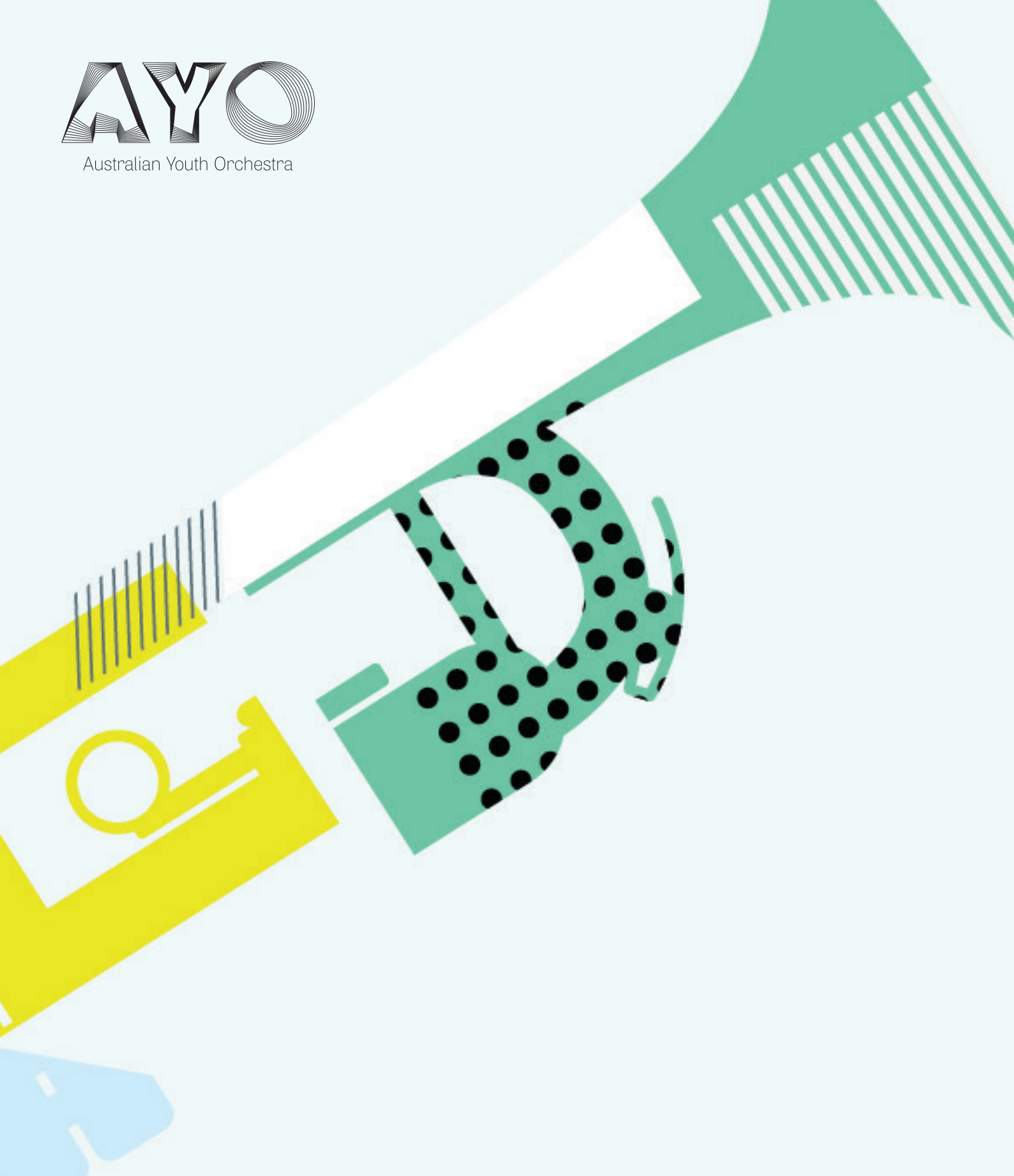


Australian Youth Orchestra



2018 ANNUAL REPORT

Principal Sponsor
& Digital Partner

accenture



Australian Government

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ABOUT AYO

The Australian Youth Orchestra (AYO) presents 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.

Graduates of our training programs have the opportunity to take part in Momentum Ensemble, a project designed to provide outstanding young performers on the cusp of their professional career with access to performance and development opportunities that will enable them to launch a multi-faceted career.

Within the community, AYO has committed itself to improving the quality of music education in classrooms around Australia. To meet this need, the National Music Teacher Mentoring Program (NMTMP) was launched in 2014 by distinguished music educator the late Richard Gill AO under the auspices of the AYO, and continues to support classroom teachers in building their skills and confidence in teaching music.

VISION & 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

It is encouraging to see the interest in orchestral music amongst young people and AYO's programs in particular remain strong with over 1000 applications for auditions during 2018. No doubt the highly anticipated AYO International Tour planned for 2019 contributed to the significant competition for places in each program. Each of the programs presented in 2018 offered the chance for groups of talented individuals to come together under the direction of inspiring teachers and performers with the result being highly energised, brilliantly crafted, and moving demonstrations of orchestral teamwork. The AYO Training Pathway, commencing with AYO Young Symphonists and culminating in Momentum Ensemble, caters for more than 400 performers each year. In 2018 we returned to the Sydney Town Hall with a challenging concert program featuring the winner of the most recent Sydney International Piano Competition, Andrey Gugnin as soloist. Another highlight was seeing the further evolution of Momentum Ensemble in activities ranging from sharing the stage with Lior and his band in Sydney to a weekend of music making at UKARIA in the Adelaide Hills. A particular highlight for me personally was the awe-inspiring collaboration with the students of Peninsula Specialist College, which was the very best of musical achievement and endeavour.

AYO's financial performance for 2018 shows a combination of pleasing operational performance and lower than expected investment returns. The operational performance was in line with expectations in delivering a small surplus. In common with most other not for profits with investment portfolios, AYO suffered from significant, but unrealised, losses in the last month of 2018 which had a negative impact on the bottom line and caused a loss to be recorded in the annual accounts. There is the expectation that the unrealised losses will reverse in the coming year.

The entire musical world felt the loss of Richard Gill AO in late 2018. Richard was a driving force behind so many artistic and educational success stories including the National Music Teacher Mentoring Program that is part of the AYO community. We have committed to continuing the development of the mentoring program Richard founded and support its growth to reach all Australian primary school students who do not have access to quality music education.

Both the AYO Training Pathway and the National Music 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. 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.

In 2018 we celebrated a milestone in our partnership with our Principal Sponsor, Accenture, whose support over more than a decade has enabled AYO to provide more high quality music education opportunities for more young Australians. I would like to thank Accenture on behalf of the entire AYO Board and staff for their enduring partnership. Many thousands of young Australians have been assisted to reach their full personal and musical potential through this very generous support.

2018 was a year of change on the AYO Board with the retirement of three long serving directors, Erin Flaherty, Peter Grant, and Clare Pullar. On behalf of the entire organisation I thank them for their 27 years of combined service and look forward to many more years of their active involvement with AYO. We also welcomed Dr Andrew Lu OAM, Dr Kate Hadwen, Jessica Block and Sally Bassar to the board.

Ben Rimmer

Chair

FROM THE CEO

2018 provided the AYO community a chance to reflect on the inspired origins of the organisation as we marked 70 years since the first National Music Camp was presented by our inspired founders. The acknowledgment of the passion and commitment of those volunteers who created and managed to implement, sometimes at great odds, the experiences that are at the heart of the AYO's purpose strengthens our values and inspires us to scale new heights.

On the stage of Elder Hall, University of Adelaide, fresh ideas from the minds of two innovative artists, harpist Marshall McGuire and clarinettist Ashley William Smith, were shared with over 235 young musicians, composers and arts administrators. Their commitment to excellence is paramount, but so is their passion for curiosity and exploration – whether this is in dealing with their own performance anxiety, career choices, or nurturing new work. Over two weeks, audiences in Adelaide were offered a wide range of musical choices in the series of free summer concerts. The support of the University of Adelaide and Elder Conservatorium of Music is invaluable and I am grateful to everyone involved in the preparation, planning and running of AYO National Music Camp on the university campus on North Terrace.

This is a great opportunity to congratulate every single participant in AYO's programs throughout 2018. Composers, administrators, sound recordists, orchestral and chamber musicians, you have inspired each other and your teachers as you embarked on what can be a very intensive training experience. Taking the leap and the benefits that come with it takes courage and we thank you for embracing the challenge.

2018 also marked ten years of partnership with Accenture, AYO's Principal Sponsor and Digital Partner. Accenture's support has underpinned the growth in our training pathway over these ten years enabling more young Australians the opportunity to participate. The expertise and guidance provided by Accenture's people has also been vital as we developed the technological capacity to connect with more young people no matter where they live. During these ten years our collaboration has led to the production of numerous high definition webcasts, interactive digital school music workshops linking multiple schools with the AYO from all parts of Australia, and the ability to hold remote online auditions in regional and rural areas. Most recently we have strengthened our communications and administrative capacity with the implementation of Salesforce in partnership with Accenture. Thank you to everyone at Accenture who has supported this partnership and helped us create more opportunities for young Australians to express and develop their creativity.

The youthful energy and enthusiasm so familiar to AYO audiences extended to the artistic collaborators on stage in our 2018 concert seasons in Sydney, Brisbane, Melbourne and Bendigo. Dutch conductor Antony Hermus and Australian pianist Andrea Lam worked with the Australian Youth Orchestra to create a memorable program of Ravel's Piano Concerto and Mahler's Symphony No.4, and the winner of the Sydney International Piano Competition Andrey Gugnin gave a spectacular reading of Tchaikovsky's Piano Concerto No.1.

In a year that featured a number of acclaimed pianists, we also welcomed the former Artistic Director of the Australian Festival of Chamber Music, Piers Lane to direct the AYO Chamber Players program. Over a week in Adelaide 40 aspiring chamber musicians performed a huge range of interesting repertoire selected by Piers including the Australian premiere of the Piano Quartet in D minor by Jean Sibelius.

The bookends of the AYO Training Pathway are AYO Young Symphonists and Momentum Ensemble. In 2018 the AYO Young Symphonists returned to Queensland for an intensive orchestral and chamber music course directed by Roger Benedict, culminating in a thrilling display for a packed house at Toowoomba's Empire Theatre.

The final concert of the year saw Momentum Ensemble with Lior and his band present an evening of Lior's songs, arranged by some of Australia's leading composers. Directed by Nigel Westlake, this was the second in what we hope will be many collaborations with these two artists. Momentum Ensemble finished the year with excellent outcomes for players and the community – from the achievements of the Artology Fanfare composers and the members of Peninsula Specialist College to the brilliance of Momentum under direction of Nicolas Altstaedt at the UKARIA 24 Festival.

AYO values its place as an important member of the ARTS8 group of national elite training organisations for young artists of all disciplines and once again in 2018 students and teachers from all institutions came together to inspire each other to create new works of expression. We also benefitted from shared knowledge and learning in the areas of cultural awareness and mental health.

Not a day goes past in my life without a thought or mention of Richard Gill, the inspirational musician, teacher, conductor who is responsible for drawing in thousands of people into the world of music making. Richard passed away in October 2018 after a typically courageous and strong willed battle with cancer. As the public response to Richard's death showed, he was known, loved and respected by people from all walks of life, not just from the musical community. In my experience the name Richard Gill was one of the most powerful triggers for a healthy discussion about the value of music

amongst non-musicians. On the day Richard passed away an ensemble of AYO musicians performed at the MPavilion in Melbourne's Queen Victoria Gardens, paying tribute to Richard through words, and the performance of a work by one of Richard's students, Andrew Howes.

