

# FLINDERS QUARTET

ANNUAL REPORT 2020



ABN: 66 216 491 840



# FLINDERS QUARTET

## CONTENTS

PRINCIPAL AIMS	4
CHAIR'S REPORT	5
ARTISTIC REPORT	6
DEVELOPMENT REPORT	7
MEET THE ENSEMBLE	9
FURTHERING THE TRADITION OF AUSTRALIAN CHAMBER MUSIC	11
OUR PEOPLE	15
DONORS	17
OUR SUPPORTERS	17
FINANCIAL SUMMARY	20
CONTACT US	22



**Flinders Quartet** (FQ) is instantly recognisable as one of Australia's most loved chamber music ensembles. A quartet for the twenty-first century, FQ approaches its third decade with acknowledged musical skill and maturity. The group's dynamic and stirring performances of a full spectrum of repertoire have audiences and critics articulating their esteem, and the quartet is a highly respected force in Australian chamber music.

Committed to industry development, FQ regularly commissions and premieres works by Australian composers. Their 2020 season included the premieres of new works by Katy Abbott, Deborah Cheetham AO, and emerging composer Ella Macens (participant in FQ's 2017 Composer Development Program). In their ongoing mission to further the Australian tradition of chamber music, FQ has previously commissioned and premiered works by Peter Sculthorpe, Ross Edwards, Elena Kats-Chernin, Stuart Greenbaum, Paul Dean, Paul Grabowsky, Ian Munro, Iain Grandage, Andrew Ford, Calvin Bowman, Tom Henry and Matt Laing. In 2016, FQ launched its annual Composer Development Program, working to further the career of emerging Australian composers.

Vanguards of the Melbourne chamber music scene, FQ initiated its own annual subscription series in 2002. The series has gained momentum each year, and the quartet now enjoys programming and presenting its own season in three Melbourne venues.

The quartet is regularly invited to perform and tour for chamber music presenters such as Musica Viva Australia and is in demand at festivals throughout Australia often in association with some of the country's finest talents, including Slava Grigoryan, Kristian Chong, Ian Munro, Paul Dean, Karin Schaupp, Genevieve Lacey and Jayson Gillham. International engagements have taken FQ to the UK, Singapore, Canada, and most recently, Sweden and Finland, where it was invited to perform the complete string quartets by Sibelius.

Building on its 2006 Limelight Award and 2007 Melbourne Prize for Music nomination, FQ was nominated for a 2007 ARIA (Australian Recording Industry Association) award for its performance of Gillian Whitehead's "Bright Forms Return" in collaboration with new music ensemble Halcyon. In 2010, Flinders was again nominated for the Melbourne Prize for Music, and in 2011 received an ARIA nomination for its CD release with Karin Schaupp (guitar), "Fandango".

FQ was Radio 3MBS FM's inaugural Artists in Residence, a position held until 2006. The quartet continues to receive regular airplay on that station, as well as on ABC Classic FM, Sydney's Fine Music FM, various other Australian stations, and on Finland's Radio Vega and the UK's BBC Three.

FQ's first commercial CD release, "Reinventions" with Genevieve Lacey, met with critical and popular acclaim and was re-released on the ABC Classics label in 2015, reaching #1 on the ARIA Core Classical album chart. Also on the ABC Classics label is its ARIA-nominated 2011 release, "Fandango" with Karin Schaupp, and 2015 release "Intimate Voices: Sibelius String Quartets". In late 2018, FQ released "The Offering", a 2-CD set of four Australian works commissioned and/or premiered by the quartet.

FQ has a steadfast commitment to the development of Australian chamber music, musicians, and audiences. As teachers and mentors, they regularly work with the Australian Youth Orchestra and its developmental programs for young chamber groups. They also work with the Victorian Amateur Chamber Music Society and are regularly invited to tutor at secondary and tertiary institutions throughout Australia including the University of Melbourne. In 2018, Flinders Quartet was appointed Artistic Patrons of John Noble's Quartet Program; an initiative that reaches student and amateur musicians in regional Victorian through mentoring and shared performances.

## PRINCIPAL AIMS

### PURPOSE

To inspire a love of string quartet music through masterful performance.

### VISION

Caring for tradition. Daring to be different.

### MISSION

To be the vanguard of artistic excellence and generosity, championing art-form renewal, community engagement, creative and commercial vibrancy.

## PILLARS OF ACTIVITY

**Subscription Seasons** Characterised by exceptional music-making, offering a full spectrum repertoire including contemporary commissions and the classical canon

**Touring** and engagement with regional, national and international communities

**Industry Development** Reimagining of the future of Australian chamber music through the Composer Development Program and commissioning esteemed contemporary Australian composers

**Community Outreach** Investing in remote and socially disadvantaged communities



## CHAIR'S REPORT

*"...clearly a passionate and precise group that give exquisite clarity to each piece performed."*  
NIGHT WRITES, March 2020

Despite the global upheaval of COVID-19, 2020 saw a substantial investment by Flinders Quartet in new and innovative programs. FQ chose to use the opportunity of Melbourne's extended lockdown to rethink and evaluate the way it operates and relates to the outside world.

An external evaluation was conducted by Regina Hill Effective Philanthropy on FQ's impact on the industry over the past 20 years. A significant document, it revealed the extent of FQ's growth and the trajectory that resulted in an ensemble deeply committed to ensuring the string quartet in 21st century Australia and central to Australia's cultural ecosystem.

During COVID, FQ made a priority of recognising the value of artists and staff ensuring all wages were maintained throughout the pandemic. FQ was the conduit for further artist investment and played a role in the Melbourne artists surviving during this time. This leadership position was one that was assumed with trademark FQ generosity of spirit.

While in-person concerts were at a minimum, FQ managed to increase its audience reach with online mentoring, engagement and live online concerts, which reached over 10,000 people. In an environment where many arts organisations were retreating, FQ managed to increase its acts of generosity, challenged its artistic integrity and cemented its genuine love for sharing chamber music with as many people as possible.

FQ's contribution to the arts industry is a testament to its vision as it lives and breathes "caring for tradition, daring to be different." FQ continues to be a vanguard and champion for the value and necessity of the arts, especially in these times of immense change.

