



2021 Annual Report

The Song Company

Australia's National Vocal Ensemble

The Song Company belongs to a land whose first peoples have always used songlines and vocal music to pass knowledge and culture from one generation to another. We acknowledge and respect those traditions and are honoured to work together with Indigenous creative artists as part of our artistic mission.

As Australia's national vocal ensemble, The Song Company demonstrates international excellence and brings together the country's elite voices in innovative performances, artist development, and educational outreach. Led by internationally-renowned composer and conductor Antony Pitts as Artistic Director, The Song Company is at the forefront of historically informed early music performance, contemporary vocal art music, and cross-artform collaborations. The Song Company is unique in its stylistic diversity, presenting repertoire spanning the 9th century to new commissions in small- and large-scale ensemble and solo performances across multiple genres.

The Song Company comprises eight Principal Artists, Guest Artists from across the country, a wider collective of Associate Artists, the SongCo Apprentices, and a consort of emerging Ensemble Artists mentored by Associate Artistic Director Francis Greep. Together, we are reshaping the professional vocal landscape in Australia for today and the next generation.

2021 Principal Artists

| | |
|--------------------|---------------|
| Amy Moore | Soprano |
| Chloe Lankshear | Soprano |
| Roberta Diamond | Soprano |
| Jessica O'Donoghue | Mezzo soprano |
| Stephanie Dillon | Mezzo soprano |
| Dan Walker | Tenor |
| Koen van Stade | Tenor |
| Thomas Flint | Bass |

Board

Michael Tidball, Chair
 Antony Pitts
 Elizabeth Grey
 Louise Guy
 Matthew Hindson
 Robert Bryden

Team

| | |
|----------------------|---|
| Antony Pitts | Artistic Director |
| Francis Greep | General Manager & Associate Artistic Director |
| Eva Frey | Marketing & Development Manager |
| Sarah Elise Thompson | Production Manager |
| Jane Diamond | Bookkeeper |

2021 Ensemble Artists

| | |
|-------------------|---------------|
| Janine Harris | Mezzo soprano |
| Ethan Taylor | Tenor |
| Hayden Barrington | Baritone |



The Song Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body, and the NSW Government through Create NSW

The Song Company acknowledges the Traditional Owners of Country throughout Australia and we pay our respect to the Elders past, present and emerging
 The Song Company Pty Ltd trading as The Song Company is a non-profit organisation registered as a company of limited guarantee ABN 27 001 577 377

Cover Image: *Burden of Truth*, Melbourne
 Image: Jackson Raine

2021 Calendar

| MONTH | DATE | ACTIVITY | CATEGORY |
|-------|-------|--------------------------------|--|
| JAN | 11 | <i>Harawi</i> | Studio Album Recording |
| | 12-15 | Partbook Manuscript Reading | Artist Development |
| FEB | 6-7 | <i>Book of Travelers</i> | Close-Up tour Wollongong, Newcastle |
| | 14 | <i>Harawi</i> | Close-Up performance Mosman Art Gallery |
| | 14 | <i>Esperar, Sentir, Morir</i> | Close-Up Livestream |
| | 18-28 | <i>Skin Deep</i> | External Engagement |
| MAR | 5 | Fridays at the Wharf | Supporter Engagement |
| | 6 | <i>Turning The Table</i> | Part Book Private Performance |
| | 10-20 | <i>Dances of Passion</i> | Salon performance tour Wollongong, Newcastle, Sydney, Canberra |
| APR | 6-9 | SongCo LAB | Community Engagement Workshops |
| | 9 | Fridays at the Wharf | Supporter Engagement |
| | 14-17 | <i>Arms of Love</i> | Project Development Workshop & Filming |
| | 17 | Fridays at the Wharf | Supporter Engagement |
| | 23 | <i>Byrd Underground</i> | Salon Performance, St Mary's Cathedral Crypt |
| MAY | 4-5 | <i>Songs From The Heart</i> | Project Development Workshop |
| | 21-29 | <i>Burden of Truth</i> | MainStage tour Melbourne and Sydney |
| | 26 | Fridays at the Wharf | Supporter Engagement |
| JUN | 10 | <i>Burden of Truth</i> | MainStage tour Canberra |
| | 26 | <i>Dichterliebe Reimagined</i> | Close-Up performance (postponed) |
| JUL | 16 | <i>Burden of Truth</i> | Album Launch |
| AUG | 6-13 | <i>Arms of Love</i> | MainStage tour (postponed) |
| | 15 | <i>Nineteen to the Dozen</i> | Bleach* Festival (QLD) engagement (cancelled) |
| SEP | 14 | <i>Known Unknown</i> | Studio Album Recording |
| | 19-23 | <i>Modern Maiden</i> | Close-Up tour (postponed) |
| OCT | 15-23 | <i>Songs From The Heart</i> | MainStage tour (postponed) |
| NOV | 2-28 | <i>Turning The Table</i> | External Engagement Series (cancelled) |
| | 14 | <i>Ordo Virtutum</i> | Album Launch |
| DEC | 13-17 | <i>The Human Voice</i> | Sydney Festival Collaboration Recording and Filming |
| | 18 | <i>Lost Codex of Avalon</i> | CD Launch Event |
| | 20-22 | <i>Hark!</i> | Christmas Series Performances Sydney (5) and LiveStream |