My thanks to all the staff and volunteers who contributed to the successful year of training in 2018. Their commitment and professionalism continues to make a difference in the lives of the hundreds of young Australians participating in our programs each year. The members of the AYO board have provided great support and guidance and helped share the stories of AYO's influence and impact to all corners of the country. I would like to acknowledge the invaluable advice and support offered me over ten years by retiring Deputy Chair Peter Grant as well as the ongoing leadership of our Chair Ben Rimmer.

Colin Cornish

Chief Executive Officer

BOARD OF DIRECTORS

In 2018 the Board of Directors of the Australian Youth Orchestra met five times.

Ben Rimmer

Non-Executive Director

Appointed: 23 May 2015

Office held

- Chair (20 May 2017 –)
- Deputy Chair (20 May 2016 – 20 May 2017)
- Finance and Executive Committee, Chair
- Nominations Committee, Chair

Peter Grant

Consultant

Appointed: 1 September 2007

Resigned: 19 May 2018

Office held

- Deputy Chair (24 May 2008 – 19 May 2018)
- Finance and Executive Committee (24 May 2008 – 19 May 2018)

Simon Johnson

Non-Executive Director

Appointed: 25 August 2016

Office held

- Deputy Chair (19 May 2018 –)
- Nominations Committee (19 May 2018 –)
- Development Committee
- Finance and Executive Committee (19 May 2018 –)

Sally Bassar

Non-Executive Director

Appointed: 18 June 2018

Office held

- Finance and Executive Committee (18 June 2018 –)

Dr Graeme Blackman AO

Non-Executive Director

Appointed: 25 August 2012

Office held

- Finance and Executive Committee
- Nominations Committee

Jessica Block

Non-Executive Director

Appointed: 11 December 2018

Monica Curro

Assistant Principal 2nd Violin,
Melbourne Symphony Orchestra

Appointed: 15 May 2010

Resigned: 19 May 2018

Office held

- Artistic Advisory Committee (15 May 2010 – 19 May 2018)

Marcus Elsum

Non-Executive Director

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

Resigned: 19 May 2018

Office held

- Development Committee (28 May 2011 – 19 May 2018)
- Nominations Committee (28 May 2011 – 19 May 2018)

Dr Kate Hadwen

Non-Executive Director

Appointed: 10 July 2018

Dr Andrew Lu OAM

Non-Executive Director

Appointed: 2 July 2018

Shefali Pryor

Associate Principal Oboe,
Sydney Symphony Orchestra

Appointed: 20 November 2010

Office held

- Artistic Advisory Committee, Chair
- Nominations Committee (19 May 2018 –)

Clare Pullar

Non-Executive Director

Appointed: 24 May 2009

Resigned: 19 May 2018

Office held

- Development Committee (24 May 2009 – 19 May 2018)
- Nominations Committee (15 May 2010 – 19 May 2018)

COMMITTEES

Finance and Executive Committee

Ben Rimmer, Chair
Peter Grant, Deputy Chair (24 May 2008 – 19 May 2018)
Simon Johnson, Deputy Chair (19 May –)
Marcus Elsum, Treasurer/Company Secretary
Dr Graeme Blackman OA, Director
Sally Basser, Director (18 June 2018 –)

In 2018 the Finance and Executive Committee met four times.

Artistic Advisory Committee

Shefali Pryor, Chair and Director
Monica Curro, Director (15 May 2010 – 19 May 2018)
Keith Crellin OAM, non-Director
Elizabeth Koch OAM, non-Director
Tim Matthies, non-Director
Marshall McGuire, non-Director
Michele Walsh, non-Director
Raff Wilson, non-Director (from 19 May 2018 –)

In 2018 the Artistic Advisory Committee met twice.

Nominations Committee

Ben Rimmer, Chair
Erin Flaherty, Director (28 May 2011 – 19 May 2018)
Clare Pullar, Director (15 May 2010 – 19 May 2018)
Dr Graeme Blackman OA, Director (from 19 May 2018 –)
Simon Johnson, Director (from 19 May 2018 –)
Shefali Pryor, Director (from 19 May 2018 –)
Colin Cornish, CEO

In 2018 the Nominations Committee met three times.

ORGANISATION

MANAGEMENT

Colin Cornish

Chief Executive Officer

Elena Phatak

Artistic & Executive Manager

Eliza McCracken

Artistic Assistant
August 2018 –

Kate O’Beirne

Business Manager

Rossy Yang

Financial Accountant

Warren Lenthall

Operations Manager
September 2015 – September 2017
Director of Operations

Erica Dawkins

Operations Coordinator
July 2018 –

Hannah Verkerk

Operations & Music Coordinator
September 2015 – May 2018

Nathan Walton

Operations Assistant

Candice Wise

Director of Marketing & Communications

Simone Vitiello

Marketing Manager
January 2017 – October 2018

Katy Rogers-Davies

Communications Coordinator
November 2016 – October 2018
Marketing & Communications Manager
October 2018 –

Eloise Wright

Marketing & Communications Assistant
November 2018 –

Rupert Sherwood

Director of Development

Adrienne Salmon

Development Coordinator
October 2016 – October 2018

Grace Wescott-Dawson

Development Assistant
July 2017 – August 2018

Bernadette McNamara

National 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

Program Partners

Graeme Wood
foundation



ULRIKE KLEIN AO

Challis & Company
Tomorrow's leaders today

Concert Season Partners



Hotel Partner

SOFITEL
HOTELS & RESORTS

Scholarship Partners



The Lydia
Morberger
Piano Trust

NEWSBOYS
FOUNDATION | 125
Supporting young Victorians for 125 years



The Greatorex
Foundation

Training Partners



Event Partner



Honorary Auditors



Legal Partners

KING & WOOD
MALLESONS



Logistics Partner



Media Partner



Design Partner

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OUR DONORS

Australian Youth Orchestra would like to acknowledge and extend our gratitude to the individuals who have supported Australia's finest young instrumentalists in 2018. 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 the Richard Pollett Memorial Award, assist AYO in 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
Dr Dennis Mather

The Hon. Jane Mathews AO
Antony Morgan*
Professor Patricia* and Professor Philip* Pollett
Dr Jeffrey Rosenfeld AC OBE*
The Estate of Geoffrey Scharer
The late Leonard Spira OAM*
John Studdert
Mary Vallentine AO
Ray Wilson OAM
Emeritus Professor Di Yerbury AO
Anonymous (7)

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
Peter Weiss AO*

MAESTRO \$10,000+

The Bowness Family Foundation
Rod Cameron
Erin Flaherty & David Maloney AM
Louise Gourlay OAM

Simon Johnson
The Hon. Jane Mathews AO
Cameron Williams

VIRTUOSO \$5,000+

AUSTA – The Australian Strings Association
in memory of Richard Gill OA
William Barnard & Maureen Everson-Barnard
Christine Bishop
David Elsum AM & Lidge Elsum
John* & Irene Garran
Daniel & Helen Gauchat
Sherene Guy
Ian Hutchinson

Peter & Liz Kelly
Alex King* & Maya Rozner
Christopher Legoe QC AO & Jenny Legoe
Robert Peck AM & Yvonne von Hartel AM
peckvonhartel architects
Sirius Foundation
Gail Spira
Emeritus Professor Di Yerbury AO
Anonymous donors (2)

PRINCIPAL \$3,000+

Philip Bacon AM
Janet Cooke
Daniel Dean
Marcus & Jodie Elsum
Elisabeth Garran
Ian & Cass George
Peter & Faye Grant

Maurice Green AM & Christina Green
John Rimmer
Julian Smiles* & Dimity Hall
Susan Thacore
Mary Vallentine AO
Anonymous donors (1)

ASSOCIATE \$1,000+

Lynley and Sheila Aitken Trust
Leonard Amadio AO
Terrey Arcus AM & Anne Arcus
Dale Bartrop*
Peter Baxter*
The Bigalla Family
Ruth Brian
Andrew & Robina Brookes
Camberwell Music Society^^
Alan & Jillian Cobb
David* & Jean Conochie^^
Colin Cornish*
Andrew & Carol Crawford
Prof. John Daley* & Rebecca Coates
Rob & Jane Diamond
Professor Kwong Lee Dow AO*
Pamela Duncan
Sandra & Paul Ferman
Sai & Linda Fong
Ross & Jen Gallery
Richard & Julie Gorrell
Dr Des Griffin AM & Dr Janette Griffin
Alexa & David Haslingden
Hans & Petra Henkell
Stephanie Hicks
Dr Cherrell Hirst AO
Dr David & Sarah Howell
The Hunt Family Memorial Fund^^
Gayl Jenkins & Chris Pellegrinetti
Ilma Kelson Music Foundation
The Kemp Family
Harold Levien
Amanda & Andrew Love
Simon & Leonie Marks
Dr Dennis Mather & John Studdert
Jules Maxwell
Alan McCormack & Elizabeth Brand

Marshall McGuire* & Ben Opie
Dr George Michell AM*
The Kim Mooney Gift
Mike Mulvihill
NE JE Charitable Gift - managed by Equity Trustees
Colin & Carol Nettelbeck
Justin O'Day AM & Sally O'Day
Ron Ogden, Lynn Pavey & Marcus Ogden
Professor Patricia* & Professor Phillip* Pollett
Clare Pullar
Patricia H. Reid Endowment Fund
Ben Rimmer*
Judith Roberts
The Standish Roberts Trumpet Scholarship
Dr Felicite Ross^
Penelope Seidler AM
Lynne Sherwood & the late Tim Sherwood
Roger & Karen Stott
Dr James Sullivan & Dr Judy Soper
The Tiger Trust
Cath Ward
Dr Penelope Weir
In memory of Anthony Whelan MBE
Randal & Asako Williams
Ray Wilson OAM
Professor Bruce Wolfe & Dr Jocelyn Wolfe
Felicity Woodhill
Maria Woodruff
Virginia Woolley OAM & the late Ken Woolley AM
Marian Worcester* and Roma Dix*,
in memory of Ian Cooper
In memory of Dorothy & Robert Wright
Edward Wrigley
Gen Ying Shi
Igor and Jenny Zambelli
Anonymous donors (5)

TUTTI \$500+

Antoinette Albert
David Alexander
Vicki Allen
Dr Neville Arthur
Pamela & Douglas Bartlett
Sally Bassar
Marco Belgiorio-Zegna AM & Angela Belgiorio-Zegna
Kees Boersma* & Kirsty McCahon*
Patrick* & Lyn* Brislan
Dr George Chan
Phillip Cornwell
Paul D'Arcy
Michael & Manuela Darling
Suellen Enestrom
The Farrands Family
Dr Leslie Fisher
Friends of the Tasmanian Symphony Orchestra
Marjorie Gilby*
Faye Goldsmith*
Gill Halliday
Dr Jane Morlet Hardie*
Jeffrey Harding & Jane Cotter
Marianne Hay
The Hopkins Family Scholarship
Richard & Loretta Hyne
Dr Elizabeth Justo
Merv Keehn & Sue Harlow
Josephine Key