**Julian Burnside**  
**Chair**  
**June 2021**

## ARTISTIC REPORT



*"Flinders Quartet work so beautifully together making high class choices in their interpretations. This was an outstanding concert."*

**SYDNEY ARTS GUIDE, March 2020**

2020 was our 20th birthday year and while we had high hopes of preparing the appropriate festive response to the occasion, 2020 will be remembered as a year that redefined our reason for being.

We took the opportunity to evaluate our artistic vision over the last 20 years and the time to prepare for our future. Time out as artists is rare. We're always so gloriously busy learning notes, crafting programs, rehearsing and producing concerts, so we treated 2020 as a chance to evaluate, plan and experiment.

The global move to online activity presented a number of opportunities artistically. Never before had audiences been able to see close-ups of us performing and while it was remote, there was a definite intimacy to performing for just one camera. Many audience members got in touch to say that they were in fact watching and listening to more music than ever before and we were grateful to be able to reach remote regional areas. The advent of 'Friday with Flinders' was a wonderful way of celebrating our 20 years with past performances being rebroadcast.

We are never ones to waste an opportunity, so we began experimenting with an app called BandLab which uses a layering recording technique to enable remote rehearsals. It was quite fun to be able to play with each other over and over again for the parts we needed to fix individually without annoying our colleagues in rehearsal. It doesn't replace face to face rehearsals but is an excellent tool for us moving forward and for regional ensembles as well.

Miraculously, we only missed out on performing one program of music as everything else was moved online in between lockdowns and recorded without audiences. The online premiere of "Hidden Thoughts II: Return to Sender" by Katy Abbott will remain a highlight of 2020.

The quartet made a conscious decision to continue with its programming trajectory of bold risk-taking and innovation. Our time in reflection revealed our identity with greater clarity and the artistic future for FQ is now looking incredibly exciting.

**Zoe Knighton**  
**Quartet Artistic Spokesperson**  
**June 2021**



## COVID-19

2020 saw an unprecedented financial collapse in many businesses and organisations across the arts and general society. In March 2020, 30% was wiped off the value of the share market. This had a striking impact on the financial capacity of self-funded retirees, which was reflected in low levels of private giving during the year. The quartet's income was further reduced by the absence of performance fees and ticket sales from live concerts.

During this period Flinders Quartet prioritised the stability of the organisation, ensuring all musicians and staff were able to retain full wages, a feat rarely achieved across the sector. This provided the security necessary to embrace a dynamic process of innovation, allowing the quartet to transition into digital delivery. During this time Flinders Quartet also played an important role in investing in sector development and artists support by providing paid creative opportunities to a multitude of musicians in partnership with philanthropic foundations such as the Playking Foundation.

2020 left the quartet in a strong financial position with a swath of new partnerships and supporters. This will be crucial as we embark on a return to live performance at a reduced capacity, the ever-present likelihood of lockdowns, and the removal of JobKeeper.

## STRATEGIC DEVELOPMENT

With a rapid pivot, Flinders Quartet was able to secure substantial support to undertake intensive research and development to establish new skills in the digital arena. This enabled them to undertake transition concerts, industry development activities, outreach and audience development activity online. Knowledge generated during this period has built the sustainability and capacity of the organisation into the future. Providing new streams of income, new modes of delivery and extending audiences into demographics that have previously been limited by geographic isolation, disability or health limitations.

## PARTNERSHIPS

Flinders Quartet's partnerships continue to strengthen as the quartet forges innovative relationships with commercial and creative partners. These partnerships play a crucial role in assisting us to provide musical and educational experiences which reinvigorate chamber music engagement and invest in the future advancement of the art form.

Partnerships with John Noble's Quartet Program and Footscray High School have been instrumental in the quartet's ability to deliver outreach programs to a wide variety of communities. Partnerships with the Melbourne Digital Concert Hall, Monash MLIVE, 5stream, 3MBS and Kabuku PR have ensured FQ's ongoing activity, extended the quartet's reach, and fortified their stability during uncertain times. They are joined by rich, long term relationships with State, Federal and local government agencies, Musica Viva Australia, and a range of relationships across the business community.

### Trusts and Foundation

Flinders Quartet has enjoyed deep, ongoing partnerships with a number of Trusts and Foundations over its 20-year history including the Lyngala Foundation, Roberts Salzer Foundation, Australian Communities Foundation, Helen Macpherson Smith Trust, Annamila, the Gandel Foundation and the Besen Family Foundation. We were pleased to welcome Cybec Foundation, Betty Amsden Foundation, the Victorian Women's Trust and the Playking Foundation and their support during this crucial period.

## PRIVATE GIVING

Private giving saw a 230% increase in the number of donations but a 39% decrease in income from the previous year. FQ continues to enjoy a rich relationship with passionate and committed supporters through their Fifth String Annual Giving program which was crucial to our survival in 2020 along with the volume of low-level donations.

