



Australian Youth Orchestra

2016 ANNUAL REPORT

Principal Sponsor
& Digital Partner

accenture
High performance. Delivered.



Australian Government

Australian Youth Orchestra Annual Report 2016

Contents

About AYO	3
Vision and Mission	3
From the Chair	4
From the CEO	5–6
Board of Directors	7
Committees	8
Organisation	9
Our Partners	10
Our Supporters	11–12
2016 AYO Program Summary	13
2016 Participant Summary	14
National Auditions for 2017 Programs	15–16
Scholarships and Awards	17
2016 AYO Program Details and Participants	19–36
2016 Highlights: Activities & Events	37–38
National Music Teacher Mentoring Program	39
Financial Report	40

About AYO

Australian Youth Orchestra presents ten tailored training and performance programs each year for aspiring musicians, composers, arts administrators and music journalists aged 12 to 30. Our training pathway has been created to nurture the musical development of Australia's finest young instrumentalists across metropolitan and regional Australia: from the emerging, gifted school-aged student, to those on the verge of a professional career.

Vision and Mission

Our vision

That all young Australians are empowered with musical knowledge, imagination and a love of music.

Our mission

To provide professional leadership and inspiration to talented young Australian musicians, enabling them to expand and extend their classical music education training and experience, through national and international programs and performance of the highest standards.



From the Chair

In 2016 a three year cycle of development culminated in the AYO International Tour under acclaimed conductor Manfred Honeck with celebrated pianist Hélène Grimaud as soloist. The Orchestra enjoyed the rich experience of a two week residency in The Netherlands followed by performances in Amsterdam and major German summer festivals. Concerts in two of the newest concert halls in the world in Shanghai and Beijing preceded AYO's rousing concerts in Australia where we all shared their international success.

I am pleased to report that the financial result for the year was also positive with a surplus of \$20,266. This is a tremendous achievement in a year where a major tour to three continents was delivered within budget (and to great acclaim!) especially in an environment of financial uncertainty and with the added risks now associated with international travel. We are fortunate to have the talents and skills of an extremely gifted CEO, Colin Cornish and a wonderfully adept and committed management team. To Colin and our management team, congratulations on an outstanding year!

With the best young Australians performing internationally as part of the 2016 tour, our support for the National Music Teacher Mentoring Program was reaping benefits for classroom teachers and students in all states of Australia. It is our belief that a strong school music education system will benefit future generations of AYO players while critically importantly, providing a foundation of music skills for all young Australians.

The Board supports the vision of the distinguished conductor and music educator Richard Gill AO, who is founder and director of the Music Teacher Mentoring Program. This project addresses the critical shortage of quality school music education for young children in Australia and involves teachers, principals and students with the support of each state department of education.

Both the AYO Training Pathway and the National Teacher Mentoring Program receive significant support from the Australian Government and we are immensely grateful for the Government's recognition of their value. Complementing government support is the invaluable financial assistance of donors, sponsors and foundations. We extend our deepest gratitude to Accenture whose sustained support over the past nine years has been extremely important for AYO. We also benefit from their expert advice in the digital, technical and business practices.

The assistance we receive from our donors, sponsors and foundations underpins the quality of our programs, extends their reach and enables talented young musicians to participate regardless of their financial circumstances. We greatly appreciate their enthusiasm, interest and their financial support.

This is my final year of 10 years as Chair of the AYO. Without doubt these have been the most stimulating and rewarding years of my professional life. Critical to this enjoyment have been a creative and courageous CEO in Colin Cornish, an enthusiastic and talented management and staff, a wise and dedicated Board of Directors, great committees of musicians, wonderful conductors and tutors and many dedicated volunteers. Our audiences both broadcast and live in concert bring music lovers across the country into this inspiring world.

I thank Peter Grant as Deputy Chair for his sage advice and willing support over the past nine years. And I wish my successor Ben Rimmer, a former Concertmaster of AYO an equally wonderful experience as I have enjoyed.

Finally, thank you to all AYO musicians who continue to provide us with such inspiring concerts.

Mary Vallentine AO
Chair

From the CEO

During 2016 AYO offered more than 600 opportunities for country's best young musicians, composers and arts administrators who participated in our eight training programs held in metropolitan and regional centres in all states and territories of Australia, in Europe and China.

The AYO's geographical reach is crucial to ensuring as many musicians as possible between the age of 12 and 30 have the opportunity to join with other like-minded individuals and gain access to the practical experiences and mentorship of AYO's tutors and conductors. To reach the most talented young musicians from across the whole of Australia, auditions for our 2016 programs were once again held widely throughout all the capital cities and major regional centres.

AYO National Music Camp 2016 was held at the ANU School of Music in Canberra. Erik Nielsen and Brad Cohen were engaged as conductors and Monica Curro directed the Smalley Chamber Orchestra, named after the distinguished Australian composer Roger Smalley. Through a program of continuing innovation and for the first time AYO invited two inspiring musicians as Artists-in-Residence: James Crabb on accordion in the first week, and Genevieve Lacey on recorders in the second week.

Crabb and Lacey provided an insightful platform for discussion with their own unique career paths in music and presented inspiring performances with the symphony and chamber orchestras. Following his Australian debut at National Music Camp in 2014 Alexandre Bloch returned to conduct the AYO for the 2016 February Season, and outstanding up-and-coming pianist Maxwell Foster joined the Orchestra as a soloist. AYO performed at the Queensland Performing Arts Centre and for the first time also performed on the Gold Coast.

The 2016 AYO Young Symphonists program took place in The King's School, Parramatta NSW with violist and conductor Roger Benedict engaged as Music Director. The repertoire for the program was selected around a Shakespearean theme, in commemoration of 400 years since the death of William Shakespeare. This introduced these young participants to Shakespeare, who many were not familiar with, and also allowed them to learn a variety of great classics by important composers. Participants had the opportunity to work on and perform ensemble and chamber music, and the orchestral repertoire was performed at the Riverside Theatres in Parramatta.

Our partnerships with the Melbourne Symphony Orchestra and Tasmanian Symphony Orchestra resulted in many opportunities for musicians on the verge of a professional career to work alongside great ensembles and members of Australia's leading orchestras. 2016 marked the final year of the TSO & AYO In Concert and Fellowship programs since they began in 2003 and in 2017 AYO will present a new fellowship program in partnership with the Adelaide Symphony Orchestra.

A clear highlight of the year was the AYO's 22nd International Tour. For the first time the orchestra met and rehearsed in Europe, working with many tutors who are based in the European orchestras and institutions. The Akoesticum in Ede, The Netherlands was a real find and provided a great environment for rehearsing, performing and unwinding.

Under the direction of Austrian conductor Manfred Honeck the AYO performed to enthusiastic audiences across Europe as well as in Beijing, Shanghai, Melbourne and Sydney. World-renowned piano soloist Hélène Grimaud inspired the orchestra with her commitment to her music-making and gave moving performances of Ravel's Piano Concerto and Brahms Piano Concerto No.1 across the tour.

2016 saw the third year of the Australian World Orchestra and AYO Collaboration. Twelve AYO wind and brass musicians were selected to participate in masterclasses with AWO musicians and had the opportunity to have backstage access and sit in on rehearsals. AYO Principal cellist Jonathan Bekes was also invited to be in the AWO Academy performing in the orchestra in Australia and Singapore.

For the first time AYO Chamber Players was held in Tasmania with rehearsals at St Michael's Collegiate College and two public concerts at the Baha'i Centre of Learning. The program took place in October and ensembles had the opportunity to work with two professional Australian ensembles, PLEXUS and the Goldner String Quartet.

Momentum Ensemble development continued through a number of workshop programs including the national Fanfare composing competition and inspiring week of workshops with William Barton at the Peninsula Specialist College. The National Music Teacher mentoring program was featured at the International Society of Music Education conference in Glasgow in July and the findings of the UQ evaluation of the project has enabled further support to be secured to ensure we can continue this valuable work in schools.

AYO was proud to present a number of awards to our talented musicians this year. Congratulations to trumpeter Jenna Smith, the 2016 recipient of the Accenture Scholarship Award. Congratulations also to violinist Kyla Matsuura-Miller, who was this year's recipient of the Richard Pollett Memorial Award.

We are grateful to the many organisations that partner with AYO to present our annual programs and concerts. In 2016, the Australian National University, Griffith University, Tasmanian Symphony Orchestra, Melbourne Symphony Orchestra, Australian World Orchestra and ABC Classic FM were amongst those enabling the delivery of our training.

It would be impossible to bring off such an ambitious program of activities without the alignment of the following critical elements:

- the financial support of the Australian Government; our Principal Sponsor Accenture, and other corporate partners; Major Programs Partner, Colonial Foundation, Naomi Milgrom AO, Graeme Wood Foundation and other philanthropic supporters; and hundreds of generous individuals who donate funds to AYO each year.
- the support and counsel of the AYO Board of Directors, led by Chairman, Mary Vallentine AO;
- the dedication, professionalism and sheer hard work of the AYO staff; and
- the skill, passion, energy, and brilliance of the musicians of the Australian Youth Orchestra.

Colin Cornish
Chief Executive Officer

Board of Directors

In 2016 the Board of Directors of The Australian Youth Orchestra met four times.

Mary Vallentine AO

Non-Executive Director

Appointed: 26 May 2007

Office held

- Chair (1 Sept 2007 –)
- Development Committee
- Finance and Executive Committee, Chair (1 Sept 2007 –)
- Nominations Committee, Chair

Peter Grant

Consultant

Appointed: 1 September 2007

Office held

- Deputy Chair (24 May 2008 – 20 May 2016)
- Finance and Executive Committee

Dr Graeme Blackman AO

Non-Executive Director

Appointed: 18 May 2013

Office held

- Finance and Executive Committee

Monica Curro

Assistant Principal 2nd Violin,

Melbourne Symphony Orchestra

Appointed: 15 May 2010

Office held

- Artistic Advisory Committee

Marcus Elsum

Executive Director, Challenger Limited

Appointed: 10 May 2014

Office held

- Treasurer/Company Secretary (23 May 2015 –)
- Finance and Executive Committee

Erin Flaherty

Non-Executive Director

Appointed: 24 May 2009

Office held

- Development Committee
- Nominations Committee

Simon Johnson

Non-Executive Director

Appointed: 25 August 2016

Office held

- Development Committee

Luke Nestorowicz

Management and Marketing Consultant

Appointed: 24 May 2008

Shefali Pryor

Associate Principal Oboe,

Sydney Symphony Orchestra

Appointed: 15 May 2011

Office held

- Artistic Advisory Committee, Chair

Clare Pullar

Non-Executive Director

Appointed: 24 May 2009

Office held

- Development Committee
- Nominations Committee

Ben Rimmer

Chief Executive Officer: City of Melbourne

Appointed: 23 May 2015

Office held

- Deputy Chair (20 May 2016 –)

Frank Zipfinger

Non-Executive Director

Appointed: 24 May 2008

Office held

- Development Committee, Chair

Committees

Finance and Executive Committee

Mary Vallentine AO, Chair

Peter Grant, Deputy Chair

Marcus Elsum, Treasurer

Dr Graeme Blackman AO, Director

In 2016 the Finance and Executive Committee met four times.

Artistic Advisory Committee

Shefali Pryor, Chair and Director

Monica Curro, Director

Keith Crellin OAM, non-Director

Elizabeth Koch OAM, non-Director

Siobhan Lenihan, non-Director

Tim Matthies, non-Director

Marshall McGuire, non-Director

Michele Walsh, non-Director

In 2016 the Artistic Advisory Committee met three times.

Nominations Committee

Mary Vallentine AO, Chair

Erin Flaherty, Director

Clare Pullar, Director

Colin Cornish, CEO

In 2016 the Nominations Committee met four times.

Development Committee

Frank Zipfinger, Chair

Erin Flaherty, Director

Mary Vallentine AO, Director

Clare Pullar, Director

Simon Johnson, Director

In 2016 the Development Committee met three times.

Organisation

Colin Cornish

Chief Executive Officer

Elena Phatak

Artistic & Executive Assistant

August 2016 -

Kate O'Beirne

Business Manager

Rossy Yang

Financial Accountant

Lucy Ericson

Director of Operations

Warren Lenthall

Operations Manager

Hannah Verkerk

Operations and Music Coordinator

Qian Ying Ong

Programs Operations Coordinator

March 2014 – August 2016

Candice Wise

Director of Marketing & Communications

Samar Karim

Marketing and Communications Manager

October 2016 –

Linda Przhedetsky

Communications Manager

May 2015 – February 2016

Sarah Worrall

Communications Coordinator

June 2016 – September 2016

Stephanie Southcombe

Marketing Coordinator

April 2015 – September 2016

Katy Rogers-Davies

Marketing and Communications Assistant

November 2016 –

Christina Chiam

Director of Development

Georgina Luck

Philanthropy & Alumni Manager

Adrienne Salmon

Development Coordinator

October 2016 –

Toby Merz

Development Coordinator

October 2015 – September 2016

Bernadette McNamara

Nation Music Teacher Mentoring Program Project Manager

Volunteers

Patrick Brislan

Volunteer Development Coordinator

Our Partners

AYO is supported by the Australian Government



Australian Government

Principal Sponsor & Digital Partner



Major Partners



Colonial Foundation

NAOMI MILGROM AO

Concert Season Partners



JAMES N. KIRBY
FOUNDATION



THE UNIVERSITY
OF QUEENSLAND
AUSTRALIA

Hotel Partner



Supporting Partners



Logistics Partner



Scholarship Partners



The Lydia
Morberger
Piano Trust

McCusker
Charitable
Foundation



AYO Concertmaster Fellowship Partner

KLEIN FAMILY
foundation

Legal Partners

KING & WOOD
MALLESONS



Honorary Auditors



Media Partner



Brand Consultant Partner

Landor

Design Partner

Extrablack^B

Our Supporters

Australian Youth Orchestra would like to acknowledge and extend our gratitude to the individuals who have supported Australia's finest young instrumentalists in 2016.

