

ayo



**Annual
Report 2025**

AYO is supported by the
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William Barton and the AYO Flagship,
Homecoming Concert, Sydney Opera House.
Photo by: Don Arnold

Acknowledgment of Country

Australian Youth Orchestra acknowledges the Traditional Custodians of the many lands on which we gather.

We pay our respects to Elders, past and present, and celebrate the diversity of First Nation’s peoples. We recognise and respect their enduring connection to Country.

Chair Report

A highlight of 2025 was undoubtedly the Australian Youth Orchestra's return to the international stage.

This experience will live in the memories of participants for a lifetime. Across performances in major international venues, our musicians had the opportunity to engage deeply with the repertoire and performance itself, while sharing their work with new audiences.

There were a number of standout moments within the tour. Performances featuring soloists William Barton and Christian Li were particularly memorable, as was the opportunity to present the work of Australian composer Alice Chance to international audiences. It was especially moving to witness audiences in Vienna and Berlin experiencing the sounds of William Barton's music for the first time.

The international touring program demonstrates the full impact of AYO's model. The opportunity for our musicians to spend concentrated time in residence while working closely with alumni tutors drawn from leading European orchestras, including the London Symphony Orchestra, Vienna Philharmonic, Berlin Philharmonic and Concertgebouw Orchestra, creates an environment of extraordinary focus, bonding and international exchange.

I would like to acknowledge the on-going support of the Office for the Arts through Arts8, together with patrons of the International Touring Fund. Every contribution, regardless of size, helped create an extraordinary opportunity for our young musicians to grow artistically, deepen their talent, and build connections within an international community that will support them throughout their careers.

As we look ahead, the organisation is well positioned. Our continued engagement as part of Arts8, together with the support of government and sector and philanthropic partners, provides a strong platform for the future.

I would also like to take this opportunity to acknowledge Simon Johnson, whose contribution to AYO over many years has been exceptional.

Simon's involvement has extended across multiple Board committees. His generosity, insight and advocacy have made a lasting contribution to the organization, and we are deeply grateful for his service.

Finally, I would like to thank all of our stakeholders for their ongoing support of the Australian Youth Orchestra. I look forward to the year ahead and to the continued development of the organisation and the remarkable young musicians it serves.

Professor Scott Harrison
Chair



Photo by: Lisa Maree Williams

CEO Report

2025 has been a significant year for AYO.

For many, it will be remembered for our return to international touring. It was a defining moment for our musicians and for the organisation, and its impact will continue to unfold over time.

We are incredibly proud of what our musicians achieved this year. Just as important is what sits behind that — the strength of the programs, the partnerships, and the work by staff and Board to keep improving how we operate. This is what makes the world class standard of AYO music-making possible.

At AYO, I often refer to a “circular ecology”. A person’s engagement with music is rarely linear. Learning, performance, professional work and community participation all feed into each other over time.

We see this when a musician comes through a program, takes that experience back to school or university, moves into the profession, and later returns as a tutor, mentor, supporter, audience member or parent.

We see it in our partnerships — across schools, regional programs, conservatoria and professional companies. And we see it in moments such as the international tour, not as endpoints, but as part of a longer cycle of development and exchange.

This thinking has shaped our work across the year.

In Chamber Players, alongside artistic development, there was an increased focus on wellbeing, in collaboration with Lee Bradshaw, the Flinders Quartet and the Arcaro family. This work reinforces that music-making requires more than technical skill — it also calls for vulnerability, awareness and resilience.

We also launched the Momentum Leaders pilot, focused on artistic curation and cross-disciplinary collaboration, and encouraging musicians to work beyond traditional performance models. While still in its early stages, participants are already applying this thinking within their own practice and broader artistic work.

A highlight of National Music Camp this year was ReplA.Y.O., which explored AYO’s impact across generations and beyond the professional music sector, reconnecting with alumni across the country and celebrating the ongoing role of music in their lives.

Alongside these initiatives, we continued to strengthen key partnerships.

Our collaboration with Ikuntji and The Social Outfit brought the work of First Nations artists onto European concert stages, offering a visible expression of Australian identity

and dreaming. Closer to home, our collaboration with Moorambilla Voices continued to build strong connections with regional NSW communities, including the release of a significant album of Australian choral work.

Partnerships with the New Zealand Symphony Orchestra and the ABC have also enabled AYO’s work to reach wider audiences.

The international tour sits within this broader context. It reflects a long-term process built through training, partnerships and sustained effort. This work is shared across the wider system — including conservatoria, state youth orchestras, regional programs and school teachers.

Its impact is visible not only in performance outcomes, but in our alumni. Those studying at institutions such as the Mozarteum, Juilliard and the Royal College of Music, and those beginning careers in professional ensembles.

Audience engagement with AYO’s work also continues to grow, both in Australia and internationally as access to quality music experiences remains a central priority.

Through scholarships and fellowships, AYO continues to support young musicians from across the country, ensuring that participation is determined by merit rather than geography or financial circumstance. In 2025, \$387,712 was allocated to support 255 program positions.

This work is made possible by many contributors. I acknowledge the Board for its guidance, the staff team for delivering a complex national program with care and consistency, and the tutors and teaching artists, many of them alumni, who are at the heart of the experience. I also thank our partners and supporters across government, philanthropy and the broader sector for their ongoing commitment to AYO.

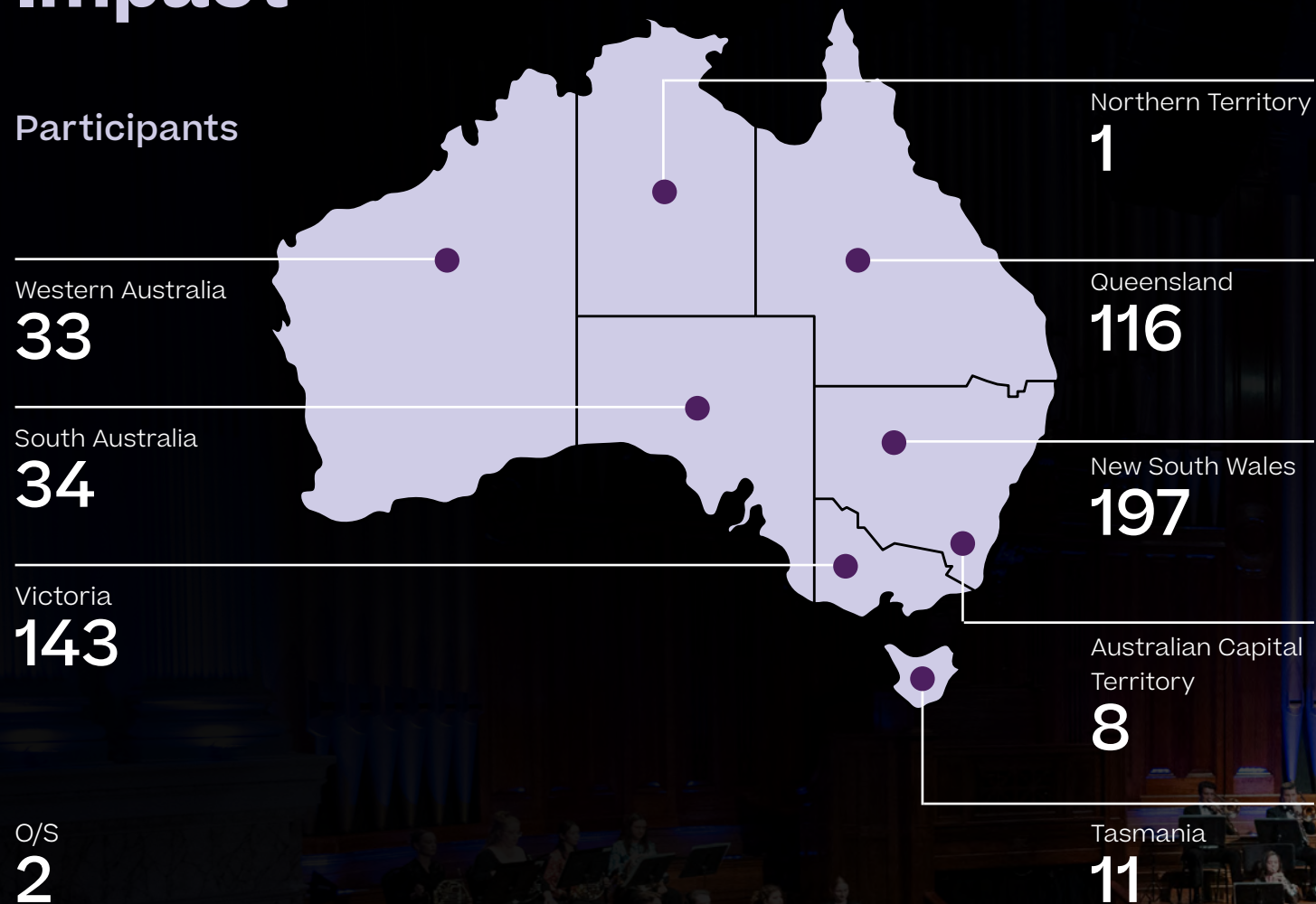
I would also like to acknowledge Simon Johnson, who concludes nine years of service on the AYO Board in 2025. Simon has made a significant and distinctive contribution as a director and as a supporter of the organisation. His involvement has included sustained service across the Board and its committees, as well as ongoing advocacy for AYO’s work. His long-term commitment has been integral to the organisation, and we thank him for his contribution.

As we look ahead, we will carry that example forward in the way we work, and in our commitment to excellence, generosity and care for the future of Australian music.

Kimballi Harding
CEO

2025 Impact

Participants



O/S
2

“AYO was an incredibly important experience in my musical life because it was the orchestra of the highest standard I had ever played in up until that point. Working with exceptional conductors and being surrounded by enthusiastic students with high ambitions for music created a potent mix of outstanding music-making.”