Into the Heart

2021 Season



Publicity image from *Arms of Love* workshop
Image: Christopher Hayles



(from Left) Antony Pitts, Francis Greep, Hayden Barrington, Roberta Diamond, Ethan Taylor & Janine Harris, *Dances of Passion*
Image: Peter Hislop

Artistic Director's Report

In a year once again heavily impacted by COVID and responses to it, The Song Company was still able to deliver a very wide range of both live "In Person" concerts and digital "In Camera" offerings, including Salon, MainStage, and Close-Up performances, albums on digital and vinyl, and film. Our educational outreach continued to grow with multiple collaborations and perhaps the most successful **SongCo LAB** in its five-year history. Continually pivoting, as we needed to with changing availabilities of both artists and venues, we also grew our Digital Membership via our Progressive Web App, and examined our own place in Australia's musical ecosystem – with a view to strengthening the whole and developing our connections with emerging artists at every level and established ensembles and guest artists across the country.

In Person MAINSTAGE

with our eight Principal Artists collaborating with guest artists and ensembles

Burden of Truth

This concert tour to Melbourne, Sydney, and Canberra showcased the world première performances of the Gavin Bryars cult classic, *Jesus' Blood Never Failed Me Yet* in a brand-new 50th anniversary 32-voice version, alongside my own 25-part motet, *Transiens*. We collaborated with the Choir of Trinity College, Melbourne, The Oriana Chorale in Canberra, and singers in Sydney from the Conservatorium High School, Sydney Philharmonia's VOX, and our own The SongCo Chorale. We also engaged no fewer than nineteen of our Principal, Ensemble, Associate, Emeriti, and Guest Artists from Tasmania, Victoria, New South Wales, and the ACT. The critics were hugely positive:

"... quite magnificent ... a concert of the highest quality ... a truly astounding experience ..." *"... an extraordinary achievement"* *"... no mere choral performance ... a moving experience that vibrated through body and soul... A wonderful experience indeed!"* *"... takes the listener to new levels of awareness and transcendence ..."* *"...this concert was the next level up ..."* *"... The blend of voices, musicianship and elements of ensemble, with the added challenge of moving around the stage is faultless... we see the attainment of purity through music ..."* *"... One felt that the full glory of choral singing was being revealed..."*

Arms of Love

The commissioned work for this cross-artform production – *I pray the sea*, by Australian composer Chris Williams, with words by Behrouz Boochani and funding from the Silo Collective – was rehearsed and workshoped in 2021, and unpacked for an invited audience during one of our ongoing **Fridays at the Wharf** events. The Baroque element in the project has been reimagined for soprano saxophone (Hylton Mowday), electric viola da gamba (Jenny Eriksson), and Rhodes keyboard. Working again together with Thomas E.S. Kelly from contemporary Indigenous dance company Karul Projects, as well as singer/director Robert Macfarlane is an energising and joyful experience, and this project has a timely significance. Due to the lockdowns and interstate restrictions we were again forced, at late notice, to postpone the tour of **Arms of Love** into 2022. With its unique and exciting combination of classical and cutting-edge vocal chamber music, theatre, movement, and dance, **Arms of Love** is everything that marks out The Song Company as a dynamic creative force in the Australian musical ecosystem – always unexpected, always moving.

Songs From The Heart

Continuing the uncompromising purview of our MainStage projects, **Songs From The Heart** features two important Indigenous voices in Australian composition, Elizabeth Sheppard and Sonya Holowell, who are creating an original vocal response to the Uluru Statement from the Heart, in collaboration with The Song Company, and employing the full range of vocal possibilities from a seven-voice ensemble. The initial workshops in 2021 took the performative art of our ensemble of Principal and Ensemble Artists into new places; again due to COVID the concert tour is postponed to 2022 and beyond.

SALON

with our 2021 Ensemble Artists

Dances of Passion

Curated by Associate Artistic Director Francis Greep, with guest theatrical direction by Robert Macfarlane (stepping in for a dearly-loved and missed colleague, Taryn Fiebig), this Salon program showcased the talents of our three 2021 Ensemble Artists, Janine Harris, Ethan Taylor, and Hayden Barrington, along with Principal Artist Roberta Diamond, and pushed the boundaries for all involved, in terms of language and theatrical movement and gesture. Francis and I played the piano with four hands in Brahms's *Liebeslieder Waltzes* – a literal artistic enactment of our working relationship – keeping in sync, finding the best ways of inspiring our singers, and getting out of the way when one person's job requires momentarily entering the other's domain. (If you've played piano duets, this will sound familiar!)