Your commitment to supporting young Australians and their passion for music has assisted the orchestra in continuing to inspire one generation of brilliant musicians to the next.

Gift's to AYO's annual appeal, scholarships, international tour fund, and Richard Pollett Memorial Award, assists AYO in a many ways by delivering its concert seasons; offsetting costs associated with program fees and fostering music education across regional, remote and rural communities within Australia.

THE JOHN BISHOP CIRCLE –AYO BEQUESTS

Glenys Abrahams*, Patrick* & Lyn* Brislan, Anna Gauchat, Virginia Gordon, Jan Gracie* & Laurence Mulcahy Estate, Dr Jane Morlet Hardie*, Dr Barry Landa, The Estate of Kevin William Lanyon, Daniel-Francois Lemesle, Harold Levien, The Hon. Jane Mathews AO, Antony Morgan*, Professor Patricia* and Professor Philip* Pollett, The Estate of Geoffrey Scharer, The late Leonard Spira OAM*, Mary Vallentine AO, Ray Wilson OAM and anonymous donors (5)

IMPRESARIO \$20,000+

Martin Dickson AM & Susie Dickson, Groeneveld Family Trust, The Eric & Elizabeth Gross Foundation, Dr Barry Landa, The Vera and Lorand Loblay Scholarship, Professor Patricia* & Professor Phillip* Pollett, Peter Weiss AO*

MAESTRO \$10,000+

Betty Amsden AO, The Bowness Family Foundation, The Cybec Foundation, Erin Flaherty & David Maloney AM, Simon Johnson, The Klein Family Foundation, Wayne Kratzmann, The Hon. Jane Mathews AO, Gail Spira, the late Joyce Sproat & Janet Cooke, Cameron Williams, Randal & Asako Williams, Frank Zipfinger

VIRTUOSO \$5,000 - \$9,999

Christine Bishop, The Deloitte Foundation, David Elsum AM & Lidge Elsum, John* & Irene Garran, Ian & Cass George, Louise Gourlay OAM, The Greateorex Foundation*, Ian Hutchinson, Peter & Liz Kelly, Alex King* & Maya Rozner, Simon & Leonie Marks, David Marr & Sebastian Tesoriero, Duncan Peppercorn, Jenny Porter⁺⁺, Sirius Foundation, Kim Williams AM & Catherine Dovey, Mary Vallentine AO and anonymous donors (3)

PRINCIPAL \$3,000 - \$4,999

Philip Bacon AM, Ron Blyth, Daniel Dean*, Marcus & Jodie Elsum, Elisabeth Garran, Peter & Faye Grant, Maurice Green AM & Christina Green, The Hopkins Family Scholarship, Christopher John, Peter Jopling AM QC, Nicholas & Denise Le Messurier, Ron Ogden, Lynn Pavey and Marcus Ogden, Agnes Pallagi, Bruce Wolfe & Dr Jocelyn Wolfe, Emeritus Professor Di Yerbury AO and anonymous donor (1)

ASSOCIATE \$1,000 - \$2,999

Leonard Amadio AO*, Dale Barltrop*, Lance Bartholomeusz* & Claire Mitchell, Francis Beens & Samantha Boston*, Marco Belgiorio-Zegna AM, Marc Besen AC & Eva Besen AO, Ruth Brian, Dr Bruce Caldwell, Timothy Calnin, The Bigalla Family, Rod Cameron, Chris & Michael Clough, Alan & Jillian Cobb, Michelle Coe, Keith Crellin OAM*, Rob & Jane Diamond, Suellen Enestrom, Dr Linda English, William & Maureen Barnard, John & Robbie Fennell, Sandra & Paul Ferman, Sai & Linda Fong, Emma Forster-Mitrovski & Toni Mitrovski, Kate Forster & Michael Walshe, Nancy Fox & Bruce Arnold, Daniel & Helen Gauchat, Marjorie Gilby*, Faye Goldsmith*, Richard & Julie Gorrell, Dr Des Griffin AM & Dr Janette Griffin, Graham Hand, Alexa & David Haslingden, Evelyn Hawkins, Henkell Family Fund, Stephanie Hicks, Dr Cherrell Hirst AO, Dr David & Sarah Howell, The Hunt Family Memorial Fund*, Dr Elizabeth Justo,

The Ilma Kelson Music Foundation, Rod & Daniele Kemp, the Koumoukelis Family, the Leckie Family, Professor Kwong Lee Dow AO*, Christopher Legoe AO & Jenny Legoe, Siobhan Lenihan, Alec Leopold, Harold Levien, Roger & Belinda Massy-Greene, Dr Dennis Mather & John Studdert, Alan McCormack & Elizabeth Brand, Dr George Michell AM*, The Kim Mooney Scholarship Fund, Paul* & Catherine Morton, Mike Mulvihill, Clare Pullar, Patricia H. Reid Endowment Pty Ltd, Ben Rimmer*, The Standish Roberts Trumpet Scholarship, Dr Felicite Ross†, Penelope Seidler AM, Julian Smiles* & Dimity Hall, Dr Matthew Smith & Dr Anthony Lambert, Yosi Tal, Dr Damien Thomson* & Dr Glenise Berry, Kevin & Dawn Troy, Dr John Vallentine & Dr Chris Hampshire, John Vasic, Cath Ward, Dr Penelope Weir, Michael & Mary Whelan Trust, Ken & Philippa Williams, Ray Wilson OAM, Dorothy & Robert Wright (in memory of), Edward Wrigley, YMF Australia, Igor Zambelli and anonymous donors (3)

TUTTI \$500 - \$999

Antoinette Albert, David Alexander, Dr Neville Arthur, William Ash, Valerie Awburn, The Banwell Family^, The Beckwith Family^^, Kees Boersma*, Lynne Bradley, Patrick* & Lyn* Brislan, Camberwell Music Society Inc^^^, Lloyd & Mary Jo Capps, Young-Hee Chan, Desmond & Irene Clark, Colin Cornish*, Phillip Cornwell, Prof John Daley* & Dr Rebecca Coates, Dr Elizabeth Douglas, Stephen Emmerson, Colin & Judy Evans, The Farrands Family, Leon Fink AM, Friends of the Tasmanian Symphony Orchestra, Professor Robert G. Gilbert, Dr Jane Morlet Hardie*, Donald Hazelwood AO OBE & Helen Hazelwood, Greg Higham, Karl Hombergen, Mark Johnson, George & Grace Kass, Merv Keehn & Sue Harlow, Brett & Suzie Howard, Kerrie Ma, Eris & Mary McEncroe, Tempe Merewether OAM, Dr Belinda McKay & Cynthia Parrill, Leon & Susie Pasternak, Rosemary* & Gwenneth* Pryor, Andrew & Abbey McKinnon, Nancy Milne OAM & Graham Fox, Dr Kenneth Muirden AO*, Peter & Elizabeth Oomens, Origin Foundation, Francesca & Robert Riethmuller, Dr Rosita Rossman, Derek & Deb Skues, Dr Robyn Smiles* & Mr John Colvin, Ann & Roger Smith, Dr James Sullivan & Dr Judy Soper, Clare Thompson, Helen Tillinh, Peter & Kim Waters, Dr Sven Ole Warnaar, Pamela Yule and anonymous donors (8)

Our thanks also to AYO Friends Donors, volunteers and other supporters.

Acknowledgements:

* AYO Alumni

^ In memory of Margot Banwell

^^ In memory of Kathleen Matilda Pager

^^^ In memory of Marianne and Tanya Hunt

† In memory of Deborah Lander

†† In memory of Leonard Porter



2016 AYO Program Summary

AYO National Music Camp

2 – 17 January, Canberra ACT

Australian Youth Orchestra: February Season

5 – 12 February, Brisbane & Gold Coast QLD

AYO Young Symphonists

9 – 17 April, Parramatta NSW

AYO Orchestral Career Development: MSO String Fellowships

23 – 31 May, Melbourne VIC

Australian Youth Orchestra: July Season

8 July – 9 August, Germany, Netherlands, China & Australia

Auditions for 2017 Programs

17 August – 16 September, National

AYO Chamber Players

25 September – 1 October, Hobart TAS

AYO Orchestral Career Development: TSO & AYO In Concert

11 – 16 October, Hobart TAS

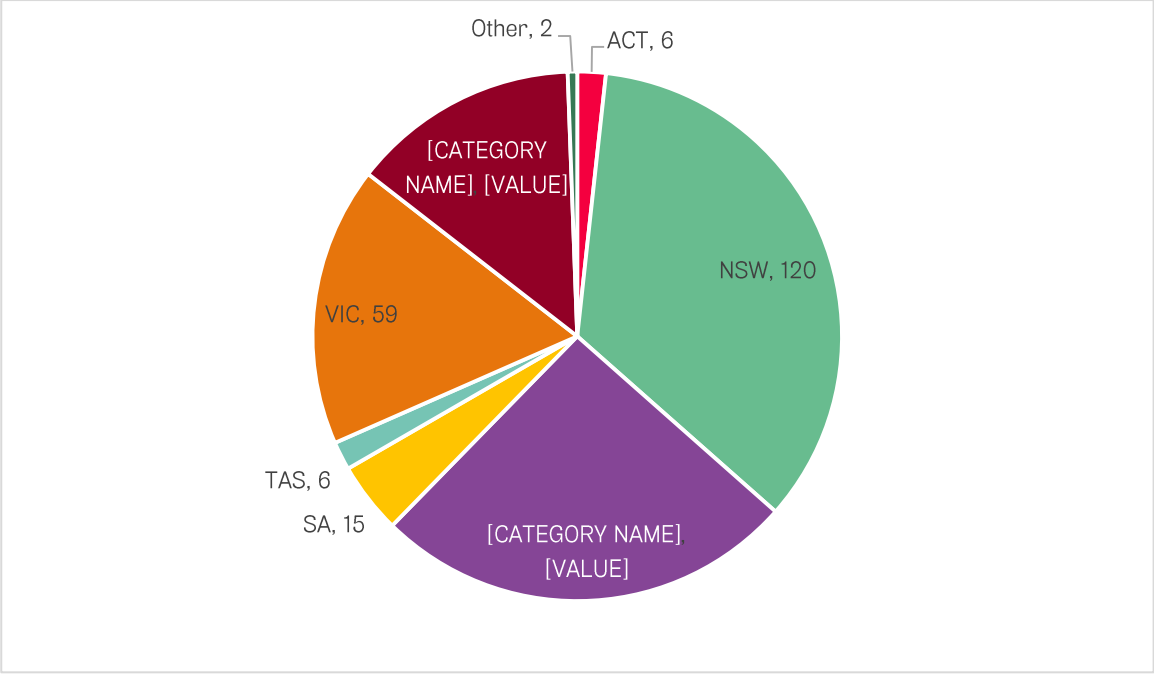
AYO Orchestral Career Development: TSO Wind Brass and Percussion Fellowships

16 – 24 October, Hobart TAS

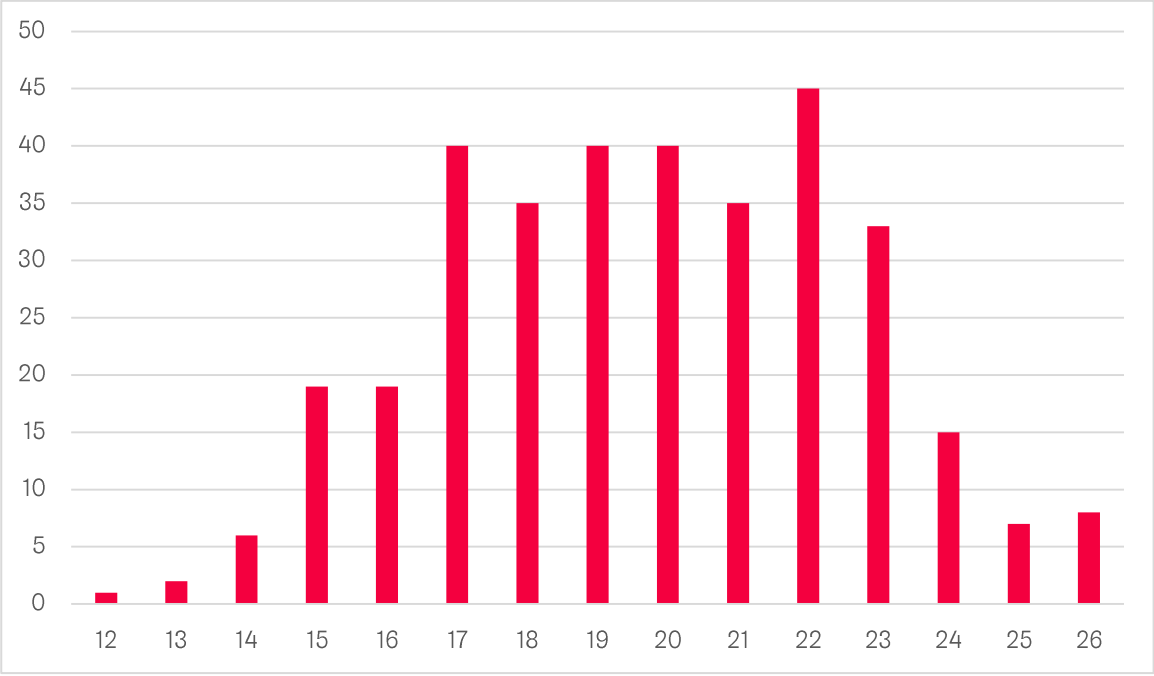
2016 Participant Summary

A total of 345 people participated in 2016 programs.
The age of participants ranged from 12 – 26 years, and there was an even gender split across the cohort.