— Jeffrey Rosenfeld AC OBE (AYO 1971), RePLAYO Participant 2025

“This year is the first time I’ve ever participated in AYO and I am beyond amazed at how talented everyone here is. I believe AYO has given me an opportunity to experience something I would have never been able to see from my small rural town of Cairns. Once again thank you so much for being able to grant this wonderful opportunity for me and many other wonderful musicians.”

— 2025 National Music Camp participant

545
participants

20.3
average age

6,978
people attended an AYO
concert in 2025

124
artists engaged

5 World Premieres

Lee BRADSHAW *Four Rooms**
Madeleine HAMMOND
Ultramarine
Jessie LEOV *Night Dances*
William PIPE *Storm and Beauty*
Beth ROCHE *Refraction*,
Reflection

* Commissioned by Flinders Quartet
and Australian Youth Orchestra

AYO Flagship performs at Brisbane Town Hall.
Photo by: Renee Brazel

2025 Program Summary

AYO Training Programs

2025 AYO National Music Camp	Adelaide / Tarndanya, SA 5 – 19 January
2025 AYO Summer Season	Brisbane / Meanjin; Caloundra / Gubbi Gubbi and Jinibara 7 – 16 February
2025 OV Arts Administration Professional Immersion	Sydney, Gadigal 21 April - 4 May
2025 AYO Young Symphonists	Canberra / Ngunnawal and Ngambri 13 – 20 April
2025 SSO Orchestral Professional Immersion	Sydney, Gadigal 13 – 18 May
2025 SSO Arts Administration Professional Immersion	Sydney, Gadigal 16 June – 13 July
2025 AYO International Tour	Niendorf auf Poel, Germany; Vienna, Austria; Graz, Austria; Amsterdam, Netherlands; Wiesbaden, Germany; Berlin, Germany; Sydney, Australia 5 July – 1 August
2025 Opera Australia Arts Administration Professional Immersion	Sydney, Gadigal 14 July – 9 August
2025 ASO Professional Immersion	Adelaide / Tarndanya, SA 7 - 14 September
2025 AYO Chamber Players	Melbourne, Naarm 28 September – 5 October

Momentum Projects

2025 AYO Momentum Leaders	Brisbane, Meanjin 3 – 7 February
<i>Bowral Autumn Music Festival</i> Momentum Ensemble with Veronique Serret, William Barton, Hyung Suk Bae, Aunty Delmae Barton and Vatche Jambazian	Bowral / Gundungurra and Tharawal 25 - 29 March
2025 AYO & NIDA Momentum Leaders: UNTOLD	Sydney, Gadigal 1 – 7 June
<i>Between Worlds</i> Momentum Ensemble with Timo-Veikko Valve	Walsh Bay, Gadigal; Ukaria, Peamangk 23 November – 1 December



Christian Li performs with the AYO Flagship orchestra at the Sydney Opera House
Photo by: Don Arnold

National Music Camp

Adelaide / Tarndanya
5 -19 January 2025



“I have lost count of the camps I have attended – quite a few as a child of staff, seven as an aspiring orchestral violinist, at least 10 as a tutor, once as the Director of the Chamber Orchestra, and tons as an audience member”

— Monica Curro, NMC Creative Director

Participant Lily Song and Michele Walsh
Photo by: Claudio Raschella

Described as “the bedrock of classical music in Australia” (Howard Penny, ANAM), National Music Camp (NMC) offers two intensive weeks of tutorials and rehearsal across two symphony orchestras and a string ensemble. In 2025, the string ensemble is named the ‘Walsh Chamber Orchestra’, after Michele Walsh (pictured left), who has had a lifetime association with AYO.

NMC Creative Director Monica Curro (AYO alumna and Melbourne Symphony Orchestra Assistant Principal Violin) invited the internationally acclaimed Alexander Briger AO (Australian World Orchestra, London Symphony Orchestra), Natalia Luis-Bassa (Royal College of Music) and Andrew Haveron (Concertmaster, Sydney Symphony Orchestra) to lead the orchestras in a seven-concert series. Presented as the Summer Music Festival and featuring family-friendly pre-concert activities on the lawn, the concerts were attended by over 1,200 people and broadcast live on ABC Classic. Highlights of the repertoire included Miriam Hyde’s *Happy Occasion Overture*, composed for the inaugural performance of the Australian Youth Orchestra in 1957; a stirring rendition of Sibelius’ Symphony No. 2 conducted by Alexander Briger AO;

and the joyful and irreverent choreography of the final encore: *Conga del Fuego Nuevo* by Marquez, conducted by Natalia Luis Bassa.

National Music Camp, now in its 78th year, was attended by 215 participants, 91 of whom were attending for the first time. Across the camp participants took part in professional development with special guest speakers including Sir Jonathan Mills AC FRSE (Edinburgh Festival, composer), Richard Mills AO (Artistic Director Darwin Symphony Orchestra, composer) and Richard Wigley (CEO, Melbourne Symphony Orchestra).

The four non-orchestral courses were led by Jessica Wells (Composition), Louisa Stanway (Orchestral Management), Ed Le Brocq (Media and Communication) and Jakub Gaudasinski (Sound Production). Participants in these courses took active roles in the delivery of the Summer Music Festival on and off the stage, with each of the Composition participants premiering an original piece performed by an ensemble of NMC tutors representing all of Australia’s major professional orchestras.

Artists, Tutors and Program Staff

Creative Director	Monica Curro*
Conductor	Alexander Briger Natalia Luis-Bassa
Director, Chamber Orchestra	Andrew Haveron
Violin	Doretta Balkizas* Lachlan Bramble* Holly Piccoli Michele Walsh*
Viola	Robert Ashworth Thomas Chawner*
Cello	Jonathan Béké Howard Penny
Double Bass	Rohan Dasika* Emma Sullivan*
Flute	Eliza Shephard*
Oboe	Celia Craig

Clarinet	Philip Arkinstall*
Bassoon	Mark Gaydon*
Horn	Peter Luff
Trumpet	Shane Hooton*
Trombone	Ashley Carter*
Tuba	Karina Filipi*
Timpani	John Arcaro*
Percussion	Shaun Trubiano*
Harp	Jessica Fotinos*
Composition	Jessica Wells
Media and Communication	Eadric le Brocq
Orchestral Management	Louisa Stanway
Sound Production	Jakub Gaudasinski

*AYO alumni

Alexander Orchestra

Violin 1 Lily Song <i>Concertmaster</i> Ingram Fan Chiyo Brown Anna Tench Khang Mai Biju Shimokawa Paisley Motum Tintin Cao Mi Mi Pau Kieron Fenner Violet Krockenberger Rock Liu Naomi Nogawa-Lewy Isabel Wong
Violin 2 Candice Buchanan <i>Principal</i> Katherine Ma Najia Hanna Adina Lopez Maggie Zeng Joshua Young Yuzuka Dekura Megan Yan Nathan Wayne Ruby Lee Yuting Jin Zac Choi
Viola Felix Hughes Chivers <i>Principal</i> Nerissa Du Bridget Wegner Oliver Brown Iroha Matsui Samvel Berberyan George Pourpouras Michael Monahan Sophie Chen Eben Yeh

Cello Stirling Hall <i>Principal</i> Mahalia Shelton Mercedes Hohenlohe Clara Moloney Milo Duval Masato Matsumoto Gabriella Wu Marcus Tyler
Double Bass Rio Kawaguchi <i>Principal</i> Leon Spikmans Charles Taliadoros Ella Evans Maxwell Harders Lily Turbill
Flute Laura Dickie Tina Gu
Oboe Mirabelle Chen Jeffrey Lu
Clarinet Lewis Blanchard Dan Thomas
Bassoon Hayden Burge Jay Lee
Horn Emma John Alec Berg Tom Allen Lucy Smith Bridget Dartby

Trumpet Zachary Allen Toby Rands Harvey de Koster
Trombone Nicholas Lord Tristan Pofandt
Bass Trombone Sylvia Nanziri
Tuba Jack Gawith
Timpani William Smith
Percussion Ben Weatherall Grace Lee Alice Zhang
Harp Aurora Lin
Piano / Celeste Reuben Allen

Bishop Orchestra

Violin 1 Natalie Kendy <i>Concertmaster</i> Ester Oh Ein Na Holly Sutton Elinor Warwick Kaito Deed Emily Thompson Sophia Di Lucchio Lydia Hwang Gabriel Kerridge Arwen Ooi Yemaya Maitri Alexander Chieng Georgia Nissen Safia Hughes Chivers Ben Rawlings
Violin 2 Morgan Ip <i>Principal</i> Zoe Ty Daniel Feng Sienna Kim Audrey Jarvis Vienna Li Natalie Liu Eric Dao Helena Kozdra Jennifer Sung Chanelle Tiranatvitayakui Amellia Duan Jared Atherton Jacob Aziz
Viola Olivia Spyrou <i>Principal</i> Alexander Arthur Amayah Ryan Tom Protat Alexander Monro Spencer Oxnam Grace Chen Mia Baivucago Tina Dong Lisa Bongpipat Isaac Field Alexandra Arkapaw

Cello Maggie Wang <i>Principal</i> Rowan Parr Jeremy Spikmans Charlotte He Andrew Clark Sherry Cheng Nathan Niessl Cadence Ing Chloe Law Eva Gao
Double Bass Alyssa Deacon <i>Principal</i> Emma Meixner Sophia Buchanan Oliver Murphy Ava Loke Jude Hill James Arthur Olivia Hoare
Flute Ami Humphreys Samuel de Kroon Kaoruko Takehara
Oboe Jade Wolter Gahyun Lee Molly Grogan
Clarinet Josephine Daniel James Skelton Jorja Withall Jamilla Lamb

Bassoon Bonna Yoon Dylan Roberts Bailey Ireland

Horn Henry Langley Titan Sclavenitis Ciara Wrede Henry Eames Sarah Bernard
Trumpet Jade Park Matthew Hyam Isabella Geeves David Imlay
Trombone Harrison Steele-Holmes Jeremy Alderson
Bass Trombone Aaron Canny
Tuba Ryan Collier
Timpani Bryn Wood
Percussion Leah Columbine Nathan Herbert Alice Zhang Grace Lee Ben Weatherall
Harp Myiesha Maisuria Aurora Lin

Piano / Celeste Reuben Allen
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Walsh Chamber Orchestra

Violin 1
Sophia Jones *Concertmaster*
Alaina Ray
Connie Liu
Angel Gilbert
Sean Weatherley
Arum Jeon
Suraj Nagaraj
Naamah Hanna

Violin 2
Siobhan Makinson *Principal*
Sharon Zhao
Ji Hun Hwang
Samina Mahmood
Steven Wang
Anika Chan
Sarah Chiu
Sofia Tortorelli

Viola
Darius Goh *Principal*
Pascal Uxo Williams
Layla Maitri
Bridget McCullough
Annabelle Desmond
Julian Lang

Cello
Caleb Christian *Principal*
Lieun Park
Andy Lin
Disa Smart

Double Bass
Allan McBean *Principal*
Jude Angove
Grace Reynold



Andrew Haveron directs the Walsh Chamber Orchestra
Photo by: Claudio Raschella

“People are enamoured by seeing and hearing young musicians. There’s no doubt that the audiences find youth orchestras absolutely thrilling. Of course, they do play in a thrilling way; they keep the audience on the edge of their seats, and the musicians themselves are on the edge of their seats. I find that with youth orchestras, it’s an electric feeling within the whole hall...What the AYO does so magnificently is it brings in a younger generation of audiences as well as the older generation. This is something we have to continue and support.”

