

avo



Annual
Report 2023

AVO is supported by the
Australian Government



Arts8

“The massive orchestra, almost 90-strong, began this tonal music like a breath of fresh air. The quality of sound in the music and from the orchestra was truly outstanding; full of sparkling colours, swelling dynamics and catchy motifs. The AYO handled this living music with delicacy and a refined nuance. In four movements, the sound shimmered and threatened. With excellent orchestration, every section balanced and clear.

This was one of the best concerts I have seen in Canberra, and from youths that would give any major Australian orchestra a run for their money. The standing ovation said it all.”

— Ngapa William Cooper by Nigel Westlake review, Canberra City news

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Brett Scapin



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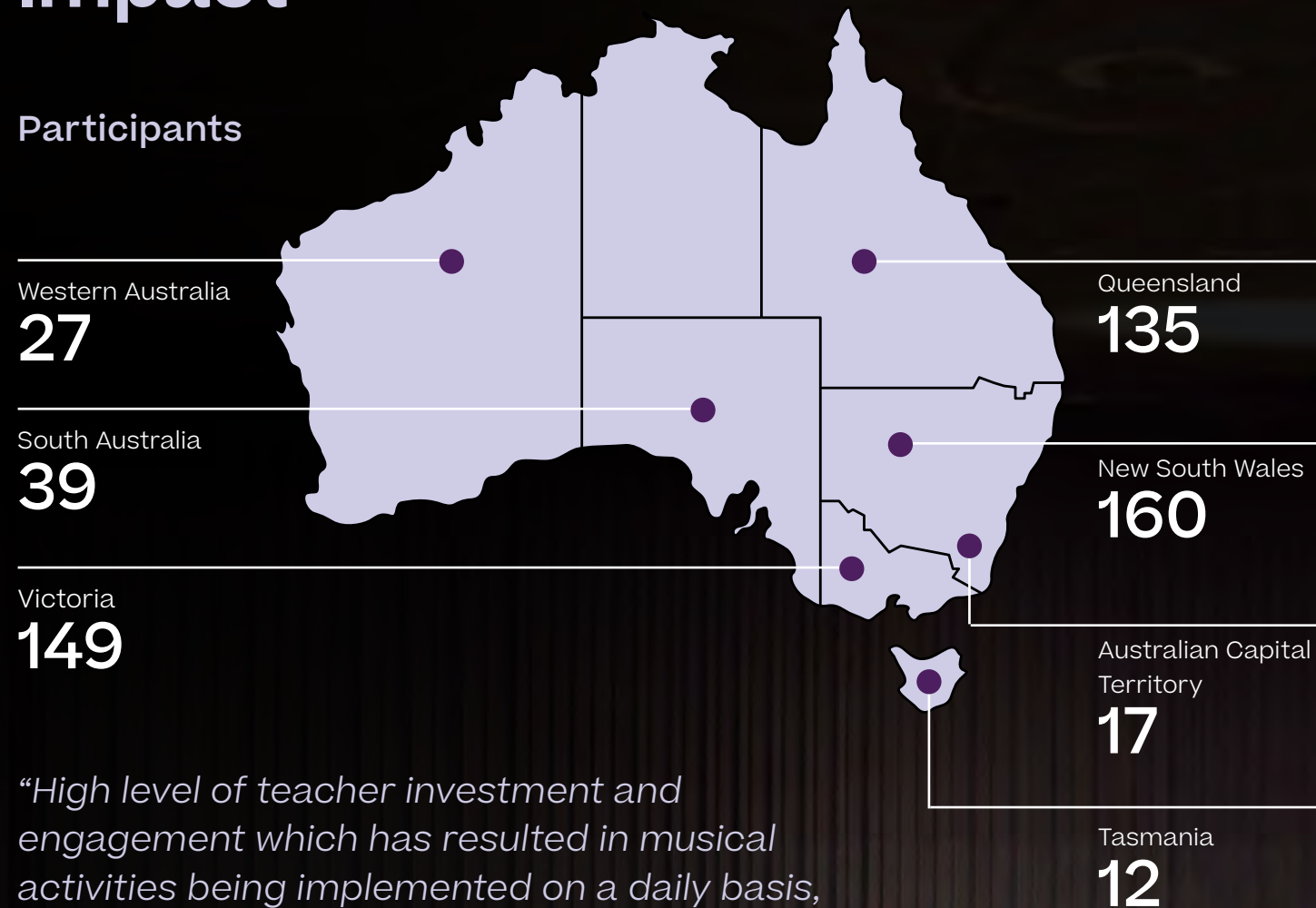
Acknowledgment of Country

Australian Youth Orchestra acknowledges the Traditional Custodians of the many lands on which we come together as individuals and as a community.

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

2023 Impact

Participants



“High level of teacher investment and engagement which has resulted in musical activities being implemented on a daily basis, with teachers feeling a significantly increased level of confidence in delivering music lessons and accessing quality resources. High level of student engagement in lessons. Outstanding Music Mentor!”

— School Principal, NSW, National Music Teacher Mentoring Program

“AYO has truly been life changing. In 2022 I was feeling quite down about accommodations for someone with a disability in the classical world, since it felt backwards. But AYO has confirmed that there are people and organisations that care, and care not just about your disability but care about YOU as musician and artist. I felt so respected and welcome, which is something that doesn’t often happen in this industry. I cannot thank you enough. It has meant the world to me.”

— National Music Camp participant

539
participants

19
average age

91.5%
positive participant
feedback

95
artists employed,
including **57 alumni**

+4,685
people attended an AYO
concert in 2023

**World
Premiere**
**NGAPA WILLIAM COOPER
(ORCHESTRAL)**
Composed and written by
Nigel Westlake, Lior and Lou
Bennett AM, with additional
lyrics by Sarah Gory
BENEATH THE WAVES

Chair Report

2023 was a year of great change and opportunity for the AYO.

After 17 years as the CEO of the Australian Youth Orchestra, Colin Cornish AM stepped away from the role to take up the position of Chief Executive at the Adelaide Symphony Orchestra. During his time with AYO, Colin made an indelible mark on our organisation and an exceptional contribution to the Australian orchestral community and young musical minds – a contribution which is cherished by this organisation, and has been recognised and honoured more widely.