Byrd Underground & Turning the Table

One of the main purposes of our Ensemble Artist Program is to give them unique opportunities to develop new skills as professional musicians. One of these is reading and singing from manuscript partbooks (which most classical musicians do not know how to do), focusing on the repertoire of the Dow Partbooks from the 1580s. Our 2021 Ensemble Artists were joined by soon-to-be 2022 Ensemble Artist Elias Wilson and coached by me in the “lost art” of partbooking. This project had two outcomes in 2021 – a public performance in the Crypt of St Mary’s Cathedral (**Byrd Underground**) augmented by two of our Principal Artists, Amy Moore and Roberta Diamond, and Associate Artist Edward Elias (garnering a 5-star review in Limelight) and a private multi-sensory experience, **Turning the Table**, where we enable the host and their guests to witness music-making from the closest possible proximity at the table, in the same way that William Byrd and his friends would have done in the 16th century.

Hark!

Our new annual Christmas tradition of an atmospheric sequence of festive carols was unwrapped in 2021 with performances at the Garrison Church in the Rocks and Church Hill / St Philip’s, as well as on Melbourne Digital Concert Hall. Curated partly from my published and forthcoming collections of carols, **The Naxos Book of Carols** and **The Patmos Book of Carols**, and conducted by Francis Greep with Kurt Ison on the organ, the program featured four Australian works by Brian Kogler, Rachel Scanlon, and Indigenous composer Elizabeth Sheppard.

CLOSE-UP

showcasing the solo talents of our Principal Artists and special Guest Artists

Chant d’amour et de mort

Principal Artist Amy Moore and I continued our recital tour of Olivier Messiaen’s grandest song-cycle *Harawi*, as well as going into Studios 301, with Francis Greep as producer, to record the work for release in 2022.

Book of Travelers

Ensemble Artists Ethan Taylor and Hayden Barrington, along with Francis Greep on the piano, were able to schedule two performances of this program first performed late 2020 in Wollongong and Newcastle in February.

Dichterliebe Reimagined

Although we were stymied by COVID from being able to present a live appearance in 2021, Principal Artist Koen van Stade with Neal Peres Da Costa were able to record Robert Schumann’s song-cycle externally, with Francis Greep once again producing in the studio.

In Camera CINEMA

Filmed performances and visual art to accompany our singing

Esperar, Sentir, Morir

In association with Jewish Arts, we presented and filmed Principal Artist Roberta Diamond with Guest Artist Hannah Lane on baroque harp in this popular program from 2020 of music from the Iberian Peninsula and Jewish Diaspora.

<https://the.song.company/cinema/c/0/i/53799838/esperar-sentir-morir#1>

Transiens

Thanks to the support of an anonymous donor we were able to make a mesmerising kaleidoscopic film to accompany one of the two largescale works on our **Burden of Truth** album, filmed in two beautiful Sydney churches – Christ Church St Laurence and St James’ King Street – by Luke Field with producer Simon Hunter, and edited by Alexander Bennett.

<https://the.song.company/transiens-film>



(from left) Janine Harris, Elias Wilson, Christopher Richardson, Hayden Barrington, Ethan Taylor, Stephanie Dillon, Amy Moore, Francis Greep, *Hark!*
Image: Christopher Hayles

The Human Voice

For Sydney Festival Francis Greep and special Guest Artist Lorina Gore recorded a special dramatic interpretation of Poulenc’s one-woman opera, *La voix humaine*, including a Hitchcock-esque moment from Francis as he dresses up to play the piano. Released as part of the 2022 Sydney Festival.

Strengthening the Ecosystem

SongCo LAB 2021 – Sydney

This intensive SongCo LAB at our newly-refurbished Rehearsal Studios at the Wharf, brought together the talents and expertise of three of our Principal Artists, Amy Moore, Roberta Diamond, and Koen van Stade, alongside our 2021 Ensemble Artists, and guest appearances from Sonya Holowell, Indigenous composer and singer working with us on **Songs From The Heart**, and Michael Black, Chorus Master from Chicago Lyric Opera, in a range of masterclasses and workshops, and a final Fridays at the Wharf presentation. The LAB participants were drawn from a wide background of community, chamber choir, and high school singing experience. The extraordinary group improvisation initiated by Sonya Holowell is available on our website for Gold Members.

<https://the.song.company/songcolab>

Ensemble Artist Program

Our three Sydney-based Ensemble Artists stayed on salary until the end of April, during which they each led vocal sections in **SongCo LAB**; performed their own concert tour in **Dances of Passion**; and brushed up on their reading of early notation in the Dow Partbooks that culminated in **Byrd Underground** at St Mary’s Cathedral Crypt. They also performed in the tour of **Burden of Truth** and our new Christmas series **Hark!** - a truly busy and varied year, especially as we battled cancellations and further postponements.