Rod & Elizabeth King
Dr Angela Kirsner & Dr Richard Kirsner
Justice Francois Kunc
Siobhan Lenihan
Alec & Leanne Leopold
Kerrie Ma
Adrian & Charlotte Mackenzie
Jennifer Mattocks*
Tomislav Nikolic
North Sydney Community Centre
Margaret Oates
Dene Olding & Irena Morozov
Gerard Patacca*
M.E.B Playfair
Peter Rose and Christopher Menz
Clare Ryan
David Shannon*
Jacky & Rupert Sherwood
Fiona Sinclair & Peter King
Derek and Deb Skues
Clare Thompson
Helen Tuckey*
Dr Sven Ole Warnaar
Jacky & Greg Wilson
Natsuko Yoshimoto
Anonymous donors (2)

* AYO Alumni

^ In memory of Deborah Lander

^^ In memory of Kenneth Hunt, Tanya Prochazka* (née Hunt) & Marianne Hunt

2018 AYO PROGRAM SUMMARY

AYO TRAINING PROGRAMS

AYO National Music Camp | Adelaide, SA

Saturday 6 January – Sunday 21 January 2018

Australian Youth Orchestra: February Season | Melbourne & Bendigo, VIC

Friday 9 February – Saturday 17 February 2018

AYO Young Symphonists | Toowoomba, QLD

Saturday 7 April – Sunday 15 April 2018

AYO Orchestral Career Development: MSO String Fellowships | Melbourne, VIC

Sunday 8 April – Monday 16 April 2018

Australian Youth Orchestra: July Season | Sydney, NSW & Brisbane, QLD

Monday 9 July – Tuesday 17 July 2018

AYO Orchestral Career Development: AYO ASO Fellowships | Adelaide, SA

Monday 13 August – Sunday 19 August 2018

AYO Chamber Players | Adelaide, SA

Saturday 22 September – Sunday 30 September 2018

MOMENTUM ENSEMBLE PROJECTS

Peninsula Specialist College | Mornington Peninsula, VIC

Saturday 12 May – Friday 25 May 2018

UKARIA 24 | Mt Barker, SA

Friday 4 June – Friday 11 June 2018

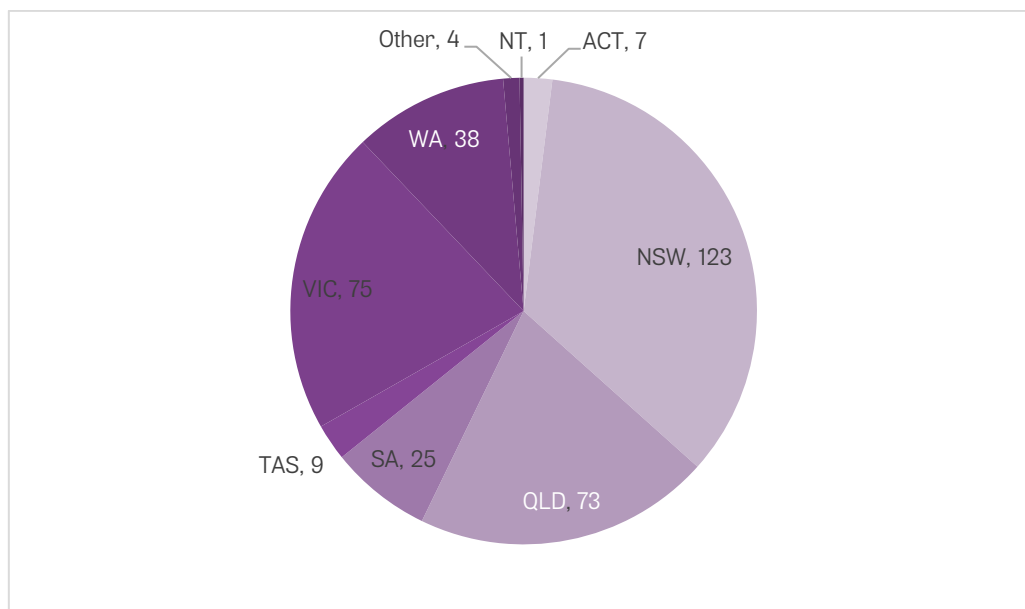
Summer Recomposed | Sydney, NSW, Melbourne, VIC & Muswellbrook, NSW

Wednesday 16 – Sunday 27 August 2018

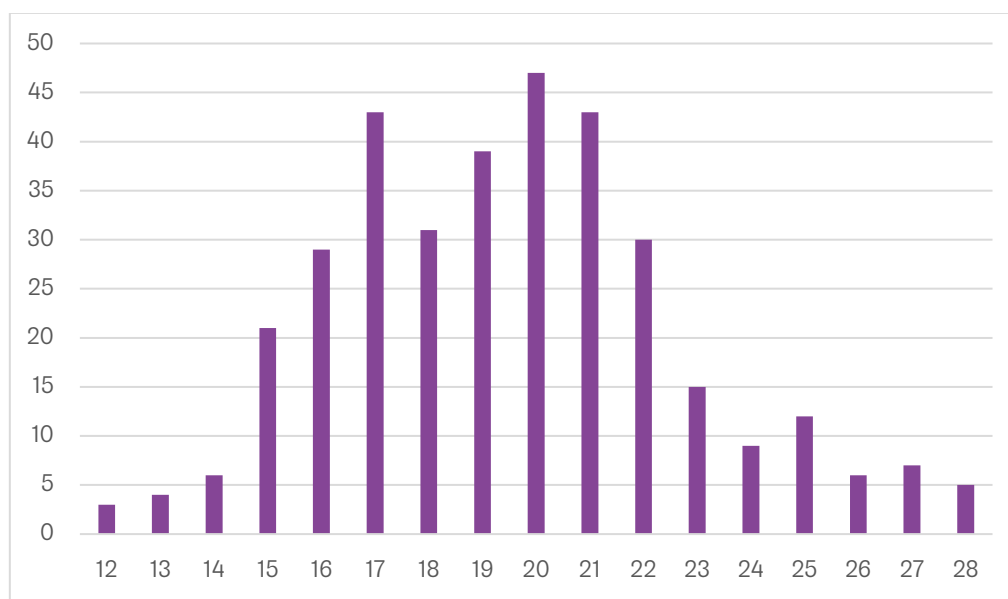
2018 PARTICIPANT SUMMARY

A total of 355 young people participated in 2018 AYO training programs and Momentum Ensemble. The age of participants ranged from 12–28 years, and there was an even gender split across the cohort.

STATE OF ORIGIN OF PARTICIPANTS



AGE OF PARTICIPANTS AS AT 1 JANUARY 2018



2018 NATIONAL AUDITIONS FOR 2019 PROGRAMS

In 2018 auditions were scheduled in capital cities Adelaide, Brisbane, Canberra, Darwin, Hobart, Melbourne, Perth and Sydney. Auditions were also scheduled in the regional towns of Armidale, Orange and Townsville.

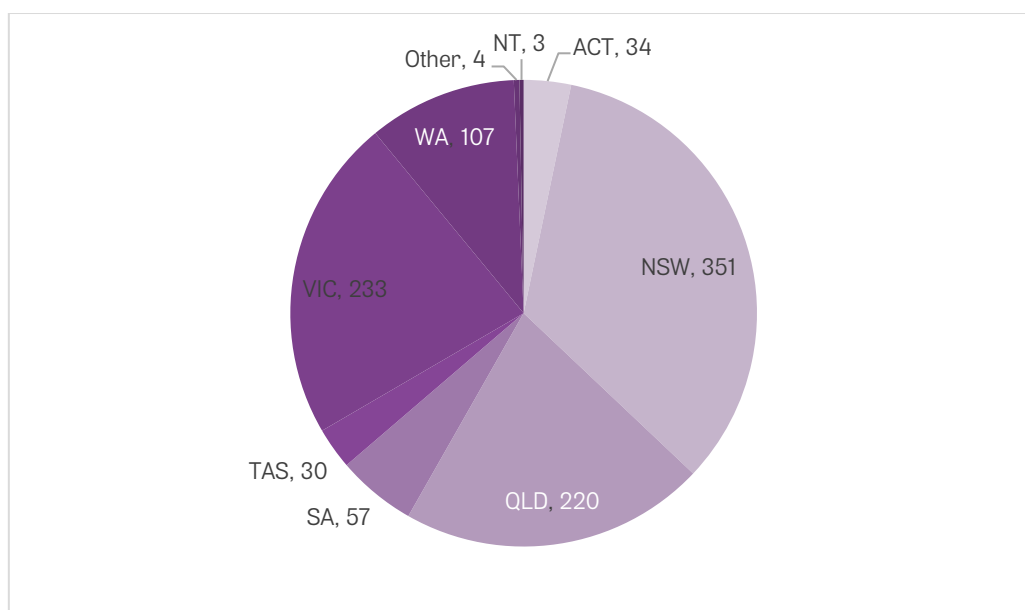
The total number of applicants for the 2019 programs was 1,039.

These applicants made a total of 3,887 applications for the range of AYO programs on offer encompassing both instrumental and non-performance programs.

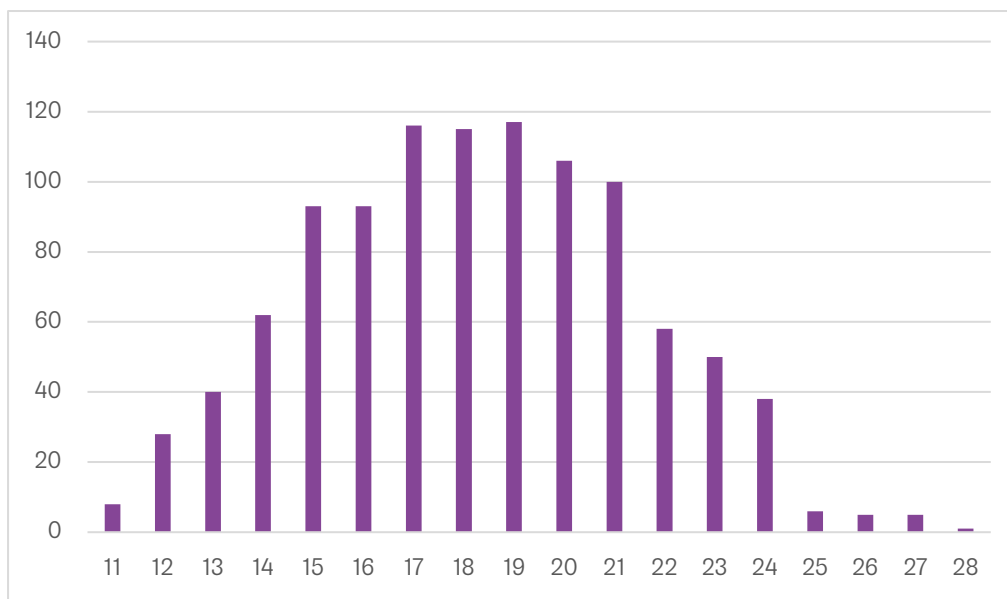
The number of new applicants was 318 representing 31% of all applications.

The average age of applicants was 19 years 6 months with the majority of applicants falling within the 15 to 22 age bracket.