State of origin of participants



Age of participants as at 1 January 2016



National Auditions for 2017 Programs

In 2016 auditions were scheduled in capital cities Adelaide, Brisbane, Canberra, Hobart, Melbourne, Perth and Sydney with string auditions only scheduled in Darwin. Auditions were also scheduled in the regional towns of Armidale, Orange and Townsville.

The total number of applicants for the 2017 programs was 1,032.

These applicants made a total of 3,702 applications for the range of AYO programs on offer encompassing both instrumental and non-performance programs.

The number of new applicants was 392 representing 37% of all applications.

The average age of applicants was 20 years 7 months with the majority of applicants falling within the 16 to 21 age bracket.

Audition cities and dates

Adelaide	25 and 31 August and 7 September 2016
Armidale	25 August 2016
Brisbane	2 – 4 and 10 – 14 September 2016
Canberra	24 August and 7 September 2016
Hobart	30 and 31 August 2016
Melbourne	19 – 21 August and 2 – 5 September 2016
Orange	7 – 8 September 2016
Perth	27 – 28 August 2017
Sydney	19 – 21 and 23 August and 10 – 12 and 14 – 15 September 2016
Townsville	9 September 2016

2016 Audition and Interview Panels

Strings

Roy Theaker
Molly Kadarauach

Wind

Elizabeth Koch

Brass

Daniel Mendelow

Percussion

David Montgomery
Robert Cossom (Melbourne)
Mark Robinson (Sydney)
Tim Corkeron (Brisbane)
Tim White (Perth)
Amanda Grigg (Adelaide)

Harp

Marshall McGuire

Piano

Janis Cook

Words About Music

Colin Cornish
Candice Wise

Orchestral Management

David Khafagi
Lucy Ericson

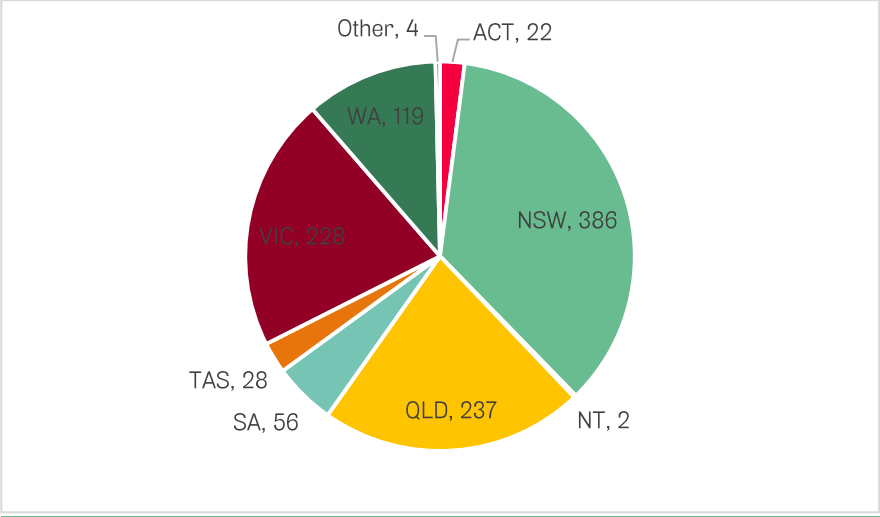
Sound Production

Jim Atkins
Colin Cornish

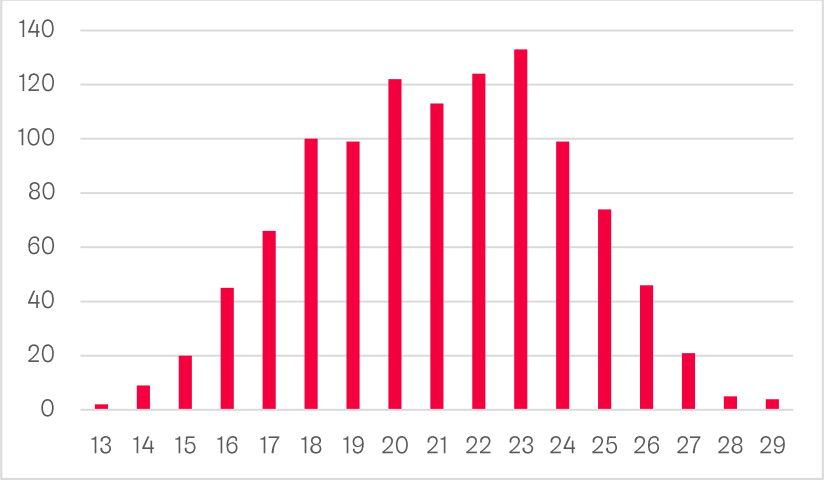
Composition

Gerard Brophy

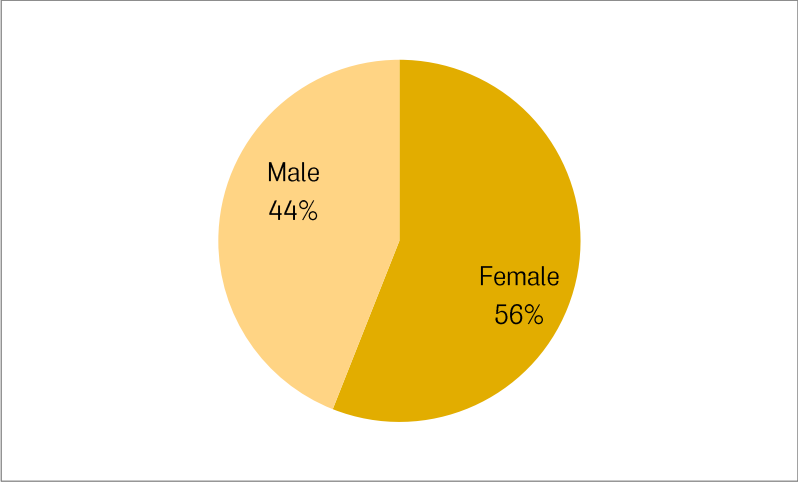
State of origin of applicants



Age of applicants as at 1 January 2017



Gender of applicants



Scholarships and Awards

Accenture Australia Scholarship

Recipient Jenna Smith, *trumpet*

E.V. Llewellyn Memorial Fund Awards

Recipients Jasmine Baric, *violin*
Yena Choi, *violin*
Molly Collier-O'Boyle, *viola*
Julia Doukakis, *viola*
Mikhael Kharrat, *violin*
Emma Martin, *violin*
Miles Mullin-Chivers, *cello*
Jovan Pantelich, *cello*
Geist String Quartet

Richard Pollett Memorial Award

Recipient Kyla Matsuura-Miller, *violin*

Henry Jacono Scholarship

Recipient Kinga Janiszewski, *double bass*

Dorothy Fraser Scholarship

Iona Allan, *violin*
Emily Beauchamp, *violin*
Loni Fitzpatrick, *harp*
Rebekah Hall, *violin*
Julia Janiszewski, *cello*
Kinga Janiszewski, *double bass*
Emily Newham, *horn*
Georgia Ostenfeld, *cello*
Alys Rayner, *violin*
Jenna Schijf, *bassoon*
Sariah Xu, *viola*

AYO Arts Administration Fellowship Recipients

Sydney Symphony

Naomi Lennox

Opera Australia

Freya Petersen

2016

PROGRAM DETAILS AND PARTICIPANTS



AYO National Music Camp

Saturday 2 – Sunday 17 January
Canberra, ACT

Brad Cohen
Conductor

Erik Nielsen
Conductor

Monica Curro
Director, Chamber Orchestra

Orchestral performances and repertoire

Week 1 – Concert 1

Saturday 9 January, 4.30pm | ABC Classic FM
Delayed Broadcast

Smalley Chamber Orchestra – Monica Curro
HANDEL Concerto Grosso No.8 in C minor, Op.6
VERESS *Four Transylvanian Dances*

Bishop Orchestra – Brad Cohen
RAVEL *Rapsodie Espagnole*

Alexander Orchestra – Erik Nielsen
SCHUMANN Symphony No.3 in E flat, Op.97

Week 1 – Concert 2

Saturday 9 January, 8.30pm | ABC Classic FM Direct
Broadcast

Alexander Orchestra – Erik Nielsen
WEBER *Oberson: Overture*

Smalley Chamber Orchestra – Monica Curro
ELGAR Introduction and Allegro for Strings, Op.47

Bishop Orchestra – Mvt 1

Alexander Orchestra – Mvts 2 & 3
PIAZZOLLA *Aconcagua*: Concerto for bandoneon
James Crabb *solo accordion*

Bishop Orchestra – Brad Cohen

ADAMS *Short ride in a fast machine*
RAVEL *Daphnis and Chloe*: Suite No.1

Week 2 – Concert 3

Saturday 16 January, 4.30pm | ABC Classic FM
Delayed Broadcast

Smalley Chamber Orchestra – Monica Curro
ADAMS *Shaker Loops*

Alexander Orchestra – Brad Cohen
VINE *The Tempest*
BEETHOVEN Symphony No.7 in A, Op.92

Week 2 – Concert 4

Saturday 16 January, 8.00pm | ABC Classic FM
Direct Broadcast

Smalley Chamber Orchestra – Monica Curro
C.P.E. BACH Symphony No.5 in B minor Wq.182
WALTON *Two Pieces from Henry V*
KATS-CHERNIN *Re-inventions for recorder and
string orchestra* Nos.1–3 14'
Genevieve Lacey *recorders*

Alexander Orchestra – Brad Cohen
STRAVINSKY Suites Nos.1 and 2 for Small Orchestra

Bishop Orchestra – Erik Nielsen
SCHOENBERG *Pelleas und Melisande*

AYO National Music Camp Tutors

Tutors

Violin	Lachlan Bramble
Violin	Sarah Curro
Violin	Elizabeth Jones
Violin	Michele Walsh
Viola	Stephen King
Viola	Ceridwen Davies
Cello	Louise King
Cello	Howard Penny
Double Bass	Max McBride
Double Bass	Stephen Newton
Flute	Andrew Nicholson
Oboe	Shefali Pryor
Clarinet	Christopher Tingay
Bassoon	Hugh Ponnuthurai
Horn	Roman Ponomariov
Trumpet	Shane Hooton
Trombone	Nigel Crocker
Tuba	David Cribb
Timpani/Percussion	Francois Combemorel
Timpani/Percussion	Tom O'Kelly
Keyboard	Susanne Powell
Harp	Alannah Guthrie-Jones
Chamber Music Coordinator	Michele Walsh
Orchestral Management	Elissa Seed
Composition	Elliott Gyger
Words About Music	Alastair McKean
Sound Production	Andrew Dixon

Program staff

Residential Coordinator	Patrick Brearley Annette Brown Stephen Brown
Music Librarian	Matthew Holzinger Roslyn Perry

Participants

ALEXANDER ORCHESTRA

Violin 1

Johnny van Gend *Concertmaster*
Darcy Dauth
Lara Mladjen*
Lachlan Wilkins
Liam Fogarty*
Samuel Blanchard-Jackson*
Yasmin Omran*
Thomas Riethmuller
Lily McCann*
Louisa Macdonald
Elise Wright*
Clare Cooney
Sarah Qiu
Quiana Morgan
Julian Duthoit*
Oliver Lee*

Violin 2

Rebekah Hall *Principal*
Fiona Qiu*
Rachel Kim
Jacinta Ryan*
Lachlan Huang*
Georgina Chan*
Darryl Qijun Lee
Toukie Wood
Sophia Goodwin*
Sophia Vasic
Sarah Papadopoulos
Hayden Burton
Olivia Lambert*
Daniella Lee*

Viola

Eunise Cheng *Principal*
Anthony De Battista
Yaeji Son*
Scott Trethowen
Sophie Nickel
Ciara McCoppin
Hurley Baker
Emma Hunter

Jessica Porter-Langson
Andrew Crothers*
Ruby Shirres*
Lexi Free*

Cello

Jovan Pantelich *Principal*
Shuhei Lawson*
Emma Rayner
Henry Jarvela*
Julian Sharp
Liam Meany
James Anderson
Madeleine Gouge*
Jeremy Garside
Rose Chaffey

Double Bass

Jacques Emery *Principal*
Jason Henery*
Benjamin Saffir
Monty Wain*
Grace Elliott
David Barlow
Sophie Collis
Billee Mills*

Flute/Piccolo

Laura Chung (wk 1)
Brian Kim* (wk 1)
Lina Park (wk 2)
Jordan Paterson* (wk 2)

Oboe/Cor Anglais

Edward Wang
Samuel Lambert*

Clarinet/Eb/Bass

Andrew Fong
Oliver Shermacher (wk 1)
Magdalenna Krstevska (wk 2)

Bassoon/Contra

Harley Milano
Tiger Chou*

Horn

Georgie O'Malley
James Bradley (wk 1)
Daniel Sherson (wk 1)
Andrew London* (wk 1)
Eve McEwen (wk 1)
William Tanner (wk 2)

Trumpet

Lewis Coard
Fletcher Cox

Trombone/Alto

Jackson Bankovic
Jessica Gregory (wk 1)
John Marks (wk 2)

Bass Trombone

Sean Mackenzie (wk 1)

Tuba

Nicholas Scott (wk 2)

Timpani/Percussion

Jeremy Sreejayan
Anastassia Korolev*
Fraser Matthew (wk 1)
Adam Cooper-Stanbury (wk 2)

Harp

Samantha Ramirez (wk 1)

Piano

Cara Tran (wk 1)
Daisy Ou (wk 2)

Conductor

Erik Nielsen (wk 1)
Brad Cohen (wk 2)