<https://the.song.company/artist-development>

Apprentice Program

Invitations went out during 2021 for our brand-new **Apprentice Program** and the response was enormously positive and encouraging, with all dozen places easily filled – clearly this program is filling a real gap in the professional development of Australian singers. The twelve young and emerging singers were booked for two major projects in 2022, **Brahms – Ein deutsches Requiem** and **Tremors of Earth**.

<https://the.song.company/artist-development>

2021 In Review



Pip Dracakis, Francis Greep, Roberta Diamond, *Hark!*
Image: William Yang

Skin Deep

In collaboration with National Art School and Mardi Gras Festival, Principal Artist Roberta Diamond, Associate Artist Pip Dracakis and Francis Greep gave seven performances of **Skin Deep**, an interactive exhibition that presents intimate and personal stories of LGBTQI+ people through their tattooed bodies and stories, celebrating diversity, defiance and body art. The project was directed by world-renowned choreographer Meryl Tankard and also featured Paul Capsis.

Fridays at the Wharf

Our new **Fridays at the Wharf** series was launched in 2021 as a opportunity for audience and supporters to experience The Song Company behind the scenes at home in our rehearsal studio at Walsh Bay, where they can better get to know our artists. In between lockdowns, we hosted four events in 2021:

- Open rehearsal in the **Dances of Passion** rehearsal week
- The final day of **SongCo LAB**, a mini “performance” of ensemble music rehearsed and workshopped during the week
- The final day of the **Arms of Love** workshop week, where our special invited guests were the SILO collective, the Sydney-based group who commissioned Chris William’s new *I pray the sea* (now to be featured in the 2022 season)
- An open vocal coaching session with Francis Greep and Principal Artist Roberta Diamond to discover insights into what goes on during vocal coaching sessions, delving into music by Hugo Wolf, Enrique Granados and Reynaldo Hahn and demonstrated how, as a team, they approach the linguistic, stylistic and musical challenges of this repertoire.

Progressive Web App

During lockdown we also updated our website and Progressive Web App, and released an Android app version. In addition to the new content above we were also able to feature an archive concert film of Arvo Pärt’s *Passio* which we performed with the Choir of Trinity College Melbourne. Digital Membership continued to grow in a time of no or few live performances, and we also took this opportunity to develop our audience by giving more and newer ways to hear and see what we do – sing music like you’ve never heard it before.

<https://the.song.company/membership-options>

Dances of Passion

“The Song Company’s effervescent artists dance with passion” CLASSIKON

“A fantastical, cathartic, escapist experience ... That The Song Company is not only performing but running a development program as well, is to be lauded. The musical values of **Dances of Passion** and its strong vocal performances alone, adroitly carry the production ...” LIMELIGHT

“The Song Company has long held a special position in the arts landscape of Australia. They have toured widely and brought the Australian public concerts of great variety and invention ... Audiences can look forward to hearing more beautiful singing ...” SOUNDS LIKE SYDNEY

“The Song Company have, once again, outdone themselves!” THEATRE TRAVELS / 1000 REVIEWS

Byrd Underground – historically informed performance in the Crypt of St Mary’s

★★★★★ “Celestial sounds from underground as The Song Company delivers an expert and enlightening performance in Tudor polyphony ... a seamless blend and congruity in phrasing, articulation and dynamics. Endings are in perfect agreement and diction is clear ...” LIMELIGHT

Burden of Truth – digital/vinyl album

“A truly remarkable large-scale feat that is deserving of huge respect ...Featuring 34 singers of The Song Company (both past and present) with added choral support from the University of Western Australia Conservatorium of Music and The Oriana Chorale, **Burden of Truth** features two large-scale works – an *a cappella* arrangement of Gavin Bryars’s minimalist masterpiece *Jesus’ Blood Never Failed Me Yet* and Antony Pitts’s *Transiens*, a reworking of material from The Eton Choirbook (a collection of late 15th-century English sacred music). **Burden of Truth** is an incredibly impressive lockdown-project ...” THE MUSIC TRUST – LOUDMOUTH

“...composer Gavin Bryars taking the frail voice of a homeless man and gradually framing it with the trained singers of The Song Company conducted by Antony Pitts – their range and precision as they shift slowly and subtly around the tape loop forming a radiant, meditative counterpoint to it ...” BBC RADIO 3 – RECORD REVIEW

Burden of Truth – live concert tour

“Highly textured harmonies that defy description ... The choir’s volume and sound quality were quite magnificent... visually stunning... the transcendental and deeply moving *Jesus’ Blood Never Failed Me Yet* ... it was a truly astounding experience ... So full, rich and complex was this piece that it probably should be considered a major new Australian choral work ... this was a concert of the highest quality ...” CITY NEWS