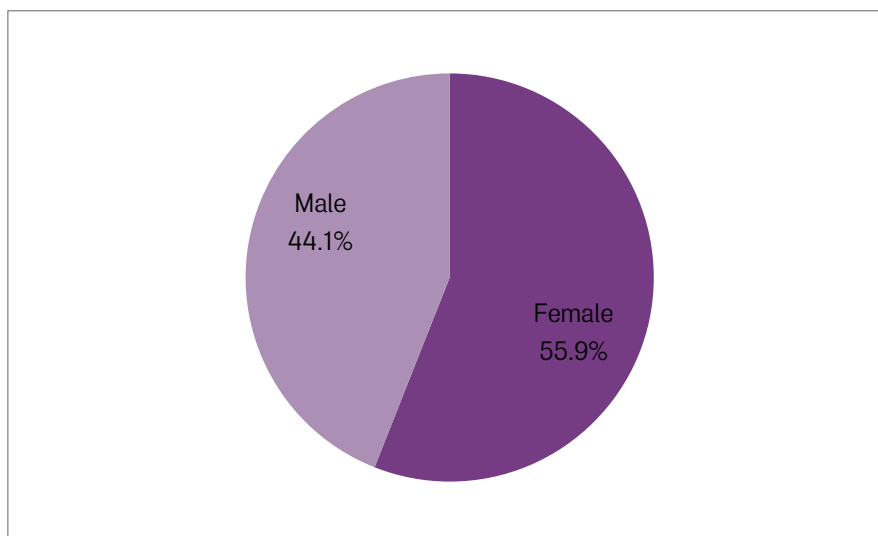
STATE OF ORIGIN OF APPLICANTS



AGE OF APPLICANTS AS AT 1 JANUARY 2018



GENDER OF APPLICANTS



SCHOLARSHIPS & AWARDS

ACCENTURE AUSTRALIA SCHOLARSHIP

Sunga Lee

E.V. LLEWELLYN MEMORIAL FUND AWARDS

Kinga Janiszewski

The Pietra String Quartet

Johnny van Gend

Katie Yap

HENRY JACONO SCHOLARSHIP

Joshua Dunne

Ayrton Gilbert

DOROTHY FRASER SCHOLARSHIP

Jasmine Baric

Emily Beauchamp

Fiona Cheng

Isabella Fonti

Phoebe Gilbert

Rebekah Hall

Kate Hwang

Georgia Lloyd

Francesca Masel

Freyja Meany

Emma Morrison

Kate Mostert

Georgia Ostefeld

Zoe Russell

Eliza Scott

Ruby Shirres

Hannah Smith

Sophie Spencer

Claire Weatherhead

AYO ARTS ADMINISTRATION FELLOWSHIP RECIPIENTS

Sydney Symphony

Naomi Holman

Opera Australia

Leah Phillips



2018 PROGRAM DETAILS & PARTICIPANTS

AYO NATIONAL MUSIC CAMP

Saturday 6 – Sunday 21 January 2018

Adelaide, SA

ARTISTS AND TUTORS

Conductors

Moritz Gnann
Christopher Seaman
Sophie Rowell*
Marshall McGuire*
Ashley William Smith*

Director, Chamber Orchestra

Artists-in-Residence

Chamber Music Coordinator

Violin

Lachlan Bramble*
Lachlan Bramble*
Jenny Khafagi*
Wilma Smith
Natsuko Yoshimoto

Viola

Lauren Brigden*

Cello

Caroline Henbest

Double Bass

Howard Penny

Michelle Wood*

Flute

Tim Dunin*

Oboe

Damien Eckersley*

Clarinet

Andrew Nicholson

Bassoon

Peter Duggan

Horn

Chris Tingay*

Assistant Horn Tutor (wk 1)

Jackie Newcomb*

Assistant Horn Tutor (wk 2)

Rob Johnson*

Trumpet

Rachel Shaw*

Trombone

Alex Miller*

Tuba

Rosie Turner*

Timpani/Percussion

Ben Anderson*

David Cribb*

Francois Combemorel

Scott Weathersson*

Keyboard

Susanne Powell

Harp

Carolyn Mills

Composition

Gerard Brophy

Orchestral Management

David Khafagi*

Sound Production

Jim Atkins

Words About Music

Shirley Apthorp

PROGRAM STAFF

Residential Coordinator

Jennifer Bird
Patrick Brearley*
Annette Brown
Stephen Brown

Music Librarian

Molly Collier-O'Boyle*
Kinga Janiszewski*

**AYO Alumni*

ORCHESTRAL PERFORMANCES AND REPERTOIRE

WEEK 1 - CONCERT 1

Saturday 13 January, 4pm

Alexander Orchestra – Christopher Seaman, conductor

BEETHOVEN *Leonore* Overture No.3

Gill Chamber Orchestra – Sophie Rowell, director

DEBUSSY *Danse sacrée et danse profane* (Marshall McGuire, harp)

SHOSTAKOVICH Chamber Symphony, Op.110a

Bishop Orchestra – Moritz Gnann, conductor

BERNSTEIN *Fancy Free*: Three Dance Variations

DEBUSSY *Images* for Orchestra No.2 *Iberia*

WEEK 1 - CONCERT 2

Saturday 13 January, 7.30pm

Gill Chamber Orchestra – Sophie Rowell, director

MENDELSSOHN Sinfonia No.9 in C

Bishop Orchestra – Moritz Gnann, conductor

DEBUSSY *La Mer*

Alexander Orchestra – Christopher Seaman, conductor

BRAHMS Symphony No.2 in D

WEEK 2 - CONCERT 3

Saturday 20 January, 4pm

Gill Chamber Orchestra – Sophie Rowell, director

TCHAIKOVSKY *Serenade for Strings*

Alexander Orchestra – Moritz Gnann, conductor

SKIPWORTH Clarinet Concerto (Ashley William Smith, clarinet)

Bishop Orchestra – Christopher Seaman, conductor

VAUGHAN WILLIAMS Symphony No.2 in G *A London Symphony*

WEEK 2 - CONCERT 4

Saturday 20 January, 7.30pm

Gill Chamber Orchestra – Sophie Rowell, director

BROPHY *The Cloud of Unknowing*

BUSH *Consort Music*

Bishop Orchestra – Christopher Seaman, conductor

DUKAS *The Sorcerer's Apprentice*

Alexander Orchestra – Moritz Gnann, conductor

BRAHMS Symphony No.1

AYO NATIONAL MUSIC CAMP PARTICIPANTS

COMPOSITION

Kym Dillon
Michael Grebla
Christopher Pantelidis
Sarah Thompson

ORCHESTRAL MANAGEMENT

Hannah Caterer	Alice Morgan
Loni Fitzpatrick	Leah Phillips
Raphael Harvey	Nicole Rees
Naomi Holman	Phillipa van Helden

SOUND PRODUCTION

Nathan Ellul
Laura Spark

WORDS ABOUT MUSIC

Eljo Agenbach
Amogh Ananth
Laura Biemmi
Nicole Hond

GILL CHAMBER ORCHESTRA

Violin 1

Annabelle Traves *Concertmaster*
Tim Yu
Bailey Edgley-Fletcher
Lachlan Wilkins
Jessica Walton
Liam Freisberg
Julia Nicholls
Tanya Swinton

Violin 2

Leanne McGowan *Principal*
Rebekah Hall
Aiden Filshie
Claire Weatherhead
Nicholas Miceli
Samantha Chiu
Matthew Lau
Georgina Chan

Viola

Raphael Masters *Principal*
Isabella Fonti
Andrew Crothers
Phoebe Gilbert
Sophie Nickel
Daniel You

Cello

Rose Chaffey *Principal*
Charlotte Miles
Jeremy Garside
Francesca Masel

Double Bass

Jason Henery *Principal*
Monty Wain
Angela Sciberras-Xiong

ALEXANDER ORCHESTRA

Violin 1

Eliza Scott *Concertmaster*
Jasmine Baric
Donica Tran
Scarlett Gallery
Felix Pascoe
James Armstrong
Tahni Chan
Emma Avery
Jasmine Middleton
Claudia Norton-Foley
Mia Berlin
Miranda Ilchef
Anastasia Hibbard
Florence Cappler-Shillington
James Wayte
Conner Gum Gee

Violin 2

Seamus MacNamara *Principal*
Fiona Qiu
Natalie Kendy
Marcus Michelsen
Amy You
Sarah Hooton
Lizzy Scarlett
Daisy Elliott
Adrian Biemmi
Alice Pickering
Asuka Hirai
Tahlia Williams
Sam Jenkin
Hannah Solari

Viola

Kate Worley *Principal*
Harry Swainston
Ruby Shirres
Katrina Filshie
Gabrielle Ruttico
Aaron Dungey
Elizabeth Simmers
Philippa Newman
Flora Cawte
Lauren Elvery
Lauren Foster
Aisha Goodman

Cello

Caleb Murray *Principal*
Raechel Suh
Katrina Wang
Oliver Russell
Stephanie Tam
Nick McManus
Kate Hwang
Daniel Chiou
Rory Smith
Hamish Netting

Double Bass

Adrian Whitehall *Principal*
Bryn Keane
Linh Nguyen
Joshua Dunne
Louis Cann
Max Lim Scrimali
Emily Green
Emma Trivett

Flute/Piccolo

Laura Chung
Alex Huyghebaert (wk 1)
Laura Cliff (wk 2)

Oboe

Callum Hogan
Ovania McClelland

Clarinet

Oliver Shermacher
Miriam Alperovich

Bassoon/Contrabassoon

Matthew Ventura
Jack Cremer
Jye Todorov (wk 2)

Horn

Oscar Schmidt (wk 1)
Chloe Matthews (wk 2)
Christian Fisalli
Ryan Humphrey (wk 1)
Eve McEwen (wk 2)
Calen Linke

Trumpet

Joel Walmsley
Robin Park (wk 1)
Thomas Bootes

Trombone

Kit Millais (wk 1)
Stuart Brennan (wk 2)
Cian Malikides

Bass Trombone

Ewan Potter

Tuba

Sean Burke (wk 1)

Timpani

James Knight (wk 1)
Alison Fane (wk 2)

Percussion

Adam Cooper-Stanbury (wk 2)
Blake Roden (wk 2)
Nathan Gatenby (wk 2)

Harp

Isla Biffin (wk 2)

BISHOP ORCHESTRA

Violin 1

Phoebe Masel *Concertmaster*
Liam Osborne
Shannon Rhodes
Lara Mladjen
Yasmin Omran
Clare Cooney
Lachlan Huang
Freya Swarbrick
Hayden Burton
Paris Williams
Jordan Hall
Sarah Qiu
Akari Prior
Benjamin Caulfield
Elinor Warwick
Grace Thorpe

Violin 2

Josef Hanna *Principal*
Lily McCann
Karen Matoba
Sola Hughes
Liam Fogarty
Hugo Hui
Lydia Sawires
Andrew Wang
Anne Carew
Robyn Blann
Lynda Latu
John Choi
Olivia Lambert
Isabel Young

Viola

Sergio Insuasti *Principal*
Dana Lee
Murray Kearney
Freyja Meany
Joseph Chan
William TranLexi Free
Daniel Truong
Zoe Russell
Jaimie Battams
Alexandra Orr
Dasha Auer

Cello

Tess Hickey *Principal*
Michael Gibson
Arianne Jacobs
Sebastien Hibbard
Joe Kelly
Vincent Wang
Nadia Barrow
Kerryn Wang
Henry Jarvela
Jack Overall

Double Bass

Vanessa Li *Principal*
Holly Little
Samuel Nock
Will Hansen
Georgia Lloyd
Ayrton Gilbert
Julia Magri
Oakley Paul

Flute/Piccolo

Kathryn Ramsay
Cassie Slater
Alyse Faith
Laura Cliff (wk 1)

Oboe/Cor Anglais

Kate Mostert
An Nguyen
Mikaela Sukkar

Clarinet/Eb/Bass

Andrew Fong
Clare Fox
Jarrad Linke

Bassoon/Contrabassoon

Alison Wormell
Jamie Dodd
Tiger Chou
Luis Santos

Horn

Chloe Matthews (wk 1)
Oscar Schmidt (wk 2)
Maraika Smit
Eve McEwen (wk 1)
Ryan Humphrey (wk 2)
Gemma Lawton