We are excited to embark on a new chapter at AYO under Kimbali Harding's direction – a new appointment as we celebrate our 75th year!

Kimbali is an exceptional musician, conductor and educator who has devoted a significant part of her career to the growth and development of young musicians. It is this devotion to young people that has so resonated with the AYO and our mission and strategic direction. We are confident that she will deliver our strategic direction, and that she will push us and our participants to even better outcomes. Kimbali made clear and early strides in her first few months as CEO; capitalising on our recent innovations such as the Momentum Ensemble for pre-professional performers, hosting the Richard Gill-founded National Music Teacher Mentoring Program, and continuing to strengthen the AYO training pathway, including long-standing contributors to Australian musical life such as National Music Camp and the flagship Australian Youth Orchestra.

AYO also farewelled Marcus Elsum, who joined the board in 2014 and served as Treasurer from 2015. On behalf of the board and executive, I extend my deepest gratitude to Marcus for his significant contribution to the organisation. The board also welcomed as its newest member Alison Beare. Alison is a highly respected arts leader and CEO of UKARIA Cultural Centre in South Australia. With an outstanding track record developing innovative classical music experiences for Australian audiences, Alison brings a wealth of expertise to the Board that will undoubtedly contribute to the continued success and growth of our organisation.

With the ongoing commitment of the staff team and the appointment of AYO's new CEO Kimbali Harding, the entire Board is confident that the organisation will continue to play a central role in the Australian classical music landscape, pursuing its exciting work of training the next generation of Australian musicians.

Ben Rimmer



Photo by: Claudio Raschella

CEO Report

Sitting amongst our diverse and talented family, I witnessed the energy and power of AYO's music to unite and to inspire.

Reflecting on this extraordinary 75th birthday year, I am reminded of my first official moment with AYO, listening to the final concert of the January National Music Camp in the Elder Hall, Adelaide. Sitting amongst our diverse and talented family, I witnessed the energy and power of AYO's music to unite and to inspire. The jubilant ovations for Maestros James Judd, Umberto Clerici and Elizabeth Layton were only exceeded by the cheers and applause for Maestro Colin Cornish: an emotional milestone as we bid farewell to our CEO of 17 years. Thank you, Colin, for your years of dedication and excellence.

Music Sounds Better With You was the statement on t-shirts worn proudly by over 230 National Music Campers. This concept carried through our 2023 programs as we delighted audiences, reconnected with alumni and donors, and we continued to welcome the best young talent through our doors.

One of the standout moments of our incredible 75th year was the Flagship Orchestra's winter concerts, conducted by the iconic Nigel Westlake. The program was a celebration of diversity, weaving together stories that connect us. Arkie Moore's trumpet solo ('I was blinded - but now I see') in *The Glass Soldier*, depicting the heroic tale of Australian Nelson Ferguson brought the audience to tears. Later behind the scenes, Ferguson's grandson, Don Farrands, touched our hearts by gifting a piece of the family's stained glass in gratitude to our Principal trumpeter. The concerts drew to a close with the haunting songline of Dr. Bennett, 'Ooooh nyuwanda dama yenbenaruk danu, danu - We cry, cry for you Ancestor,' and as the final notes dissipated, we felt the power of music to transcend boundaries and unite in our shared humanity.

These moments have brought me immense joy in 2023. Delving into the rich history of AYO's alumni, I've enjoyed learning of the legion of talented individuals found across the globe. I am excited to share that the complete list of Australian Youth Orchestra and National Music Camp alumni from 1948-2023 is now available on our website. Collecting and celebrating AYO's living history as a rich tapestry of lived musical moments needs the help of our AYO family and I invite our community to reach out, share a yarn, help us understand the diversity of our identity and be a part of this collective narrative.

Kimballi Harding



2023 AYO Program Summary

AYO Training Programs

2023 AYO National Music Camp	Adelaide / Tarndanya, SA Monday 9 January – Saturday 21 January 2023
2023 ASO Fellowships	Adelaide / Tarndanya, SA Monday 9 January – Saturday 21 January 2023
2023 Autumn Season	Perth / Whadjuk, WA Sunday 9 – Saturday 22 April 2023
2023 AYO Chamber Players	Melbourne / Naarm, VIC Saturday 11 February – Saturday 18 February 2023
2023 AYO Flagship Orchestra - Winter	Canberra / Ngambri, ACT; Sydney Gadigal, NSW Monday 3 July – Monday 10 July 2023
2023 MSO String Fellowships	Melbourne / Naarm, VIC Monday 17 July – Monday 24 July 2023
2022 AYO Young Symphonists	Bathurst / Wahluu, NSW Saturday 23 September – Sunday 1 October 2023

Momentum Ensemble Projects

Coffs Harbour Regional Conservatorium Residency	Coffs Harbour / Yarrawarra, NSW Monday 25 September – Saturday 30 September 2023
Momentum Ensemble & Jack Liebeck	Triabunna, TAS; Melbourne, VIC Tuesday 7 November – Tuesday 14 November 2023
Momentum Ensemble & Choir of St James’	Sydney / Gadigal, NSW Tuesday 28 November – Saturday 2 December 2023





National Music Camp 2023

Adelaide, SA
9 – 22 January 2023

Photo by: Claudio Raschella

AYO National Music Camp 2023 was a landmark camp for multiple reasons: it was the first full-length camp in three years, it was the 75th anniversary of camp’s existence, and it marked Colin Cornish’s last program as CEO after an incredible 17 years in the role.

This exciting feeling of milestones and new beginnings was felt throughout camp. Over 200 musicians and arts administrators came together for a jam-packed two weeks, learning from an incredible team of tutors and performing under conductors James Judd, Umberto Clerici and chamber orchestra director Elizabeth Layton.

Participants also had the chance to learn from artist-in-residence violist Tahlia Petrosian (AYO alumna) in a Q&A session. Tahlia has a multi-faceted

career as a soloist and chamber musician in Europe and is the creator of the concert series KLASSIK Underground.

When not in rehearsals or relaxing over lunch, campers had the option to attend a wide range of Professional Development sessions. These included the use of social media as a freelance musician, improvisation workshops, panel discussions on musical career paths, a presentation on historically-informed-performance, and much more.