“An Extraordinary Achievement ... The Sydney iteration of **Burden of Truth** is a collaboration between The Song Company and VOX, a young adults’ chamber choir under the Sydney Philharmonia Choirs, as well as with the teenage singers of the Conservatorium High School, The Song Company’s Education Partner. Rich with chiaroscuro and the tension between chaos and order... sometimes a glorious wash of sound like waves rolling over the audience, *Transiens* is a significant new addition to the Australian choral repertoire.” SYDNEY ARTS GUIDE

“Ecstatic reveries from The Song Company ... This was no mere choral performance – this was a moving experience that vibrated through body and soul sang with exquisite perfection, transporting the listeners to ecstatic reveries as the music became increasingly complex and intense... A wonderful experience indeed!” CLASSIKON

"*Transiens* subjected the intervals and contour of Wylkynson's original to bewildering proliferation like a mantra that takes the listener to new levels of awareness and transcendence ..." THE SYDNEY MORNING HERALD

"... The soundscape constantly changed and flowed like watching the Northern Lights. Subtle shifts, solos peaking over the other voices, then fading back to the group. It drew a tear to the eye, thinking about what an amazing tribute this is, so subtle and sympathetic ... Just beautiful. The audience loved it ... A memorable concert ... Can't wait to see what they next have planned." SYDNEY ARTS GUIDE

"... this concert was also notable for its wonderful programming and fine singing – an a cappella feast... The program brilliantly drew together many ideas ... hugely satisfying... A superbly balanced rendition of William Byrd's *Ave verum corpus* ... the visual and musical effect was mesmerising... Overwhelmingly, I had a recollected sense of the enormous pleasure of voices singing together. I was moved as a real sense of joy flooded the amphitheatre... One felt that the full glory of choral singing was being revealed ... *Transiens* is an outstanding accomplishment ... I left with overwhelming gratitude for the musical art which makes for the glorious out of simplicity ..." CLASSIC MELBOURNE

"... **fascinating acoustically and visually** ... an opportunity to bridge the old and the new, and for these sophisticated singers to showcase their musicianship, milking the complex devices of the writing with polyphonic perfection... The blend of voices, musicianship and elements of ensemble, with the added challenge of moving around the stage is faultless ... we see the attainment of purity through music." LIMELIGHT

Hark!

"**The Song Company establishes a new Christmas tradition with an engaging performance of carols – some new, some old, but all beautifully performed** ... The performance is indeed revelatory. Facing a calendar saturated with much-loved but well-worn seasonal offerings at this time of year, the innovative arrangements of the carols in this program cast them in an enticing new light ... The challenging repertoire requires supreme musicianship and ensemble skills from its singers ... innovation is crucial and The Song Company's inaugural **Hark!** has begun its path to establishing its own inimitable traditions." LIMELIGHT

"... an invigorating experience, as *The Oxford Book of Carols* and Jacques-Willcocks-Rutter *Carols for Choirs* compendia were swept aside in a welter of novelty ... I found cause for gratification in the continued existence of The Song Company and appreciate the efforts by Greep and Pitts to persevere in shaping a future for the ensemble..." O'CONNELL THE MUSIC

"What a wonderful way to be reminded of the intangibles of Christmas – superb carols in a splendid setting ..." REVIEWS BY JUDITH

Ordo Virtutum

"**A committed and personal vision for the Middle Ages' most celebrated visionary** ... the music of the named characters is uniformly superbly sung – deeply in touch with the organisation of the thoughts in Latin and (within the confines of the morality play's limitations) well characterised ... The Song Company's recording is a worthy successor to Sequentia's more heart-on-sleeve early music orthodoxy and, with its fantastically vibrant recorded sound, evident commitment, and powerfully engaged singing, it is ... A deeply considered performance on all fronts ..." THE MUSIC TRUST – LOUDMOUTH

THE SONG COMPANY  CLOSE-UP

Book of Travelers

THE
SONG
CO.



Two song cycles from either end of Art Song History performed by two of Australia's most exciting young voices. Music by Beethoven, Gabriel Kahane and Ben Moore

CAST

Ethan Taylor, tenor
Hayden Barrington, baritone
Francis Greep, piano



WOLLONGONG

SAT 6 FEB 3PM
Church on The Mall

NEWCASTLE

SUN 7 FEB 3PM
Adamstown Uniting Church

TICKETS the.song.company 02 9156 2781

THE SONG COMPANY  CLOSE-UP
CHANT D'AMOUR ET DE MORT

THE
SONG
CO.



Radical 20th-century French composer Olivier Messiaen's obsession with the transformative qualities of music and its power to connect the human soul with distant mysteries of the universe is channelled into his epic song cycle, Harawi.