— Alexander Briger AO



NMC participants and staff
Photo by: Claudio Raschella



Sound Production participant Hanae Wilding
Photo by: Claudio Raschella

Arts Administration & Composition

Composition

Madeleine Hammond
Jessie Leov
William Pipe
Elizabeth Roche

Media and Communication

Julia Hill
Tirion Luff-White
Sophia Mackson
Milly McAuliffe
Elena Wittkuhn

Orchestral Management

Caitlin Calder
Khang Andrew Duong
Felicity Ethell
Bethany Norman
Rachael Pearson
Stephanie Tran
Amanda Wong
Lotti Wonhas

Sound Production

Avelyn Reynolds
Hanae Wilding
Nicholas Zengoski



Conductor Natalia Luis Bassa rehearses with the Bishop Orchestra

Photo by: Claudio Raschella

ReplA.Y.O



Members of the ReplA.Y.O orchestra with conductor Guy Noble
Photo by: Claudio Raschella

National Music Camp culminated in a special performance of ReplA.Y.O, a reunion orchestra comprised of alumni spanning more than 70 years. Around 60 alumni and AYO community members gathered for the last few days of camp to reconnect, reminisce and to play. Conducted with humour and raillery by Guy Noble, himself an AYO alum, the orchestra performed work by Beethoven, Jessica Wells and Tchaikovsky to an appreciative audience in Elder Hall.

Lynley Bramble, who attended AYO between 1966 and 1972 shared: “I thoroughly enjoyed every single second of it and it brought back so many amazing

memories of my own 8 National Music Camps and 6 AYO seasons which I also absolutely loved every second of! The REPLA.Y.O was a brilliant idea and it was so extremely successful thanks to your incredibly hard work and dedication and meticulous planning.”

The reunion highlighted the enduring impact of AYO and the power of music to connect and inspire. The orchestra included multiple generations of the same family and the concert was a touching moment shared with partners, children and friends of the alumni.

ReplA.Y.O Orchestra List

Violin 1

Helen Ayres *Concertmaster* (1990 – 98)
Meredith Kolosov
Holly Piccoli (AYO tutor)
Sandra Tancibudek (1977)
Linda Fox (AYO board)
John Lawton (1950s)
Lynley Bramble (1966 – 1972)
Alison MacGregor OAM (1980 – 1981)
Joshua Kok (OM 2023)

Violin 2

Monica Curro *Principal* AYO 1982 – 1988)
Anne Shirley-Peel (1970 – 1976)
Lachlan Bramble (1999 – 2008, AYO board)
Yashwant Sinha (1988 – 1995)
Verónica Urrego (special guest)
Anthony Rossiter (AYO supporter)
Michele Walsh (1970 – 1975)

Viola

Thomas Chawner *Principal* (2002 – 2011)
Suzie Kim (2023)
Robyn Brookfield (1965 – 1970)
Julian O’Sullivan (1990 – 1994)
Timothy Hollo (1993 – 1996)
Ed le Brocq (AYO tutor)
Christine Batty (1969 – 1970)

Cello

Julian Smiles *Principal* (1985 – 1988)
Belinda Manwaring (1983 – 1984)
Nicholas Jensen (2002 – 2005)
Jonathan Békés (2011 – 2017)
Tanya Monro (AYO parent)
Myfanwy Bramble (1994 – 2001)
Jenny How (1968 – 1974)

Double Bass

Rohan Dasika *Principal* (2009 – 2017)
Georgia Gamble (2011 – 2022)
Ella Conboy (2010)

Flute

Libby Shade (1959 – 1967) *Principal*
Fred Shade (1959 – 1967)
Alan Aungles (1980 – 1983)

Oboe

Celia Craig *Principal* (AYO tutor)
Professor Rosalind Frances Croucher AM FAAL (1974)

Clarinet

Philip Arkinstall *Principal* (1992 – 1996)
Jeffrey Rosenfeld (1971)
Helen Maher (WAM, 2020)

Bassoon

Mark Gaydon *Principal* (1998)
Sally Wickes (Arts Admin, 2010)
Liz Ampt (AYO Supporter)

Horn

Heath Parkinson *Principal* (2004 – 2011)
Riley Byfield (2007 – 2012)
Anthony Bishop (1978 – 1984)

Trumpet

Shane Hooton *Principal* (2002 – 2004)
David Monro (AYO parent)

Trombone

Gordon Sellars *Principal* (1967 – 1984)

Tuba

Karina Filipi *Principal* (2009 – 2013, AYO board)

Timpani

John White (1977-1978)

Harp

Marshall McGuire *Principal* (1988)
Genevieve Lang (1992 – 2007)

Piano / Celeste

Jillianne Stoll (1982 – 1985)

Summer Season

Brisbane / Meanjin; Caloundra / Gubbi Gubbi and Jinibara

7 – 16 February

Concert I
Saturday 15 February, 3pm
The Events Centre, Caloundra

Concert II
Sunday 16 February, 3pm
Brisbane City Hall, Brisbane

Artist

Kerem Hasan, Conductor

Emily Sun, soloist

Repertoire

ADAMS *The Chairman Dances*

Elena KATS-CHERNIN *Fantasie im Wintergarten*

STRAUSS *Ein Heldenleben*

Ed le Brocq hosts the pre-concert talk with Arkie Moore (trumpet), Emily Sun, Elena Kats-Chernin and Nicholas Lord (trombone)
Photo by: Renee Brazel

AYO's 2025 Summer Season in Queensland delivered a strong program of training and performance outcomes, culminating in concerts in Brisbane (Meanjin) and Caloundra (Gubbi Gubbi and Jinibara). Under the baton of British conductor Kerem Hasan, making his Australian debut, the orchestra presented repertoire that showcased both contemporary and canonical works, including John Adams's *The Chairman Dances*, Elena Kats-Chernin's *Fantasie im Wintergarten* and Richard Strauss's *Ein Heldenleben*.

Emily Sun (Royal College of Music, London) appeared as soloist in Kats-Chernin's violin concerto, with the collaboration also featuring an encore of *Eliza Aria* with the string section leaders. The season was supported by AYO alumnus Maestro Fabian Russell and an expert tutor cohort drawn from the Queensland Symphony Orchestra,

The University of Queensland and the Queensland Conservatorium (QCGU), reinforcing AYO's commitment to industry-connected learning and high-performance standards.

The Queensland engagement provided participants with an intensive, professionally mentored orchestral experience, supporting the transition from pre-professional training.

“Playing in AYO just has a different kind of energy, it's very infectious and inspirational and really pushes you to improve”

— AYO Flagship Participant



AYO Flagship participants backstage at Brisbane Town Hall.
Photo Renee Brazel

AYO Summer Season Orchestra

Violin 1 Robert Smith <i>Concertmaster</i> Teresa Yang Daniel Shao Hannah Kim Ein Na* Natalie Kendy Haneulle Lovell Sarah Chang Sara Barbagallo Beverly Kwan Luke Hammer Candice Buchanan Ingram Fan Ezra Uxó Williams Helen Shen Nara Lee	Ethan Chiao* Rory Smith Lieun Park* Rowan Parr Mahalia Shelton Jeremy Spikmans*
	Double Bass Alyssa Deacon <i>Principal</i> Rio Kawaguchi Alexandra Thompson Leon Spikmans* Allan McBean Emma Meixner Sophia Buchanan Oliver Murphy*
Violin 2 Jasmine Milton <i>Principal</i> Lili Stephens Lily Song* Lara Dowdeswell Ian Chiao Phoebe Fan Benjamin Lam Sophia Jones Morgan Ip Jordan Hall Lisa Smith Andrew Wang Siobhan Makinson Alaina Ray	Flute Ami Humphreys <i>Principal</i> Samuel de Kroon Emica Taylor
	Piccolo Laura Dickie
	Oboe Miriam Cooney <i>Principal</i> Harry Wagstaff Jade Wolter Cor Anglais Alex Tsang
Viola Jamie Miles <i>Principal</i> Sebastian Coyne Sterling Rieck Felix Hughes Chivers Helena Burns Aaron Dungey Tim Tran Hanna Wallace Mattea Osenk Nerissa Du* Daniel Casey Olivia Spyrou	Clarinet Lewis Blanchard <i>Principal</i> Josephine Daniel
	Bass Clarinet Freya Parr
	Eb Clarinet Lily Tamir-Regev
	Bassoon Hayden Burge <i>Principal</i> Bonna Yoon Jay Lee
Cello James Monro <i>Principal</i> Erna Lai Maggie Wang* Caleb Christian	Contrabassoon Sara Mau
	Horn Emma John <i>Principal</i> Henry Langley Emily Miers Madeleine Aarons Tom Allen Titan Sclavenitis Ciara Wrede Arabella Davie Bridget Darby
	Trumpet Elizabeth Dawson <i>Principal</i> Arkie Moore Zachary Allen Samuel Schimming Matthew Hyam
	Trombone Harrison Steele Holmes <i>Principal</i> Nicholas Lord
	Bass Trombone Angus Pace <i>Principal</i>
	Tenor Tuba Max Gregg <i>Principal</i>
	Tuba Stan McDonald <i>Principal</i>
	Timpani Buddy Lovett <i>Principal</i>
	Percussion Leah Columbine <i>Principal</i> Nathan Herbert Jamie Willson Alice Zhang
	Harp Myiesha Maisuria <i>Principal</i> Paul Nicolaou
	Piano Reuben Johnson <i>Principal</i>