Trumpet

Sophie Spencer
Joel Walmsley (wk 1)
Robin Park (wk 2)
Alfred Carslake
Timothy Reed
Carly Cameron (wk 1)

Trombone

Stuart Brennan (wk 1)
Kit Millais (wk 2)
Ryan Lin

Bass Trombone

Kiran Samuel

Tuba

Neale Connor

Timpani

Alison Fane (wk 1)
James Knight (wk 2)

Percussion

Adam Cooper-Stanbury
Lochlin Dormer
Blake Roden
Pavan Hari
Morgan Veal (wk 2)

Keyboard

Scott McDougall (wk 1)

Harp

Isla Biffin
Jo Bae

AYO FEBRUARY SEASON

Friday 9 – Saturday 17 February 2018
Melbourne & Bendigo, VIC

ARTISTS, TUTORS AND PROGRAM STAFF

Antony Hermus

Conductor

Fabian Russell

Associate Conductor

Andrea Lam

Soloist (Piano)

Penelope Mills

Soloist (Soprano)

Violin 1

Sarah Curro*

Violin 2

Matthew Tomkins*

Viola

Christ Moore*

Cello

Rachael Tobin*

Double Bass

Ben Hanlon*

Flute

Prudence Davis*

Oboe

Jeffrey Crellin*

Clarinet

David Griffiths*

Bassoon

Brock Imison*

Horn

Roman Ponomarev*

Trumpet

Shane Hooton*

Trombone

Brett Kelly*

Timpani

Christine Turpin*

Percussion

Rob Cossom*

Harp

Yinuo Mu

Residential Coordinator

Thea Rossen

**AYO Alumni*

PUBLIC PERFORMANCES AND REPERTOIRE

Thursday 15 February, 7pm

Melbourne Recital Centre, Melbourne

Friday 16 February, 7pm

Ulumbarra, Bendigo

MENDELSSOHN *The Hebrides* Overture

RAVEL Piano Concerto in G (Andrea Lam, piano)

MAHLER Symphony No.4 (Penelope Mills, Soprano)

AYO FEBRUARY SEASON PARTICIPANTS

Violin 1

Annabelle Traves *Concertmaster*
Jasmine Baric
Phoebe Masel
Fiona Qiu
Bailey Edgley-Fletcher
Josef Hanna
Donica Tran
Karen Matoba
Lara Mladjen
Sola Hughes
Anna Freer
Eleanor Hill
Felix Pascoe
Liam Fogarty
Louise May
James Armstrong

Violin 2

Eliza Scott *Principal*
Leanne McGowan
Runa Murase
Rebekah Hall
Kate Worley
Aidan Filshie
Lachlan Wilkins
Scarlett Gallery
Claire Weatherhead
Yasmin Omran
Jade Paterson
Jessica Walton
Sophia Vasic
Nicholas Miceli

Viola

Aiden Sullivan *Principal*
Sergio Insuasti
Isabella Fonti
Harry Swainston
Dana Lee
Murray Kearney
Ariel Postmus
Matthew Ryan
Ruby Shirres
Freyja Meany
Katrina Filshie
Joseph Chan

Cello

Georgia Ostenfeld *Principal*
Caleb Murray
Charlotte Miles
Raechel Suh
Michael Gibson
Rose Chaffey
Jeremy Garside
Fiona Cheng
Evelyn Searle
Hannah Harley

Double Bass

Jason Henery *Principal*
David Barlow
Adrian Whitehall
Vanessa Li
Benjamin Saffir
Holly Little
Monty Wain
Samuel Nock

Flute / Piccolo

Kathryn Ramsay *Principal*
Lauren Gorman
Cassie Slater
Andrew Freeman

Oboe

Edward Wang *Principal*
Callum Hogan

Cor Anglais

Kate Mostert *Principal*

Clarinet

Oliver Shermacher *Principal*
Andrew Fong

Bass Clarinet

Richard Shaw *Principal*

Bassoon / Contrabassoon

Alison Wormell *Principal*
Emma Morrison
Matthew Ventura

Horn

Sunga Lee *Principal*
Jessica Goodrich
Chloe Matthews
Oscar Schmidt
Christian Fisalli

Trumpet

Sophie Spencer *Principal*
Louisa Becker
Sam Beagley

Trombone

Kit Millais *Principal*

Timpani

Thomas Robertson *Principal*

Percussion

Alison Fane *Principal*
Adam Cooper-Stanbury
James Knight
Laura Harris

Harp

William Nichols

AYO YOUNG SYMPHONISTS

Saturday 7 – Sunday 15 April 2018

Toowoomba, QLD

ARTISTS, TUTORS AND PROGRAM STAFF

Roger Benedict

Music Director & Conductor

Violin 1	David Dalseno*
Violin 2	Natalie Low*
Viola	Charlotte Burbrook de Vere*
Cello	Louise King
Double Bass	Bernardo Alviz
Flute	Brijette Tubb*
Oboe	Rachel Curkpatrick
Clarinet	Amy Whyte*
Bassoon	Katharine Willison
Horn	Debbie Jenner* (wk 1)
	Ysolt Clark* (wk 2)
Trumpet	John Coulton
Low Brass	Nick Byrne
Percussion	Francois Combemorel
Harp	Lucy Reeves

Residential Coordinator Alana Bryett

*AYO Alumni

ORCHESTRAL PERFORMANCES AND REPERTOIRE

Saturday 14 April 2018, 7.30pm

Armitage Centre, Heritage Bank Auditorium

BORODIN *In the Steppes of Central Asia*

KHACHATURIAN *Spartacus*: Suite No.2

TCHAIKOVSKY *Manfred* Symphony

YOUNG SYMPHONISTS PARTICIPANTS

Violin 1

Sola Hughes *Concertmaster*
Jasmine Milton
Liam Freisberg
Andrew Wang
Jordan Hall
Mia Hughes
Emily Thompson
Florence Cappler-Shillington

Violin 2

Yasmin Omran *Principal*
Audrich Allen
Lachlan Chen
Daisy Elliott
Alice Pickering
John Choi
Elinor Warwick
Erin Jee

Viola

Emre Cakmakcioglu *Principal*
Lexi Free
Jonathan Bruhl
Ella Pysden
Marlena Stanhope

Cello

Katrina Wang *Principal*
Meg McWilliams
Hannah Kolos
Noah Lawrence
Hannah Smith

Double Bass

Holly Little *Principal*
Sebastian Pini
Ayrton Gilbert

Flute

Yiting Wang
Vivian Jin
Pranav Gilder

Oboe

Ruby Khuu
Abigail Xu
Florence Chou

Clarinet

Zachary Donoghoe
Isabel Li
William Branson

Bassoon

Jamie Dodd
Tasman Compton
Alan Choi

Horn

Daniel Harness
Emily Miers
Stefan Grant
Alexander Hogan
Simon Jones

Trumpet

Jude Macarthur
Thomas Bootes
Benjamin MacDonald
Sergio Barca

Trombone

Rhys Keane
Laura Kleine Butron
Archer Bryett

Bass Trombone

Jacob Dooley

Tuba

Harvey Whittaker

Timpani/Percussion

Cara Daily
Rohan Zakharia
Jamie Wilson
Megan Crowley

Harp

Isla Biffan

AYO ORCHESTRAL CAREER DEVELOPMENT

MSO STRING FELLOWSHIPS

Sunday 8 – Monday 16 April 2018
Melbourne, VIC

PROFESSIONAL DEVELOPMENT SEMINARS

- Violin and Viola Excerpt and Concerto Workshop with Matthew Tomkins, Principal 2nd violin
- Cello Excerpt and Concerto Workshop with Nicholas Bochner, Assistant Principal Cello
- Double Bass Excerpt Workshop with Andrew Moon, Associate Principal Double Bass
- Health and Wellbeing: Alexander Technique with Ann Shoebridge
- Q&A with Muhai Tang, Conductor
- Navigate: Life and Career Planning for Young Musicians with Susan de Weger
- Q&A with James Ehnes
- MSO Management and Musicians with Freya Franzen – 2nd violin, Jack Schiller – Principal Bassoon, Helen Godfrey – Orchestra Manager, James Foster – Senior Manager Operations.

AYO FELLOWS AND MENTORS

Violin	Eliza Scott
Violin	Johnny van Gend
Violin	James Chen
Viola	Aiden Sullivan
Viola	Sergio Insuasti
Cello	Caleb Murray
Cello	Raechel Suh
Double Bass	David Barlow
Double Bass	Adrian Whitehall

Mentor: Sarah Curro <i>First Violin</i>
Mentor: Kirstin Kenny <i>First Violin</i>
Mentor: Roger Young <i>Second Violin</i>
Mentor: Lauren Brigden <i>Viola</i>
Mentor: Gabrielle Halloran <i>Viola</i>
Mentor: Michelle Wood <i>Cello</i>
Mentor: Angela Sargeant <i>Cello</i>
Mentor: Ben Hanlon <i>Double Bass</i>
Mentor: Damien Eckersley <i>Double Bass</i>

AYO JULY SEASON

Monday 9 – Tuesday 17 July 2018

Sydney, NSW & Brisbane, QLD

ARTISTS, TUTORS AND PROGRAM STAFF

Courtney Lewis

Conductor

Andrey Gugnin

Soloist (Piano)

Violin 1

Kirsty Hilton*

Violin 2

Glenn Christensen*

Viola

Justin Williams*

Cello

Julian Smiles*

Double Bass

Kees Boersma*

Flute

Carolyn Harris*

Oboe

Nicola Bell*

Clarinet

Peter Jenkin*

Bassoon

Gillian Hansen*

Horn

Michael Dixon

Trumpet

Leanne Sullivan*

Trombone

Greg Van Der Struik*

Timpani

Allan Watson

Percussion

Rebecca Lagos*

Harp

Louise Johnson*

Piano

Josephine Allan

Residential Coordinator

Annette Brown

**AYO Alumni*

PUBLIC PERFORMANCES AND REPERTOIRE

Saturday 14 July, 7.30pm

Sydney Town Hall, Sydney

Monday 16 July, 7.30pm

Queensland Performing Arts Centre, Brisbane

BRITTEN *Sinfonia da Requiem*

TCHAIKOVSKY Piano Concerto No.1 in B-flat minor (Andrey Gugnin, Piano)

RACHMANINOV *Symphonic Dances*

AYO JULY SEASON PARTICIPANTS

Violin 1

Annabelle Traves *Concertmaster*
Johnny van Gend
Leanne McGowan
Phoebe Masel
Amy Huang
Fiona Qiu
Emily Beauchamp
Josef Hanna
Karen Matoba
Daniel Tan
Sola Hughes
Felix Pascoe
Liam Fogarty
Rennata Morrison
Liam Freisberg
Lydia Sawires

Violin 2

Eliza Scott *Principal*
Jasmine Baric
Runa Murase
James Chen
Rebekah Hall
Bailey Edgley-Fletcher
Lachlan Wilkins
Scarlett Gallery
Nathan Ellul
Jade Paterson
Nicholas Miceli
James Armstrong
Lachlan Huang
Emma Amery

Viola

Kate Worley *Principal*
Rebecca van Gend
Isabella Fonti
Harry Swainston
Murray Kearney
Ariel Postmus
Matthew Ryan
Ruby Shirres
Freyja Meany
Katrina Filshie
Joseph Chan
Phoebe Gilbert