One participant said of the experience: *“I’ve improved overall as a musician and improved my skills in playing music in an ensemble. I also gained more knowledge about the journey to being a professional musician and what that is like.”*

Tutors and staff

Violin

Rachael Beesley*
Zoe Black
Lachlan Bramble*
Riley Skevington*

Viola

Stefanie Farrands*
Stephen King*

Cello

Sharon Grigoryan*
Michelle Wood*

Double Bass

Damien Eckersley*
Robert Nairn*

Flute

Lisa-Maree Amos*

Oboe

Nicola Bell*

Clarinet

Dean Newcomb

Bassoon

Matthew Kneale*

Horn

Emma Gregan*

Trumpet

Tim Francis*

Trombone

Amanda Tillett*

Tuba

Karina Filipi*

Timpani / Percussion

John Arcaro*
Shaun Trubiano*

Keyboard

Louisa Breen*

Harp

Emily Granger

Composition

Anne Cawrse*

Orchestral Management

Elissa Seed*

Sound Production

Jakub Gaudasinski

Words About Music

Phillip Sametz

Chamber Music Coordinator

Lachlan Bramble*

Program Volunteer Music Librarians

Emily Beauchamp*
Katia Geha

Residential Coordinators

Meg Collis*
Julia Nicholls*
Chris Robson
Eliza Scott*

*AYO alumni

Public Performances and Repertoire

Orchestral Concert I

Saturday 14 January, 3:30pm

Elder Hall, University of Adelaide

Bishop Orchestra - James Judd, Conductor
Maria GRENFELL *River Mountain Sky*

Landa Chamber Orchestra - Elizabeth Layton, Director
Caroline SHAW *Entr’acte*
ELGAR *Introduction and Allegro, Op.47*

Alexander Orchestra - Umberto Clerici, Conductor
BEETHOVEN *Symphony No.2 in D, Op.36*
Adagio molto—Allegro con brio
Larghetto
Scherzo: Allegro
Allegro molto

Orchestral Concert II

Saturday 14 January, 7pm

Elder Hall, University of Adelaide

Bishop Orchestra - James Judd, Conductor
RESPIGHI *Fountains of Rome*
Fountain of Valle Giulia at Dawn
Triton Fountain in the Morning
Fountain of Trevi at Midday
Villa Medici Fountain at Sunset
ELGAR *In the South (Alassio), Op.50*

Landa Chamber Orchestra - Elizabeth Layton, Director
FINZI *Romance for String Orchestra, Op.11*
KILAR *Orawa*

Alexander Orchestra - Umberto Clerici, Conductor
IBERT *Hommage à Mozart*
RAVEL *Le tombeau de Couperin*
Prélude
Forlane
Menuet
Rigaudon

Orchestral Concert III

Saturday 21 January, 3:30pm

Elder Hall, University of Adelaide

Bishop Orchestra – Umberto Clerici, Conductor
ROSSINI *William Tell: Overture*
Dawn
Storm
Call to the Cows
Finale: March of the Swiss Soldiers
BOULANGER *D’un matin de Printemps*

Landa Chamber Orchestra - Elizabeth Layton, Director
SHOSTAKOVICH *Chamber Symphony Op.110a*
Largo
Allegro molto
Allegretto
Largo
Largo

Alexander Orchestra - James Judd, Conductor
VAUGHAN WILLIAMS *Symphony No.5*
Preludio
Scherzando
Romanza
Passacaglia

Orchestral Concert IV

Saturday 21 January, 7pm

Elder Hall, University of Adelaide

Bishop Orchestra – Umberto Clerici, Conductor
SHOSTAKOVICH *Symphony No.6*
Largo
Allegro
Presto

Landa Chamber Orchestra - Elizabeth Layton, Director
CPE BACH *String Symphony in B-flat, Wq182*
Allegro di molto
Poco adagio
Presto
Katia BEAUGEAIS *Like Snowdrops You Will Shine*

Alexander Orchestra - James Judd, Conductor
LILBURN *Drysdale: Overture*
Ross EDWARDS *White Ghost Dancing*

Public Performances and Repertoire

Percussion & Brass Concert

SCHINSTINE *Rock Trap*
Group Improvisation
Fritz HAUSER *Zeichnung*
Steve REICH *Music for Pieces of Wood*

Louisa TREWARTHA *Inspire*
VERDI arr. Saurer *Nabucco: Overture*
ROSSINI arr. Pritchard *La Danza*
SHOSTAKOVICH arr. Verhaert *The Gadfly – Suite*
 I. Overture
 II. Galop
 III. Romance
 IV. Finale

New Creations Concert

Friday 20 January, 6pm

Elder Hall, University
of Adelaide

Phillip CULLEN *Moments Crépusculaires*
Lauren MCCORMICK *The Ghost of Black Hill*
Zinia CHAN *Unearthing Connexions*
Nicholas KYRIAKACIS *The Ladder*

Chamber Music Concert

Thursday 19 January, 7pm

Elder Hall, University
of Adelaide

Osvaldo GOLIJOV *Last Round*
Jennifer HIGDON *Autumn Music*
BRAHMS *String Sextet No.1 in Bb Op.18*
 I. Andante ma moderato
 II. Scherzo. Allegro molto

POULENC *Trio for Oboe, Bassoon and Piano*
 I. Presto
 II. Andante
 III. Rondo

RAVEL *Introduction and Allegro*
Participants | NMC 2023



Photo by: Edify Media



Photo by: Claudio Raschella

Landa Chamber Orchestra

Director: Elizabeth Layton

Violin 1

In Yi Chae *Concertmaster*
Miriam Niessl
Lili Stephens
Candice Buchanan
Morgan Ip
Hannah Tyrrell
Lara Dowdeswell
Noah Coyne

Violin 2

Jared Adams *Principal*
Ezra Uxó Williams
Tahlia Williams
Ebony Bedford
Holly Edgarian-Sutton
Isabelle Watson
Abigail Lui
Julian Wu

Viola

Marlena Stanhope *Principal*
Mattea Osenk
Olivia Spyrou
Isaac Field
Alice Hawksworth
Suzie Kim

Cello

James Monroe *Principal*
Fergus Ascot
Stirling Hall
Rena Tang

Double Bass

Meg McWilliams *Principal*
Harry Young
Charlotte Scanlan

The Landa Chamber Orchestra was named in honour of Dr Barry Landa, a long-time supporter of the AYO who passed away in 2020.