**Indicates participant is under 18*

BISHOP ORCHESTRA

Violin 1

Annabelle Swainston *Concertmaster*
William Huxtable
Ben Spiers
Matilda Watkins
Lydia Sawires*
Nicholas Miceli*
Jade Paterson
Helena Wang
Claudia Norton-Foley*
Jack Cross
Samantha Chiu*
Freya Davies-Ardill
Gabi Powell-Thomas*
Clementine Harvey
Robyn Blann
Sarah Fry

Violin 2

Kate Worley *Principal*
Karla Hanna
Josef Hanna
Molly Kennedy-Moore
Alyssa Leng*
Jessica Walton*
Sola Hughes*
Scarlett Gallery*
James Wayte*
Eleanor Devine
Sophia Blinks
Lewis Lee*
Donica Tran*
James Armstrong*

Viola

Henry Justo *Principal*
Raphael Masters*
May Bardsley
Mariette Reefman
Sarah Lewis
Matthew Ryan
Emre Cakmakcioglu*
Claudia Cardaci
Harry Swainston*
Phoebe Gilbert*
Nicholas Wong*
Elizabeth Simmers*

Cello

Jonathan Bekes *Principal*
David Moran
Miles Mullin-Chivers*
Mason Stanton
Lauren Jennings
David Freisberg
Rebekah Kwa
Nicholas McManus
Joanna Tidy
Oliver Russell

Double Bass

Kinga Janiszewski *Principal*
Bryn Keane*
Louis Cann
Vanessa Li
Joshua Dunne
Georgia Gamble
Max Lim Scrimali
Adrian Whitehall

Flute/Piccolo

Jonty Coy
Lily Bryant*
Lina Park (wk 1)
Jordan Paterson* (wk 1)
Laura Chung (wk 2)
Brian Kim* (wk 2)

Oboe/Cor Anglais

Madison Hallworth
Callum Hogan
Eve Osborn
Hannah Woolley (wk 2)

Clarinet/Eb/Bass

Mitchell Jones
James Julian*
Jarred Mattes
Magdalenna Krstevska (wk 1)
Oliver Shermacher (wk 2)
Constantine Karatenislis (wk 2)

Bassoon/Contra

Justin Sun
Audrey Moore
Jordy Meulenbroeks
Rebecca Allen

Horn

Trestan McMillan
Freya Hombergen
Ryan Humphrey
Sarah Brien
William Tanner (wk 1)
James Bradley (wk 2)
Daniel Sherson (wk 2)
Andrew London* (wk 2)
Eve McEwen (wk 2)
Sunga Lee* (wk 2)

Trumpet

Tetsuya Lawson
Sam Beagley*
William Foster
Christopher Grace

Trombone

Riley Houlahan*
John Marks (wk 1)
Jessica Gregory (wk 2)

Bass Trombone

Philip Soalheira
Sean Mackenzie (wk 2)

Tuba

James Barrow

Timpani/Percussion

Laura Harris
Thomas Robertson
Alison Fane
William Hemsworth
Oliver Iacono
Fraser Matthew
Adam Cooper-Stanbury (wk 1)
Anastassia Korolev (wk 1)

Harp

Isla Biffin*
Samantha Ramirez

Keyboard

Cara Tran (wk 1)
Daisy Ou (wk 1)

Conductor

Brad Cohen (wk 1)
Erik Nielsen (wk 2)

**Indicates participant is under 18*

SMALLEY CHAMBER ORCHESTRA

Violin 1

Amanda Chen *Concertmaster*
Emily Beauchamp
Leanne McGowan*
Natasha Hanna
Liam Keneally
Karen Matoba*
Sagar Nagaraj
Marrienne Liu

Violin 2

Rollin Zhao *Principal*
Liam Freisberg*
Nathan Ellul
Sarah Hooton*
Grace Choi
Daniel Tan
Jacqueline Webber
Catherine Nicholls*

Viola

Sariah Xu *Principal*
Sergio Insuasti
Dana Lee*
Freyja Meany
Isabella Fonti*
Ariel Postmus*

Cello

Simon Svoboda *Principal*
Raechel (Ji Hyun) Suh*
Ari Volovelsky
Andrew Leask

Double Bass

Felix Wallis *Principal*
Ainsleigh Coates
Linh Nguyen*

Harpsichord

Daisy Ou (wk 1)
Cara Tran (wk 2)

Director

Monica Curro

**Indicates participant is under 18*

ADAMS violin rostering

Violin 1

Amanda Chen *Concertmaster*
Emily Beauchamp
Leanne McGowan*
Natasha Hanna
Karen Matoba*
Sagar Nagaraj

Violin 2

Rollin Zhao *Principal*
Liam Freisberg*
Sarah Hooton*
Grace Choi
Daniel Tan

Violin 3

Liam Keneally
Marrienne Liu
Nathan Ellul
Jacqueline Webber
Catherine Nicholls*

ELGAR solo string quartet

Amanda Chen *violin 1*
Rollin Zhao *violin 2*
Sariah Xu *viola*
Simon Svoboda *cello*

Australian Youth Orchestra: February Season

Friday 5 February – Monday 15 February 2016

Brisbane, Gold Coast, QLD

Alexandre Bloch

Conductor

Maxwell Foster

Soloist

Public performance and repertoire

Friday 12 2016, 7.30pm | Gold Coast Arts Centre

Sunday 14 2016, 7.30pm | QPAC Concert Hall

KODALY: *Dances of Galanta*

RACHMANINOV: Piano Concerto No.2 in C minor, Op.18

PROKOFIEV: *Romeo and Juliet*: works from Suites 1, 2 and 3

AYO February Season Tutors

Tutors

Violin 1	Graeme Jennings	<i>Queensland Conservatorium of Music</i>
Violin 2	Natalie Low	<i>QSO 2nd Violin</i>
Viola	Patricia Pollett	<i>University of Queensland</i>
Cello	Patrick Murphy	<i>University of Queensland</i>
Double Bass	Justin Bullock	<i>QSO Double Bass</i>
Flute	Patrick Nolan	<i>University of Queensland</i>
Oboe	Eve Newsome	<i>Queensland Conservatorium of Music</i>
Clarinet	Brian Catchlove	<i>QSO Acting Associate Principal Clarinet</i>
Bassoon	David Mitchell	<i>QSO Associate Principal Bassoon</i>
Horn	Peter Luff	<i>QSO Associate Principal Horn</i>
Trumpet	Mark Bremner	<i>Freelance</i>
Trombone	Dale Truscott	<i>QSO Associate Principal Trombone</i>
Tuba	Thomas Allely	<i>QSO Principal Tuba</i>
Timpani	Tim Corkeron	<i>QSO Principal Timpani</i>
Percussion	David Montgomery	<i>QSO Principal Percussion</i>
Harp	Jill Atkinson	<i>QSO Principal Harp</i>
Piano	Anna Grinberg	<i>University of Queensland</i>

Participants

Violin 1

Riley Skevington *Concertmaster*
Iona Allan
Karla Hanna
Eliza Scott
Alys Rayner
Hannah Brockway
Kate Worley
Rollin Zhao
Estelita Rae
Toby Aan
Rachael Kwa
Annabelle Carter
Emily Beauchamp
Noam Yaffe
Eleanor Hill
Liam Keneally

Violin 2

Yena Choi *Principal*
Johnny van Gend
Runa Murase
Darcy Dauth
Phoebe Masel
Rebekah Hall
William Huxtable
Louise May
Mitzi Gardner*
Tiffany Cheng
Matilda Watkins
Natasha Hanna
Josef Hanna
Nathan Ellul

Viola

Sariah Xu *Principal*
Eunise Cheng
Justin Julian*
Henry Justo
Anthony De Battista
Raphael Masters*
Gregory Daniel
Sergio Insuasti
Benjamin Haire
May Bardsley
Dana Lee*
Robert van Gend

Cello

Jonathan Bekes *Principal*
Eliza Sdraulig
Jovan Pantelich
Simon Svoboda
David Moran
Caleb Wong
Georgia Ostenfeld
James Morley
Monique Bartkowiak
Julia Janiszewski

Double Bass

Kinga Janiszewski *Principal*
Jason Henery*
Felix Wallis
Bryn Keane*
Giovanni Vinci
Jacques Emery
Ellen Buckley
Samuel Dickenson

Flute

David Shaw *Principal*
Suzanne Sherrington

Piccolo

Elissa Koppen

Oboe

Ennes Mehmedbasic *Principal*
Edward Wang

Cor Anglais

Madison Hallworth

Clarinet / Bass Clarinet

Benjamin Pallagi *Principal*
Oliver Shermacher
Magdalenna Krstevska

Bassoon

Justin Sun *Principal*
Christopher Haycroft

Contra Bassoon

Harley Milano *Principal*

Horn

Ben Messenger *Principal*
Rebecca Luton
James Bradley
Emily Newham
William Tanner

Trumpet

Brody Linke *Principal*
Tetsuya Lawson
George Hronakis

Trombone

Nicolas Thomson *Principal*
Sung Kyu Choi

Bass Trombone

Elijah Cornish

Tuba

Chloe Higgins

Timpani

Katie Thomas *Principal*

Percussion

Sami Butler *Principal*
Hugh Tidy
Mathew Levy
Laura Harris

Harp

Loni Fitzpatrick

Piano/Celeste

Cara Tran

Saxophone

Mary Osborn

**Indicates participant is under 18*

AYO Young Symphonists

Saturday 9 – Sunday 17 April 2016

The King's School, PARRAMATTA, NSW

Roger Benedict

Music Director

Public performance and repertoire

Saturday 16 April, 7pm

Riverside Theatres, Parramatta

PURCELL (arr. Roman Benedict)	<i>Funeral Music for Queen Mary: March and Canzona</i>
TCHAIKOVSKY	<i>Romeo and Juliet: Fantasy Overture</i>
VAUGHAN WILLIAMS	<i>Serenade to Music</i>
MENDELSSOHN (arr. Tarkmann)	<i>A Midsummer Night's Dream: Excerpts</i>
WARLOCK	<i>Capriol Suite</i>
DVORAK	<i>Othello Overture</i>

AYO Young Symphonists Tutors & Participants

Tutors

Violin 1	Lorraine Moxey	<i>Australian Brandenburg Orchestra</i>
Violin 2	Katie Betts*	<i>Freelance musician</i>
Viola	Nicole Forsyth*	<i>Sydney Conservatorium of Music; Ironwood</i>
Cello	Molly Kadarauch	<i>University of Melbourne</i>
Double Bass	Young-Hee Chan	<i>Sir Zelman Cowen School of Music</i>
Flute	Rosamund Plummer	<i>SSO Principal Piccolo</i>
Oboe	Ngaire de Korte*	<i>Sydney Conservatorium of Music</i>
Clarinet	Christopher Tingay*	<i>SSO Clarinet</i>
Bassoon	Ben Hoadley*	<i>Australian Brandenburg Orchestra</i>
Horn	Robert Johnson*	<i>SSO Principal Horn</i>
Trumpet	Daniel Henderson*	<i>Freelance musician</i>
Trombone & Tuba	Gregory van der Struik*	<i>AOBO Principal Trombone</i>
Percussion & Timpani	Francois Combemorel	<i>Queensland Conservatorium of Music</i>
Harp	Genevieve Lang*	<i>Freelance musician</i>

*AYO Alumni

Participants

Violin 1

Liam Freisberg *Concertmaster*
Harry Egerton
Lara Mladjen
Jessica Evensen
Yasmin Omran
Georgina Chan
Claudia Norton-Foley
Sola Hughes

Violin 2

Samuel Blanchard-Jackson
Principal
Karen Matoba
Nicholas Miceli
Joon Ho Choi
Sam Jenkin
Scarlett Gallery
Lily McCann
James Wayte

Viola

Raphael Masters *Principal*
Yaeji Son
Emre Cakmakcioglu
Liam Mallinson
Harry Swainston

Cello

Raechel Ji Hyun Suh *Principal*
Shuhei Lawson
Miles Mullin-Chivers
Ari Volovelsky
Henry Jarvela

Double bass

Bryn Keane *Principal*
Linh Nguyen
Monty Wain

Flute / Piccolo

Jordan Paterson
Emma Leong
Yiting Wang

Oboe / Cor Anglais

Ethan Seto
Miriam Cooney
Luka Mihalich

Clarinet

Olivia Hans-Rosenbaum
Miriam Alperovich
Ethan Pang

Bassoon

Jamie Dodd
Bianca Bacchiella
Samuel Janssen

Horn

Sunga Lee
Calen Linke
Nicola Robinson
Daniel Harness
Chloe Matthews

Trumpet

Sam Beagley
Sophie Spencer
Blake Houlahan
Bodhi Scott-Jones

Trombone

Riley Houlahan
Nick de Bres
Daniel Walton
Thomas Mitchell

Tuba

Luke Bartley

Timpani / Percussion

Christian McLoughlin
Isaac Smith
Chris Greentree
Jamie Willson

Harp

Isla Biffin

AYO Orchestral Career Development: MSO String Fellowships

Monday 23 – Tuesday 31 May 2016
Melbourne, VIC

Professional Development Seminars

Violin & Viola Excerpts & Concerto Workshop with Sophie Rowell *Associate Concertmaster*

Cello Excerpts & Concerto Workshop with Michelle Wood, *Cello*

Double Bass Excerpts & Concerto Workshop with Sylvia Hosking *Assistant Principal Double Bass*

PD Session with MSO Musicians with Monica Curro *Assistant Principal Second Violin*, Ann Blackburn *Oboe* & Jack Schiller *Principal Bassoon*

Managing a Professional Orchestra with Gabrielle Waters *Director of Development* & Michael Stevens *Assistant Orchestra Manager*

Q&A with Lawrence Power *Viola Soloist*

Music & Media with Magda Petkoff *Purple Media*

Alexander Technique with Ann Shoebridge *Music Physiotherapist & Alexander Technique Teacher*