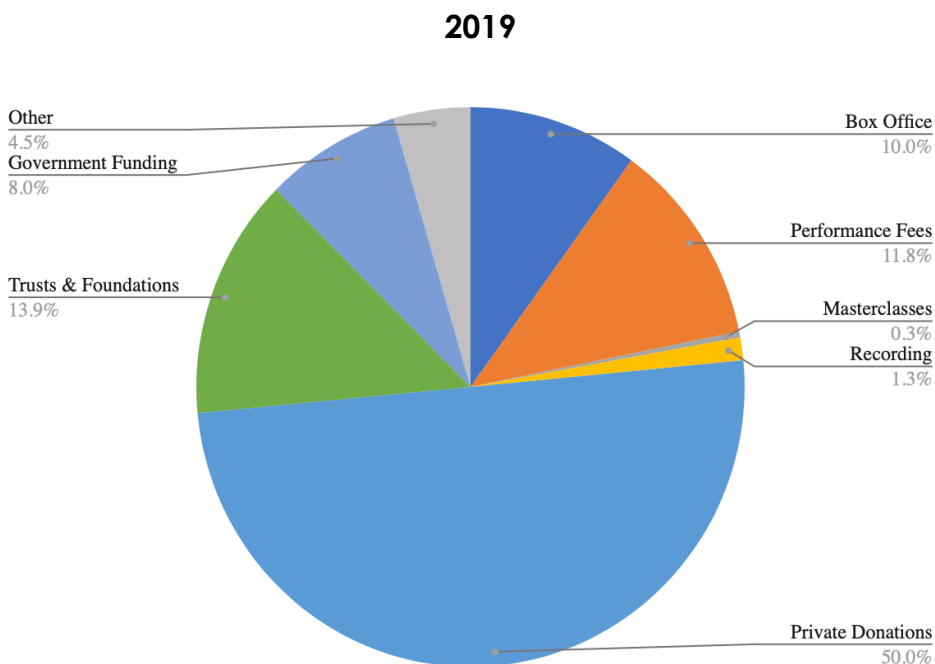
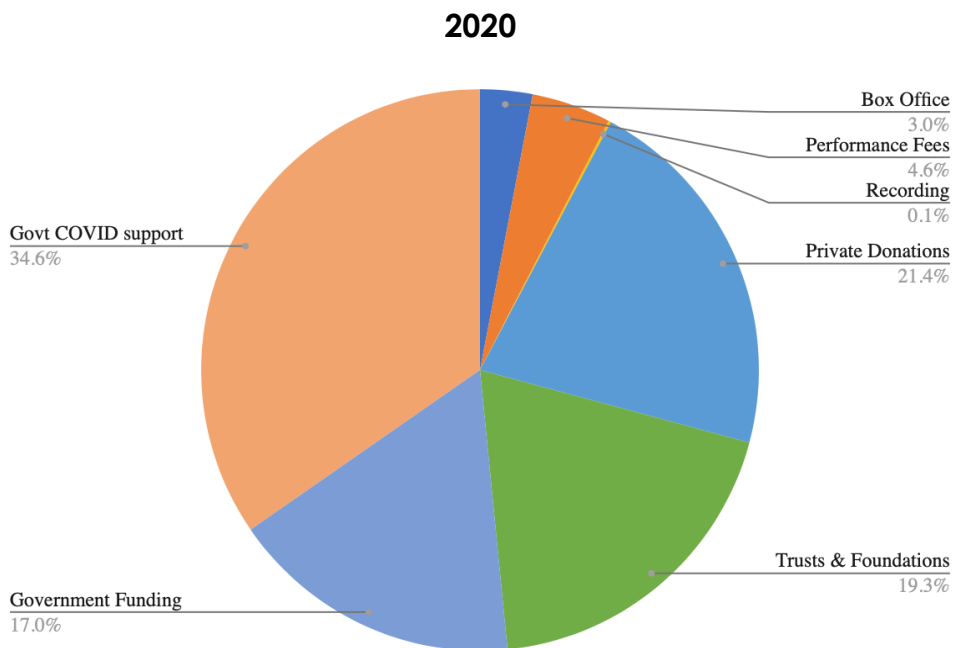
### Fifth String Donor Program

The Fifth String Donor Program recognises the invaluable role donors play in assisting the quartet to thrive through their annual contribution. Fifth Sting members are a vital part of the FQ community, contributing a profound appreciation of exceptional chamber music and a deep commitment to the work we do. This cherished relationship allows FQ to pursue uncompromised creative excellence and plan strategically for the future.

### Gift in Will Program

Flinders Quartet launched its bequest program in 2019 with the inaugural gift from long-time supporter and dear friend to the quartet, Maggie Dowling. This program is gaining momentum enabling it to provide future sustainability for the quartet.

## FINANCIAL OVERVIEW



**Kirsty Hillhouse**  
**Development Manager**  
**June 2020**



## MEET THE ENSEMBLE

### Wilma Smith - Violin

Wilma Smith is Artistic Director and violinist of Wilma & Friends, a chamber music series based in Melbourne and presenting concerts throughout Australia and New Zealand. She is also Musica Viva's Artistic Director of the Melbourne International Chamber Music Competition and the new National Chamber Music Championship. Wilma teaches violin and chamber music at the University of Melbourne, Scotch College and Korowa Anglican Girls' School.

Wilma was born in Fiji and raised in New Zealand. She studied in Boston at the New England Conservatory with the legendary Dorothy DeLay and Louis Krasner then was founding First Violinist of the Lydian String Quartet, winners of the Naumburg Award for Chamber Music and multiple prizes at the Evian, Banff and Portsmouth International String Quartet Competitions. She was Concertmaster of the Harvard Chamber Orchestra and Handel and Haydn Society, and performed regularly with the Boston Symphony Orchestra and Boston Pops Orchestra.

Invited to return home to form the New Zealand String Quartet, Wilma was First Violinist until she was appointed Concertmaster of the New Zealand Symphony Orchestra, a position she held for nine years before moving to Melbourne to be Concertmaster of the Melbourne Symphony Orchestra from 2003 to 2014. Wilma has also appeared as Guest

Concertmaster with Sydney, Adelaide, West Australian, and Tasmanian Symphony Orchestras, Queensland Festival Philharmonic, Auckland Philharmonia Orchestra and Orchestra Wellington.

Wilma plays a violin by Giovanni Battista Guadagnini made in 1761, in Parma, Italy; using a bow by Victor Fétique, Paris, France, ca. 1920.



PHOTO CREDIT: PIA JOHNSON



PHOTO CREDIT: PIA JOHNSON

### THIBAUD PAVLOVIC-HOBBA - Violin

Thibaud, an Australian-French violinist, was born in Tasmania. He began playing the violin after receiving it as his fifth birthday present. He studied in Tasmania under Peter Tanfield and he also attended the Australian National Academy of Music where he studied with Paul Wright and Bill Hennessy.

He has performed with the Tasmanian and Sydney symphony orchestras, Melbourne Chamber Orchestra and the Mahler Chamber Orchestra. In 2012 he was an Emerging Artist with the Australian Chamber Orchestra under Zoë Black and Helena Rathbone's mentorship. He continued to tour with the ACO for the next few years and joined the Orchestra as a part-time musician in 2016.

Thibaud won the audience choice prize at the ANAM Chamber Music Competition with his piano trio in 2014. He has played with members of the Brodsky Quartet, Nicolas Altstaedt, Alban Gerhardt and Anthony Marwood. He has also performed at many festivals around Australia as well as touring nationally with the Sydney Dance Company.

