which comprises the statement of financial position as at 31 December 2014, 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 ended on that date, notes 1 to 16 comprising a summary of significant accounting policies and other explanatory information and the directors' declaration of the Company.

This audit report has also been prepared for the members of the Company in pursuant to *Australian Charities and Not-for-profits Commission Act 2012* and the *Australian Charities and Not-for-profits Commission Regulation 2013* (ACNC) and Section 24(2) of the *Charitable Fundraising (NSW) Act 1991* and Regulations.

Directors' responsibility for the financial report

The Directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the ACNC. The Directors' responsibility also includes such internal control as the Directors determine necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement whether due to fraud or error.

Auditor's responsibility

Our responsibility is to express an opinion on the financial report based on our audit. 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 the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the Company's preparation of the financial report that gives a true and fair view in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

We performed the procedures to assess whether in all material respects the financial report gives a true and fair view, in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the ACNC, a true and fair view which is consistent with our understanding of the Company's financial position and of its performance.

In addition, our audit report has also been prepared for the members of the Company in accordance with Section 24(2) of the *Charitable Fundraising (NSW) Act 1991*. Accordingly, we have performed additional work beyond that which is performed in our capacity as auditors pursuant to the ACNC. These additional procedures included obtaining an understanding of the internal control structure for fundraising appeal activities and examination, on a test basis, of evidence supporting compliance with the accounting and associated record keeping requirements for fundraising appeal activities pursuant to the *Charitable Fundraising (NSW) Act 1991* and Regulations.

It should be noted that the accounting records and data relied upon for reporting on fundraising appeal activities are not continuously audited and do not necessarily reflect after the event accounting adjustments and the normal year-end financial adjustments for such matters as accruals, prepayments, provisioning and valuations necessary for year-end financial report preparation.

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 complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Auditor's opinion

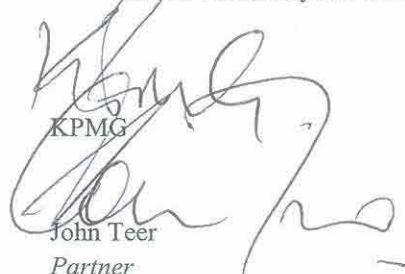
In our opinion, the financial report of Brandenburg Ensemble Ltd is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012* including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2014 and of its performance for the year ended on that date; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Regulation 2013*.

Audit opinion pursuant to the Charitable Fundraising Act (NSW) 1991

In our opinion:

- (a) the financial report gives a true and fair view of the financial result of fundraising appeal activities for the financial year ended 31 December 2014;
- (b) the financial report has been properly drawn up, and the associated records have been properly kept for the period from 1 January 2014 to 31 December 2014, in accordance with the *Charitable Fundraising Act (NSW) 1991* and Regulations;
- (c) money received as a result of fundraising appeal activities conducted during the period from 1 January 2014 to 31 December 2014 has been properly accounted for and applied in accordance with the *Charitable Fundraising Act (NSW) 1991* and Regulations; and
- (d) there are reasonable grounds to believe that Brandenburg Ensemble Ltd will be able to pay its debts as and when they fall due.



KPMG
John Teer
Partner

Sydney

29 April 2015



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