Cello

Caleb Murray *Principal*
Charlotte Miles
Rose Chaffey
Jeremy Garside
Fiona Cheng
Evelyn Searle
Hannah Harley
Oliver Russell
Stephanie Tam
Francesca Masel

Double Bass

Jason Henery *Principal*
David Barlow
Adrian Whitehall
Vanessa Li
Benjamin Saffir
Holly Little
Monty Wain
Samuel Nock

Flute

Kathryn Ramsay *Principal*
Lauren Gorman

Piccolo/Alto Flute

Cassie Slater *Principal*

Oboe

Edward Wang *Principal*
Kate Mostert

Cor Anglais

An Nguyen *Principal*

Clarinet

Richard Shaw *Principal*
James Julian

Bass Clarinet

Mitchell Jones *Principal*

Alto Saxophone

Alice Morgan *Principal*

Bassoon

Alison Wormell *Principal*
Jack Cremer

Contrabassoon

Emma Morrison *Principal*

Horn

Sunga Lee *Principal*
Jessica Goodrich
Chloe Matthews
Oscar Schmidt
Christian Fisalli

Trumpet

Sophie Spencer *Principal*
Louisa Becker
Robin Park

Trombone

Kit Millais *Principal*
Gregory Bennett

Bass Trombone

Philip Soalheira *Principal*

Tuba

Neale Conner *Principal*

Timpani

Thomas Robertson *Principal*

Percussion

Alison Fane *Principal*
Adam Cooper-Stanbury
James Knight
Laura Harris

Piano

Rachael Lin *Principal*

Harp

William Nichols *Principal*

AYO ORCHESTRAL CAREER DEVELOPMENT

AYO ASO FELLOWSHIPS

Monday 13 – Sunday 19 August 2018
Adelaide, SA

PROFESSIONAL DEVELOPMENT SEMINARS

- String Excerpt Workshop with Lachlan Bramble, Associate Principal 2nd violin
- Winds & Brass Excerpt Workshop with Mitchell Berick, Principal Bass Clarinet
- Brass Excerpt Workshop with Sarah Barrett, Associate Principal Horn
- ASO Side by Side Rehearsal *Tchaikovsky Symphony No.4*
- Nicholas Carter, ASO Principal Conductor
- Audition Process, Trials, Etiquette and Q&A with Karen Frost, Orchestra Manager & Guy Ross, COO
- ASO Professional Pathways: Career Q&A with Amy Dickson
- ASO General Rehearsal Adelaide Town Hall

AYO FELLOWS AND MENTORS

Violin	Runa Murase
Viola	Sergio Insuasti
Cello	Raechel Suh
Double Bass	Adrian Whitehall
Oboe	Kate Mostert
Clarinet	Oliver Shermacher
Bassoon	Emma Morrison
Horn	Sunga Lee
Trumpet	Sophie Spencer

Mentor: Cameron Hill <i>Associate Concertmaster</i>
Mentor: Caleb Wright <i>Section Principal Viola</i>
Mentor: Simon Cobcroft <i>Section Principal Cello</i>
Mentor: David Schilling <i>Section Principal Double Bass</i>
Mentor: Celia Craig <i>Section Principal Oboe</i>
Mentor: Dean Newcomb <i>Section Principal Clarinet</i>
Mentor: Mark Gaydon <i>Section Principal Bassoon</i>
Mentor: Adrian Uren <i>Section Principal Horn</i>
Mentor: Owen Morris <i>Section Principal Trumpet</i>

AYO CHAMBER PLAYERS

Saturday 22 – Sunday 30 September 2018
Adelaide, SA

ARTISTS, TUTORS AND PROGRAM STAFF

Piers Lane

Artistic Director

Violin	Lerida Delbridge, Adam Chalabi Justin Williams Elizabeth Layton
Viola	Caroline Henbest
Cello	Patrick Murphy Andrew Joyce
Flute	Bridget Bolliger

PUBLIC PERFORMANCES AND REPERTOIRE

Saturday 29 September 3pm & 7pm
Elder Hall, University of Adelaide

CONCERT 1

Saturday 29 September, 3pm

Mariner Piano Trio

TCHAIKOVSKY Piano Trio, Op.50 (mvt 1)

Shore String Quartet

Natalie WILLIAMS *Oneiric; Dreamstates for string quartet*

BEETHOVEN String Quartet in B Flat Major, Op.18 No.6 (mvt 1)

String Quartet 3

BEETHOVEN String Quartet in E flat Major, Op.74 No.10 (mvt 2)

Piano Trio 3

Andrian PERTOUT *Un brillo en la oscuridad*

BEETHOVEN Piano Trio in G Major, Op.1 No.2 (mvt 1)

String Quartet 4

BARBER String Quartet in B minor, Op.11 (mvts 1, 2 & 3)

Wind Quintet

FOERSTER Wind Quintet, Op.95 (mvt 2)

Ross EDWARDS *The Laughing Moon*: 5 Bagatelles for wind quintet (mvts 1,3,4 & 5)

Geist String Quartet

BEETHOVEN String Quartet in G Major, Op.18 No.2 (mvts 1 & 2)

Nigel WESTLAKE *High Tension Wires* (mvt 3)

Piano Trio 2

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

CONCERT 2

Saturday 29 September, 7pm

Piano Trio 2

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

Andrew FORD *Nine fantasies about Brahms* (selection)

Geist String Quartet

KURTÁG 12 *Microludes*

Mariner Piano Trio

Nigel WESTLAKE Piano Trio (mvt 1)

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

String Quartet 3

Melody EÖTVÖS *How Dragonflies Cross the Ocean*

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

Wind Quintet

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

Shore String Quartet

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

Piano Trio 3

SCHUMANN Piano Trio No.2 in F Major, Op.80 (mvt 1)

String Quartet 4

Ian GRANDAGE *After Silence*

BEETHOVEN String Quartet in F Major, Op.59 No.1 *Razumovsky* (mvt 1)

AYO CHAMBER PLAYERS

Violin

Emily Beauchamp
Scarlett Gallery
Rebekah Hall
Josef Hanna
Seamus MacNamara
Runa Murase
Daniel Tan
Annabelle Traves
Lachlan Wilkins
Tim Yu

Viola

May Bardsley
Olivia Bell
Sergio Insuasti
Aiden Sullivan

Cello

Rose Chaffey
Fiona Cheng
Michael Gibson
Hannah Harley
Caleb Murray
Evelyn Searle
Raechel Suh

Flute

Kathryn Ramsay

Oboe

Kate Mostert

Clarinet

Cameron Smith

Bassoon

Emma Morrison

Horn

Sunga Lee

Piano

Rachael Lin
Scott McDougall
Imogen Scott-Parker

MOMENTUM ENSEMBLE

PENINSULA SPECIALIST COLLEGE

Saturday 12 – Friday 25 May 2018
Mornington Peninsula, VIC

ARTISTS AND MENTORS

Paul Rissmann
Belinda McFarlane
William Barton

PUBLIC PERFORMANCES AND REPERTOIRE

Mussorgsky arr. Yu *Pictures at an Exhibition*

Open Workshop/Concert 1

Thursday 24 May, 12pm
Peninsula Specialist College

Open Workshop/Concert 2

Friday 25 May, 11.15am
Melbourne Recital Centre

MOMENTUM ENSEMBLE MEMBERS

Violin 1	Karla Hanna
Violin 2	James Chen
Viola	Eli Vincent
Cello	Georgia Ostenfeld
Double Bass	David Barlow
Flute	Gavin Zev
Oboe	Edward Wang
Clarinet	Oliver Shermacher
Bassoon	Emma Morrison

Horn	Sunga Lee
Trumpet	Tetsuya Lawson
Trombone	Sung Kyu Choi
Percussion	Joel Bass
	Laura Harris
Harp	Loni Fitzpatrick
Piano	Maggie Pang

MOMENTUM ENSEMBLE

UKARIA 24

Friday 4 – Friday 11 June
Mt Barker, SA

ARTISTS

Nicolas Altstaedt Stefan Cassomenos
UKARIA 24 curator **Associate Artist**

Tim White Natsuko Yoshimoto
Mentor **Mentor**

PUBLIC PERFORMANCES AND REPERTOIRE

Concert 1 *(C)age of Enlightenment*

Saturday 9 June 6.30pm

CAGE *Living Room Music*

HAYDN Cello Concerto No.1 in C

VERESS *Transylvanian Dances* for String Orchestra

Concert 2 *Chronos and Kairos*

Sunday 10 June 6.30pm

CAGE *Child of a Tree*

MOZART Sinfonia Concertante for Violin, Viola and Orchestra

SHOSTAKOVICH Symphony No.15 in A

(arr. Piano trio & percussion)

Concert 3 *Visionary Friendship*

Monday 11 June 2.30pm

SHUMANN Cello Concerto in A minor

(arr. Cello & string orchestra)

MOMENTUM ENSEMBLE MEMBERS

Violin 1

Nicholas Waters *Concertmaster*
Bridget O'Donnell
Yena Choi
Annabelle Traves
Liam Keneally
Anabelle Swainston

Violin 2

Madeleine Jevons *Principal*
Sonia Wilson
Karla Hanna
Darcy Dauth
Meg Cohen

Viola

William Clarke *Principal*
Martin Alexander
Beth Condon
Eunise Cheng

Cello

Jack Ward *Principal*
Nils Hobiger
David Moran

Double Bass

Daniel Dean *Principal*
David Barlow

Oboe

Edward Wang *Principal*
Callum Hogan

Horn

Freya Hombergen *Principal*
Ryan Humphrey

Percussion

James Knight
Fraser Matthew
Thomas Robertson
Jeremy Sreejayan

MOMENTUM ENSEMBLE

SUMMER RECOMPOSED

Tuesday 4 – Friday 14 December 2018

Sydney, NSW, Melbourne, VIC , Musswellbrook, NSW

PROGRAM ONE

ARTISTS

Ariel Zuckermann

Miki Tsunoda

Conductor

Violin

PUBLIC PERFORMANCES AND REPERTOIRE

RICHTER, Max *Summer* from Recomposed: Vivaldi - *The Four Seasons*

HINDEMITH *Kammermusik* No.1

HAYDN Symphony No.103 in E-flat *Drum Roll*

Concert 1

Saturday 8 December, 6.30pm

Upper Hunter Conservatorium of Music, Musswellbrook

Concert 2

Sunday 9 December, 7pm ,

Art Gallery of New South Wales, Sydney

Concert 3

Monday December 10,

Deakin Edge, Federation Square, Melbourne

PROGRAM TWO

ARTISTS

Nigel Westlake

Lior

Conductor

Vocals, Guitar

PUBLIC PERFORMANCES AND REPERTOIRE

LIOR (arr. various) *Leaving the Western Shadows*

Concert

8:00pm Thursday December 13,

York Theatre, Seymour Centre, Sydney

MOMENTUM ENSEMBLE MEMBERS

Violin 1

Yena Choi *Concertmaster*
Seamus MacNamara
Charlie Westhoff
Jasmine Baric
Tobias Chisnall

Violin 2

Phoebe Masel *Principal*
Mana Ohashi
Estelita Rae
Darcy Dauth
Emily Beauchamp

Viola

Molly Collier-O'Boyle *Principal*
Justin Julian
Eunise Cheng
Henry Justo
Hayasa Tanaka

Cello

Jack Bailey *Principal*
Gemma Kneale
Simon Svoboda

Double Bass

Hamish Gullick *Principal*
Daniel Dean

Flute

Eliza Shephard
Kelsey Robinson

Oboe

Edward Wang
Madison Hallworth

Clarinet

Oliver Shermacher
Mitchell Jones

Bassoon

Emma Morrison
Chris Martin

Horn

Ben Messenger
Freya Hombergen

Trumpet

Sophie Spencer
Joel Walmsley

Harp

Esther Wong

Keyboard

Maggie Pang
Paul Cheung

Percussion

Joel Bass

NATIONAL MUSIC TEACHER MENTORING PROGRAM IN 2018

Following the three year trial the National Music Teacher Mentoring Program moved into its first year of formal operation in 2018. The Program's aim are to build capacity of classroom teachers to teach music and its outcomes are aligned with and complement those in the Australian and state/territory curricula. No instruments are required as the program is vocally based with music literacy and creativity being at the core.