Artists and Tutors

Conductor	Kerem Hasan	
Soloist	Emily Sun	
Violin 1	Glenn Christensen*	Deputy Concertmaster/Principal 2nd Violin, Deutsche Kammerphilharmonie Bremen
Violin 2	Doretta Balkizas*	Lecturer in Violin, University of Queensland
Viola	Patricia Pollett*	Professor, University of Queensland
Cello	Patrick Murphy*	Director of Teaching & Learning, UQ
Double Bass	Bernando Alviz	Freelance
Flute	Kate Lawson*	Principal Piccolo, QSO
Oboe	Huw Jones*	Principal Oboe, QSO
Clarinet	Irit Silver*	Principal Clarinet, QSO
Bassoon	Nicole Tait*	Principal Bassoon, QSO
Horn	Nick Mooney*	Principal Horn, QSO
Trumpet	Rainer Saville*	Principal Trumpet, QSO
Trombone	Ashley Carter*	Associate Principal Trombone, QSO
Tuba	Thomas Allely*	Principal Tuba, QSO
Timpani	Tim Corkeron*	Principal Timpani, QSO
Percussion	Josh DeMarchi*	Associate Principal Percussion, QSO
Harp	Jill Atkinson*	Former Principal Harp, QSO
Piano	Cara Tran*	Freelance

*AYO alumni

Young Symphonists

Canberra / Ngunnawal and Ngambri
13 – 20 April

19 April 2025, 2pm
Snow Concert Hall, Canberra

Artist

Luke Dollman*, Conductor

Repertoire

Jessica WELLS *Uplift*

Ann CARR-BOYD *Look at the Stars*

- i. Mars
- ii. Spiral Galaxy
- iii. Sombrero Galaxy
- iv. The Sun
- v. Mercury
- vi. Saturn
- vii. Star Clusters

Johann STRAUSS II *On the Beautiful Blue Danube*

Interval

MUSSORGSKY arr. Ravel *Pictures at an Exhibition*

“It was hard to believe that this full symphony orchestra was made up of students aged only 12 to 18, such was their confidence and range of expression”

— Canberra City News

Photo by: Lisa Maree Williams

The AYO Young Symphonists program brought together Australia’s most promising high-school age musicians for a concert that captivated a full house at the Snow Concert Hall. Under the expert guidance of Dr Luke Dollman, these talented young people lit up the stage with Jessica Wells’s *Uplift*, dazzled with a reimagined version of Ann Carr-Boyd’s *Look at the Stars*, danced through Strauss’s *The Blue Danube*, and painted vivid soundscapes in Mussorgsky’s *Pictures at an Exhibition*. *Look at the Stars* (Starburst), was originally written for the opening of New Parliament House in 1988 and was performed by AYO. The new arrangement including saxophone - a novelty for composer Ann Carr-Boyd - was a fitting overture to a year of landmark events on the world stage and we were delighted to be joined by the composers at the concert.

Beyond the stunning performance, the program offered invaluable opportunities for participants to play in chamber groups and undertake professional development. Throughout the week, the young musicians participated in a series of Personal Development sessions; *Performance under Pressure* with TSO Trumpet Mark Bain, *Physicality of Performing* with Griffith University’s Jacqui Somerville, and *A Career in Music*, an insightful panel discussion with the conductor and tutors.

“AYO gave me the incredible opportunity to make unforgettable music and lifelong memories with amazing new friends.”

— AYO Young Symphonists Participant

Young Symphonists Participants

Violin 1 Natasha Paran <i>Concertmaster</i> Samuel Hooper Sienna Kim Ji Hun Hwang Georgia Nissen Helena Kozdra Joshua Young Violet Krockenberger Marval Leung Gabrielle Wikstrom	Double Bass Leon Spikmans <i>Principal</i> Oliver Murphy Derek Wei Ava Loke	Trumpet Arthur Lou Luka Roberts Maksim Stevanovski
Violin 2 Alaina Ray <i>Principal</i> Daniel Feng Anna Tench Oscar Borrego-Losada Jennifer Sung Amellia Duan Ava-Mei Lok Nathan Wayne Rose Moloney Luna Ji	Flute Elana Sydenham Annabel Wouters Kai Simpson-Smith	Trombone Louis Cheung Anya Sandeman
Viola Evan O'Connor <i>Principal</i> Tom Protat Estelle Gilmovich Iroha Matsui Haruki Muramatsu Neil Wang Tina Dong Sophie Chen	Oboe Cloris Xu Joshua Shin Isaac Wong	Bass Trombone Matthew Turnbull
Cello Mercedes Hohenlohe <i>Principal</i> Jeremy Spikmans Clara Moloney Sherry Cheng Eva Gao Gabriella Wu	Clarinet Andy Liu Natalie Austin Andy Liang	Tuba Patrick Lindsay
	Bassoon Edmund Huang Emily Wan Ethan Li	Percussion / Timpani William Smith Valdas Cameron Joanna Au Isabel Li Clark Harvey
	Horn Jethro Llewellyn Josephine Kilham Douglas Catchlove Daniel Wang Chantal-Marie Sceresini	Harp Aurora Lin
		Alto Saxophone Alex Guo

Artists and Tutors

Violin 1	Kirsten Williams	Horn	Emily Newham*
Violin 2	Emma Hayes	Trumpet	Cecile Glemont
Viola	Jane Hazelwood*	Low Brass	Alex Hurst*
Cello	Patrick Suthers*	Percussion	Joshua Hill*
Double Bass	Max McBride*	Harp	Rowan Phemister*
Flute	Joshua Batty		
Oboe	Ben Opie*		
Clarinet	Chris Tingay*		
Bassoon	Alison Wormell*		

*AYO alumni



Ann Carr-Boyd, John Corley and Jessica Wells.
Photo by: Lisa Maree Williams

International Tour

In 2025, AYO’s Flagship Orchestra embarked on its first international tour in six years, performing seven concerts in some of Europe’s most prestigious venues and a triumphant Homecoming concert at the Sydney Opera House. This tour was a defining experience for the more than 90 young musicians and also a moment of global recognition for Australian music and culture. Featuring prodigious violinist Christian Li and the European debut of composer Alice Chance’s *Through Changing Landscape*, it was an opportunity to showcase Australian talent, creativity, artistry on the world stage.

Performing with Maestro David Robertson and the incomparable William Barton, the AYO flagship orchestra was challenged, uplifted and inspired in a four-week program which started with a residency at the Akoesticum, Ede, Netherlands under the mentorship of leading local and Australian artists working across Europe. The tour then encompassed the Mecklenberg Vorpommen Festival; Musikverein (Vienna); Stefaniensaal (Graz); Het Concertgebouw (Amsterdam); Rheingau Musik Festival; and at the Grossensaal RBB Berlin.

AYO International Tour impact:

- **Cultural Diplomacy:** Representing Australia on global stages.
- **Artistic Growth:** Exposure to world-class venues and audiences.
- **Youth Development:** Building confidence, professionalism, and global perspective.
- **Strategic Partnerships:** Strengthening ties with international festivals and institutions.
- **Brand Awareness:** Elevating the AYO brand to a worldwide audience
- **Musical Excellence and Leadership**

The impact of this International Tour, like AYO tours before it, will reverberate across decades to come. The tour cements AYO’s status as the leading training pathway for professional orchestral musicians in Australia, delivering on our remit from the Australian Government through Arts8. It was also a moment of cultural ambassadorship. In a landmark partnership, Ikuntji Artists created stunning garments for the orchestra highlighting the powerful intersection of music and visual art.

One of the most highly-anticipated moments of the tour was hearing Sculthorpe’s *Earth Cry* with the awesome sound and artistry of William Barton at the Musikverein in Vienna. Not only was this the first performance of the Australian Youth Orchestra in Austria, it was the first time the fabled Golden Hall of Musikverein had heard the sound of the didgeridoo. Viennese audiences quickly warmed to AYO’s distinctive sound with standing ovations after every piece.

The Homecoming Concert at the Sydney Opera House was a further celebration of this journey, attended by over 2,000 guests – a nearly full house of families, supporters, donors, alumni, and music lovers. Among the special guests, we were joined by Her Excellency the Honourable Margaret Beazley AC KC.

“Being part of AYO’s first performance at the Musikverein was truly special, and I feel honoured to have shared in that milestone. I’m sure AYO will return one day, but I’ll always treasure being part of that incredible first experience.”