Alexander Orchestra

Conductors: Umberto Clerici / James Judd

Violin 1
Jasmine Milton *Concertmaster*
Theonie Wang
Teresa Yang
Emma Richardson
Leonard Tang
Lucia Hughes
Sophia Jones
Daisy Elliott
Eden Annesley
Sarah Wong
Heather Kim
Julia Bernardi
Holly Shelton
Ji Hun Hwang
Alyssa Wong
Daniel Bian

Violin 2
Julia Hill *Principal*
Luke Hammer
Sara Barbagallo
Brianna Chen
Yoyo Zhou
Star Yi
Jimin Yang
Jennifer Li
Carina Weder
Eric Kim
Yemaya Maitri
Xavier Richardson
Elinor Warwick
John Choi

Viola
Jamie Miles *Principal*
Hanna Wallace
Angelina Kim
Felix Hughes Chivers
Grace Chen
Steve Koroknay
Charlotte Parker
Emilia Siedlecki
Sebastien Masel
Tim Tran
Bridget McCullough
Alexander Arthur

Cello
Cindy Masterman *Principal*
Joshua Jones
Disa Smart
Maggie Wang
William Thorpe
Andy Lin
Finlay Labuschagne
Clara Gillam Grant
Erin Du
Vincent Zhu

Double Bass
Luca Arcaro *Principal*
Julia Magri
Alexandra Elvin
James Arthur
Sophia Buchanan
Hilary Davis
Grace Reynolds
Emma Meixner

Flute
Jessica Walther
Elinor Hillock

Oboe
Phoebe Xu
Aiden Labuschagne

Clarinet
Lewis Blanchard
Justin Wang

Bassoon / Contrabassoon
Tasman Compton
Bonna Yoon

Horn
Tom Allen
Lucy Smith

Trumpet
Jude Macarthur
Thien Pham

Timpani
Zachariah Skelton

Harp
Myiesha Maisuria



Photo by: Claudio Raschella

Bishop Orchestra

Conductors: James Judd / Umberto Clerici

Violin 1
Robert Smith *Concertmaster*
Haneulle Lovell
Louise Turnbull
Jonah Spriggs
Adina Lopez
Naija Hanna
Jessica Leigh
David Tan
Carmen Lui
Katherine Ma
Anika Collins
Audrich Allen
Anna Kim
Angel Gilbert
Chiyo Brown
Natalia Beos

Violin 2
Natalie Kendy *Principal*
Lily Song
Aya Smith
Monica Rallabhandi
Annabelle Kim
Emma Masterman
Gretel Smith
Lalita Wright
Ingram Fan
Suraj Nagaraj
Lucas Yang
Connie Yang
Nara Lee
Autumn Lee

Viola
Ella Pysden *Principal*
Aaron Dungey
Helena Burns
Daniela Edwards
Sterling Rieck
Edmund Mantelli
Julian Kwok
Khan Kim
Annabelle Desmond
Lachlan McKie
Alexander Monro
Sophia Mackson

Cello
Isaac Davis *Principal*
Milo Duval
Ray He
Lieun Park
Mahalia Shelton
Alexandra Boyling
Erna Lai
Zoe Hawksworth
Elena Wittkuhn
Jamie Wallace

Double Bass
Oakley Paul *Principal*
Alyssa Deacon
Allan McBean
Jude Hill
Ella Evans
Greg Perkins
James Kerferd
Charles Taliadoros

Flute / Piccolo
Anna Rabinowicz
Isabeau Hansen
Lauren Borg

Oboe / Cor Anglais
Harry Wagstaff
Shana Hoshino
Chelsea Jones

Clarinet / Eb Clarinet / Bass Clarinet
Nathanael Duffy
Georgia White
Josephine Daniel
Tina Ma

Bassoon / Contrabassoon
Hayden Burge
Hayden Mears
Dylan Roberts

Horn
Stefan Grant
Henry Langley
Alec Berg
Daniel Hill Almeida
Samantha Collins

Trumpet
Arkie Moore
Jade Park
Samuel Schimming

Trombone
Tate Cassells
Cooper Rands

Bass Trombone
Angus Pace

Tuba
Stan McDonald

Timpani
Leah Columbine

Percussion
Buddy Lovett
William Elvin
Steven Hartley
Frederick Ramly-Peck
Ben Weatherall

Piano/Celeste
Sebastian Coyne
Ashly Zhang

Harp
Paul Nicolaou
Myiesha Maisuria



Photo by: Claudio Raschella

NMC Arts Administration & Composition



Orchestral Management

Charles Barblett
Brianna Butters
Lachlan Harris
Joshua Kok
Oliver Muller
Mason Stanton
Anita Zhang

Sound Production

Ella Kay-Butterworth
Julia Vlahogiannis

Words About Music

Madeleine Hammond
Bailey Ireland
Alison Wormell

Composition

Zinia Chan
Lauren McCormick
Phillip Cullen
Nicholas Kyriakakis

Chamber Players

Saturday 18 February, 2pm & 5pm
Melbourne Recital Centre
Primrose Potter Salon

Ensemble-in-Residence:
Ensemble Liaison

David Griffiths *clarinet*

Svetlana Bogosavljevic *cello*

Timothy Young *piano*



Featuring the finest musicians of AYO's flagship orchestra, the AYO Chamber Players program was once again a celebration of collaboration, expression and musical diversity. Across two concerts at Melbourne Recital Centre's Primrose Potter Salon, six ensembles took to the stage, from AYO's Brass and Wind Quintets to AYO's String Quartets and Piano Quartet. These ensembles were joined by the pre-established Esplanade Trio and Tarilindy Quartet.

In just one week, each ensemble prepared a challenging 25-minute set, all incorporating at least one piece of Australian repertoire.

As well as working alongside artist-in-residence Ensemble Liaison, each musician was mentored by an expert team of tutors, rising to the demands of collaborative music-making at the highest level.

The professionalism and refinement of these young musicians was acknowledged by fantastic audience engagement, as hundreds of people attended the two concerts both in-person and virtually.