46 new schools and 82 teachers joined the program in 2018. Schools in Queensland participated for the first time joining schools in NSW, SA, WA, and Victoria already participating. With a goal of reaching more than 20,000 children by the end of 2022 the participation rates and feedback are very encouraging.

A survey that is part of the ongoing evaluation process alongside the research conducted by the University of Queensland released in 2018 found:

- 100% of teachers said their confidence had improved
- 100% of teachers said that student engagement in music education had improved
- 90% of teachers said that it had a positive flow-on impact on student engagement in other learning areas
- 94% of principals surveyed were either satisfied or extremely satisfied with the outcomes of mentoring at their schools.

90% of the teachers surveyed said that their increased competence and confidence in the teaching of music led not only to significantly improved student engagement in music learning but that there was a positive flow-on effect to other learning areas and to the overall tone in the class.

The following quotes from principals describe the outcomes for teachers and students involved in the program:

"Completely engages teachers in a very comfortable, practical and exciting way to be much more confident in teaching music and therefore promoting student engagement."

"We have found music to be a powerful way to turn on kids brains so that they are more receptive to information. It has also shown positive impacts for student confidence and willingness to attempt verbal language especially amongst our non-English speaking students."

"...it offers professional learning that is real and meaningful because it's actually in the classroom, it's happening with the children, ... it's part of their normal workload..."

All mentors attend a two day induction and training course. The course provided a good understanding of music education requirements and the concepts of mentoring. It also explores the human dynamics involved in being an effective mentor. Given the diversity of teaching methodologies, the program is non-prescriptive and relies on the expertise of mentors to apply the most suitable approach for individual teachers being mentored.

20 new mentors attended the training and induction at the mentor conference held at Santa Sabina College in Strathfield, Sydney on 17 and 18 May 2018. We also completed the production of eight resource videos to support mentors and teachers.

In addition to the numerous presentations made throughout Australia by the program's founder, Richard Gill AO there is growing interest in the outcomes from teachers in other parts of the world. The program's manager Bernadette McNamara presented at the Music in Schools Teacher Education Commission (MISTEC) conference in Prague in July 2018. This Commission preceded the 33rd ISME conference. This international presentation places the program at the highest international level and attracted widespread attention and interest, in particular from Finland, Ireland and New Zealand.

The financial support of the Australian Government and MMEM Pty Ltd ensures we can continue to pursue these valuable outcomes for all Australian school children. On behalf of all schools, teachers and students involved now and in the future we thank them for their commitment to quality music education.



2018 FINANCIAL REPORT

Australian Youth Orchestra

ABN 42 004 355 739

Financial Report for the year ended 31 December 2018

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Independent auditor's report to the members

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

Australian Youth Orchestra is a "not-for-profit" 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 2018**

The directors present their report on the company for the year ended 31 December 2018.

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
Mr Simon Johnson
Ms Shefali Pryor
Mr Ben Rimmer

Ms Erin Flaherty, Ms Clare Pullar and Mr Peter Grant retired on the 19th May 2018. Ms Sally Bassier was appointed on the 18th of June 2018. Dr Andrew Lu OAM was appointed on the 2nd of July 2018. Dr Kate Hadwen was appointed on the 10th of July 2018 and Ms Jessica Block was appointed on the 11th of November 2018.

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, 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

	2018	2017
	\$	\$
Revenue from ordinary activities	4,780,795	5,172,489
Profit/(Loss) from ordinary activities before income tax expense	116,868	721,979

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

(a) Results

The Net Operating Profit for 2018 was \$116,868 (2017 Profit \$721,979).

- The Department of Communications and the Arts, approved a recurrent grant of \$2,522,000 for 2018/19, of which \$1,261,000 has been brought to account in the 2018 financial year, and a grant of \$2,536,000 for 2017/2018, of which \$1,268,000 has been brought to account in the 2018 financial year.
- The Department of Communications and the Arts, approved a further grant of \$800,000 to fund the National Music Teachers Mentoring Program to be implemented over a six year period from July 2017 – June 2022. \$99,583 was brought to account in 2018 to fund the project.
- The Colonial Foundation donated \$150,000 in 2018, of which \$75,000 has been brought to account in 2018 to support the Chamber Players and Young Symphonists programs in 2018. The remaining \$75,000 is to support the Chamber Players program in 2019. Funding of \$175,000 for these programs was also received in 2017, of which \$75,000 has been brought to account in 2018 to support the Chamber Players and Young Symphonists programs in 2018.
- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,174) and the National Music Camp Trust Fund (\$1,434). This fee is based on 1.2% of the balance of each fund at 31 December 2018.
- A net amount of \$200,005 was raised during the year towards 2019 International Tour. This amount was transferred to the International Touring Reserve at the end of the year.
- An amount of \$35,248 was transferred to the Digital Reserve to fund digital activity including the development of the database and website.

**Australian Youth Orchestra
Directors' Report (Continued)
For the year ended 31st December 2018**

- The following transfers were made from the Scholarship Reserve in 2018, totalling \$15,713:
 - o Net transfer from the Ernest Llewellyn Scholarship funds of \$10,155 being: \$47,747 interest earned, less \$38,430 market value change, less \$4,072 management fee, and \$15,400 scholarships paid.
 - o Net transfer from the Richard Pollett Memorial Award funds of \$5,038 being: \$1,520 donations, plus \$16,425 interest earned, less \$12,987 market value change, less \$1,396 management fee, and \$8,600 scholarship paid.
 - o Net transfer from the Vera & Lorand Loblay Scholarship funds of \$520 being \$37,097 interest earned, less \$30,750 market value change, less \$3,267 management fee and \$3,600 scholarship paid.
- An amount of \$68,200 was transferred from the Special Projects (Artistic) Reserve to fund Momentum activity in 2018.
- An amount of \$10,000 was transferred from the Major Gifts Reserve in 2018 to fund the artistic costs in 2018.

(b) Activities:

The following programs were presented in 2018:

AYO National Music Camp

Adelaide, SA

7 – 21 January 2018

AYO February Season

Melbourne, VIC

9 – 18 February 2018

AYO Young Symphonists

Toowoomba, QLD

7 – 15 April 2018

MSO String Fellowships

Melbourne, VIC

8 – 16 April 2018

AYO July Season

Brisbane, QLD

8 – 17 July 2018

ASO Fellowships

Adelaide, SA

13 – 19 August 2018

AYO Chamber Players

Adelaide, SA

22 – 30 September 2018

National Auditions for 2019 Programs

31 July – 3 September 2018

Momentum Ensemble

Mornington Peninsula, VIC

19 – 25 May 2018

Mt Barker, SA

4 – 11 June 2018

Sydney, NSW

4 September 2018

Sydney, NSW; Muswellbrook, NSW & Melbourne, VIC

4 – 14 December 2018

**Australian Youth Orchestra
Directors' report (Continued)
For the year ended 31st December 2018**

- (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 2018 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

Sally Bassier	Non – Executive Director	Appointed 18 June 2018	Finance & Executive Committee
Dr Graeme Blackman AO	Non – Executive Director	Appointed 25 August 2012	Finance & Executive Committee Nominations Committee
Jessica Block	Non – Executive Director	Appointed 11 December 2018	
Monica Curro	Assistant Principal 2 nd Violin, Melbourne Symphony Orchestra	Appointed 15 May 2010	Artistic Advisory Committee
Marcus Elsum	Non – Executive Director	Appointed 10 May 2014	Treasurer/Company Secretary Finance & Executive Committee
Erin Flaherty	Non – Executive Director	Appointed 24 May 2009; Retired 19 May 2018	Development Committee Nominations Committee
Peter Grant	Consultant	Appointed 1 September 2007; Retired 19 May 2018	Deputy Chair Finance & Executive Committee
Dr Kate Hadwen	Non – Executive Director	Appointed 10 July 2018	
Simon Johnson	Non – Executive Director	Appointed 25 August 2016	Development Committee Finance & Executive Committee Nominations Committee
Dr Andrew Lu OAM	Non – Executive Director	Appointed 02 July 2018	
Shefali Pryor	Associate Principal Oboe, Sydney Symphony Orchestra	Appointed 15 May 2011 (casual from 20 November 2010)	Artistic Advisory Committee (Chair) Nominations Committee
Clare Pullar	Non – Executive Director	Appointed 24 May 2009; Retired 19 May 2018	Nominations Committee Development Committee
Ben Rimmer	Non – Executive Director	Appointed 23 May 2015	Chair

Australian Youth Orchestra
Directors' report (Continued)
For the year ended 31st December 2018

Meetings of Directors

The Board of the **Australian Youth Orchestra** met 5 times during the year ended 31 December 2018.

	Meetings Attended	Meetings Held while Director
Sally Bassar	3	3
Dr Graeme Blackman AO	4	5
Jessica Block	0	0
Monica Curro	4	5
Marcus Elsum	5	5
Erin Flaherty	1	1
Peter Grant	1	1
Dr Kate Hadwen	2	3
Simon Johnson	4	5
Dr Andrew Lu OAM	3	3
Shefali Pryor	4	5
Clare Pullar	1	1
Ben Rimmer	5	5

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 2018. 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 2019.

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.

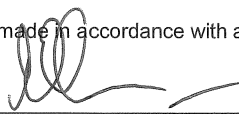
No person has applied for leave of Court to bring proceedings on behalf of the company or intervene in any proceedings to which the company is a party for the purpose of taking responsibility on behalf of the company for all or any part of those proceedings.

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 15th day of April 2019

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 2018 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.