## HELEN IRELAND – Viola

Originally from Adelaide, Helen has made Melbourne her home since moving in 2000 to attend the Australian National Academy of Music. That year turned out to be extremely auspicious because as well as the fantastic opportunities ANAM provided, Flinders Quartet was born. A graduate of the Canberra School of Music, Helen was awarded the Erica Haas Prize for chamber music. Since attending Marryatville High School and playing in a string quartet, to be the violist in a quartet was always her dream. Alongside playing as much chamber music as she could, Helen participated in several Australian Youth Orchestra tours, becoming principal viola of the Camerata in 1998. In 1996, Helen was a finalist in the viola competition at the International Winter School for Strings. Helen has worked with many leading Australian orchestras, including the Australian Opera and Ballet Orchestra and the Tasmanian Symphony Orchestra. She plays regularly with the Melbourne Symphony Orchestra and Orchestra Victoria where she has been guest principal and associate principal. Helen is qualified as a Feldenkrais practitioner and whilst not currently practising, it profoundly influences her viola playing.

Helen is a founding member of Flinders Quartet and plays a 1939 A.E. Smith viola and a bow made by Charles Bazin.



PHOTO CREDIT: PIA JOHNSON

## ZOE KNIGHTON - Cello

After starting cello at the age of nine with Jill Kahans and graduating from the University of Melbourne with the highest mark of her year, Zoe went on to establish herself as one of the country's most sought after cellists. Having studied with Christian Wojtowicz, Michel Strauss (Paris) Nelson Cooke, and Angela Seargeant, she is now in demand as chamber coach and teacher at various institutions. A regular panelist for major competitions, Zoe combines many facets of her career with performing.

Zoe has played numerous concertos with Melbourne Orchestras and with pianist Amir Farid, made an impressive debut at the Melbourne Recital Centre to great critical acclaim in 2009. Their partnership has resulted in recordings for ABC, concerts throughout Australia and the release of five CDs on the MOVE label. Zoe and Amir will reunite in 2020 with performances in New York and throughout Australia.

Zoe has been praised for her "thrilling tenor sound" (Limelight Magazine), "sublime phrasing" and "many great technical demands carried off with ease." She has released three other titles on the MOVE label, including the complete suites for solo cello by J.S Bach.

Zoe is a founding member of Flinders Quartet and plays a 2020 Rainer Beilharz cello made in Castlemaine, Victoria, and a Michael Taylor bow made in 2012. Zoe has been following

Rainer's cello making for a number of years. After falling in love with the deep, characterful sound and choosing to make this cello her own, Rainer revealed that he had made it with her in mind.



PHOTO CREDIT: PIA JOHNSON



## FURTHERING THE TRADITION OF AUSTRALIAN CHAMBER MUSIC

"The Quartet played with immense sensitivity, totally immersed in Abbott's depiction of a heart-wrenching situation. Actor Richard Piper and mezzo-soprano Dimity Shepherd were no less committed and compelling as they revealed heartfelt messages sent to detainees."

CLASSIC MELBOURNE, July 2020

(Review of premiere performance of Katy Abbott's *Hidden Thoughts II: Return to Sender*)

### SUBSCRIPTION SEASON

At the core of Flinders Quartet's activity is the annual subscription season. This season includes three concert programs that are performed at each of the three Flinders Quartet season venues then toured nationally.

Our first program in 2020 was successfully completed just days prior to the pandemic announcement, and from mid-March 2020 onwards, a rapid pivot due to COVID-19 saw us replacing our usual Melbourne venues, Melbourne Recital Centre, Montsalvat and Collins Street Baptist Church, with live-streamed concerts via the Melbourne Digital Concert Hall, MLIVE, Facebook, Instagram and YouTube.

### CONCERT ONE

In an exploration between macro and micro, we interplayed scale and form with **Beethoven's String Quartet Op. 130**, and **Schubert's** singular movement **Quartettsatz**. On discovering **Derek Brookes** through our Composer Development Program in 2018, we immediately thought to pair his first string quartet with **Webern's Six Bagatelles**. Brookes' composition is based on stunning haiku text and to accentuate this innovative pairing, we thought to use the fleeting sounds of Webern's Six Bagatelles as a catalyst for the creation of new haiku poems, submitted by the audience prior to the concerts and sharing via the concert programs.

### CONCERT TWO

Premiere of Katy Abbott's ***Hidden Thoughts II: Return to Sender*** via the Melbourne Digital Concert Hall on 23 July to a national and international audience. ***Hidden Thoughts II: Return to Sender*** uses text from letters sent by ordinary Australians to detained asylum seekers and was performed by Flinders Quartet, with mezzo-soprano Dimity Shepherd, and actor Richard Piper. The concert was received with huge acclaim and unprecedented ticket sales, successfully replacing the previously planned premiere at the Canberra Festival.

### CONCERT THREE

Live-streamed premiere of two new Australian string quartets: **Bungaree** by esteemed Yorta Yorta composer, Deborah Cheetham AO, is based on the life of Bungaree an Indigenous Australian who accompanied Matthew Flinders (the Quartet's namesake) on his famous circumnavigation of Australia; and **A Love Worth Fighting For** by FQ Emerging Composer in Residence, Ella Macens.

The premieres were originally planned for a live premiere and touring earlier in the year. This was replaced by a digital premiere via live-stream at Monash's MLIVE Sound Gallery, reaching national and international audiences.

**Bungaree** and **A Love Worth Fighting For** were programmed with **String Quartet No. 15 in A minor, Op. 132 / movt III: Molto adagio – Andante** by Ludwig Van Beethoven in celebration of his 250 birthday.

### CONCERT

### FOUR

Flinders Quartet's final concert in 2020 was a filmed recording of Ludwig Van Beethoven's **String Quartet No.15, Opus 132** which was shared among the quartet's creative community and supporters.

**Opus 132** was the perfect antidote as we emerged from the pandemic lockdown. Written two years before Beethoven died following the recovery from a terrible illness, **Opus 132** captures the psychology of pain and illness in all its transcendent transparency. The heart of the quartet might be translated from the German title Beethoven gave the central movement, "Song of Thanksgiving, in the Lydian Mode, Offered to the Divinity by a Convalescent." The extraordinary middle movement of thanksgiving captures the state sufferers most crave: those unmistakable early stirrings of recovery.