CAST

Amy Moore, soprano
Antony Pitts, piano

Sydney

SUN 14 FEB 3PM

Mosman Art Gallery

TICKETS the.song.company 02 9156 2781



(Above) Roberta Diamond, Ethan Taylor, Hayden Barrington & Janine Harris, *Dances of Passion* Image: Peter Hislop
(Below) Thomas Flint, Thomas E.S. Kelly, Stephanie Dillon, Robert Macfarlane, *Arms of Love* workshop Image: Christopher Hayles



(Below) Sonya Holowell and Elizabeth Sheppard during *Songs From The Heart* workshop Image: Eva Frey



THE SONG COMPANY  SALON

Dances of Passion

THE
SONG
CO.



Australia's most exciting young singers reinvent the recital experience with flare and drama. Music by Brahms, Granados and Juliana Hall

CAST

Roberta Diamond, Janine Harris, Ethan Taylor & Hayden Barrington
Francis Greep & Antony Pitts, Piano
Robert Macfarlane, Director

WOLLONGONG

WED 10 MAR 7PM

Church on The Mall

SYDNEY

FRI 19 MAR 7PM

Cellblock Theatre, National Art School

NEWCASTLE

TUE 16 MAR 7PM

Newcastle City Hall

CANBERRA

SAT 20 MAR 7PM

The Street Theatre

TICKETS the.song.company 02 9156 2781

 SALON

Byrd Underground



A new generation of singers experience the ancient joy of partbooking

SYDNEY

FRI 23 APR 7PM

The Crypt of St Mary's Cathedral

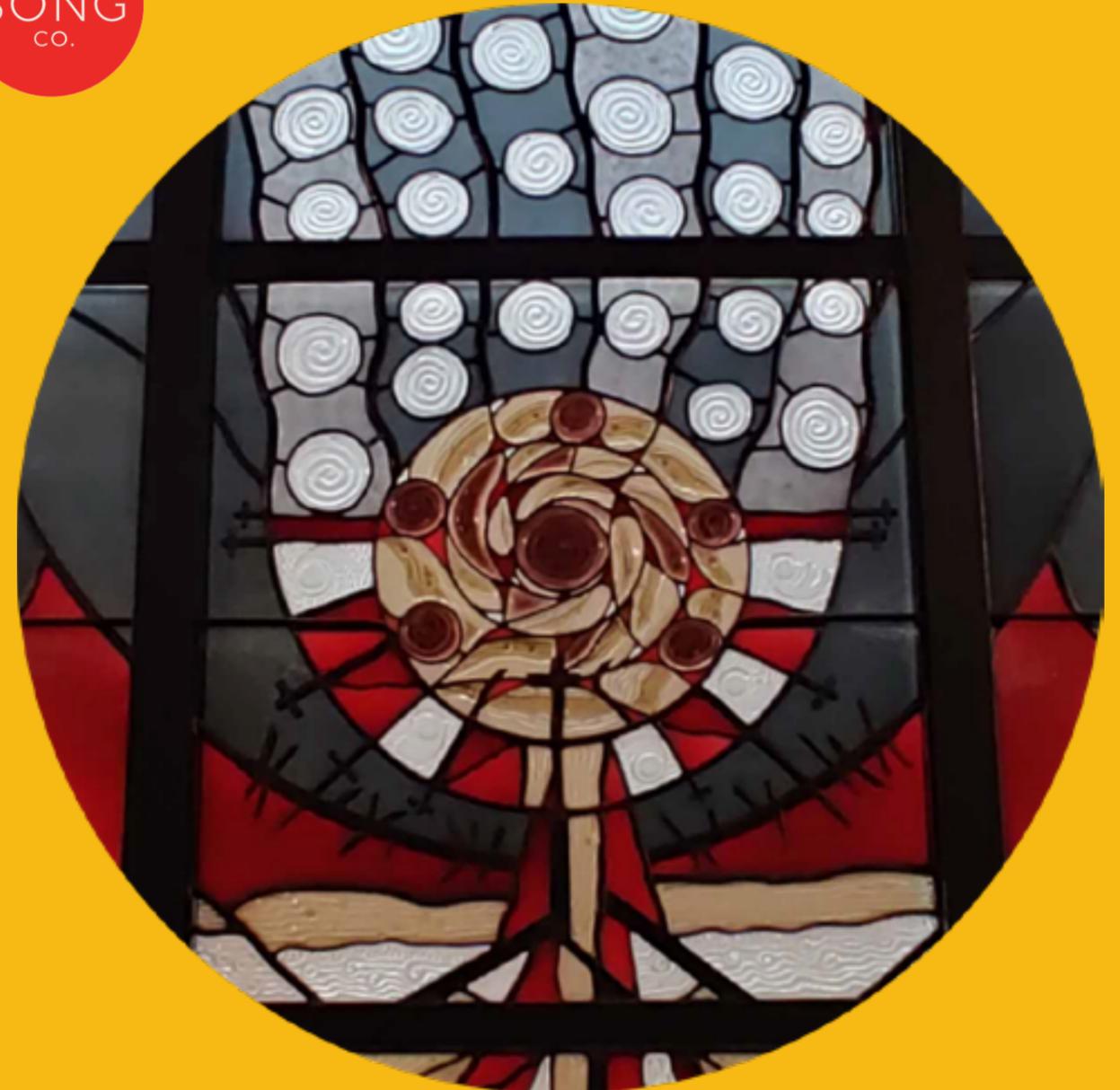


(This page) *Burden of Truth*, Melbourne Images: Jackson Raine



MAINSTAGE

Burden of Truth



MELBOURNE

FRI 21 MAY 7.30PM

St Michael's Uniting Church
Melbourne

SAT 22 MAY 3PM

Trinity College Chapel
Parkville

SYDNEY

FRI 28 MAY 7PM

Cell Block Theatre
National Art School, Darlinghurst

SAT 29 MAY 3PM

Cell Block Theatre
National Art School, Darlinghurst

CANBERRA

THU 10 JUN 7PM

Albert Hall
Yarralumla



(Above) Antony Pitts, *Burden of Truth*, St Peter's Melbourne Image: Jackson Raine



(This Page) Images from *Hark!*, St Philip's, Sydney Images: Christopher Hayles



(Above and below) *Burden of Truth*, Cell Block Theatre, Darlinghurst Images: Christopher Hayles



THE
SONG
CO.

'TIS THE SEASON TO SING

HARK!

CHRISTMAS CAROLS

WITH AUSTRALIA'S NATIONAL VOCAL ENSEMBLE

DEC 20, 6PM

GARRISON CHURCH, MILLERS POINT

DEC 21 & 22, 3PM & 6PM

ST. PHILIP'S CHURCH, YORK STREET, SYDNEY

THE.SONG.COMPANY/HARK-2021



2021 Album Releases



Financial Report

Summary

THE SONG CO.



KSG Assurance & Audit Services Pty Ltd
ACCOUNTANTS & BUSINESS CONSULTANTS
ABN 17 143 760 203

**AUDITOR'S INDEPENDENCE DECLARATION
UNDER SECTION 307C OF THE CORPORATIONS ACT 2001
TO THE RESPONSIBLE ENTITIES OF THE SONG COMPANY PTY LIMITED**