AYO Chamber Players

Tarilindy Quartet Sophie Rowell <i>tutor</i> Theonie Wang <i>violin</i> Miriam Niessl <i>violin</i> Angelina Kim <i>viola</i> Cindy Masterman <i>cello</i>	SMETANA String Quartet No.1 <i>From My Life</i> <i>I Allegro vivo appassionato</i> SHOSTAKOVICH Two Pieces for String Quartet <i>I Elegy</i> <i>II Polka</i> Nigel WESTLAKE String Quartet No.3 <i>Sacred Sky</i> <i>IV The Journey Begin</i>
AYO Wind Quintet David Griffiths <i>tutor</i> Jessica Walther <i>flute</i> Miriam Cooney <i>oboe</i> Oliver Crofts <i>clarinet</i> Hayden Burge <i>bassoon</i> Emily Miers <i>horn</i>	NIELSEN Wind Quintet Op.43 <i>III Prelude - Theme and Variations</i> Paul DEAN <i>Jasper and Charlie</i> REICHA Quintet in E-flat, Op.88 No.2 <i>IV Finale: Allegretto</i>
AYO Piano Quartet Timothy Young <i>tutor</i> Catherine Jang <i>violin</i> Sarah Zhu <i>viola</i> Isaac Davis <i>cello</i> Ronan Apcar <i>piano</i>	DVOŘÁK Piano Quartet in E-flat, Op.87 No.2 <i>I Allegro con fuoco</i> <i>II Lento</i> Andrew SCHULTZ <i>She Dances by the River</i>

Esplanade Trio Svetlana Bogosavljevic <i>tutor</i> Sophia Shaw <i>violin</i> Arjun Singh <i>cello</i> Caitlin Satyadharma <i>piano</i>	Anne CAWRSE <i>Songs Without Words</i> <i>I Ornamental</i> SCHUBERT Nocturne in E-flat, Op.148 SHOSTAKOVICH Piano Trio in C minor, Op.8 No.1
AYO String Quartet Caroline Henbest <i>tutor</i> Robert Smith <i>violin</i> Jasmine Milton <i>violin</i> Sebastian Coyne <i>viola</i> Reena Oh <i>cello</i>	RAVEL String Quartet in F Major <i>I Allegro moderato, tres doux</i> Elena KATS-CHERNIN <i>Blue Silence</i> GRIEG String Quartet No.1 in G <i>IV Lento – Presto al saltarello</i>
AYO Brass Quintet Carla Blackwood <i>tutor</i> Tom Allen <i>horn</i> Arkie Moore <i>trumpet</i> Jude Macarthur <i>trumpet</i> Harrison Steele-Holmes <i>trombone</i> Paolo Franks <i>bass trombone</i>	Giles FARNABY <i>Fancies, Toyes and Dreams</i> <i>I The Old Spagnoletta</i> <i>II His Rest</i> <i>III Tell me Daphne</i> <i>IV A Toye</i> <i>V His Dream</i> <i>VI The New Sa-Hoo</i> Anthony PLOG <i>Four Sketches</i> <i>IV Allegro</i> Andrew BATTERHAM <i>Melbourne Mosaic</i> <i>I Shrine</i> <i>II Punt Road</i> <i>III Arcades</i> <i>V Spire</i>

Autumn Season

14 April, 7.30pm (WST)
Perth Concert Hall

Artist

Eivind Aadland conductor



Program

MAHLER Adagietto from Symphony No.5

SHOSTAKOVICH Symphony No.10

The Autumn Season Concert saw the AYO return to Perth for the first time since 2015. The program featured the poignant *Adagietto* movement from Mahler's Symphony No.5 and Shostakovich's tempestuous Symphony No.10 under the baton of Eivind Aadland. The orchestra was led by concertmaster Robert Smith.

Norwegian conductor, Eivind Aadland is currently Chief Conductor and Artistic Director of the Tasmanian Symphony Orchestra.

The concert was recorded by ABC Classic and streamed live on Australian Digital Concert Hall. The concert promotional campaign attracted strong media attention, including from Channel 10, who recorded their live weather crosses from the rehearsals on Wednesday 12 April.

"I've worked with a number of different conductors in my life, but I have learnt something from every single one of them. The experience of working with a new conductor always encourages me to think and reflect, be it on music, on the audience, or on life itself."

— Paul Nicolaou (Harp)



Autumn Season Participants 2023

Conductor: Eivind Aadland

Violin 1
Robert Smith *Concertmaster*
In Yi Chae
Theonie Wang
Haneulle Lovell
Jordan Hall
Miriam Niessl
Luke Hammer
Ian Chiao
Nicholas Miceli
Lucy Clarke-Randazzo
Jasmine Middleton
Sara Barbagallo
Emily Ampt
Aaron Ooi
Beverly Kwan
Claire Litwinowicz

Violin 2
Jasmine Milton *Principal*
Catherine Jang
Louise Turnbull
Natalie Kendy
Lily Song
Lili Stephens
Jonah Spriggs
Emma Richardson
Olivia Spyrou
Adina Lopez
Ezra Uxó Williams
Hannah Kim
Naija Hanna
Aya Smith

Viola
Jamie Miles *Principal*
Ella Pysden
Sebastian Coyne
Sarah Zhu
Hanna Wallace
Ella Beard
Mattea Osenk
Angelina Kim
Helena Burns
Felix Hughes Chivers
Emma Amery
Daniel Casey

Cello
Isaac Davis *Principal*
Noah Lawrence
James Monro
Cindy Masterman
Milo Duval
Joshua Jones
Fergus Ascot
Disa Smart
Angela Shin
Stirling Hall

Double Bass
Oakley Paul *Principal*
Luca Arcaro
Rio Kawaguchi
Julia Magri
Harry Young
Alyssa Deacon
Alexandra Elvin
Maddison Furlan

Flute
Anna Rabinowicz *Principal*
Jessica Walther
Jessica Scott

Oboe
Harry Wagstaff *Principal*
Phoebe Xu
Alexandra King

Clarinet
Oliver Crofts *Principal*
Lewis Blanchard
Nathanael Duffy

Bassoon
Tasman Compton *Principal*
Hayden Burge
Hayden Mears

Horn
Stefan Grant *Principal*
Tom Allen
Lucy Smith
Henry Langley
Alec Berg

Trumpet
Arkie Moore *Principal*
Jade Park
Jude Macarthur

Trombone
Jeremy Mazurek *Principal*
Tate Cassells

Bass Trombone
Paolo Franks *Principal*

Tuba
Max Castor *Principal*

Timpani
Jack Peggie *Principal*

Percussion
Leah Columbine *Principal*
Buddy Lovett
William Elvin

Harp
Paul Nicolaou *Principal*



Photo by: Edify Media

Winter Season

Llewellyn Hall | Canberra Sunday 9 July, 5pm
Sydney Opera House | Sydney Monday 10 July, 8pm

Artists

Nigel Westlake conductor

Sharon Grigoryan cello soloist

Dr Lou Bennett AM vocalist

Lior vocalist

“The young musicians responded brilliantly to (Westlake’s) concise conducting, especially during the Stravinsky-like complexities of The Protest section.”