## INDUSTRY DEVELOPMENT

*“Thanks to the work the Flinders Quartet are doing with emerging composers. With efforts like theirs, I have grown the confidence, skills, and a fiery passion for string writing, which has shaped me far beyond what I can articulate. To anyone who has the opportunity to learn from these wonderful players—grab the chance and run with it, you will understand its importance perpetually. To the Flinders Quartet—thank you. You’ve helped me grow more than you could know.”* Natalie Nicolas

## Composer Development Program

Flinders Quartet again offered the supremely successful Composer Development Program. The program attracted high-quality applications from around Australia of whom five were selected to participate in the 2020 program. These were:

**Helen Wanders** - The Hedberg: a string quartet in three movements  
**Lee Bradshaw** - Images for String Quartet  
**Thomas Misson** - Hijack  
**Daniel Riley** - Bagatelle for string quartet  
**Scott Copeman** - The Tree Project

The Composer Development Program creates a career-leveraging opportunity during which each composer’s work is crafted to best showcase the composer’s intent. Participating composers spent intensive time with the quartet and composition mentor, Katy Abbott, on their compositions. The program took place online with interactive live-streamed workshops open to the public and other aspiring composers to witness the creative process and compositional development of the selected composers. The workshops culminated in a public, live-streamed Industry Launch and concert on November 14th.

All compositions received a professional studio recording and were provided for broadcast to media partner 3MBS Fine Music FM. These recordings provide the composers with an invaluable reference and promotional tool while also documenting the development of chamber music in Australia. At the end of the 2020 program, **Helen Wanders** and **Scott Copeman** were awarded a one-week residency at artists’ retreat, *All That We Are*, in Tasmania to further their development.

Throughout 2020 **Ella Macens** (2017 program participant) continued to work with Flinders Quartet and mentor Katy Abbott as the inaugural Emerging Composer in Residence. During this time Macens developed her commission, *A Love Worth Fighting For*, which received a digital premiere at Monash’s MLIVE Sound Gallery Sessions. It will be recorded and receive a live premiere in FQ’s 2021 Subscription season before touring.

The Composer Development Program provides invaluable steps towards establishing participants careers and building professional recognition and expertise. Since the program’s establishment in 2016, it has propelled many successful careers including: **Ella Macens**, who has been commissioned by Sydney Symphony Orchestra, and included in ABC Classic’s ‘Women of Note, Vol. 2: A Century of Australian Composers’ CD; **Natalie Nicolas**, who has been commissioned by Hills Symphony Orchestra and the Sydney Symphony Orchestra, and included in ABC Classic’s ‘Women of Note, Vol. 2: A Century of Australian Composers’ CD and the ABC Classic’s ‘Best of Australian Classical Music’ playlist on Spotify; **Matthew Laing** has been commissioned by Flinders Quartet and Ossicle Duo, is the recipient of the Ian Potter Cultural Trust Scholarship (undertaking mentoring with Brett Dean in Berlin), has been awarded the position of Melbourne Symphony Orchestra Cybec Young Composer in Residence, and received an ANAM Set commission (along with **John Rotar** and **Jet Kye Chong**).

*“I’ll always be grateful to the Quartet for their artistic vision that gives opportunity to young composers, and their quartet expertise in bringing that work to life. It’s hard to overstate the impact their composer development program has had on my career.”* Matthew Laing

## COMMUNITY OUTREACH



*“If it weren’t for John Noble’s Quartet Program I would not have been able to study or be involved with music seriously. As a cellist, I came from a background of being taught by music teachers in a regional town who had often not even studied cello at university, and sometimes barely had musical skills higher than my own. I’m now studying music at university, and I don’t know where I’d be without JNQP having given me a glimpse into what I could achieve in individual, chamber, and orchestral playing.”* **Sheri Thomas, Cellist, Bendigo**

Flinders Quartet actively works to overcome the obstacles experienced by remote and socially disadvantaged communities. The quartet endeavours to engage deeply with communities and constantly seeks ways to build relationships with groups over multiple years to enrich the community and provide development and musical appreciation.

The quartet continues to increase their engagement with regional students, emerging professionals, amateur groups and audiences in a coordinated program of engagement across multiple regional centres which delivers performances, workshops, mentoring and education programs. FQ has two main outreach initiatives: the newly launched High School Residency, engaging culturally diverse, disenfranchised young people; and John Noble’s Quartet Program (JNQP).

### High School Residency

Flinders Quartet launched its High School Residency program in 2019 with a pilot program at Footscray High School. The residency explores the role of art in wellbeing and educational engagement with the culturally diverse student community. The program was designed to be able to engage teenagers who have no previous experience with music. Evaluation of the project showed that the participants overwhelmingly felt that the residency increased the connection between staff and students and the teachers saw a clear increase in the students’ confidence and self-worth. The project enabled the students to feel that ‘things were possible’ and they experienced a greater belief in their capacities across multiple areas of their lives.

### Mentoring

In partnership with John Noble’s Quartet Program, Flinders Quartet delivers mentoring for regional students and musicians, and socially disadvantaged metropolitan communities. The program was created to support aspirational young people with training, mentoring, professional development and career pathways. The initiative has been hugely successful and has seen a rapid expansion, with the quartet now mentoring regional ensembles from across Victoria on an ongoing basis. The popular program extends across the state from Bendigo, Sunshine, Wyndham Vale, Traralgon, Warragul, Hamilton and Shepparton. The ensembles share regular side by side mentoring and collaborative performances with FQ. Each year culminates in a shared gala concert at the Melbourne Recital Centre where all the JNQP ensembles gather together to perform alongside the Flinders Quartet in a final celebratory concert.

JNQP mentoring has enhanced the annual performance and workshop engagement with regional community audiences, amateur groups and emerging professionals. It has built rich and deep ties within the



community, generating a sense of pride from each township around their local quartets. The project offers steady career pathways, personal development and blue sky opportunities for regional young people experiencing isolation. We hope to be able to offer this opportunity to more groups seeking support.