UHY SOTHERTONS CHARTERED ACCOUNTANTS



.....
Robert A Rochlin
Principal

Dated this 15th day of APRIL 2019

**Australian Youth Orchestra
Statement of Comprehensive Income
For the year ended 31st December 2018**

	Note	2018 \$	2017 \$
Revenue from ordinary activities	2	<u>4,780,795</u>	<u>5,172,489</u>
Board expenses		(21,354)	(19,822)
Operating expenses		(382,487)	(413,146)
Occupancy expenses		(277,313)	(260,924)
Production expenses		(344,742)	(275,842)
Marketing expenses		(223,378)	(213,190)
Tutor, performer and staff expenses		(2,097,943)	(2,035,529)
Student assistance expenses	3	(95,712)	(103,134)
Travelling expenses	3	(1,231,813)	(1,129,242)
Unrealised foreign exchange gain/(loss)		10,815	319
		<u>(4,663,927)</u>	<u>(4,450,510)</u>
Total expenses relating to ordinary activities		(4,663,927)	(4,450,510)
Profit/(Loss) from ordinary activities before income tax expense		116,868	721,979
Income tax expense		-	-
Profit/(Loss) from ordinary activities after income tax expense		<u>116,868</u>	<u>721,979</u>
Total comprehensive income for the year		<u>116,868</u>	<u>721,979</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 2018**

	Note	2018 \$	2017 \$
CURRENT ASSETS			
Cash Assets	4	4,946,351	4,505,063
Investments	4	2,135,070	2,196,515
Receivables	5	93,501	376,007
Other	6	319,559	353,501
Total Current Assets		<u>7,494,481</u>	<u>7,431,086</u>
NON-CURRENT ASSETS			
Plant & Equipment	7	<u>335,722</u>	<u>387,470</u>
Total Non-Current Assets		<u>335,722</u>	<u>387,470</u>
TOTAL ASSETS		<u>7,830,203</u>	<u>7,818,556</u>
CURRENT LIABILITIES			
Creditors & Payables	8, 9	1,722,265	1,752,030
Provisions	11	<u>159,529</u>	<u>144,716</u>
Total Current Liabilities		<u>1,881,794</u>	<u>1,896,746</u>
NON-CURRENT LIABILITIES			
Creditors & Payables	10	675,690	775,274
Provisions	12	<u>37,008</u>	<u>27,693</u>
Total Non-Current Liabilities		<u>712,698</u>	<u>802,967</u>
TOTAL LIABILITIES		<u>2,594,492</u>	<u>2,699,713</u>
NET ASSETS		<u>5,235,711</u>	<u>5,118,843</u>
EQUITY			
Retained profits	13	1,639,120	1,663,591
Reserves	14	3,596,591	3,455,251
TOTAL EQUITY		<u>5,235,711</u>	<u>5,118,843</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 2018**

	Note	Retained Profits	International Touring Reserve	Major Gifts Reserve	Scholarships Reserve	Special Projects Reserve	Digital Reserve	2018 \$	2017 \$
As at 1 January 2018		1,663,591	1,057,875	696,558	1,172,858	233,341	294,619	5,118,843	4,396,863
Net Result from Operations		116,868		-	-	-		116,868	721,979
Transfer from / (to) Retained Profits	13	141,339	200,005	(10,000)	(15,713)	(68,200)	35,248	-	-
As at 31 December 2018	13,14	1,639,120	1,257,880	686,558	1,157,145	165,141	329,867	5,235,711	5,118,843

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 2018

	Note	2018	2017
		\$	\$
Cash flows from operating activities			
Receipts from students		523,226	502,551
Grants received		2,675,500	3,818,000
Concert Fees Received		60,655	76,507
Bursaries, Foundations & ITF Donations		631,999	753,298
Other receipts		1,329,059	342,952
Interest Received		258,769	147,085
Payments to suppliers and employees		<u>(4,892,110)</u>	<u>(4,789,739)</u>
Net cash flows from operating activities		<u>587,098</u>	<u>850,654</u>
Cash flows from investing activities			
Payments for plant and equipment		(24,343)	(191,810)
Proceeds from sale of plant and equipment		-	-
Redemption of/(Payment for) Investments		<u>(121,466)</u>	<u>(793,251)</u>
Net cash flows used in investing activities		<u>(145,810)</u>	<u>(985,061)</u>
Net increase/(decrease) in cash held		441,288	(134,407)
Cash at beginning of year		<u>4,505,063</u>	<u>4,639,470</u>
Cash at the end of the year	4	<u>4,946,351</u>	<u>4,505,063</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 2018

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Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2018

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.

(vi) Interest Income

Interest revenue is recognised as interest accrues using the effective interest method. This is a method of calculating the amortised cost of a financial asset and allocating the interest income over the relevant period using the effective interest rate, which is the rate that exactly discounts estimated future cash receipts through the expected life of the financial asset to the net carrying amount of the financial asset.

e. Receivables

All debtors are recognized at the amounts receivable, as they are due for settlement immediately in the case of trade debtors, and usually 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.

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2018

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 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%
Office Equipment	17%-25%
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. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the Statement of Financial Position. Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

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 2018

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	2018	2017
	\$	\$
Grants – by provider		
Australian Government	2,628,583	3,029,771
Total Grants	2,628,583	3,029,771
Registration & Application Fees	485,984	437,000
Management Fees	3,608	4,000
Memberships	1,127	1,091
Performance Fees & Earned Income	65,755	81,607
Sponsorships, scholarships, Financial Assistance, & donations	1,431,286	1,276,684
Other Income	50,885	84,839
Total revenue from operating activities	4,667,228	4,914,992
Revenue from outside the operating activities		
Interest/Distributions	296,478	180,530
Increase/(Decrease) in Market Value of Investments	(182,911)	76,967
Total revenue from outside the operating activities	113,567	257,497
Revenue from ordinary activities	4,780,795	5,172,489

Note 3 Expenses and Losses

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

Bad and doubtful debts (write back)/expense	-	(61)
Depreciation of Musical Instruments, Furniture & Fittings, IT & Website	76,091	68,092
Employee entitlements	25,678	(36,708)
(Profit) /loss on disposal of plant & equipment	-	-
(Gain)/Loss on Foreign Currency	(10,815)	(319)
Travel Expenses (admin)	101,337	80,592
Travel Expenses (programs)	1,130,476	1,048,650

Note 4 Cash Assets/Investments

Cash Assets

Cash at bank and on hand	2,152,838	1,294,758
Cash on deposit	2,793,513	3,210,305
Total Cash on Deposit	4,946,351	4,505,063

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2018

Investments

Investments at fair value in:

	2018	2017
	\$	\$
Fixed interest securities	600,479	704,115
Shares and other equities	1,534,591	1,492,400
Total Investments	<u>2,135,070</u>	<u>2,196,515</u>

Note 5 Receivables

Trade Debtors	19,172	29,285
Other Debtors	74,329	346,722
Total Receivables	<u>93,501</u>	<u>376,007</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>319,559</u>	<u>353,501</u>
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Note 7 Plant and Equipment

Music Equipment at Cost	143,539	138,546
Deduct: Accumulated depreciation	(97,477)	(91,581)
	<u>46,062</u>	<u>46,965</u>
Music and Scores at cost	5,102	5,102
Deduct: Accumulated depreciation	(3,523)	(3,183)
	<u>1,579</u>	<u>1,919</u>
Furniture and Equipment at Cost	91,639	88,839
Deduct: Accumulated depreciation	(65,211)	(54,458)
	<u>26,428</u>	<u>34,381</u>
Database at cost	331,660	331,660
Deduct: Accumulated depreciation	(92,219)	(44,825)
	<u>239,441</u>	<u>286,835</u>
IT Equipment at cost	61,517	52,205
Deduct: Accumulated depreciation	(41,829)	(34,835)
	<u>19,688</u>	<u>17,370</u>
Website at cost	43,056	43,056
Deduct: Accumulated depreciation	(43,056)	(43,056)
	<u>-</u>	<u>-</u>
Digital Connection Trial Equipment at cost	341,808	349,858
Deduct: Accumulated depreciation	(341,808)	(349,858)
	<u>-</u>	<u>-</u>
National Music Teacher Mentorship Equipment at cost	2,750	2,150
Deduct: Accumulated depreciation	(226)	(2,150)
	<u>2,524</u>	<u>-</u>

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2018

Movements in non-current assets	2018	2017
	\$	\$
Balance at beginning of year	387,470	263,752
Additions	24,343	191,810
Loss on Disposals	-	-
Depreciation	(76,091)	(68,092)
Balance at end of year	<u>335,722</u>	<u>387,470</u>

Note 8 Creditors and Payables

Trade Creditors	167,397	201,218
Receipts in advance	734,888	693,389
Grants & Sponsorships (Note 9)	702,938	706,438
Other Payables	117,042	150,985
	<u>1,722,265</u>	<u>1,752,030</u>

Note 9 Grants and Sponsorships – Current liabilities

Colonial Foundation Grant	75,000	75,000
Department of Communication & the Arts	627,938	631,438
	<u>702,938</u>	<u>706,438</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

Department of Communication & the Arts (National Music Teachers Mentoring Program)	675,691	775,274
	<u>675,691</u>	<u>775,274</u>

Note 11 Provisions – Current liabilities

Provision for Annual Leave	105,618	93,334
Provision for Long Service Leave	53,134	49,055
Fringe Benefits Tax Payable	777	2,327
	<u>159,529</u>	<u>144,716</u>

Note 12 Provisions – Non-current liabilities

Provision for long service leave	37,008	27,693
	<u>37,008</u>	<u>27,693</u>

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2018

Note 13 Retained profits

	2018	2017
<u>Movements in retained profits</u>	\$	\$
Opening balance	1,663,591	1,639,669
Net profit/(loss) for the year	116,868	721,979
Transfer (to)/from International Touring reserve	(200,005)	(541,567)
Transfer (to)/from Special Projects Reserve	68,200	-
Transfer (to)/from Major Gifts Reserve	10,000	(33,042)
Transfer (to)/from Scholarships Reserve	15,713	(55,781)
Transfer (to)/from Digital Reserve	(35,248)	(67,667)
Closing balance	<u>1,639,120</u>	<u>1,663,591</u>

Note 14 Reserves

International Touring Reserve

Opening balance	1,057,875	516,308
Transfer (to)/from retained profits	200,005	541,567
Closing balance	<u>1,257,880</u>	<u>1,057,875</u>

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

Major Gifts Reserve

Opening balance	696,558	663,516
Transfer (to)/from retained profits	(10,000)	33,042
Closing balance	<u>686,558</u>	<u>696,558</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	233,341	233,341
Transfer (to)/from retained profits	(68,200)	-
Closing balance	<u>165,141</u>	<u>233,341</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	1,172,858	1,117,077
Transfer (to)/from retained profits	(15,713)	55,781
Closing balance	<u>1,157,145</u>	<u>1,172,858</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 2018 is made up of Ernest Llewellyn Scholarship funds of \$539,485, Richard Pollett Scholarship funds of \$183,707 and The Vera and Lorand Loblay Scholarship funds of \$433,753.

Digital Reserve

Opening balance	294,619	226,952
Transfer (to)/from retained profits	35,248	67,667
Closing balance	<u>329,867</u>	<u>294,619</u>

The Digital Reserve was established in December 2014 in order to set aside funds for digital activity including the development of the AYO's website and database.

Total Reserves	<u>3,596,591</u>	<u>3,455,251</u>
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Note 15 Compensation of Key Management Personnel

Total compensation (6 staff, 2017, 6 staff)	<u>869,095</u>	<u>860,046</u>
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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.

Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2018

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. (2017: nil remuneration)

Note 17 Contingent Liabilities

There were no contingent liabilities as at 31 December 2018

Note 18 Commitments for expenditure

	2018 \$	2017 \$
<i>Lease commitments</i>		
Commitments in relation to leases contracted for at reporting date but not recognized as liabilities, payable		
Within one year	271,034	218,614
Later than one year but not later than 5 years	314,284	91,002

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 four years.

Note 19 Employee Entitlements

<i>Employee Entitlement Liabilities</i>		
Provision for annual leave (10)	105,618	93,334
Provision for long service leave (11)	90,142	76,748
Aggregate employee entitlement liabilities	<u>195,760</u>	<u>170,082</u>

<i>Employee numbers</i>		
Number of employees at 31 December 2018	12	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 2018 the number of members was 31 (2017: 30).

**Australian Youth Orchestra
Directors' Declaration
For the year ended 31 December 2018**

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 2018 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 15th day of April, 2019

**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 2018, 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 2018 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 2018, 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 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 2018; 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.

UHY SOTHERTONS CHARTERED ACCOUNTANTS



Robert A Rochlin
Principal

Dated this 15th day of APRIL 2019