— Bill Stephens OAM, Australian Arts Review

Program

Nigel WESTLAKE*

The Glass Soldier

(arranged by Nigel Westlake for orchestra, 2023)

Commissioned by Don Farrands

Nigel WESTLAKE*

Beneath the Waves – Suite for Cello & Orchestra

Cello Soloist: Sharon Grigoryan*

Commissioned by Australian Youth Orchestra

Nigel WESTLAKE*, LIOR, Lou BENNETT, additional lyric content Sarah GORY

Ngapa William Cooper

(arranged by Nigel Westlake for orchestra, 2023)

Orchestral version commissioned by AYO

*AYO alumni

AYO is incredibly proud to have performed the orchestral premiere of *Ngapa William Cooper*, a work celebrating the strength and courage of a man who devoted his life to advocating for the rights of Aboriginal people.

This work first emerged out of the collaboration between composer Nigel Westlake and singer-songwriter Lior. As Lior and Nigel Westlake continued to explore the project, they began co-writing with Dr Lou Bennett AM. Bennett is a Yorta Yorta and Dja Dja Wurrung woman from Echuca in Victoria, who completed her PhD on Aboriginal language retrieval and regeneration through the medium of art. In a serendipitous twist, *Ngapa William Cooper* is Bennett’s great-great-grand-uncle.

The performance opened with Westlake’s *The Glass Soldier*, it is dedicated to the memory Nelson Ferguson, a WW1 veteran and artist, and was commissioned by Ferguson’s grandson Don Farrands.

The original chamber version of *Ngapa William Cooper* was commissioned by Ulrike Klein AO and Adelaide Festival, in association with UKARIA and Finding Our Voice, with support from the Restart Investment to Sustain and Expand (RISE) Fund, an Australian Government initiative. Symphonic realisation commissioned by the Australian Youth Orchestra for the AYO Winter Season 2023.

This was followed by *Beneath the Waves*, the distillation of Westlake’s score for 2022 motion picture *Blueback*. Star cellist and AYO alumna Sharon Grigoryan featured as soloist. *Blueback* takes its story from Tim Winton’s 1997 novel and follows a mother and daughter’s fight to protect Australia’s precious coral reefs.

“An unusual audience filled the Concert Hall at the Sydney Opera House on the evening of Monday 10th August. There were people young and old, seasoned concert-goers and new, all waiting to hear *Ngapa William Cooper*, played by the country’s best young musicians.” — Brianna Louwen, ClassikOn



Photos by: Claudio Raschella

Winter Season Participants 2023

- Violin 1**
In Yi Chae *Concertmaster*
Theonie Wang
Haneulle Lovell
Jordan Hall
Miriam Niessl
Luke Hammer
Nicholas Miceli
Lucy Clarke-Randazzo
Jasmine Middleton
Sara Barbagallo
Emily Ampt
Aaron Ooi
Najia Hanna
Beverly Kwan
Sophia Jones
Yoyo Zhou

- Violin 2**
Jasmine Milton *Principal*
Catherine Jang
Jessica Li
Lily Song
Lili Stephens
Jonah Spriggs
Emma Richardson
Olivia Spyrou
Adina Lopez
Ezra Uxó Williams
Hannah Kim
Hannah Tyrrell
Natasha Paran
Tahlia Williams

- Viola**
Jamie Miles *Principal*
Ella Pysden
Sebastian Coyne
Sarah Zhu
Sandra Ionescu
Hanna Wallace
Mattea Osenk
Angelina Kim
Helena Burns
Felix Hughes Chivers
Emma Amery
Daniela Edwards

- Cello**
Reena Oh *Principal*
Noah Lawrence
James Monro
Milo Duval
Joshua Jones
Fergus Ascot
Disa Smart
Angela Shin
Mahalia Shelton
Francesca Masel

- Double Bass**
Oakley Paul *Principal*
Rio Kawaguchi
Julia Magri
Harry Young
Alyssa Deacon
Maddison Furlan
James Arthur
Allan McBean

- Flute / Piccolo**
Anna Rabinowicz *Principal*
Jessica Scott

- Oboe**
Harry Wagstaff *Co-Principal*
Phoebe Xu *Co-Principal*

- Clarinet**
Jes Broeren *Principal*
Oliver Crofts

- Bassoon**
Tasman Compton *Principal*
Hayden Burge

- Horn**
Stefan Grant *Principal*
Tom Allen
Calen Linke
Henry Langley
Alec Berg

- Trumpet**
Arkie Moore *Principal*
Jade Park
Jude Macarthur

- Trombone**
Jeremy Mazurek *Principal*
Tate Cassells

- Bass Trombone**
Angus Pace *Principal*

- Tuba**
Max Castor *Principal*

- Timpani**
Jack Peggie *Principal*

- Percussion**
Leah Columbine *Principal*
Aditya Bhat
Owen Bloomfield
Steven Hartley
Emily Moolenschot

- Harp**
Paul Nicolaou *Principal*

- Piano / Celeste**
Ronan Apcar *Principal*



Photo by: Claudio Raschella

Young Symphonists

Saturday 30 September, 7:30pm
Bathurst Memorial Entertainment Centre

Music Director
Simon Hewett



"I loved Young Symphs this year! I made many new friends and it continued to cement my dream of one day playing in a professional orchestra somewhere. I hope to return for many future programs and have a lasting relationship with the AYO, until I'm too old!"