## General

## Outreach

The members of Flinders Quartet have always been deeply committed to the development of Australian chamber music, musicians and audiences. The quartet takes its role seriously as a vanguard and mentor to emerging ensembles. They regularly meet with emerging ensembles and continue to pave the way for independent artists in Victoria. Students and amateur musicians are invited to perform in a professional setting in pre concerts within Flinders Quartet's Collins Street Baptist Church lunchtime series. This opportunity provides not only the experience of preparing for a concert in a professional setting, but also provides an opportunity for audience development as we welcome participants' friends and family.

As teachers and mentors, the quartet work with the Australian Youth Orchestra, Victorian Amateur Chamber Music Society, secondary and tertiary institutions throughout Australia. They also support remote and interstate students with face-to-face and Skype workshops to overcome the tyranny of distance.

Each year, three Flinders Quartet rehearsals are made open to the public to demystify the creative process and to enable potential audience members to view the process of the quartet. Open rehearsals provide the quartet with the opportunity to engage in an open dialogue with the public and for existing and potential audience members to deepen their engagement with Flinders Quartet and the music.

In addition to these programs, Flinders Quartet partners with the University of the Third Age (U3A) to engage older community members with lectures that enrich their experience of music and build their appreciation. The quartet uses the masterpieces of the string quartet canon as a springboard to explore new and existing Australian works, giving audiences the opportunity to hear pieces that may not be otherwise accessible.

## TOURING

Despite the challenges of COVID-19, Flinders Quartet continued to build its national profile and regional engagement in 2020 through digital and online engagement, providing regional presenters and audiences a film of Beethoven Op.132 performed live (but with no audience) plus live-streamed concerts via the Melbourne Digital Concert Hall and Monash MLIVE, and a regular 'Friday with Flinders' online performance distributed via e-news and social media.

Continuing to build ongoing relationships with these communities was integral to deepening musical engagement and increasing the relevance with the quartet's music-making, even during a pandemic. The community response to the quartet's digital offerings was overwhelming and deeply rewarding for both the quartet and the communities we engaged.

*"Thanks again for all you are and all that you do. You have personally changed my life through music".*

**Kerry Jennings**

## OUR PEOPLE

### BOARD OF DIRECTORS

<b>Julian Burnside AO QC</b>	<b>Chair</b>
------------------------------	--------------

Julian Burnside AO QC is an Australian barrister, human rights and refugee advocate, and author. He practises principally in commercial litigation, trade practices and administrative law. He is known for his staunch opposition to the mandatory detention of asylum seekers and has provided legal counsel in a wide variety of high-profile cases. He was made an Officer of the Order of Australia in 2009, "for service as a human rights advocate, particularly for refugees and asylum seekers, to the arts as a patron and fundraiser, and to the law."

<b>Mary Vallentine AO</b>	<b>Board Member</b>
---------------------------	---------------------

Mary Vallentine AO has had a career in arts administration for more than thirty years. A graduate in music and drama from the University of Sydney and UNSW, she worked with the Australian Council for the Arts and Musica Viva Australia before becoming Administrator of the Adelaide Festival (1978-82) then General Manager of the State Theatre Company of SA (1982-4). Mary was Managing Director of the Sydney Symphony Orchestra from 1986 to 2003 and managed the divestment of the orchestra from the ABC to become an independent company. She undertook a series of arts consultancies for the Australian Dance Theatre, Victorian Opera Company and New Zealand Symphony between 2003 and 2005 before working as Director of Production Services in Doha for the 2006 Asian Games Ceremonies. She joined Musica Viva as Director of Business Development in 2009 before accepting the position of CEO of the Melbourne Recital Centre in 2010. Mary Vallentine received an Award in the Order of Australia for services to music in 1996.

<b>Sarah Hunt</b>	<b>Board Member</b>
-------------------	---------------------

Sarah Hunt is the Director of Marketing and Development for Bangarra Dance Theatre. Previously, she was Executive Director of Audience Engagement at the Arts Centre Melbourne where she was responsible for marketing and communications strategies and led the teams that deliver Ticketing and Visitor Experience. Before Arts Centre Melbourne, Sarah worked for several UK performing arts companies including the National Theatre, Bristol Old Vic, Donmar Warehouse, Tricycle Theatre, English Touring Opera and the Orange Tree Theatre. During that time she was a Board Member for Headlong and Chair of the Signed Performances in Theatre. Sarah is a Board Member of Polyglot Theatre.

<b>Sandra Stoklossa</b>	<b>Board Member / Treasurer commencing October 2019</b>
-------------------------	---

Sandra Stoklossa is Chief Financial Officer at Environment Protection Authority Victoria, having previously been Director of Corporate Services for Melbourne Recital Centre, Finance Director at Arts Centre Melbourne and holding senior finance roles in the United Kingdom and Canada. Sandra is a member of the Chartered Professional Accountants (Canada) and the Association of Chartered Certified Accountants (United Kingdom). Sandra is also a Board Member of the Emerging Writers' Festival.

<b>Helen Ireland</b>	<b>Secretary / Board member commencing October 2019</b>
----------------------	---

Helen is a founding member of Flinders Quartet.

<b>Zoe Knighton</b>	<b>Board Member</b>
---------------------	---------------------

Zoe is a founding member of Flinders Quartet.

<b>Wendy Avilov</b>	<b>Treasurer / Secretary commencing October 2019</b>
---------------------	--

Wendy has been the Manager of Flinders Quartet since 2010.

## MANAGEMENT

### **ZOE KNIGHTON**                      **Quartet Artistic Spokesperson**

Cellist and founding member of the Flinders Quartet, Zoe brings a wealth of industry experience and expertise. Zoe is a founding member of Flinders Quartet, one of Australia's finest chamber ensembles. Flinders Quartet appears regularly at Australian festivals as well as their own celebrated subscription series. The group has commissioned many works and continues to be a champion of Australian Chamber music. "Flinders Quartet...whose players give such care and unanimity of musical thought to Australian Chamber Music" Peter McCallum, Sydney Morning Herald

Zoe has acted as a driving force in chamber music in Australia, initiating the Melbourne Chamber Feast festival in 2008 and 2010, acting as head of strings at the University of Melbourne in 2008 and acting as artistic spokesperson for Flinders Quartet, driving the group's determination to ensure as many people as possible are able to experience the transformative power of chamber music.