MSO Mentors

MSO Head Mentor

Matthew Tomkins	<i>Principal Second Violin</i>
Rachel Homburg*	<i>Second Violin</i>
Kirstin Kenny*	<i>First Violin</i>
Francesca Hiew*	<i>Second Violin</i>
Christopher Cartlidge*	<i>Viola</i>
Gabrielle Halloran*	<i>Viola</i>
Miranda Brockman*	<i>Cello</i>
Angela Sargeant	<i>Cello</i>
Ben Hanlon*	<i>Double Bass</i>
Stephen Newton*	<i>Double Bass</i>

*AYO Alumni

AYO Fellows

Iona Allan	<i>Violin</i>
Yuhki Mayne	<i>Violin</i>
Runa Murase	<i>Violin</i>
Elizabeth Woolnough	<i>Viola</i>
Sariah Xu	<i>Viola</i>
Eliza Sdraulig	<i>Cello</i>
Simon Svoboda	<i>Cello</i>
Kinga Janiszewski	<i>Double Bass</i>
John Keene	<i>Double Bass</i>

Australian Youth Orchestra: International Tour

Friday 8 July – Tuesday 9 August

Europe, China, Australia

Manfred Honeck

Conductor

Hélène Grimaud

Soloist

Fabian Russell

Associate Conductor

Performances and Repertoire

VINE *Celebrare Celeberrime*

BRAHMS Piano Concerto No.1 in D minor

RAVEL Piano Concerto in G

DVORAK Symphony No.9 in E minor *From the New World*

MAHLER Symphony No.1 in D *Titan*

Encores

GRIEG *Peer Gynt*: Suite No.1, Op. 46 *Morgenstemning*

KHACHATURIAN *Masquerade*: Suite Galop

GRAINGER (arr. Sculthorpe) *A Beautiful Fresh Flower*

EUROPE CONCERTS

CONCERT 1 – Thursday 21 July, 8pm

The Kissinger Sommer Festival,

Bad Kissingen, Germany

Program: Brahms & Dvorak

CONCERT 2 – Friday 22 July, 8pm

The Rheingau Musik Festival,

Kurhaus Wiesbaden, Germany

Program: Vine, Ravel & Mahler

CONCERT 3 – Saturday 23 July, 6pm

CANCELLED DUE TO TRAVEL DELAY

Festspiele Mecklenburg-Vorpommern,

Redefin, Landgestut, Germany

Program: Brahms & Dvorak

CONCERT 4 – Sunday 24 July, 4pm

Festspiele Mecklenburg-Vorpommern,

Stolpe, Germany

Program: Vine, Ravel & Mahler

CONCERT 5 – Wednesday 27 July, 8pm

Robeco SommerNights,

Het Concertgebouw, Amsterdam, Netherlands

Program: Vine, Ravel & Dvorak

CHINA CONCERTS

CONCERT 6 – Sunday 31 July, 7.30pm

Shanghai Oriental Art Center, Shanghai

Program: Vine, Ravel & Dvorak

CONCERT 7 – Tuesday 2 August, 7.30pm

National Centre for the Performing Arts, Beijing

Program: Brahms & Mahler**AUSTRALIA CONCERTS****CONCERT 8 – Saturday 6 August, 8pm**

Hamer Hall, Arts Centre, Melbourne

Program: Vine, Ravel & Mahler**CONCERT 9 – Monday 8 August, 8pm**

Sydney Opera House, Sydney

Program: Vine, Ravel & Mahler**AYO International Tour Tutors & Participants****Tutors**

First Violin	Belinda McFarlane* <i>Violin, London Symphony Orchestra</i>
Second Violin	Ben Lea* <i>Violin, Vienna Philharmonic Orchestra</i>
Viola	Toby Lea* <i>Principal Viola, Vienna Philharmonic Orchestra</i>
Cello	Matthew Lee <i>Sub-Principal Cello, BBC Concert Orchestra</i>
Double Bass	Timothy Dunin* <i>Prof of Double Bass, University of Music and Performing Arts, Graz</i>
Flute	Alison Mitchell* <i>Principal Flute, Scottish Chamber Orchestra</i>
Oboe	Rosie Staniforth <i>Oboe, Scottish Chamber Orchestra</i>
Clarinet	Andrew Marriner <i>Principal Clarinet, London Symphony Orchestra</i>
Bassoon	James Alyward* <i>Freelance, The Netherlands</i>
Horn	Rohan Richards* <i>Horn, Beethoven Orchester Bonn</i>
Trumpet	Gerald Ruddock <i>Trumpet, London Symphony Orchestra</i>
Trombone	Brandt Attema <i>Principal Bass Trombone, Radio Filharmonisch Orkest</i>
Tuba	David Cribb* <i>Principal Tuba, Leipzig Gewandhaus Orchestra</i>
Timpani & Percussion	Grahame King <i>Principal Timpani, Birmingham Royal Ballet</i>
Harp	Marieke Schoenmakers <i>Principal Harp, Philharmonie Zuidnederland</i>

*AYO Alumni

Participants

First Violin

Lawrence Lee *Concertmaster*
Karla Hanna
Darcy Dauth
Eliza Scott
Alys Rayner
Kate Worley
Liam Osborne
Rollin Zhao
Estelita Rae
Toby Aan
Emily Beauchamp
Rachael Kwa
Annabelle Carter
Eleanor Hill
Liam Keneally
Jasmin Parkinson-Stewart

Second Violin

Iona Allan *Principal*
Rita Fernandes*
Johnny van Gend
Runa Murase
Phoebe Masel
Rebekah Hall
Hannah Brockway
Louise May
Mitzi Gardner*
Noam Yaffe
Natasha Hanna
Matilda Watkins
Josef Hanna
Nathan Ellul

Viola

Sariah Xu *Principal*
Elizabeth Woolnough
Eunise Cheng
Beth Condon
Henry Justo
Eli Vincent
Raphael Masters*
Gregory Daniel
Sergio Insuasti
Benjamin Haire
May Bardsley
Madeleine Coco

Cello

Jonathan Bekes *Principal*
Eliza Sdraulig
Simon Svoboda
Caleb Wong
Georgia Ostenfeld
James Morley
David Moran
Julia Janiszewski
Raechel Ji Hyun Suh*
Hannah Harley

Double Bass

Jonathon Coco *Principal*
Kinga Janiszewski
Jason Henery*
Felix Wallis
Bryn Keane*
Christopher Bainbridge
Giovanni Vinci
Jacques Emery

Flute

David Shaw *Principal*
Suzanne Sherrington
Laura Chung

Piccolo

Elissa Koppen *Principal*

Oboe

Ennes Mehmedbasic *Principal*
Toshiyuki Hosogaya
Edward Wang

Cor Anglais

Madison Hallworth *Principal*

Clarinet

Oliver Shermacher *Principal*
Benjamin Pallagi
Magdalenna Krstevska

Bass Clarinet

Ben Clapin *Principal*

Bassoon

Justin Sun *Principal*
Christopher Haycroft

Contrabassoon

Harley Milano *Principal*

Horn

Rebecca Luton *Principal*
Aidan Gabriels
Trestan McMillan
Emily Newham
William Tanner
Melanie Simpson
Freya Hombergen
Tobias Hill

Trumpet

Brody Linke *Principal*
Tetsuya Lawson
Jenna Smith
George Hronakis

Trombones

Nicolas Thomson *Principal*
Sung Kyu Choi

Bass Trombone

Elijah Cornish *Principal*

Tuba

Chloe Higgins *Principal*

Timpani

Tegan LeBrun *Principal*
Katie Thomas

Percussion

Sami Butler *Principal*
Mathew Levy
Katie Thomas
Laura Harris

Harp

Loni Fitzpatrick *Principal*

*Under 18

AYO Chamber Players

Sunday 25 September – Saturday 1 October 2016
Hobart, TAS

Goldner String Quartet

Ensemble in Residence

PLEXUS

Ensemble in Residence

Public performances and repertoire

Shore String Quartet

Friday 30 September, 7.30pm

Repertoire

BEETHOVEN String Quartet No.6 in B flat, Op.18
WILLIAMS *Oneiric: Dreamstates for String Quartet*

Geist String Quartet

Friday 30 September 7.30pm

Repertoire

BEETHOVEN String Quartet No.2 in G, Op.18 (Mvts 1 & 2)
WESTLAKE *High Tension Wires* (Mvt 3)

String Quartet 3

Friday 30 September, 7.30pm

Repertoire

BEETHOVEN String Quartet No.1 in E flat, Op.74
(Mvts 2 & 4)

String Quartet 4

Friday 30 September, 7.30pm

Repertoire

BARBER String Quartet, Op.11 (Mvts 1 & 2)

Mariner Piano Trio

Friday 30 September 7.30pm

Repertoire

TCHAIKOVSKY Piano Trio, Op.50 (Mvt 1)

Piano Trio 2

Friday 30 September, 7.30pm

Repertoire

SHOSTAKOVICH Piano Trio No.2 in E minor,
Op.67 (Mvts 3 & 4)

Piano Trio 3

Friday 30 September, 7.30pm

Repertoire

PERTOUT *Un brillo en la oscuridad*
BEETHOVEN Piano Trio No.2 in G, Op.1
(Mvts 1 & 2)

Wind Quintet

Friday 30 September, 7.30pm

Repertoire

FOERSTER Wind Quintet, Op.95 (Mvt 2)
EDWARDS *The Laughing Moon: 5 Bagatelles for Wind Quintet* (Selections)

Shore String Quartet

Saturday 1 October, 11.00am

Repertoire

BRITTEN String Quartet No.2 in C, Op.36 (Mvt 1)

Geist String Quartet

Saturday 1 October, 11.00am

Repertoire

KURTAG *12 Microludes*
WESTLAKE Piano Trio (Mvt 1)

String Quartet 3

Saturday 1 October, 11.00am

Repertoire

EÖTVÖS *How dragonflies cross the ocean*

SHOSTAKOVICH String Quartet No.3 in F, Op.73
(Mvt 1)

String Quartet 4

Saturday 1 October, 11.00am

Repertoire

GRANDAGE *After Silence*

BEETHOVEN String Quartet No.1 in F, Op.59 –
Razumovsky (Mvt 1)

Mariner Piano Trio

Saturday 1 October, 11.00am

Repertoire

BEETHOVEN Piano Trio No.3 in C minor, Op.1
(Mvt 4)

Piano Trio 2

Saturday 1 October, 11.00am

Repertoire

BEETHOVEN Piano Trio No.2 in E flat, Op.70
(Mvt 1)

FORD *Nine fantasies about Brahms* (Selections)

Piano Trio 3

Saturday 1 October, 11.00am

Repertoire

SCHUMANN Piano Trio No.2 in F (Mvt 1)

Wind Quintet

Saturday 1 October, 11.00am

Repertoire

RAVEL *Le tombeau de Couperin* (Mvts 1, 3 & 4)

AYO Chamber Players Tutors & Participants

Tutors

Goldner String Quartet

Dene Olding *Violin*

Dimity Hall *Violin*

Irina Morozova *Viola*

Julian Smiles *Cello*

PLEXUS

Monica Curro *Violin*

Philip Arkinstall *Clarinet*

Stefan Cassomenos *Piano*

Additional Tutor

Martin Penicka *Cello*

Participants

String Quartet 1 - Shore Quartet

Tutor: Dene Olding

Participants

Eliza McCracken *Violin 1*

Liam Osborne *Violin 2*

Eunise Cheng *Viola*

James Morley *Cello*

String Quartet 2 - Geist Quartet

Tutor: Monica Curro

Participants

Sonia Wilson *Violin 1*

Meg Cohen *Violin 2*

Hayasa Tanaka *Viola*

James Larsen *Cello*

String Quartet 3

Tutor: Dimity Hall

Participants

Darcy Dauth *Violin 1*

Johnny van Gend *Violin 2*

Henry Justo *Viola*

Caleb Wong *Cello*

String Quartet 4

Tutor: Irina Morozova

Participants

Amanda Chen *Violin 1*

Phoebe Masel *Violin 2*

Sariah Xu *Viola*

Raechel Ji Hyun Suh *Cello*

Piano Trio 1 - Mariner Trio

Tutor: Stefan Cassomenos

Participants

Alex Chiu *Violin*

Julia Janiszewski *Cello*

Maggie Pang *Piano*

Piano Trio 2

Tutor: Julian Smiles

Participants

Yena Choi *Violin*

Simon Svoboda *Cello*

Siang Ching Ngu *Piano*

Piano Trio 3

Tutor: Martin Penicka

Participants

Runa Murase *Violin*

Georgia Ostefeld *Cello*

Cara Tran *Piano*

Wind Quintet

Tutor: Philip Arkinstall

Participants

Georgia Williams *Flute*

Ennes Mehmedbasic *Oboe*

Benjamin Pallagi *Clarinet*

Jenna Schijf *Bassoon*

Aidan Gabriels *Horn*

AYO Orchestral Career Development:

TSO & AYO In Concert

Tuesday 11 – Sunday 16 October 2016
Hobart, TAS

Johannes Fritzs
Conductor

Tasmin Little
Violin

Performances and Repertoire

TSO Master 11 – *Out of this World*
Saturday 15 Oct 2016, 7.30pm
Federation Concert Hall

LENTZ *Ngankar*
DELIUS Violin Concerto
HOLST *The Planets*

Participants

Violin

Emily Beauchamp
Tiffany Cheng
Darcy Dauth
Liam Keneally
Rachael Kwa
Phoebe Masel
Louise May
Runa Murase
Eliza Scott
Mishi Stern
Johnny van Gend
Kate Worley