— Participant

Program

Sam DICKENSON *Across the Years*

BRITTEN *Young Person's Guide to the Orchestra*

RACHMANINOV *Symphony No.2*

AYO Young Symphonists, an orchestra of musicians aged 18 and under, performed Samuel Dickenson's *Across the Years*, Benjamin Britten's *Young Person's Guide to the Orchestra* and Sergei Rachmaninov's *Symphony No.2*.

The artistic team of tutors from Opera Australia, Sydney Symphony and Canberra Symphony worked with our young people under the direction of internationally acclaimed conductor Simon Hewitt. Our young musicians were challenged and inspired, learning how to exceed expectations through collaboration and teamwork.

While the program ran for one week, participants also had the chance to take part in Professional Development sessions on topics such as injury prevention, sound health, and careers in music.

The concert at Bathurst Memorial Entertainment Centre, attended by 287 patrons, a packed house, concluded with the orchestra receiving a standing ovation.



"Simon was a fantastic conductor, being able to understand when to push the orchestra to achieve a goal or to relax and allow time to better prepare parts. He was fun, sociable and worked very well with the whole orchestra."

— Participant

AYO Young Symphonists 2023

Violin 1

Lily Song *Concertmaster*
Sophia Jones
Audrey Jarvis
Katherine Ma
Carina Weder
Angel Gilbert
Julian Wu
Jacob Aziz

Violin 2

Natasha Paran *Principal*
Holly Edgarian-Sutton
Holly Shelton
Naomi Nogawa-Lewy
Angelina Jin
Jacqueline Deng
Khang Mai
Violet Krockenberger

Viola

Isaac Field *Principal*
Annabelle Desmond
Luke Ding
Alexander Monro
Artin Kakavandhamidi
Juliet O'Donnell

Cello

Mahalia Shelton *Principal*
Maggie Wang
Lieun Park
Jeremy Spikmans
Marcus Tyler
Hannah Fensom

Double Bass

Leon Spikmans *Principal*
QiQi Lu
Hilary Davis

Flute

Akane Mears *Principal*
Ellie Foulkes
Annabel Wouters

Oboe

Molly Grogan *Principal*
Emily Wan
Mirabelle Chen

Clarinet

Andy Liang *Principal*
Andy Liu
Lachlan Utteridge

Bassoon

Bonna Yoon *Principal*
Poppy Savage
Xavier Cardozo

Horn

Samantha Collins *Principal*
Josephine Kilham
Chris Mathur
Amber Wu
Madeleine Gough

Trumpet

Toby Rands *Principal*
Freya McGrath
Ben Gittins

Trombone

Man Leong Louis Cheung
Principal
Hunter Luostarinen
Ciaran Ernst-Russell

Tuba

Ben Clarke *Principal*

Percussion / Timpani

Frederick Ramly-Peck
Valdas Cameron
Ben Weatherall
Owen Ferri
William Smith

Harp

Myiesha Maisuria *Principal*



Momentum Ensemble

AYO Momentum Ensemble is a dynamic group of performers powered by the Australian Youth Orchestra. Momentum Ensemble aims to democratise classical music, bring new interpretations and unconventional works to audiences, and perform in venues that transcend the boundaries of the traditional recital hall.



“We certainly learnt a lot from our residency and are privileged to have witnessed the profound impact AYO’s Momentum Ensemble has on music-making in regional parts of Australia.”

— Helena Burns

Coffs Harbour Regional Conservatorium Residency

25 – 30 September

Coffs Harbour and Armidale Regional Conservatorium

DVORAK String Quartet No.12 in F major, Op.96 “American”	27’
MENDELSSOHN String Quartet No.6 Op.80, 1st Mvt	8’
EDWARDS Ecstatic Dances II	5’

Patricia Pollett and Momentum Ensemble artists spent a week as ensemble-in-residence at Coffs Harbour’s annual String Camp (Director Pat Brearley AYO Alumni). The collaboration gave opportunities to local young musicians to not only build ensemble and instrumental skills, but connect with and consider music/learning beyond school and beyond their local environment. Momentum Ensemble artists, under the mentorship of Professor Pollett, developed pedagogical and amateur skills through a series of workshops, performances, discussion panels and other community engagement events. The Momentum Ensemble was comprised of the Amiti String Quartet: Helena Burns, Erna Lai, Jasmine Milton, and Lili Stephens.

Momentum Ensemble and Jack Liebeck

Saturday 11 November, 5pm AEDT
Spring Bay Mill, Tasmania
Melbourne Recital Centre

VAUGHAN WILLIAMS arr. Johnson <i>The Lark Ascending</i>
MEALE Cantilena Pacifica
RAVEL arr. Barshai String Quartet F major
KELLY Elegy for String Orchestra: <i>In memoriam Rupert Brooke</i>

In an exciting collaboration, the ensemble joined forces with internationally acclaimed British/German violinist and director Jack Liebeck. Jack has performed as a soloist with orchestras across the world and his recording career features titles with Sony Classics, Hyperion Records and Albion Records. He is currently the Royal Academy of Music’s first Emie Sauret Professor of Violin and Artistic Director of festivals such as the Australian Festival of Chamber Music and Oxford May Music.

The performance in Tasmania’s picturesque Spring Bay Mill reimaged the barriers between artist and audience. Jack and a string orchestra of fifteen spirited young musicians moved through an enthralling program of works by Vaughan Williams, Ravel, and Australian composers Richard Meale and Frederick Septimus Kelly. The program, which commenced on Remembrance Day, fittingly opened with *The Lark Ascending*.

Momentum Ensemble and the Choir of St James’

Saturday 2 December, 5pm
St James’ Church
173 King Street, Sydney CBD, NSW 2000

BRUCKNER Mass No.2 in E minor
RESPIGHI <i>Lauda per la Natività del Signore</i>
GABRIELI Sonata Pian’e Forte

AYO’s Momentum Ensemble rang in the festive season with Choir of St James’ for a unique program of choral, wind and brass repertoire at St James’ Church on Saturday 2 December. Conductor Warren Trevelyan-Jones led this exciting concert of rarely performed repertoire including Ottorino Respighi’s *Lauda Per La Nativita* del Signore and Anton Bruckner’s Mass No.2 in E minor. The unusual instrumentation of brass, woodwind and voices found in this repertoire has kept them from being more widely celebrated and performed. But within the stunning acoustic of St James’ Church, these instruments came together with the human voice to dramatic effect.