— Alyssa Deacon, Double Bass

Niendorf auf Poel ✈ Vienna ✈ Graz ✈ Amsterdam ✈ Wiesbaden ✈ Berlin ✈ SYDNEY

8 – 31 July
Rehearsals Residency

Tuesday 8 July - Wednesday 16 July
Akoesticum, Ede, Netherland

*Concert I

Friday 18 July
Mecklenburg-Vorpommern Festpiele,
Niendorf auf Poel, Germany

Conductor: David Robertson
Soloists: William Barton, Christian Li

*Concert II

Sunday 20 July
Musikverein, Vienna, Austria

Conductor: David Robertson
Soloists: William Barton, Christian Li

*Concert III

Monday 21 July
Stefaniensaal, Graz, Austria

Conductor: David Robertson
Soloists: Christian Li

*Concert IV

Wednesday 23 July
Het Concertgebouw, Amsterdam, Netherlands

Conductor: David Robertson
Soloists: William Barton, Christian Li

Repertoire

SCULTHORPE *Earth Cry**
Alice CHANCE *Through Changing Landscape*^^
MENDELSSOHN *Violin Concerto in E minor* *
RIMSKY-KORSAKOV *Scheherazade**
RAVEL *Tzigane*^
MASSENET *Meditation*^
TCHAIKOVSKY *Symphony No. 4*^

^Concert V

Thursday 24 July
Rheingau Musik Festival
Wiesbaden, Germany

Conductor: David Robertson
Soloists: Christian Li

*Concert VI

Saturday 26 July
Gross Sendebaal RBB, Berlin, Germany

Conductor: David Robertson
Soloists: William Barton, Christian Li

^^Concert VII

Thursday 31 July
Homecoming Concert
Sydney Opera House, Sydney, Australia

Conductor: David Robertson
Soloists: William Barton, Christian Li

*Concerts I,II,IV, VI and VII
^Concerts III and V
^^Concert VII

International Tour Participants

Violin 1 Robert Smith <i>Concertmaster</i> Theonie Wang Teresa Yang Daniel Shao Hannah Kim Ein Na* Julia Hill Natalie Kendy Haneulle Lovell Sara Barbagallo Beverly Kwan Luke Hammer Candice Buchanan Ingram Fan Ezra Uxó Williams Helen Shen	Cello James Monro <i>Principal</i> Noah Lawrence Erna Lai Joshua Jones Maggie Wang* Cindy Masterman Caleb Christian Ethan Chiao Rory Smith Lieun Park*	Bassoon Hayden Burge <i>Principal</i> Bonna Yoon
		Contrabassoon Bailey Ireland
		Horn Emma John <i>Principal</i> Henry Langley Alec Berg Madeleine Aarons Tom Allen
		Trumpet Elizabeth Dawson <i>Principal</i> Arkie Moore Isabella Thomas Jade Park*
		Trombone Harrison Steele-Holmes <i>Principal</i> Nicholas Lord
		Bass Trombone Angus Pace <i>Principal</i>
		Tuba Stan McDonald <i>Principal</i>
		Timpani Owen Bloomfield <i>Principal</i>
		Percussion Leah Columbine <i>Principal</i> Nathan Herbert Jamie Willson Alice Zhang Joey Eng
		Harp Myiesha Maisuria <i>Principal</i>
Violin 2 Jasmine Milton <i>Principal</i> Lili Stephens Miriam Niessl Lily Song* Lara Dowdeswell Ian Chiao Phoebe Fan Benjamin Lam Sophia Jones Morgan Ip Jordan Hall Lisa Smith Siobhan Makinson Nara Lee	Double Bass Alyssa Deacon <i>Principal</i> Rio Kawaguchi Harry Young Alexandra Thompson Leon Spikmans* Allan McBean Emma Meixner Luca Arcaro	
	Flute Ami Humphreys <i>Principal</i> Samuel de Kroon	
	Piccolo Laura Dickie	
	Oboe Miriam Cooney <i>Principal</i> Harry Wagstaff	
	Cor Anglais Phoebe Xu	
Viola Jamie Miles <i>Principal</i> Sebastian Coyne Julian Kwok Sterling Rieck Felix Hughes Chivers Helena Burns Aaron Dungey Angelina Kim Tim Tran Hanna Wallace Mattea Osenk Nerissa Du*		

Artists and Tutors

Conductor	David Robertson	
Associate Conductor	Carlo Antonioli	
Soloist	William Barton Christian Li	
Violin 1	Belinda McFarlane*	2nd Violin, London Symphony Orchestra
Violin 2	Benedict Lea*	2nd Violin, Vienna Philharmonic Orchestra
Viola	Sally Clarke*	Viola, SWR Symphony Orchestra
Cello	Michael Williams*	Principal Cello, Vienna Chamber Orchestra
Double Bass	Timothy Dunin*	Professor, University of Music & Performing Arts Graz
Flute	Cassandra Slater*	Principal Flute, Mecklenburg State Orchestra Schwerin
Oboe	Thomas Hutchinson	Principal Oboe, National Orchestra of France
Clarinet	Andrew Marriner	Principal Clarinet, London Symphony Orchestra (1986 – 2019)
Bassoon	Simon Van Holen	Principal Contrabassoon, Royal Concertgebouw Orchestra
Horn	José Sogorb Jover	Horn, Royal Concertgebouw Orchestra
Trumpet	Sarah Slater*	Professor, Hochschule Osnabrück
Trombone	Jonathon Ramsay*	Principal Trombone, Berlin Philharmonic
Tuba	Antonio Nielley-Menendez de Llano*	Principal Tuba, Malmö Opera
Timpani	Antoine (Tony) Bedewi	Principal Timpani, BBC Symphony Orchestra
Percussion	Mark Lutz	Professor, Hochschule für Musik, Würzburg
Harp	Marieke Schoenmakers	Teacher, Royal Conservatoire The Hague

*Participant is under 18

*AYO alumni

Chamber Players

Melbourne / Naarm
28 September – 5 October

Sunday, 5 October
Melbourne Recital Centre

Ensemble-in-Residence
Flinders Quartet

“For best outcomes for the performance and the performer, musicians need to connect with the subject in a healthy way. Artists can be emotionally expressive without being overwhelmed and Headspace is here to help everyone find that balance.”

— Jeremy Woolhouse, Headspace



Chamber Players rehearsals.
Photo by: Mark Gambino

Ensemble-in-Residence, Flinders Quartet, led the Chamber Players in a moving and challenging program with a particular focus on youth mental health, coinciding with Mental Health Week. In memory of young musician Emanuel (Manny) Arcaro, composer Lee Bradshaw was commissioned by Manny's family, friends and the Flinders Quartet Syndicate to write *Four Rooms*, a string octet exploring music as a transformative force for connection and healing.

AYO Chamber Player participants were joined by two clinicians from national youth mental health foundation Headspace, Jeremy Woolhouse and Joey Muro. Through headspace's involvement, the mentors and musicians were led through a facilitated program and were also offered one-on-one mental health consultations to promote positive wellbeing in young musicians and facilitate a supportive environment to perform a piece close to the hearts of the AYO community.

The program culminated in two concerts on Sunday 5th October at the Melbourne Recital Centre. The afternoon concert featured a brass quintet and string quartet, with works by award-winning South Australian composer Anne Cawrse and AYO Alumna, Louisa Trewartha, Beethoven, as well as works by Russian composer and civil engineer Victor Ewald. The evening concert showcased a wind quintet and a second string quartet, performing music by Holly Harrison, Valerie Colman and Felix Mendelssohn. Together, these concerts highlighted the diversity and brilliance of chamber music, offering audiences two distinct sound worlds connected by Bradshaw's compelling composition.



CEO Kimbali Harding and composer Lee Bradshaw.
Photo by: Mark Gambino

AYO Chamber Players

Concert I, 3.30pm

AYO String Quartet
Anne CAWRSE in spaces between
BEETHOVEN String Quartet Op.95 (Movements 1 & 4)

Julia Hill, *violin*
Morgan Ip, *violin*
Felix Hughes Chivers, *viola*
Erna Lai, *cello*

AYO Brass Quintet
EWALD Brass Quintet No.2
Louisa TREWARTHA* Selections from *Suite Water*

Elizabeth Dawson, *trumpet*
Zachary Allen, *trumpet*
Henry Langley, *horn*
Nicholas Lord, *trombone*
Angus Pace, *bass trombone*

AYO String Players & Flinders Quartet
Lee BRADSHAW Four Rooms**
I. All the horses fall down
II. “they stumble that run fast”
Processional: Qui tollis peccata mundi
III. My terrible rage
iv. In this room; (my skull)

Elizabeth Sellars, *violin**
Julia Hill, *violin*
Morgan Ip, *violin*
Wilma Smith, *violin*
Ian Chiao, *violin*
Sara Barbagallo, *violin*
Helen Ireland, *viola**
Felix Hughes Chivers, *viola*
Sterling Rieck, *viola*
Zoe Knighton, *cello**
Joshua Jones, *cello*
Erna Lai, *cello*

Concert II, 6pm

AYO String Quartet
Holly HARRISON Swoop
MENDELSSOHN String Quartet
Op. 80 (movements 1 and 2)

Ian Chiao, *violin*
Sara Barbagallo, *violin*
Sterling Rieck, *viola*
Joshua Jones, *cello*

AYO Wind Quintet
Elizabeth YOUNAN Shoreditch Grind
Esa-Pekka SALONEN Memoria
Valerie COLMAN Red Clay and Mississippi Delta

Ami Humphreys, *flute*
Jade Wolter, *oboe*
Karen Chen, *clarinet*
Hayden Burge, *bassoon*
Emma John, *horn*

AYO String Players & Flinders Quartet
Lee BRADSHAW Four Rooms**
I. All the horses fall down
II. “they stumble that run fast”
Processional: Qui tollis peccata mundi
III. My terrible rage
iv. In this room; (my skull)

Elizabeth Sellars, *violin**
Julia Hill, *violin*
Morgan Ip, *violin*
Wilma Smith, *violin*
Ian Chiao, *violin*
Sara Barbagallo, *violin*
Helen Ireland, *viola**
Felix Hughes Chivers, *viola*
Sterling Rieck, *viola*
Zoe Knighton, *cello**
Joshua Jones, *cello*
Erna Lai, *cello*

Tutors
Yoram Levy, *brass*
Lyndon Watts, *woodwind**

Ensemble-in-Residence: Flinders Quartet
Elizabeth Sellars
Wilma Smith
Helen Ireland
Zoe Knighton



Photo by: Mark Gambino

*AYO Alumni
** World Premiere

Momentum

Bowral Autumn Music Festival

Momentum Ensemble
25 - 29 March

Saturday 29 March
St Jude’s Anglican Church,
Bowral / Gundungurra and Tharawal

Artists

Veronique Serret
William Barton
Hyung Suk Bae
Aunty Delmae Barton
Vatche Jambazian

Repertoire

Arvo PÄRT *Fratres*
CPE BACH String Symphony in B flat Major Wq. 182/2
GÓRECKI Harpsichord Concerto, Op. 40
Andrew HOWES *The Early Morning* arr. for String Orchestra
William BARTON/Véronique SERRET *Bush{fire} Requiem*

In March, audiences experienced a profound journey through emotional and spiritual landscapes with the Momentum Ensemble at the Bowral Autumn Music Festival. Set against the rugged beauty of the Southern Highlands at the historic Church of St Simon and St Jude, the program swept from the introspective depths of Arvo Pärt’s *Fratres* to the virtuosic brilliance of C.P.E. Bach’s *String Symphony in B flat*. It finally culminated with William Barton and Véronique Serret’s evocative *Bush{fire} Requiem*, a powerful reflection on the devastation of the Australian bushfires and the urgent need for cultural preservation and unity.