Viola

Eunise Cheng
Gregory Daniel
Henry Justo
Eli Vincent
Sariah Xu

Cello

Jonathan Bekes
Georgia Ostenfeld
Eliza Sdraulig

Double Bass

Kinga Janiszewski
Giovanni Vinci
Felix Wallis

Flute

Georgia Williams*

Oboe

Madison Hallworth*

Clarinet

Alexander McCracken
Benjamin Pallagi*

Horn

Emily Newham*
William Tanner

Trumpet

Brody Linke*

Trombone

Nicolas Thomson*

Percussion

Sami Butler*

Harp

William Nichols

**Indicates participant in Wind,
Brass & Percussion Fellowship*

AYO Orchestral Career Development:

AYO TSO Wind Brass & Percussion Fellowships

Sunday 16 – Monday 24 October 2016

Hobart, TAS

Professional Development Seminars

Alexander Technique with Ann Shoebridge *Music Physiotherapist & Alexander Technique Teacher*

Concerto Workshop with Jonathan Ramsay *Principal Trombone* and David Nuttall *Principal Oboe*

Excerpt Workshop No. 1 with Wendy Page *Principal Horn*, Andrew Seymour *Principal Clarinet* and Gary Wain *Principal Percussion*

Excerpt Workshop No. 2 with Yoram Levy *Principal Trumpet* and Douglas Mackie *Principal Flute*

TSO Education Concert “The amazing tale of Gibson”

Transition from Student to Professional with Stef Farrands *Principal Viola* and Jonathan Ramsay *Principal Trombone*

TSO Mentors

Douglas Mackie	<i>Flute</i>
David Nuttall	<i>Oboe</i>
Andrew Seymour	<i>Clarinet</i>
Wendy Page	<i>Horn</i>
Yoram Levy	<i>Trumpet</i>
Jonathon Ramsay	<i>Trombone</i>
Gary Wain	<i>Percussion</i>

AYO Fellows

Georgia Williams	<i>Flute</i>
Madison Hallworth	<i>Oboe</i>
Benjamin Pallagi	<i>Clarinet</i>
Emily Newham	<i>Horn</i>
Brody Linke	<i>Trumpet</i>
Nicolas Thompson	<i>Trombone</i>
Sami Butler	<i>Percussion</i>

2016 Highlights: Activities and Events

AYO International Tour

97 of AYO's top musicians thrilled audiences across Europe and China, in venues ranging from the historic Concertgebouw in Amsterdam to Beijing's newest Performing Arts Centre, before returning with triumphant home-coming concerts at the Sydney Opera House and Arts Centre Melbourne.

For the first time, the orchestra undertook a residency outside Australia at Akoesticum in Ede, The Netherlands. Featuring 12 magnificent rehearsal spaces, the former military base provided our musicians with a beautiful space to inspire and challenge their creative minds, whilst being immersed in a new culture alongside musicians from orchestras all around Europe,

AYO Regional Residency school and community workshop program

AYO undertook a two week residency on the Mornington Peninsula in regional Victoria during May and June. This project was a collaboration with indigenous artists William Barton and Delmae Collins, and indigenous and non-indigenous children from the Dromana Specialist College.

Our musicians were given the rare opportunity to mentor and perform with a didgeridoo club, string and percussion group, and dance troupe. With much positive feedback, this project is expected to grow in the future.

AYO Young Symphonists

AYO Young Symphonists provided a stunning performance to a full house at Riverside Theatres, Parramatta. In addition to several rehearsals, concerts and tutorials led by Musical Director Roger Benedict, the 60 young musicians were given the opportunity to participate in four professional development sessions including:

- Engaging and fun masterclasses with James Evans from the Bell Shakespeare Company on Romeo and Juliet.
- Attending the Sydney Symphony Orchestra concert with Christoph von Dohnányi conducting Bruckner Symphony No. 4. at the Sydney Opera House
- Health & Well-being sessions with physiotherapist David Peterson,
- Orchestral Sight-reading session on Tchaikovsky's Manfred Symphony.

Australian World Orchestra Collaboration

Sydney based wind and brass musicians were invited to participate in orchestral excerpt masterclasses presented by members of the AWO. Our musicians also observed the orchestral rehearsals, relaying their enthusiasm and excitement of being involved in the project.

As a result of this collaboration, AYO Principal cellist Jonathan Bekes was invited to take part in the AWO Academy, performing with the orchestra in Australia and Singapore.

Artology Fanfare Recording

AYO collaborated with Artology and the Sydney Opera House once again in the 2016 - 17 Fanfare Competition. Eight composers were selected from a shortlist of 30, before their compositions were recorded by AYO musicians on Sunday 4 September.

The Fanfare Competition aims to develop creativity in young people, and is open to composers aged 12 to 21. Mentor composer Nicholas Vines workshopped the final compositions prior to the recording day, and the final versions will be played at the Sydney Opera House as 30 second cue bells.

Partnerships

AYO was proud to continue their partnership with ABC radio on all programs in 2016, increasing awareness and audience reach for large and small AYO ensemble performances.



National Music Teacher Mentoring Program

1 July to 30 September 2016

NSW, WA, VIC and NT

Overview

During a trial period from 1 July to 30 September 2016, we were able to gain the commitment of existing state and territories including NSW, WA, VIC and NT to continue the program past the pilot stage. After the success of this initial stage, meetings were held in our states and territories including SA and Tasmania to discuss how they might be involved.

The program has also been successful in regional areas using the remoting mentoring model.

- Two experienced music educators from Loretto Kirribilli and Santa Sabina worked with a school in Griffith and one in Wagga Wagga. Discussions are continuing on how to consolidate and expand the program in 2017.
- Meetings were held with the Broken Bay and Sydney Catholic dioceses to discuss the implementation of the Program in their schools. Broken Bay is currently working out how they can facilitate the Program in some of their schools.

Program details and activities

Richard Gill presented workshops for Victorian mentors and teachers on 23 August and 6 September in Melbourne.

Professor Margaret Barrett and Bernadette McNamara presented a session at the International Society for Music Education on the National Music Teacher Mentoring Program in July 2016

Professor Margaret Barrett, The University of Queensland travelled to the Northern Territory interviewing teachers, mentors and students involved in the Program, receiving very positive feedback

Outcomes since 30 September 2016

- SA Department of Education have confirmed that they will conduct a pilot of the program in their schools in 2017.
- Richard Gill presented to a group of principals and teachers at MONA in Hobart on 14 November. Peter Tanfield, University of Tasmania helped facilitate this. We are hopeful that the Program will commence there in 2017.
- Richard Gill conducted workshops for teachers in:
 - o Bermagui on 27 October
 - o Griffith 4 November
 - o Broken Bay Diocese 9 November
- Planning has been undertaken to develop a mentor resource manual. Mentors from WA, Victoria, NSW and potential mentors from SA will meet in Sydney on 2 December for a workshop facilitated by Richard Gill.
- Visit to Darwin is planned for mid-December to obtain commitment to continue the Program in 2017.

2016 **FINANCIAL REPORT**



Australian Youth Orchestra

ABN 42 004 355 739

Financial Report for the year ended 31 December 2016

Contents

Directors' Report
Auditor's Independence Declaration
Financial Report – 31 December 2016
- Statement of Comprehensive Income
- Statement of Financial Position
- Statement of Changes in Equity
- Statement of Cash Flows
- Notes to the Financial Statements
- Directors' declaration
Independent auditor's report to the members

This financial report covers Australian Youth Orchestra as an individual entity.

Australian Youth Orchestra is a company limited by guarantee, incorporated and domiciled in Australia.

Its registered office and principal place of business is:

Suite 19, 285A Crown Street,
Surry Hills, NSW 2010
(02) 9356 1400

Auditors: Sothertons Chartered Accountants, Sydney

Solicitors: King & Wood Mallesons, Sydney

A description of the nature of the company's operations and its principal activities is included in the Directors' report on page 2.

**Australian Youth Orchestra
Directors' Report
For the year ended 31st December 2016**

The directors present their report on the company for the year ended 31 December 2016.

Directors

The following persons were directors of the company during the whole of the financial year and up to the date of this report.

Dr Graeme Blackman AO
Ms Monica Curro
Mr Marcus Elsum
Ms Erin Flaherty
Mr Peter Grant
Mr Luke Nestorowicz
Ms Shefali Pryor
Ms Clare Pullar
Mr Ben Rimmer
Ms Mary Vallentine AO (Chairman)
Mr Frank Zipfinger

Mr Simon Johnson was appointed on the 25th August 2016.

Principal activities

The company's principal continuing activities during the year consisted of the management of classical music training programs for young people.

The programs develop and encourage the study and enjoyment of music by young people through residential courses, concerts, tours, recording and broadcasts.

These programs include: AYO National Music Camp, AYO February Season, AYO July Season - International Tour, AYO Chamber Players, AYO Young Symphonists, AYO Momentum Ensemble, AYO Orchestral Career Development.

No significant change in the nature of the activities occurred during the year.

Dividends

Clause 37.1 of the constitution of Australian Youth Orchestra prohibits the distribution of income and property by way of dividend to members. Accordingly, the directors do not recommend the payment of a dividend and no dividends have been paid or declared since the end of the previous financial year.

Review of Operations

	2016	2015
	\$	\$
Revenue from ordinary activities	5,490,086	5,448,016
Profit/(Loss) from ordinary activities before income tax expense	(223,360)	815,368

Comments on the operation and the results of those operations are set out below:

(a) Results

The Net Operating Loss for 2016 was \$223,360 (2015 Surplus \$815,368).

- The Department of Communications and the Arts, approved a recurrent grant of \$2,564,000 for 2016/17, of which \$1,249,226 has been brought to account in the 2016 financial year, and a grant of \$2,538,000 for 2015/2016, of which \$1,389,096 has been brought to account in the 2016 financial year.
- The Department of Communications and the Arts, approved a one off grant of \$540,000 to fund the National Music Teacher Mentorship Pilot Program to be implemented over a three year period from 2014 – 2017. \$186,213 was brought to account in 2016 to fund the project.
- The successful International Tour to Europe took place in 2016. The net shortfall on the tour of \$948,792 was transferred from the ITF Reserve during the year.
- A net amount of \$217,465 was raised during the year towards the next International Tour. This amount was transferred to the International Touring Reserve at the end of the year.
- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,429) and the National Music Camp Trust Fund (\$1,571). This fee is based on 1.2% of the balance of each fund at 31 December 2016.

**Australian Youth Orchestra
Directors' Report (Continued)
For the year ended 31st December 2016**

- The Colonial Foundation donated \$202,000 in 2016, of which \$102,000 has been brought to account in 2016 to support the Chamber Players and Young Symphonists programs in 2016. The remaining \$100,000 is to support these programs in 2017. Funding of \$202,000 for these programs was also received in 2015, of which \$102,000 has been brought to account in 2016 to support the Chamber Players and Young Symphonists programs in 2016.
- AYO changed managed fund advisor from UBS/Crestone to JB Were in late 2016, as at 31 December 2016 all balances had been fully transferred to JB Were.
- A franking credit refund of \$29,177 in relation to the period 2008 to 2015 was received in 2016.
- The following transfers were made to/(from) the Scholarship Reserve in 2016, totalling \$15,526:
 - o Net transfer to the Ernest Llewellyn Scholarship funds of \$6,769 being: \$21,300 interest earned, plus \$399 franking credit refund less \$1,930 market value change and management fee, and \$13,000 scholarships paid.
 - o Net transfer to the Richard Pollett Memorial Award funds of \$2,852 being: \$2,040 donations, plus \$7,238 interest earned, plus \$132 franking credit refund less \$651 marketing value change and management fee, and \$5,906 scholarship paid.
 - o Net transfer to the Vera & Lorand Loblay Scholarship fund of \$5,904 being \$7,704 interest earned less \$1,800 scholarship paid.
- An amount of \$223,341 was transferred to the Special Projects (Artistic) Reserve to fund Momentum activity in 2017 – 2019.
- An amount of \$93,198 was transferred to the Digital Reserve to fund digital activity including the development of the database and website.

(b) Activities:

The following programs were presented in 2016:

AYO National Music Camp

Canberra, ACT
3 – 17 January 2016

AYO February

Brisbane, QLD
5 – 15 February 2016

MSO String Fellowships

Melbourne, VIC
23 – 31 May 2016

AYO Young Symphonists

Sydney, NSW
9 – 17 April 2016

AYO International Tour

Europe, China, Melbourne, VIC & Sydney, NSW
8 July – 9 August 2016

National Auditions for 2017 Programs

17 August – 16 September 2016

AYO Chamber Players

Hobart, TAS
25 September – 1 October 2016

TSO Wind, Brass and Percussion Fellowships

Hobart, TAS
17 – 24 October 2016

TSO & AYO in Concert

Hobart, TAS
11 – 16 October 2016

Momentum Ensemble

Mornington Peninsula, VIC
20 – 21st June 2016

Sydney, NSW
4th September 2016

Sydney, NSW
17th November 2016

Australian Youth Orchestra
Directors' report (Continued)
For the year ended 31st December 2016

- (c) Income Tax
No amount was required to be provided for income tax as the company is income tax exempt.

Matters subsequent to the end of financial year

No matter or circumstance has arisen since 31 December 2016 that has significantly affected, or may significantly affect:

- a) The company's operations in future financial years, or
- b) The results of those operations in future financial years, or
- c) The company's state of affairs in future financial years

Likely developments and expected results of operations

We continue to actively explore additional sources of funding and earned income.

Environmental Regulations

The Operations of the company are not subject to any particular environmental regulations under a Commonwealth, State or Territory Law.