Zoe is frequently engaged as an adjudicator and panel member for national and international competitions and is highly regarded in the industry for her collegial and innovative approach to music-making.

After starting cello at the age of 9 with Jill Kahans, and graduating from the University of Melbourne with the highest mark of her year, Zoe went on to establish herself as one of the country's most sought after cellists. Having studied with Christian Wojtowicz, Michel Strauss (Paris) Nelson Cooke, and Angela Sergeant, she has continued this legacy by teaching at The University of Melbourne, Victorian College of the Arts, Monash University, The University of Tasmania, The Australian Youth Orchestra, The Victorian Amateur Chamber Music Society as well as other masterclasses and workshops.

Zoe has played numerous concertos with Melbourne Orchestras and with pianist Amir Farid made an impressive debut at the Melbourne Recital Centre to great critical acclaim in 2009. Their partnership continues with recordings for ABC, concerts throughout Australia and the release of numerous CDs on the MOVE label. She has been praised for her "thrilling tenor sound" (Limelight Magazine) "sublime phrasing" and "many great technical demands carried off with ease."

### **KIRSTY HILLHOUSE**                      **Development Manager**

Kirsty has comprehensive experience across the arts sector, working as an Artistic Director, Strategic Adviser, Development & Philanthropic Consultant, Performer and Creative Producer. She has established and led independent theatre companies, held senior governance positions in independent and multi-year funded organisations, and consulted for government arts agencies. Most recently she has been devoted to building sustainability in the independent arts sector, championing organisations made vulnerable by the long-term ramifications of the federal funding reductions and COVID-19.

Her performance-making career spans over 80 productions nationally and internationally, combining stage and screen performance, with running independent companies. Her practice includes movement design, directing, dramaturgy and performing. She has worked with Legs on the Wall, Bell Shakespeare Co, Sydney Theatre Co, Black Swan State Theatre Co, Deckchair, Perth Theatre Co and others. She was nominated for Best Actress at the Equity Guild Awards for her performance in 'Love' and 'Twelfth Night' (Deckchair Theatre Company) and 'The Return' (Perth Theatre Company), and won an Outstanding Achievement Award (Ensemble) at the WA Screen Awards for her screen performance in The Circuit (SBS / Media World Pictures).

She has been a board member of Deckchair Theatre Company and Stages Playwriting Consortium and worked with both the Australia Council for the Arts and the Department of Culture and the Arts (WA) in grants assessment and as a strategic consultant. Recent Development positions include Ilbjerri, Arts Centre Melbourne, Theatre Works Melbourne Fringe and Red Stitch Theatre Company. She is a passionate advocate for financially sustainable arts practice.

### **WENDY AVILOV**                      **Manager**

Wendy holds a Bachelor of Arts (Music) and a Graduate Diploma in Creative Industries (Arts and Cultural Management) and has spent twenty years working as an administrator and manager in the field of classical and chamber music. Wendy spent eight-and-a-half years working at Dmand, a small artist management and administration company (major client: The Ten Tenors), and two years with Musica Viva Australia, a national not-for-profit organisation that promotes chamber music, as the Queensland Education Manager.



## Donors



Flinders Quartet donors are a vital part of the FQ community, supporting the quartet's pursuit of uncompromised artistic excellence, art form renewal, and community engagement. We are truly grateful to the many individuals who choose to contribute to Flinders Quartet's program of activities.

Flinders Quartet extends its warm thanks to the generosity and investment of the FQ Fifth String Donor Program members.

---

### **PLATINUM PATRON \$20,000+**

Julian Burnside AO QC\*

Peter and Leila Doyle\*

Kaye Birks\*

Carrillo and Ziyin Gantner

### **GOLD PATRON \$10,000+**

Andrew Domasevicius-Zilinskas and Aida Tuciute

Peter Kingsbury

### **SILVER PATRONS \$5,000+**

Anthony Adair and Karen McLeod Adair

Krystyna Campbell-Pretty

Kim Williams AM

Faye Goldsmith (In memory of Maggie Dowling)

Anonymous [1]

\* Ongoing supporter of FQ musician 'chair'

**PATRONS CIRCLE \$1,000+**

Helen Brack	Leona and Bruce Sterling
Robert Heathcote	Beth Brown*
John and Sue Warburton	Andrea Hull
Esther and Brian Benjamin	Jan McDonald
Linda Herd	Di Bresciani
Dr Garry Joslin and Prof Dimity Reed AM	Ben Rimmer and Bronwen Hamilton
Morag Fraser	Anonymous [1]

\* Ongoing supporter of FQ musician 'chair'

**PATRONS up to \$999**

Alice Chiew	Calvin Crisp	Gael Butler
Alison Witcombe	Carolyn Guise	Genevieve Lacey
Althea Wright	Carolyn Macafee	Geoff & Jan Phillips
Amanda Atkins	Catherine Petty	Geoff Hayes (requested anon) Georgina Simmons
Ana Paula Gargantini	Charmain Boyakovsky	Gordon & Christine Halford
Andrew Smith	Chris Arnold and Margot Costanzo Claire Higgins	Helen & Bernard Jordan
Andy Goss	Clare Tindall	Helen Rodd
Angela Chynoweth	Clive and Chris Tadjell	Helen Telford
Anne Findlay	Cynthia O'Keefe	Helene Sykes
Anne Frankenberg	Damian Griffin	Hilary Jay
Arthur and Irene Lunt	Daniel Kirkham	Hugh & Cherry Collins
Barbara Kilfoyle	David & Wendy Galloway	Hugh and Sandra Jackson
Barrie & Beverley Dickie	David and Elizabeth Thompson David and Judy Cotterill	Ian Goding
Barry and Judy Hocking	David Eyres	Ian May
Bart Wissink & Kaye Salisbury Betty Essex	Dorothy Trezise	Ian Williams
Brad & Maggie Robinson	Eda Ritchie	Irene Kearsey and Michael Ridley Irene McGinnigle
Brendan Joyce	Elise Callander	Jacqueline Ihle
Brian & Noela Alexander	Felicity B (Ballard?)	Jan Lavelle
Bruce & Judy Munro	Frederic (Ric) Pomeranz	Jane Court