The AYO Momentum Ensemble was joined by Véronique Serret (Violinist, Vocalist and Composer), William Barton (Didgeridoo Player, Vocalist and Composer), Hyung Suk Bae (Cellist), Aunty Delmae Barton (Vocalist) and Vatche Jambazian (Harpsichordist), Artistic Director of the Festival.

Violin 1
Veronique Serret*
Julia Hill
Jessica Li
Helen Shen

Violin 2
Nanda Hong
Ezra Uxó Williams
Claire Litwinowicz
Yo Yo Zhou

Viola
Jamie Miles
Mattea Osenk

Cello
Hyung Suk Bae*
Fiona Cheng

Double Bass
Oakley Paul

Harpsichord
Vatche Jambazian*

Voice
Aunty Delmae Barton*

Digeridoo/Voice
William Barton*

Between Worlds Momentum Ensemble with Timo-Veikko ‘Tipi’ Valve

23 – 30 November

Friday 28 November
ACO On the Pier, Walsh Bay | Gadigal

Sunday 30 November
UKARIA Cultural Centre, Adelaide Hills | Peramangk

Artist

Timo-Veikko Valve

Repertoire

Olivia Bettina DAVIES *Crystalline*
SCHUBERT arr. Valve *Arpeggione Sonata*
Jaakko KUUSISTO *Wiima*
SIBELIUS arr. Valve *String Quartet Voces Intimae*
SCULTHORPE *String Quartet No 8 (selections)*

Internationally acclaimed cellist Timo-Veikko ‘Tipi’ Valve led Momentum Ensemble in a lush program for cello and string orchestra, masterfully intertwining his Finnish heritage with his Australian experiences. Jaakko Kuusisto’s *Wiima* evoked the nostalgic charm of Sysmä, a town dear to Tipi’s childhood. Tipi’s own arrangement of Schubert’s *Arpeggione Sonata* allowed the cello to sing with warmth and lyricism, while Olivia Bettina Davies’s *Crystalline* shimmered with its delicate textures. The evening culminated with the introspective strains of Sibelius’s *Voces Intimae* interspersed with select movements from Sculthorpe’s dark *String Quartet No. 8*, weaving together Finnish and Australian traditions into a captivating tapestry.

Violin 1
Leanne McGowan
Emily Su
Beverly Kwan
Lily Song
Elliott Plumpton

Violin 2
Julia Hill
Adrian Biemmi
Sola Hughes
Nicholas Miceli
Jessica Li

Viola
May Bardsley
Benjamin Tao
Sterling Rieck

Cello
Daniel Chiou
Francesca Masel

Double Bass
Vanessa Li



Photo by: Geraldine Cardozo

AYO & NIDA Momentum Leaders: UNTOLD

Brisbane workshop:
3 – 7 February

Sydney workshop:
2 – 6 June

6 June | 5pm & 8pm
NIDA Theatres, Studio Theatre

“Momentum Leaders nurtures the collaboration and adaptability required in today’s arts sector, ensuring success for graduates in an everchanging creative landscape.”

— Liz Hughes, NIDA CEO

Photo by: New Point of View

In this inaugural year for Momentum Leaders, AYO partnered with fellow Arts8 organisation, the National Institute of Dramatic Art (NIDA), on an immersive training project aligned with both organisations’ strategic priorities, fostering connections that will resonate throughout their careers and supporting the five pillars of Revive, the National Cultural Policy. This project particularly focuses on Pillar 3: Centrality of the Artist, which aims to support the artist as worker and celebrate artists as creators.

Across a six-month period, this program brought together nine handpicked participants: seven AYO musicians, including two performer-composers, and two NIDA alumni (writer/dramaturg and director).

They collaborated both remotely and in person, including two week-long workshops in Brisbane and Sydney, with the program being focused on the development of an artistic performance in

response to ‘untold stories’ a theme selected by the participants. The program culminated in two showcase performances of the 45-minute developed work, *UNTOLD*.

The program was overseen by AYO Artistic Producer Timothy Matthies and included mentorship from a wide range of Australia’s artistic innovators, including Tim Munro and Jacqui Somerville (Queensland Conservatorium of Music Griffith University), John Babbage and Christa Powell (Topology), Deline Briscoe (Gaba Musik), Yaron Lifschitz (Circa), Samuel Cairnduff (University of Melbourne) and Uncle Matthew Doyle (NIDA).

The structured skills development of the Momentum Leaders program provided the participants with competence and confidence in growing their artistic vision and capabilities and a road map for how they can develop as self-starting artists and cultural workers.

Professional Immersion

AYO Professional Immersion with the Sydney Symphony Orchestra

13 – 18 May
Sydney / Gadigal, NSW

AYO musicians Ian Chiao (violin), Miriam Niessl (violin), Julian Kwok (viola), Erna Lai (cello) and Alyssa Deacon (double bass) were selected to experience a week in the life of a professional musician with the Sydney Symphony Orchestra. The musicians took part in rehearsals and performances of Stephen Hough performs Brahms, conducted by Elim Chan and joined by piano soloist Stephen Hough. Each of the five selected musicians receive individual lessons from an SSO mentor, Professional Development intensives with SSO management, musicians, and artists; and undertook a mock audition.

AYO Professional Immersion with the Adelaide Symphony Orchestra

7 - 14 September
Adelaide / Tarndanya, SA

In September, Sterling Rieck (viola), Joshua Jones (cello), Ami Humphreys (flute), Josephine Daniels (clarinet), Alex Tsang (oboe), Bailey Ireland (bassoon), Emma John (horn), Rio Kawaguchi (double bass) and Nathan Herbert (percussion) took part in a professional immersion with the Adelaide Symphony Orchestra. The program included sectional workshops, audition experiences, side-by-side rehearsals and a conducting tutorial with Maestro Mark Wigglesworth.



Participant Rio Kawaguchi
with members of ASO

Arts8 Collaboration

30 May – 2 June
Melbourne/Naarm

Selected participants from the Arts8, Australia's eight elite national arts training organisations undertook a weekend of creativity and collaboration at the National Institute of Circus Arts (NICA) in Melbourne from 30 May – 2 June.

This year's performance of *Perspective* embraced the physicality of circus arts by getting participants off the ground and into the air, experimenting with apparatus. AYO was represented by percussionist Nathan Herbert and flautist Laura Dickie, both members of our flagship orchestra.

The eight organisations that make up ARTS8 spanning music, dance, theatre, circus, film, and storytelling are the lifeblood of Australian culture. These diverse art forms enrich our lives, challenge our thinking, and deepen our connections. Collaborations like ARTS8 offer a unique platform for young artists to forge rich partnerships and push the boundaries of artistic expression.



Arts8 participants devising *Perspective*.
Photo by: Cameron Grant, Parenthesy

Community Engagement

“It was such a memorable experience. We got to witness some pedagogical mastery from Michelle Leonard OAM, perform a host of new Australian works alongside fabulous musicians (with the composers present), and have a great time out west with lots of lovely people.”

— Noah Lawrence



Moorambilla Voices

In celebration of 20 years as a thriving regional arts organisation, Moorambilla Voices presented their Gala concert, *Riversong: Skysong* at the Dubbo Regional Theatre on Saturday 27 September and invited AYO participants to take part.

Daniel Shao (violin), Natalie Kendy (violin), Mia Baivucago (viola) and Noah Lawrence (cello) joined AYO alumni Ronan Apcar (piano), Kirsty McCahon (double bass) and Nicole Forsyth (viola) in the orchestra pit alongside members of the Song Company, Taikoz and the Australian Chamber Orchestra to accompany the 300 young people on stage.

The choir comprised school students from towns across rural and remote NSW who were brought together for an intensive week of song, dance and Taiko drumming. The program featured new work commissioned by Moorambilla Voices and was met with standing ovations in the packed houses across the concerts.

NZSO Workplace Exchange

Reuben Chin joined the AYO staff team on exchange from his role as Manager Education & Community Engagement at NZSO for the 2025 AYO Summer Season, which featured conductor Kerem Hasan and soloist Emily Sun.

Through this activity Reuben spent time in the AYO office and on the ground at the program to learn how AYO plans and delivers programs, and was involved in the production and presentation of performances of Strauss' *Ein Heldenleben* in both Caloundra and Brisbane, as the AYO flagship prepared for their International Tour.

Sector Leadership



Photo by: Don Arnold

AYO Youth Council

The Youth Council met throughout the year to discuss and respond to issues affecting young musicians, meet with key industry leaders and policy-makers, and extend their understanding of organisational governance. Co-Chairs Madeleine Hammond and Noah Lawrence spoke highly of their experiences with the AYO Youth Council.

Madeleine valued working with such passionate young people. She said: “I have been fortunate to be the Co-Chair of the Australian Youth Orchestra in the past year. I am incredibly excited and proud of Australia’s burgeoning young music talent. To have led the Australian Youth Orchestra’s Youth Council, particularly as the first female Co-Chair, has been a privilege.”