Information on Directors who held office during the year

Dr Graeme Blackman AO	Non – Executive Director	Appointed 25 August 2012 (casual appointment)	Finance & Executive Committee
Monica Curro	Assistant Principal 2 nd Violin, Melbourne Symphony Orchestra	Appointed 15 May 2010	Artistic Advisory Committee
Marcus Elsum	Executive Director, Challenger Limited	Appointed 10 May 2014	Treasurer/Company Secretary Finance & Executive Committee
Erin Flaherty	Non – Executive Director	Appointed 24 May 2009	Development Committee Nominations Committee
Peter Grant	Consultant	Appointed 1 September 2007	Finance & Executive Committee
Simon Johnson	Non – Executive Director	Appointed 25 August 2016	Development Committee
Luke Nestorowicz	Management and Marketing Consultant	Appointed 24 May 2008	
Shefali Pryor	Associate Principal Oboe, Sydney Symphony Orchestra	Appointed 15 May 2011 (casual from 20 November 2010)	Artistic Advisory Committee (Chair)
Clare Pullar	Non – Executive Director	Appointed 24 May 2009	Nominations Committee Development Committee
Ben Rimmer	CEO, City of Melbourne	Appointed 23 May 2015	Deputy Chair
Mary Vallentine AO	Non – Executive Director	Appointed 26 May 2007	Chairman Finance and Executive Committee (Chair) Nominations Committee (Chair) Development Committee
Frank Zipfinger	Non – Executive Director	Appointed 24 May 2008	Development Committee (Chair)

**Australian Youth Orchestra
Directors' report (Continued)
For the year ended 31st December 2016**

Meetings of Directors

The Board of the **Australian Youth Orchestra** met 4 times during the year ended 31 December 2016.

	Meetings Attended	Meetings Held while Director
Dr Graeme Blackman AO	4	4
Monica Curro	3	4
Marcus Elsum	4	4
Erin Flaherty	3	4
Peter Grant	3	4
Simon Johnson	1	2
Luke Nestorowicz	4	4
Shefali Pryor	4	4
Clare Pullar	3	4
Ben Rimmer	2	4
Mary Vallentine AO	4	4
Frank Zipfinger	3	4

Likely developments in the operations of the company and the expected results of those operations in future financial years have not been included in this report as the inclusion of such information is likely to result in unreasonable prejudice to the company.

No indemnities have been given, during or since the end of the financial year, for any person who is or has been an officer or auditor of the company.

During the year, the Company paid premiums in respect of directors' and officers' liability, legal expenses and insurance contracts for the financial year ended 31 December 2016. Since the end of the year, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2017.

Such insurance contracts insure persons who are or have been directors or offices of the Company against certain liabilities (subject to certain exclusions).

The Directors have not included details of the nature of the liabilities covered or the amount of the premium paid as such disclosure is prohibited under the terms of the contract.

No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.

Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under the Australian Charities and Not-For-Profits Commission Act 2012 is set out on page 6.

This report is made in accordance with a resolution of the directors.

Director 

Director 

Signed on this 12th day of May 2017

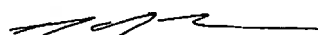
The Directors
Australian Youth Orchestra
Suite 19, 285A Crown Street
SURRY HILLS NSW 2010

Auditor's Independence Declaration
under section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 to the
Directors of Australian Youth Orchestra

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2016 there have been:

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

SOTHERTONS CHARTERED ACCOUNTANTS



.....
Robert A Rochlin
Principal

Dated this 12th day of May 2017

Australian Youth Orchestra
Statement of Comprehensive Income
For the year ended 31st December 2016

	Note	2016 \$	2015 \$
Revenue from ordinary activities	2	<u>5,490,086</u>	<u>5,448,016</u>
Board expenses		(21,553)	(24,543)
Operating expenses		(353,847)	(358,208)
Occupancy expenses		(252,468)	(271,826)
Production expenses		(543,066)	(277,115)
Marketing expenses		(275,970)	(214,542)
Tutor, performer and staff expenses		(2,210,277)	(1,957,348)
Student assistance expenses	3	(116,789)	(126,305)
Travelling expenses	3	(1,930,742)	(1,400,471)
Unrealised foreign exchange gain/(loss)		(8,734)	(2,290)
		<u> </u>	<u> </u>
Total expenses relating to ordinary activities		<u>(5,713,446)</u>	<u>(4,632,647)</u>
Profit/(Loss) from ordinary activities before income tax expense		(223,360)	815,368
Income tax expense		<u>-</u>	<u>-</u>
Profit/(Loss) from ordinary activities after income tax expense		<u>(223,360)</u>	815,368
Total comprehensive income for the year		<u><u>(223,360)</u></u>	<u><u>815,368</u></u>

The above Statement of Comprehensive Income should be read in conjunction with the accompanying notes.

**Australian Youth Orchestra
Statement of Financial Position
As at 31 December 2016**

	Note	2016 \$	2015 \$
CURRENT ASSETS			
Cash Assets	4	4,639,470	4,444,708
Investments	4	1,326,296	1,089,108
Receivables	5	62,343	773,134
Other	6	262,021	405,569
Total Current Assets		<u>6,290,130</u>	<u>6,712,518</u>
NON-CURRENT ASSETS			
Plant & Equipment	7	263,752	91,848
Total Non-Current Assets		<u>263,752</u>	<u>91,848</u>
TOTAL ASSETS		<u>6,553,882</u>	<u>6,804,366</u>
CURRENT LIABILITIES			
Creditors & Payables	8, 9	1,948,988	1,860,863
Provisions	11	117,625	146,911
Total Current Liabilities		<u>2,066,613</u>	<u>2,007,774</u>
NON-CURRENT LIABILITIES			
Creditors & Payables	10	-	113,784
Provisions	12	90,406	62,584
Total Non-Current Liabilities		<u>90,406</u>	<u>176,369</u>
TOTAL LIABILITIES		<u>2,157,019</u>	<u>2,184,143</u>
NET ASSETS		<u>4,396,863</u>	<u>4,620,223</u>
EQUITY			
Retained profits	13	1,639,669	1,619,403
Reserves	14	2,757,194	3,000,820
TOTAL EQUITY		<u>4,396,863</u>	<u>4,620,223</u>

The above Statement of Financial Position should be read in conjunction with the accompanying notes.

**Australian Youth Orchestra
Statement of Changes in Equity
As at 31 December 2016**

	Note	Accumulated Surplus	International Touring Reserve	Reserves Stabilisation	Major Gifts Reserve	Scholarships Reserve	Special Projects Reserve	Digital Reserve	2016 \$	2015 \$
Balance at Beginning of the financial year		1,619,403	1,111,999	-	643,516	1,101,551	10,000	133,754	4,620,223	3,804,855
Transfer from / (to) Reserves	13	243,626	(595,691)	-	20,000	15,526	223,341	93,198	-	-
Net Result from Operations		(223,360)		-	-	-	-		(223,360)	815,368
Balance at the end of the Financial Year	13,14	1,639,669	516,308	-	663,516	1,117,077	233,341	226,952	4,396,863	4,620,223

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes.

Australian Youth Orchestra
Statement of Cash Flows
For the year ended 31 December 2016

	Note	2016 \$	2015 \$
Cash flows from operating activities			
Receipts from students		608,024	503,531
Grants received		3,394,000	2,007,185
Concert Fees Received		305,651	97,528
Bursaries, Foundations & ITF Donations		717,779	1,126,406
Other receipts		978,414	807,538
Interest Received		138,265	214,514
Payments to suppliers and employees		(5,509,687)	(4,971,763)
Net cash flows from operating activities		<u>632,446</u>	<u>(215,061)</u>
Cash flows from investing activities			
Payments for plant and equipment		(206,284)	(19,526)
Proceeds from sale of plant and equipment		-	-
Redemption of/(Payment for) Investments		(231,400)	(551,959)
Net cash flows used in investing activities		<u>(437,684)</u>	<u>(571,485)</u>
Net increase/(decrease) in cash held		194,762	(786,546)
Cash at beginning of year		<u>4,444,708</u>	<u>5,231,254</u>
Cash at the end of the year	4	<u><u>4,639,470</u></u>	<u><u>4,444,708</u></u>

The above statement of cash flows should be read in conjunction with the accompanying notes

Australian Youth Orchestra
Notes to the Financial Statements
For the year ended 31 December 2016

Note	Contents	Page
1	Summary of significant accounting policies	12
2	Revenue	14
3	Expenses and Losses	14
	Current Assets	
4	Cash Assets/Investments	14/15
5	Receivables	15
6	Other – Prepayments	15
	Non-current Assets	
7	Plant and equipment	15
	Current Liabilities	
8	Creditors and Payables	16
9	Grants and Sponsorships	16
11	Provisions	16
	Non-Current Liabilities	
10	Grants and Sponsorships	16
12	Provisions	16
	Equity	
13	Retained profits	17
14	Reserves	17
15	Remuneration of directors	18
16	Remuneration of auditors	18
17	Contingent liabilities	18
18	Commitments for expenditure	18
19	Employee entitlements	18
20	Segment information	18
21	Trust Assets	18
22	Members' Guarantee	18
	Directors' Declaration	19

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2016

Note 1 Summary of significant accounting policies

a. Basis of accounting

Australian Youth Orchestra has elected to early adopt the pronouncements AASB 1053: Application of Tiers of Australian Accounting Standards and AASB 2010-2: Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements to the annual reporting period beginning 1 January 2010.

This general purpose financial report has been prepared in accordance with Australian Accounting Interpretations, Australian Accounting Standards, other authoritative pronouncements of the Australian Accounting Standards Board, and the Corporations Act 2001.

The company's Statement of Comprehensive Income, Balance Sheet and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with the historical cost convention. The Statement of Cash Flows has been prepared on a cash basis.

The financial report has been prepared based on a twelve month operating cycle and presented in Australian currency.

b. Changes in accounting policy

Accounting policies are consistent with those of the previous year.

c. Income tax

No provision for income tax is required as the company is exempt from income tax.

d. Revenue recognition

Revenue is measured at the fair value of the consideration received or receivable. Amounts disclosed are net of goods and services tax (GST). Revenue is recognised for the major business activities as follows:

(i) Contribution income

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

(ii) Funding revenue

Funding revenue is received from the Department of Communications and the Arts (formerly the Ministry for the Arts) and is based on payment schedules contained in a funding agreement between the funding bodies and the Company and is recognised in the calendar year for which it is intended under the terms of the agreement due to the conditional nature of the funding. Any funding not spent on the planned activities agreed between the parties at the start of each calendar year is required to be repaid.

(iii) Registration and Membership Fees

Registration and Membership Fees are recognised in the period for which the membership or registration is applicable.

(iv) Sponsorship and Donations revenue

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

Donations - All donations are brought to account as received.

(v) Performance Fee Revenue

Revenue from performance fees is recognised as these services are performed.

e. Receivables

All debtors are recognized at the amounts receivable, as they are due for settlement immediately in the case of trade debtors, and no more than 30 days from the date of recognition for other debtors.

Collectability of debtors is reviewed on an ongoing basis. Individual debts which are known to be uncollectible are written off. A provision for doubtful debts is raised when uncertainty exists as to the collection of the debt.

f. Plant and equipment

Each class of plant and equipment is carried at cost less, where applicable, any accumulated depreciation.

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2016

received from the assets employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining the recoverable amount.

Depreciation

The depreciable amount of all fixed assets is depreciated on a straight line basis over their useful lives to the company commencing from the time the asset is held ready for use.

The depreciation rates used for each class of depreciable assets are:

Musical Instruments	7%
Music and Scores	7%
Furniture and Fittings	10%-20%
Leasehold Improvements	17%-33%
Office Equipment	17%-33%
Computers/Website	33%
Database	14%

g. Leased plant and equipment

Leases of plant and equipment are classified as operating leases as the lessors retain substantially all of the risks and benefits of ownership. Payments made under operating leases (net of any incentives received from the lessor) are charged to the statement of comprehensive income on a straight-line basis over the period of the lease.

h. Trade and other creditors

These amounts represent liabilities for goods and services provided to the company prior to the end of the financial year and which were unpaid at balance date. The amounts are unsecured and are usually paid within 30 days of recognition.

i. Maintenance and repairs

The cost of repairs to the company's plant and equipment are charged as expenses as incurred, except where they relate to the replacement of the component of an asset, in which case the costs are capitalised and depreciated in accordance with note 1(f).

j. Website and database costs

Costs in relation to web sites and databases controlled by the company are charged as expenses in the period in which they are incurred if they do not change the underlying nature or structure of the website or database. Costs incurred in building or enhancing a website or database, to the extent that they represent probable future economic benefits controlled by the company that can be reliably measured, are capitalised as an asset and amortised over the period of expected benefits, usually 3-7 years.

k. Goods and services tax (GST)

Revenues, expenses, and assets are recognized net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognized as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST.

l. Employee benefits

(i) Wages, salaries and annual leave

Liabilities for employee benefits for wages, salaries and annual leave expected to be settled within 12 months of the reporting date represent present obligations resulting from employees' services provided up to the reporting date. These are calculated at undiscounted amounts based on compensation rates that the consolidated entity expects to pay, including related on-costs.

(ii) Long service benefits

The provision for employee benefits for long service leave represents the present value of the estimated future cash outflows to be made, resulting from employees' services provided up to the reporting date. The provision is calculated using expected future increases in wage and salary rates including related on costs and expected settlement dates based on turnover history and is discounted using the rates attaching to Commonwealth government bonds at balance date which most closely match the terms of maturity of the related liabilities.

(iii) Superannuation

The Company contributes to employees' superannuation funds. Contributions are recognised as an expense as they are made.

m. Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash which are subject to an insignificant risk of changes in value. For the purposes of the Cash Flow Statement, cash and cash equivalents consist of cash and cash equivalents as defined above.

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2016

n. Comparative figures

Where required by the Accounting Standards comparative figures have been adjusted to conform to changes in presentation for the current financial year.

o. Significant accounting judgements, estimates and assumptions

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the reported amounts in the financial statements. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. The following critical accounting policies have been identified for which significant judgements, estimates and assumptions are made.