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, as lead auditor for the audit of The Song Company Pty Limited for the year ended 31 December 2021, I declare that, to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.

KSG Assurance & Audit Services Pty Ltd
Chartered Accountants

Bruce Howle
Principal

Dated this 27th day of May 2022

The Song Company Pty Limited

ABN 27 001 577 377

**Statement of Profit or Loss and Other Comprehensive Income
For the Year Ended 31 December 2021**

| | | 2021 \$ | 2020 \$ |
|--|------|------------------|------------------|
| Revenue | | | |
| Performance and box office | 2(a) | 116,184 | 156,821 |
| Sponsorships, donation and fundraising | | 182,691 | 199,737 |
| Government grants | | 441,336 | 707,428 |
| Other Income | | 14 | 2,668 |
| Total Revenue | | <u>740,225</u> | <u>1,066,654</u> |
| Expenditure | | | |
| Employee and consultant expenses | 2(b) | (543,517) | (761,204) |
| Program expenses | | (59,263) | (108,927) |
| Marketing and promotion | | (16,576) | (22,528) |
| Other administration | | (74,551) | (68,983) |
| Total Expenditure | | <u>(693,907)</u> | <u>(961,642)</u> |
| Surplus (deficit) for the year | | <u>46,318</u> | <u>105,012</u> |
| Other comprehensive income | | 0 | 0 |
| Total comprehensive income (deficit) for the year | | <u>\$46,318</u> | <u>\$105,012</u> |

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to and forming part of the financial statements

The Song Company Pty Limited

ABN 27 001 577 377

Statement of Financial Position
For the Year Ended 31 December 2021

| | Notes | 2021 \$ | 2020 \$ |
|----------------------------------|-------|------------------|-----------------|
| ASSETS | | | |
| CURRENT ASSETS | | | |
| Cash and cash equivalents | 11 | 235,075 | 287,258 |
| Trade and other receivables | 3 | 10,483 | 36,148 |
| Inventories | 4 | 12,448 | 2,448 |
| TOTAL CURRENT ASSETS | | <u>258,006</u> | <u>325,854</u> |
| NON-CURRENT ASSETS | | | |
| Property, plant and equipment | 5 | 4,351 | 10,286 |
| TOTAL NON-CURRENT ASSETS | | <u>4,351</u> | <u>10,286</u> |
| TOTAL ASSETS | | <u>262,357</u> | <u>336,140</u> |
| LIABILITIES | | | |
| CURRENT LIABILITIES | | | |
| Trade and other payables | 6 | 5,947 | 32,213 |
| Deferred Income | 7 | 100,933 | 189,359 |
| Provisions | 8 | 22,449 | 27,858 |
| TOTAL CURRENT LIABILITIES | | <u>129,329</u> | <u>249,430</u> |
| TOTAL LIABILITIES | | <u>129,329</u> | <u>249,430</u> |
| NET ASSETS | | <u>\$133,028</u> | <u>\$86,710</u> |
| EQUITY | | | |
| Contributed Capital | 9 | 8 | 8 |
| Accumulated funds | | 133,020 | 86,702 |
| TOTAL FUNDS | | <u>\$133,028</u> | <u>\$86,710</u> |