Noah reflected on the significance of the program in shaping AYO’s goals and focus: “2025 was only the second year of the Youth Council’s existence, yet it had a rich impact on our organisation. We conducted interviews with politicians, leading composers, technologists and music journalists; we advised AYO on its direction, generated new ideas, and learned what it means to govern well,” said Noah, who added he was also struck by the

positive environment created by the Youth Council members. “One theme that I noticed throughout the year was inclusivity – I was really struck by how committed everybody was to making sure all, especially newcomers, felt welcome in the AYO space. This is a deeply held value for us.”

Professional Development: Industry Insights

AYO aims to empower and engage young people to play a central role in shaping our artistic vision and driving the development and growth of our sector. In 2025, a cross-section of AYO participants were selected to take part in an online professional development series hosted by Samuel Cairnduff, Director of RESONATE Cultural Leadership. The series featured a range of special guests and was designed to foster inclusive dialogue in orchestral music and explore key themes such as cultural diversity, accessibility, and innovation. Participants in the program created reflective pieces after each conversation which they presented in a range of media. Special Guests were Deborah Cheetham Fraillon AO, Megan Burslem, The Hon Benjamin Franklin and Aaron Wyatt.



Photo by: Don Arnold

Partnership with Ikuntji Artists

This year, AYO has been proud to collaborate with Ikuntji Artists, a not-for-profit First Nations Arts Centre renowned for its bold textiles and rich storytelling. As the first art centre established for women of the Western Desert Art Movement, Ikuntji Artists champions artistic excellence and cultural heritage.

AYO flagship musicians performed in garments featuring the Ikuntji Artists' vibrant designs on stages across Australia and Europe. These patterns honour the diversity of First Nations peoples and their deep connection to Country, carrying stories that span generations, where tradition and contemporary artistry meet. Meticulously hand-screened by Publisher Textiles and Papers, and fashioned by The Social Outfit, these vibrant designs enhanced the musicians' role as cultural ambassadors as they proudly represented Australia on the world stage.

“This groundbreaking partnership is the first of its kind, fusing the talents of Australian musicians with Indigenous Australian visual artists. It highlights the exciting opportunities for both art forms to cross-fertilise, learn from, and support each other. Having their work featured on the world stage by talented young musicians of the AYO provides invaluable exposure and opens doors to future opportunities.”

— Dr Chrischona Schmidt,
Director of the Ikuntji Arts Centre

Robert Smith (violin) and Bonna Yoon (bassoon) wear garments featuring Ikuntji Designs
Photo by: Lisa Maree Williams



Ikuntji artists Roseranna Larry and Keturah Zimran with the AYO Flagship Orchestra
Photo by: Renne Brazel

Music in Me



Photo by: Megan Sander

2025 marked a landmark year for Music in Me, celebrating its tenth anniversary with record growth across every key measure.

The program expanded to 87 schools, mentoring 136 teachers supported by 77 specialist music mentors, and directly reached 15,547 primary students across five states and territories—a 40 per cent increase in schools and 20 per cent growth in student reach on 2024.

Through its evidence-based mentoring framework, Music in Me continues to strengthen teacher confidence and capability, supporting access to high-quality, sequential music education for children regardless of location or school context. In 2025, 35 per cent of participating schools were outside major cities, including delivery to remote and very remote communities, with on-site engagement on Saibai Island in the Torres Strait. More than 40 per cent of schools were in lower ICSEA bands, extending the program's impact into communities with greater disadvantage.

The year marked several significant partnership milestones. Music in Me commenced a new multi-year partnership with the NSW Department of Education, delivered through The Arts Unit, supporting continued scaling across New South Wales. New multi-year partnerships with the Victorian Department of Education and Sydney Catholic Schools further strengthened delivery across government and non-government systems, reinforcing long-term commitment to sustained music education.

A major highlight was the launch of ABC Let's Sing!, a national collaboration with ABC Education providing free, curriculum-aligned singing resources for teachers. Released in April and July, the project featured a wide range of Australian artists, including Tim Minchin, Katie Noonan and AVE, Teddy Tahu Rhodes, Eddie Perfect, Justine Clarke and Casey Donovan, alongside First Nations repertoire by Deborah Cheetham Fraillon AO and Jess Hitchcock, and the Gondwana Indigenous Children's Choir.



Brett Weymark presents at the Music in Me Summit
Photo by: New Point of View

The initiative attracted more than 1,800 teacher registrations in its first year, significantly amplifying the program's national reach.

Professional learning remained central to program delivery. The 2025 Music in Me Summit at Walsh Bay Arts Precinct brought together teachers, mentors, artists and sector leaders for a full day of practical workshops, performances and dialogue, reinforcing Music in Me's role as a national convener and leader in music education practice.

Mentor engagement reached its strongest levels to date. Evaluation data showed 94 per cent of mentors felt the program met their professional expectations, 92 per cent intended to continue, and 96 per cent would recommend mentoring to colleagues—all improvements on 2024. Mentors consistently reported professional growth through reflective practice, leadership development and expanded professional networks.

In 2025, Music in Me also commenced a research partnership with Monash University examining the impact of mentoring on teacher wellbeing and workforce sustainability. The research findings will be released in 2026, strengthening the program's evidence base and supporting advocacy with state and federal education leaders.

Delivered within budget and supported by strong philanthropic and government partnerships, Music in Me enters its second decade with momentum and clarity of purpose—focused on a simple goal: ensuring every child has access to quality music education, delivered by confident and capable teachers.

2025 National Auditions for 2026 Programs

The 2024 auditions for 2025 AYO programs took place online, with instrumental applicants submitting video auditions and arts administration and composition applicants providing a portfolio and completing an interview. In line with professional practice, all submissions were assessed remotely by an international panel of distinguished artists and arts professionals, thereby ensuring equitable access for applications across the country.

In total, we received 3388 applications from 953 individuals across our range of programs in instrumental performance, composition, and arts

Assessment Panel

Anne Harvey-Nagl	Austria	Violin
Belinda McFarlane	United Kingdom	Violin
Glenn Christensen	QLD, Australia	Violin
Jo Beaumont	VIC, Australia	Violin
Jane Hazelwood	NSW, Australia	Viola
Molly Collier-O'Boyle	QLD, Australia	Viola
Hyung Suk-Bae	QLD, Australia	Cello
Michael Williams	Austria	Cello
Matthew McDonald	Germany	Double Bass
Robert Nairn	SA, Australia	Double Bass
Janet Dimitroff	NSW, Australia	Flute
Linda Stuckey	Hong Kong	Flute
Benjamin Opie	VIC, Australia	Oboe
Thomas Hutchinson	France	Oboe
Irit Silver	QLD, Australia	Clarinet
Som Howie	WA, Australia	Clarinet
Jackie Newcomb	SA, Australia	Bassoon
James Aylward	Netherlands	Bassoon
Mark Gaydon	SA, Australia	Bassoon
Emily Newham	NSW, Australia	Horn
Robert Johnson	NSW, Australia	Horn

administration — each forming a vital part of the AYO training pathway.

AYO remains committed to ensuring that access to our programs is determined by talent, not by financial or geographic limitations. Our financial assistance program continues to support young musicians by offsetting program fees and travel costs. For the second year, the application fee was waived for First Nations applicants, reinforcing our dedication to inclusion and accessibility. We were pleased to see that 24.7% of applications came from regional Australia, demonstrating the ongoing reach and impact of these initiatives.

David Khafagi	SA, Australia	Trumpet
Sarah Slater	Germany	Trumpet
Antonio Neille-Menendez de Llano	Sweden	Low Brass
Jonathon Ramsay	Germany	Low Brass
Guy Du Blet	VIC, Australia	Timp/Perc
Rebecca Lagos	NSW, Australia	Timp/Perc
Carolyn Mills	New Zealand	Harp
Marshall McGuire	VIC, Australia	Harp
Josephine Allan	NSW, Australia	Piano
Stefan Cassomenos	VIC, Australia	Piano
Monica Curro	VIC, Australia	Composition
Thomas Green	QLD, Australia	Composition
Jakub Gaudasinski	SA, Australia	Sound Production
Warren Lenthall	VIC, Australia	Sound Production
Andrew Aronowicz	VIC, Australia	Media and Communication
Johanna Mulholland	NSW, Australia	Media and Communication
Bronwyn Lobb	VIC, Australia	Orchestral Management
Warren Lenthall	VIC, Australia	Orchestral Management



Photo by: Claudio Raschella

Alumni Report



Patricia Pollett, Haneulle Lovell and Kimbali Harding at the presentation of the Richard Pollett Memorial Award.
Photo by: Geraldine Cardozo

AYO offers world-class orchestral training, mentorship, and opportunities that set national and international benchmarks for excellence. Building on this foundation of cultural excellence, AYO’s value is realised as a bridge to the professional sector—where excellence, leadership, and innovation flow through to the Australian arts ecosystem.