(i) Impairment of Non-financial Assets

The Company assesses impairment of its non-financial assets at each reporting date by evaluating conditions specific to the Company and to the specific asset. If an impairment trigger exists the recoverable amount of the asset is determined. Management do not consider that the triggers for impairment have been significant and these assets have not been tested for impairment in this financial period.

(ii) Estimate of Useful Lives

The estimation of useful lives of assets is based on historical experience. The condition of assets is assessed periodically and considered in relation to the remaining useful life of the asset and adjustments made to useful lives as appropriate.

Note 2 Revenue

Revenue from operating activities

	2016 \$	2015 \$
Grants – by provider		
Australian Government	2,829,536	2,880,876
Total Grants	2,829,536	2,880,876
Registration & Application Fees	649,877	454,114
Management Fees	4,000	4,000
Memberships	1,091	1,309
Performance Fees & Earned Income	310,751	102,778
Sponsorships, scholarships, Financial Assistance, & donations	1,431,763	1,700,861
Other Income	122,369	110,147
Total revenue from operating activities	5,349,387	5,254,085

Revenue from outside the operating activities

Interest/Distributions	134,910	208,342
Increase/(Decrease) in Market Value of Investments	5,789	(14,411)
Total revenue from outside the operating activities	140,699	193,931

Revenue from ordinary activities

	5,490,086	5,448,016
--	-----------	-----------

Note 3 Expenses and Losses

Profit/(Loss) from ordinary activities includes as expenses:

Bad and doubtful debts (write back)/expense	(795)	(949)
Depreciation of Musical Instruments, Furniture & Fittings, IT & Website	33,751	48,064
Employee entitlements	57,029	8,050
Profit / (loss) on disposal of plant & equipment	(629)	(320)
Unrealised gain/ (Loss) on Foreign Currency	(8,734)	(2,290)
Support to other orchestras	-	35,000
Travel Expenses (admin)	100,755	92,470
Travel Expenses (programs)	1,829,987	1,308,001

In 2016 included in Travel Expenses (programs) are travel costs in relation to the International Tour that occurs once every three years of \$906,613 for artists, conductors, tutors, participants and staff.

Note 4 Cash Assets/Investments

Cash Assets

Cash at bank and on hand	4,559,066	3,658,705
Cash on deposit	80,404	786,003
Total Cash on Deposit	4,639,470	4,444,708

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2016

The above figures are reconciled to cash at the end of the financial year as shown in the Statement of Cash Flows. Funds on term deposit with Westpac are bank guarantee for the period of 1 year with interest rates of 2.5%. Other cash on deposit is held as part of a balanced investment portfolio administered by JBWere Limited.

Investments

Listed Investments at fair value in:

	2016	2015
	\$	\$
Fixed interest securities	667,547	316,293
Shares and other equities	658,749	772,815
Total Investments	<u>1,326,296</u>	<u>1,089,108</u>

The Peter Seymour Bursary Account with UBS Wealth Management had a net return of 4.01% (2015 a net return of 2.48%).

The Reserves Stabilisation Account with UBS Wealth Management had a net return of 4.79% (2015 a net return of 1.54%).

The Ernest Llewellyn Memorial Account with UBS Wealth Management had a net return of 4.73% (2015 a net return of 2.34%).

The Richard Pollett Memorial Account with UBS Wealth Management had a net return of 4.71% (2015 a net return of 2.53%).

Note 5 Receivables

Trade Debtors	52,248	39,776
Other Debtors	10,095	733,358
Total Receivables	<u>62,343</u>	<u>773,134</u>

Trade debtors arise from fees owing by students for participation in the company's programs.

Other debtors arise from activities other than those attended by students.

Note 6 Other

Prepayments	<u>262,021</u>	<u>405,569</u>
-------------	----------------	----------------

Note 7 Plant and Equipment

Music Equipment at Cost	133,251	128,218
Deduct: Accumulated depreciation	<u>(86,040)</u>	<u>(80,798)</u>
	<u>47,211</u>	<u>47,421</u>
Music and Scores at cost	5,102	5,102
Deduct: Accumulated depreciation	<u>(2,842)</u>	<u>(2,502)</u>
	<u>2,260</u>	<u>2,601</u>
Furniture and Equipment at Cost	96,904	81,771
Deduct: Accumulated depreciation	<u>(51,205)</u>	<u>(57,183)</u>
	<u>45,699</u>	<u>24,588</u>
Database at cost	297,059	138,084
Deduct: Accumulated depreciation	<u>(139,481)</u>	<u>(133,592)</u>
	<u>157,578</u>	<u>4,492</u>
IT Equipment at cost	47,013	87,337
Deduct: Accumulated depreciation	<u>(36,571)</u>	<u>(75,870)</u>
	<u>10,442</u>	<u>11,467</u>
Website at cost	43,056	43,056
Deduct: Accumulated depreciation	<u>(43,056)</u>	<u>(43,056)</u>
	<u>-</u>	<u>-</u>
DCI Equipment at cost	352,008	354,158
Deduct: Accumulated depreciation	<u>(352,008)</u>	<u>(354,158)</u>
	<u>-</u>	<u>-</u>
National Music Teacher Mentorship Equipment at cost	2,150	2,150
Deduct: Accumulated depreciation	<u>(1,588)</u>	<u>(870)</u>
	<u>562</u>	<u>1,280</u>

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2016

Movements in non-current assets

	2016 \$	2015 \$
Balance at beginning of year	91,848	120,706
Additions	206,284	19,526
Disposals	(629)	(320)
Depreciation	(33,751)	(48,064)
Balance at end of year	<u>263,752</u>	<u>91,848</u>

Note 8 Creditors and Payables

Trade Creditors	375,859	124,598
Receipts in advance	501,422	593,628
Grants & Sponsorships (Note 9)	893,483	1,053,734
Other Payables	178,224	88,903
	<u>1,948,988</u>	<u>1,860,863</u>

Note 9 Grants and Sponsorships – Current liabilities

Colonial Foundation Grant	100,000	102,000
Department of Communication & the Arts	671,212	752,034
Department of Communication & the Arts (Music Teacher Mentorship Pilot Program)	122,271	194,700
Department of Communication & the Arts (Australian youth orchestras Support Initiative)	-	5,000
	<u>893,483</u>	<u>1,053,734</u>

The organisation receives funding from Government and non-government sources in order to maintain its operations. Funding from these sources is allocated on a financial year basis whilst revenue from these sources is recognised in the calendar year for which it is intended under the terms of the particular agreement. Any funding received and unspent at the end of the year is held as a liability until utilised or repaid if needed.

Note 10 Grants and Sponsorships – Non-current liabilities

Ministry for the Arts (Music Teacher Mentorship Pilot Program)	-	113,784
	<u>-</u>	<u>113,784</u>

Note 11 Provisions – Current liabilities

Provision for Annual Leave	116,946	88,457
Provision for relocation to new premises	-	57,883
Fringe Benefits Tax Payable	679	571
	<u>117,625</u>	<u>146,911</u>

Note 12 Provisions – Non-current liabilities

Provision for long service leave	89,844	61,304
Other Provisions	562	1,280
	<u>90,406</u>	<u>62,584</u>

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2016

Note 13 Retained profits

	2016	2015
	\$	\$
<u>Movements in retained profits</u>		
Opening balance	1,619,403	1,602,856
Net profit/(loss) for the year	(223,360)	815,368
Transfer (to)/from International Touring reserve	595,691	(383,505)
Transfer (to)/from Special Projects Reserve	(223,341)	-
Transfer (to)/from Major Gifts Reserve	(20,000)	88,055
Transfer (to)/from Scholarships Reserve	(15,526)	(409,150)
Transfer (to)/from Digital Reserve	(93,198)	(94,221)
Closing balance	<u>1,639,669</u>	<u>1,619,403</u>

Note 14 Reserves

International Touring Reserve

Opening balance	1,111,999	728,494
Transfer (to)/from general reserve	<u>(595,691)</u>	<u>383,505</u>
Closing balance	<u>516,308</u>	<u>1,111,999</u>

The International Touring Reserve was established in January 2005 in order to set aside funds for overseas touring.

Major Gifts Reserve

Opening balance	643,516	731,571
Transfer (to)/from general reserve	<u>20,000</u>	<u>(88,055)</u>
Closing balance	<u>663,516</u>	<u>643,516</u>

The Major Gifts Reserve was established in December 2011 in order to set aside funds for costs expected to be incurred against funds raised from the Major Gifts Campaign and for bequests received.

Special Projects Reserve

Opening balance	10,000	10,000
Transfer (to)/from general reserve	<u>223,341</u>	<u>-</u>
Closing balance	<u>233,341</u>	<u>10,000</u>

The Special Projects Reserve was established in December 2011 to set aside funds for specific projects which fall outside the normal operations of the AYO and for funding additional Momentum activity as required.

Scholarships Reserve

Opening balance	1,101,551	692,401
Transfer (to)/from general reserve	<u>15,526</u>	<u>409,150</u>
Closing balance	<u>1,117,077</u>	<u>1,101,551</u>

The Scholarships Reserve was established in December 2011 in order to set aside funds donated for the specific purpose of providing annual scholarships from the earnings on the funds. The balance at 31 December 2016 is made up of Ernest Llewellyn Scholarship funds of \$533,597, Richard Pollett Scholarship funds of \$174,689 and The Vera and Lorand Loblay Scholarship funds of \$408,591.

Digital Reserve

Opening balance	133,754	39,533
Transfer (to)/from general reserve	<u>93,198</u>	<u>94,221</u>
Closing balance	<u>226,952</u>	<u>133,754</u>

The Digital Reserve was established in December 2014 in order to set aside funds digital development including development of website and database.

Total Reserves	<u>4,396,863</u>	<u>4,620,223</u>
----------------	------------------	------------------

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2016

Note 15 Remuneration of directors

No income has been paid or is payable, or otherwise made available, to directors by the company or to related parties in connection with the management of the affairs of the company.

Note 16 Remuneration of auditors

The auditor of the company, Sothertons, performed the audit on a pro bono basis and received no remuneration for these services. (2015: nil remuneration)

Note 17 Contingent Liabilities

There were no contingent liabilities as at 31 December 2016

Note 18 Commitments for expenditure

	2016 \$	2015 \$
<i>Lease commitments</i>		
Commitments in relation to leases contracted for at reporting date but not recognized as liabilities, payable		
Within one year	231,142	236,482
Later than one year but not later than 5 years	285,794	516,936
Later than 5 years	-	-

Lease commitments relate to the lease by the organisation of office equipment (photocopiers) and the provision of office accommodation for various periods with expiry dates of between one and five years.

Note 19 Employee Entitlements

Employee Entitlement Liabilities

Provision for annual leave (current) (10)	116,946	88,457
Provision for long service leave (non-current) (11)	89,844	61,304
Aggregate employee entitlement liabilities	<u>206,790</u>	<u>149,761</u>

Employee numbers

Number of employees at 31 December 2016	14	14
---	----	----

Note 20 Segment Information

The company operates in one industry – the arts, and generally in one geographical area – Australia.

Note 21 Trust Assets

The Australian Youth Orchestra acts as trustee for the following entities:

National Music Camp Trust Fund

Dorothy Fraser Scholarship Fund

Separate Financial Statements are prepared for these entities.

Note 22 Members' Guarantee

The company is limited by guarantee. If the company is wound up, the Constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2016 the number of members was 30 (2015: 36).

**Australian Youth Orchestra
Directors' Declaration
For the year ended 31 December 2016**

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 7 to 18, are in accordance with the *Australian Charities and Not-for profits Commission Act 2012* and;
 - a. comply with Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012; and
 - b. give a true and fair view of the financial position as at 31 December 2016 and of the performance for the year ended on that date of the company.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

Signed in accordance with subsection 60.15(2) of the *Australian Charities and Not-for-profit Commission Regulation 2013*.

This declaration is made in accordance with a resolution of the Board of Directors.



Director



Director

Signed on this 12th day of May, 2017

Level 24, Westfield Tower 2
101 Grafton Street
Bondi Junction
NSW 2022

Correspondence to:
PO Box 102
Bondi Junction
NSW 1355

T +61 2 9389 7777
F +612 9387 4995
W www.sothertons.com.au

**INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
AUSTRALIAN YOUTH ORCHESTRA
ABN 42 004 355 739**

Opinion

We have audited the financial report of Australian Youth Orchestra, which comprises the statement of financial position as at 31 December 2016, the statement of comprehensive income, statement of changes in equity 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 director's declaration.

In our opinion the financial report of Australian Youth Orchestra has been prepared in accordance with Division 60 of the Australian Charities and Not-for-profits Commission Act 2012, including:

- a) giving a true and fair view of the registered entity's financial position as at 31 December 2016 and of its financial performance for the year then ended; and
- b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

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.

Other Information than the Financial Report and Auditor's Report Thereon

The directors are responsible for the other information. The other information comprises the information included in the company annual report for the year ended 31 December 2016, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012 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, directors are responsible for assessing the registered entity'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 the responsible entities either intends to liquidate the registered entity or to cease operations, or has no realistic alternative but to do so.

The directors are responsible for overseeing the company's financial reporting process.

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 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 the 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 [my] 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 registered entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the directors' 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 registered entity'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 registered entity 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.

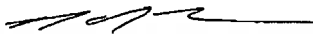
We communicate with the responsible entities regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Report on Other Regulatory Requirements

Furthermore, in our opinion:

- a) the accounts show a true and fair view of the financial result of fundraising appeals for the ended 31 December 2016; and
- b) the accounts and associated records of the company have been properly kept during the year in accordance with the relevant Fundraising Acts and its Regulations; and
- c) the company is solvent.

SOTHERTONS CHARTERED ACCOUNTANTS



.....
Robert A Rochlin
Principal

Dated this 12th day of May 2017