Jane Smith	Lynn Murdoch	Rhonda Walker
Janet and Malcolm Cole	Mae Smith	Richard Gubbins
Janice Collins	Maree Papworth Margaret Luy	Ron & Judy Dix
Jason Catlett (anon)	Margot (Meg) Breidahl	Rosalie Richards
Jennifer Bryce	Marguerite Dedman Maria Radford	Rosemary Kiss & Conrad O'Donohue Rosemary Massaro
Jenny Wallace-Smith	Marian Neal	Sam and Elizabeth Golding
Jim and Wendy Logan	Marilyn Kerry Willis	Sandra Dent
Jo Dawson	Marion and Michael Webster	Sarah Cuming
John and Dianne Le Quiniat	Mary Coupe	Sarah Hunt
John and Rosalie Cooper	Mary Hanrahan (requested anon) Matthew Bond	Sarah Thomson
John Smyth	Mel Birks	Sharon Nathani
Judith & Alasdair McCallum	Michael Down	Sheila Crowley
Judith Hunter	Minuk Richards	Stephen Snelleman and Maureen Cooney
Judith Murray	Morag Fraser	Stuart Hamilton
Judith Trimble	Nancy Cole	Susie Kilby
Kate Saunders	Nellie Brown	Sylvia Geddes
Kathleen Ralston	Nicholas Garnham	Susie Kilby
Kathleen Ralston	Nick & Heather Safstrom	Thomas Foote
Kathryn Hutson	Nikki Knighton	Tim Patience
Kay Gibbons	Noeline Sandblom	Tim Rowley
Kevin Mulvogue	Peggy Muntz	Tom Nadebaum
Kingsley Gee	Peter & Jenny Horan	Tony Cust
Laurence O'Keefe	Peter Lamb	Tony Miach
Lizanne Goodwin	Raimonne McCutchan	Zvi Freund
Lyn Williams AM Lyndsey Watson		

#### **Gift in Will**

Maggie Dowling



## OUR SUPPORTERS

We greatly value all of our partners. Flinders Quartet maintains rich, long-term relationships committed to delivering positively to our partner's business and philanthropic objectives. We believe in mutually beneficial relationships which serve the community and both partner organisations.

### GOVERNMENT PARTNERS



### TRUSTS & FOUNDATIONS



### VENUE & CONCERT PARTNERS



Collins Street Baptist Church



### QUARTET PARTNERS



# Statement of Profit and Loss and Other Comprehensive Income

**Flinders Quartet Inc**  
**For the year ended 31 December 2020**

	2020	2019
<b>Income</b>		
Government Funding	88,000	21,000
Performance Fees	23,918	30,118
Ticket Sales	15,743	26,145
CD Sales	453	1,500
Masterclasses	-	887
Private Donations	111,025	131,030
Reimbursed Travel Allowance	-	870
Royalties	262	1,950
Trusts and Foundations	90,200	36,500
<b>Total Income</b>	<b>329,600</b>	<b>250,000</b>
<b>Gross Surplus</b>	<b>329,600</b>	<b>250,000</b>
<b>Other Income</b>		
ATO - Cash Flow Boost	35,508	-
ATO - Jobkeeper Income	78,000	-
Covid 19 - Government Grants	66,236	-
Other Revenue	-	11,870
<b>Total Other Income</b>	<b>179,744</b>	<b>11,870</b>
<b>Expenditure</b>		
Accountancy	3,813	2,993
Administration Fees - Contractor Payments	4,000	-
Advertising	3,536	5,119
APRA Fees	11	197
Artwork Design	473	2,600
Audio & Video Recording	6,280	8,728
Bank Fees	240	250
Box Office Fees	827	2,344
Composition and Arrangement Fees	35,000	2,500
Donations	1,720	-
Evaluation expenses	11,834	284
Fees	87	93
Gifts	145	165
Ground Transport & Parking	985	940
Guest Artists Fees	15,175	208,874
Insurance	1,184	1,274
Membership Fees Paid	200	400
Patron's Circle	3,777	3,143
Photography	2,485	1,590

	2020	2019
Postage	206	685
Printing & Stationery	620	4,078
Production Expenses	9,686	2,700
Promo concert tickets	-	1,491
Publicity	4,000	-
Purchases of CDs	-	394
Quartet Musicians - Contractor Payments	11,203	-
Recording and CDs	-	339
Repairs, Maintenance and Replacements	849	45
Superannuation	18,890	-
Travel and Accommodation	4,147	10,909
Venue Hire	3,480	6,398
Wages and Salaries	213,065	-
Website	521	413
Workcover	2,856	-
<b>Total Expenditure</b>	<b>361,293</b>	<b>268,942</b>
<b>Current Year Surplus/ (Deficit)</b>	<b>148,051</b>	<b>(7,071)</b>

2020 saw an increase in overall revenue despite the inability to proceed with much of the revenue-generating performance activity planned for the year. Increases in government funding and Trusts and Foundation grants (for both arts project funding and COVID-19 relief) offset the decreases in performance fees, ticket sales and private donations experienced due to the pandemic. Additionally, Flinders Quartet was successful in securing COVID-19 government support through the Australian Taxation Office's 'Cash Flow Boost' and JobKeeper, as well as other Federal, State and local government COVID-19 support.

Commencing in January 2020, the four quartet musicians and two administration personnel become permanent part-time employees of Flinders Quartet Inc., with each employee's salary based on 0.31FTE. Thanks to JobKeeper and other government COVID-19 support Flinders Quartet Inc. was eligible for in 2020, we were able to maintain all personnel at their usual salary in 2020.

Flinders Quartet prioritised artists and arts workers in 2020, with a \$35,000 investment in commission fees paid to composers, and close to \$25,000 paid to artists and arts workers external to Flinders Quartet for a range of creative development activities and projects.



## CONTACT US



**Postal Address:**

PO Box 12301 A'Beckett St  
Melbourne VIC 8006

**Email:**

[admin@flindersquartet.com](mailto:admin@flindersquartet.com)

**Phone:**

General enquiries: Wendy Avilov 0417 798 523

**Website:**

[www.flindersquartet.com](http://www.flindersquartet.com)

**Follow Us:**



flindersquartet



FlindersQtet



flindersquartet



flindersquartet