The statement of financial position is to be read in conjunction with the notes to and forming part of the financial statements

The Song Company Pty Limited

ABN 27 001 577 377

Statement of Changes in Funds
For the Year Ended 31 December 2021

| | Contributed capital \$ | Accumulated Funds \$ | Total \$ |
|------------------------------------|------------------------------|----------------------------|------------------|
| Balance at 1 January 2020 | 8 | (18,310) | (18,302) |
| Surplus (deficit) for the year | 0 | 105,012 | 105,012 |
| Other comprehensive income | 0 | 0 | 0 |
| Balance at 31 December 2020 | <u>8</u> | <u>86,702</u> | <u>86,710</u> |
| Surplus (deficit) for the year | 0 | 46,318 | 46,318 |
| Other comprehensive income | 0 | 0 | 0 |
| Balance at 31 December 2021 | <u>\$8</u> | <u>\$133,020</u> | <u>\$133,028</u> |

The statement of changes in funds is to be read in conjunction with the notes to and forming part of the financial statements

The Song Company Pty Limited

ABN 27 001 577 377

**Statement of Cash Flows
 For the Year Ended 31 December 2021**

| | Notes | 2021 \$ | 2020 \$ |
|--|-------|------------|------------|
| CASH FLOWS FROM OPERATING ACTIVITIES | | | |
| Receipts from members, grants, sponsorship and donations | | 740,225 | 1,073,845 |
| Payments to suppliers and employees | | (793,074) | (919,368) |
| Interest received | | 0 | 0 |
| Net cash provided by/(used) in operating activities | 11(b) | (52,849) | 154,477 |
| CASH FLOWS FROM INVESTING ACTIVITIES | | | |
| Disposal/(purchase) of property, plant & equipment | | 666 | (7,368) |
| Net cash provided by/(used) in investing activities | | 666 | (7,368) |
| NET INCREASE (DECREASE) IN CASH HELD | | (52,183) | 147,109 |
| CASH AT BEGINNING OF THE FINANCIAL YEAR | | 287,258 | 140,149 |
| CASH AT THE END OF THE FINANCIAL YEAR | 11(a) | \$235,075 | \$287,258 |

The statement of cash flows is to be read in conjunction with the notes to and forming part of the financial statements.

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE SONG COMPANY PTY LIMITED
Opinion

We have audited the financial report of The Song Company Pty Limited (the "Registered Entity") which comprises the statement of financial position as at 31 December 2021, the statement of profit or loss and other comprehensive income, statement of changes in funds and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and the Responsible Entities' declaration.

In our opinion:

- the financial report of The Song Company Pty Limited has been prepared in accordance with the requirements of Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:
 - giving a true and fair view of the Registered Entity's financial position as at 31 December 2021 and of its financial performance for the year then ended; and
 - complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013; and
- the financial report of The Song Company Pty Limited shows a true and fair view of the financial result of its fundraising appeals for the year ended 31 December 2021;
- the financial report and associated records of The Song Company Pty Limited have been properly kept during the year ended 31 December 2021 by the Registered Entity in accordance with the Charitable Fundraising Act 1991 and Regulations 2015;
- money received as a result of fundraising appeals conducted during the year ended 31 December 2021 by The Song Company Pty Limited has been properly accounted for and applied in accordance with the Charitable Fundraising Act (NSW) 1991 and Regulations 2015; and

there are reasonable grounds to believe that The Song Company Pty Limited will be able to pay its debts as and when they fall due.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report. We are independent of the Registered Entity in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 Code of Ethics for Professional Accountants (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Responsibilities of the Responsible Entities for the financial report

The Responsible Entities of the Registered Entity are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards, the Australian Charities and Not-for-profits Commission Act 2012, the Charitable Fundraising Act 1991 and the Charitable Fundraising Regulation 2015, and for such internal control as the Responsible Entities determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

Auditor's responsibilities for the audit of the financial report

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

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit 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.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Responsible Entities.
- Conclude on the appropriateness of the Responsible Entities' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

this page left intentionally blank

KSG Assurance & Audit Services Pty Ltd
Chartered Accountants



Bruce Howle
Principal

Dated this 27th day of May 2022



Suite 6, 15 Hickson Road
Dawes Point NSW 2000

the.song.company
(02) 9156 2783

Burden of Truth, St Peters Melbourne
Image: Jackson Raine