Academy and Sector Placements

ACO Emerging Artists 2025

Harry Egerton (violin)
Louise Turnbull (violin)
Fiona Qiu (violin)
Jack Overall (cello)
Oakley Paul (double bass)

ARCO Emerging Artists 2025

Timothy Li (violin)
Alex Arthur (viola)
India Culey (viola)

CSO Kingsland Fellows 2025

Emily Thornton (flute)
Emma Meixner (double bass)

MSO Academy 2025

Joel Walmsley (trumpet)
Joshua Jones (cello)

OA Patricia H. Reid Orchestral Fellowship 2025

Beverly Kwan (violin)
Catherine Jang (violin)
Sarah Zhu (viola)
Joseph Kelly (cello)
Alexandra Elvin (double bass)

OV Richard Bonyng Orchestral Fellows 2025

Phoebe Fan (violin)
Edmund Mantelli (viola)
Oliver Russell (cello)

QSO Academy 2025

Laura Cliff (flute)
Jonah Spriggs (violin)
Lisa Smith (violin)
Luke Hammer (violin)
Felix Hughes Chivers (viola)
Stirling Hall (cello)
Alyssa Deacon (double bass)

SSO Fellowships 2025

Dana Alison (flute)
Oliver Crofts (clarinet)
Bailey Ireland (bassoon)
Isabella Thomas (trumpet)
Jeremy Mazurek (trombone)
Liam Pilgrim (violin)
Natalie Mavridis (violin)
Ariel Postmus (viola)
Noah Lawrence (cello)
Harry Young (double bass)

Ensemble Offspring 2026 Hatched Emerging Performer

Arkie Moore (trumpet)

Individual Achievements and Awards

Eden Annesley & Lola Schuele (Duo Aki) and Julia Hil	Performed at Osaka World Expo in Japan
Teresa Yang (violin)	Full scholarship to Juilliard
Mirabelle Chen (oboe)	Dual Crescendo Award for Potential, KPO NSW Secondary Schools Concerto Competition
Madeleine Hammond (composition)	Melbourne Symphony Orchestra Cybec Composer 2025
Samuel Hooper (violin)	Winner, Melbourne Recital Centre’s Baroque Competition
Nicholas Lord (trombone)	Winner, inaugural XO Brass Prize at Queensland Conservatorium
Haneulle Lovell (violin)	Richard Pollett Memorial Award 2025
Buddy Lovett (percussion)	Opera Australia Associate Principal Timpanist and Tutti Percussionist
Connie Liu (violin)	Joint winner of the Multiple Instrument Concerto Award (with pianist Symphony Shi) KPO NSW Secondary Schools Concerto Competition
Sophia Mackson (viola)	2025 Media and Communications Fellow; debut album, <i>Horizons</i> featuring fellow AYO musicians Abigail Liu and Helena Burns.
Francesca Masel (cello)	Ian Potter Cultural Trust Scholarship recipient
Ein Na (violin), Eric Kim (violin)	Winners, Musica Viva’s Strike A Chord chamber music competition, Robert Salzer First Prize.
IncrediBows String Quartet	Paul Nicolaou is a finalist for the 2025 APRA Professional Development Awards in the Screen Composition Category
Jade Park (trumpet)	First Prize for Trumpet/Intermediate Level at the New York International Music Competition. Kovner Fellow at the Julliard School in New York
Karina Soares (percussion)	Winner, 2025 City of Joondalup Young Musician of the Year Award. She will perform with the Perth Symphony Orchestra in 2026
Sharon Zhau (violin)	Winner, 50th John Curro National Youth Concerto Competition 2025
Audrey Jarvis (violin)	Winner, 23rd Kendall National Violin Competition
Benjamin Lam (violin)	Winner, 23rd Kendall National Violin Competition
Fiona Qui (violin)	Winner, 23rd Kendall National Violin Competition

Development Report

2025 was a year of broad-reaching impact for AYO, powered by the generosity of our donor community. Philanthropy remains the cornerstone of AYO’s ability to deliver world-class training and performance opportunities to Australia’s most talented young musicians. We are proud to share the highlights of our fundraising efforts and extend heartfelt recognition to those who made it all possible.

The highlight of 2025 was undoubtedly our International Tour. With the help of over fifty Major Patrons, AYO resumed international touring following a six-year hiatus, enabling over 90 exceptional young musicians to represent Australia and demonstrate their talent abroad.

We would like to recognise and thank the following philanthropic individuals and Trusts and Foundations who supported the 2025 International Tour by sponsoring a chair, or making a dedicated donation in support of the tour:

Patrons of the International Tour		
Roslyn Packer AC	Suellen Enestrom	
Conductor Chair	Principal Flute Chair	
Cybec Foundation	Helen Gauchat and the late Daniel Gauchat AM	
Associate Conductor Chair	Associate Principal Flute Chair	
Ulrike Klein AO	Penelope Seidler AO	
Soloist Chair, William Barton	Principal Oboe Chair	
Peggy & Leslie Cranbourne Foundation	Rosie Williams and John Grill AO	
Soloist Chair, Christian Li	Principal Clarinet Chair	
Cass & Ian George	Patrick Loftus-Hills and Konnin Tam	
Concertmaster Chair	2nd Clarinet Chair	
David & Alexa Haslingden	Patricia H. Reid Endowment Fund	
Associate Concertmaster Chair	Principal Bassoon	
Jessica Block	The Hon. Dr Andrew Lu AM and Professor Geoffrey Lancaster AO*	
Tutti 1st Violin Chair	Principal Contra Bassoon Chair	
Alex* and Nelly King	Antoinette Albert	
Principal 2nd Violin Chair	Principal Horn Chair	
Rod Cameron	AYO Alumni Syndicate**	
Principal Viola Chair	Principal Trumpet Chair	
Justice François Kunc & Felicity Rourke	Bowness Family Foundation	
Associate Principal Viola Chair	Marilyn Darling AC	
Philip Bacon AO	Jodie Elsum & Marcus Elsum OAM	
Tutti Viola Chair	Erin Flaherty and David Maloney AM	
Simon Johnson	Terry & Dianne Finnegan	
Principal Cello Chair	Garran Family Foundation	
Carolyn Fletcher AM	Dr Leslie and Ginny Green	
Tutti Cello Chair	Christina Green	
Abigail Jones	James N. Kirby Foundation	
Tutti Cello Chair	The McCusker Charitable Foundation	
Paul Morton*	Vivienne Sharpe	
Principal Double Bass Chair	Maria Vasas Foundation	
	Wright Burt Foundation	
	Igor Zambelli OAM	

**Special thanks to the following individuals who are supporting the inaugural Alumni Chair:

Jessica Armstrong	Monika Laczofy
Helen Ayres	John Lawton
Lachlan Bramble	Lawrence Lee
Lynley Bramble	Bronwyn Lobb
Myfanwy Bramble	Dr. Virginia Longley
Patrick & Allyne Brislan	Peter McDonald
Sami Butler	Marshall McGuire
Benjamin Caulfield	Peter Moore
John Choi	Nicholas Murphy
Molly Collier-O’Boyle	Monica Naselow
Meg Collis	Justin O’Day AM
David Conochie	Mathisha Panagoda
Matthew Coorey	Vicki Philipson
Heather Cottrell	Dr Jeffrey Rosenfeld AC OBE
Monica Curro	Eliza Scott
Rosemary Curtin	Eliza Shephard
Brett Dean	Varley Strings
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John Gould	Billy Tanner
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Peyton Hawkins	Betty Vergara-Pink
Freya Hombergen	Lara Viskovich
Molly Kadarauch	Mary Helen Woods
Stephen & Kylie King	Anonymous (4)
Andrew Kopittke	

Beyond the Tour, we experienced robust engagement by donors opting to support equitable access to our programs via our dedicated End of Financial Year Appeal. This appeal focused on supporting the next generation of AYO musicians, no matter where they call home. Significant multi-year funding was also secured from the Ian Potter Foundation for our expanded Momentum Leaders program, and we commenced renewed efforts to bring our bequesting program into focus by encouraging audiences and alumni to leave a gift to AYO in their Will, resulting in three reported intentions to leave a legacy gift to AYO in 2025.

Our Alumni community continues to be a driving force behind AYO’s sustainability and legacy by contributing financially, advocating for our programs, and inspiring current participants through their example.

We extend our deepest gratitude to all Trusts and Foundations and Individual Donors who have continued their giving journey with the AYO, and to the new supporters who have joined us in 2025. We could not achieve the artistic and educational excellence we strive for without your generosity.

2025 Donor Acknowledgements

Thank you

The Australian Youth Orchestra gratefully acknowledges the support of all who enable us to discover, train and inspire the next generation of Australian musicians. In addition to those listed below, we also thank those generous individuals who choose to remain anonymous, and those whose donations are below \$250.

Visionary MM Electrical Merchandising
Impresario \$50,000+ Peggy & Leslie Cranbourne Foundation Eric & Elizabeth Gross Foundation Simon Johnson & David Nichols Groeneveld Family Trust The Ian Potter Foundation Roslyn Packer AC Patricia H. Reid Endowment Fund Anonymous (1)
Virtuoso \$20,000+ Antoinette Albert Jessica Block Bowness Family Foundation Rod Cameron Gandel Foundation Cass & Ian George Dr Leslie & Ginny Green Alexa & David Haslingden The Hunt Family Memorial Fund^^ Alex* & Nelly King Ulrike Klein AO McCusker Charitable Foundation The Robert Salzer Foundation Penelope Seidler AO Serpentine Foundation Maria Vasas Foundation Barbara Ward-Ambler
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Leader \$5,000+ Sarah Brennan, in memory of John Brennan Dr Michael Chisnall & Alexandra Marsden Rowena Danziger AM Marilyn Darling AC Jodie Elsum & Marcus Elsum OAM Terry & Dianne Finnegan John* & Irene Garran Professor Scott Harrison Ian Hutchinson Di Jameson OAM & Frank Mercurio Jacqueline Park Vivienne Sharpe & Tim McCormick Sirius Foundation Gail Spira Igor Zambelli OAM Anonymous (1)
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John Bishop Circle

Named after the organisation’s visionary founder, The John Bishop Circle encourages and honours those who leave a gift to The Australian Youth Orchestra in their Will and choose to let us know.

Glenys Abrahams*
Patrick* & Lyn* Brislan
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* AYO Alumni
^ In memory of Deborah Lander
^^ In memory of Kenneth Hunt, Tanya Prochazka* (née Hunt) and Marianne Hunt

Acknowledgement from 1 July 2024 to 31 December 2025, including Patrons of the 2025 International Tour. AYO makes every effort to ensure our list of supporters is accurate. If you notice an error, please contact our Development team at development@ayo.com.au or (03) 8420 5710.

Australian Youth Orchestra, ABN 42 004 355 739, is registered under the Australian Charities and Not-for-profits Commission Act 2012. It is a deductible gift recipient under Division 30 of the Income Tax Assessment Act 1997.

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Ruth D. Alexander

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National Coordinator



ayo.com.au

MELBOURNE

Eastern Kulin Nations
Level 4
54 Wellington St
Collingwood VIC 3066

+61 3 8420 5700

SYDNEY

Gadigal Country
45 Chippen Street
Chippendale NSW 2008

+61 2 9356 1400