Community Engagement



For All Earthkind: Community Music Launch for UN Climate Summit

2 December 2023
Pier 2/3, Walsh Bay Arts Precinct, NSW

AYO took part in a music-led public engagement project called ‘For All Earthkind’ that brought together choristers and instrumentalists from across Sydney to film and record a musical performance for the UN Climate Summit (COP28) in Dubai.

Together with professional instrumentalists, solo vocalists, violinist Eri Avery, as well over 250 choristers coming from the Arts Unit and Sydney Philharmonia Choirs, AYO musicians were directed under the baton of Elizabeth Scott – one of

Australia’s leading choral directors – to launch a musical campaign advocating for climate action. The newly commissioned work was recorded for streaming by the Australian delegates at the UN Climate Summit in Dubai.

This project was an opportunity to unite with hundreds of young musicians from Sydney to advocate for the future of our planet. It highlighted the incredible power that music has to enhance social bonds and share poignant messages that inspire positive social action.

Photo by: Lisa Maree Williams

Our Donors

Current as at
31 December 2023

Visionary Naomi Milgrom AC Colonial Foundation MM Electrical Merchandising	Virginia Gordon Jan Gracie Mulcahy* & Laurence Mulcahy Estate Dr Janet Morlet Hardie* Harold Levien Dr Dennis Mather Professor Patricia* & Professor Philip* Pollett	The Hon. Justice Francois Kunc Jenny Legoe & The Hon Christopher Legoe AO KC Siobhan Lenihan Harold Levien MEM Loton OAM The Hon Dr Andrew Lu AM & Professor Geoffrey Lancaster AO Kerrie Ma Simon & Leonie Marks Dr Dennis Mather & John Studdert Ron Ogden, Lynn Pavey & Marcus Ogden Dene Olding AM & Irina Morozova Dr Felicite Ross Penelope Seidler AM Lynne Sherwood & the late Tim Sherwood Phillip Splitter Vivienne Stewart Mark Wakely Cath Ward Dr Penelope Weir Randal Williams Ray Wilson OAM Edward Wrigley Anonymous x1
Impresario Eric & Elizabeth Gross Foundation Simon Johnson & David Nichols Graeme Wood Foundation Thyne Reid Foundation Robert Salzer Foundation	Associate Alexandra Forbes, in memory of John Rimmer Dr John Vallentine Kim Williams AM & Catherine Dovey	
Virtuoso Bowness Family Foundation Cass & Ian George Professor Patricia* & Professor Philip* Pollett Patricia H. Reid Endowment Serpentine Foundation	Tutti Antoinette Albert William Barnard & Maureen Everson-Barnard Sally Basser The Bigalla Family Lachlan Bramble* Andrew & Robina Brookes Professor Jack Clegg & Jennifer Laird Alan & Jillian Cobb Carol & Andrew Crawford Professor Kwong Lee Dow AO* David Elsum Stephen Emmerson Deborah Evans The Farrands Family Erin Flaherty & David Maloney AM Frances Fiddian Linda Fox Nancy Fox AM & Bruce Arnold Malcolm Giellies & David Pear Christina Green & Maurice Green AM Dr Des Griffin AM & Dr Janette Griffin Kimbali Harding Professor Scott Harrison Hearts in Harmony Community Music The late Stephanie Hicks Dr Cherrell Hirst AO Dr David & Sarah Howell Ian Hutchinson Christine Kenworthy The Koumoukelis Family	
Maestro Besen Family Foundation Jessica Block Rod Cameron Cybec Foundation John* & Irene Garra James N. Kirby Foundation Cameron Williams	Leader Day Family Foundation Marcus & Jodie Elsum Daniel Gauchat AM & Helen Gauchat Alex King* The Kim Mooney Gift Paul Morton Jacqueline Park Ben Rimmer* Sirius Foundation Gail Spira Igor Zambelli Anonymous x1	Legacy Gifts The late Dr Barry Landa The late Kevin William Lanyon The late Hon Jane Mathews AO The late Bob Maynard The late James Tom Miles McCarthy The late Geoffrey Scharer The late Leonard Spira OAM*
	The John Bishop Circle Glenys Abrahams* Patrick* & Lyn* Brislan Anna Gauchat Faye Goldsmith*	Endowment Funds Ruth Alexander Fund National Music Camp Trust Dorothy Fraser Scholarship Fund Hunt Family Memorial Fund Henry Jacono Memorial Fund Ernest V. Llewellyn Memorial Fund Vera & Lorand Loblay Scholarship Richard Pollett Memorial Prize Peter Seymour Trust Standish Roberts Memorial Scholarship Peter Weiss Scholarship Fund

National Music Teacher Mentoring Program



With in-person mentoring again possible, 2023 saw renewed and growing partnerships in NSW, VIC, SA and WA, and increased numbers of participating schools, teachers and mentors across all jurisdictions.

“This has been one of my richest experiences in leadership and music processes of teaching in my career.”

— 2023 mentor, conference attendee

Key achievements for 2023 include:

- over 14,000 children directly benefited
- 157 teachers were mentored
- 76 leading music educators were engaged as mentors
- 88 schools participated in NSW, VIC , SA and WA
- presented first national in-person conference since 2019
- provided strategic funding to reach more teachers and students in regional and remote areas
- secured multiyear Federal funding until 2027
- secured multiyear major philanthropic funding until 2027
- conducted extensive consultation leading to the development of a new Strategic Plan 2024-2029
- consolidated all program data since establishment in 2015, migrated to customised CRM allowing ongoing accurate reporting

National Mentor Conference 2023

An inspiring collective of music teachers from across the country gathered in March 2023, in Melbourne for the National Music Teacher Mentoring Program conference.

Mentors were selected for their expertise and leadership as primary classroom specialist music educators to share and model best practice, and were drawn from NSW, VIC, SA & WA. The program continues to support and develop specialists outside metropolitan areas, with 42% of attendees from regional and 7% from remote areas.

The Conference was the first since 2019, curated by Education Advisor Louise Barkl with specialised professional learning on how to deliver meaningful and effective mentoring, and sharing resources and skills, inspired by presenters including Professor Margaret Barrett, Mark O’Leary OAM, Dr. Anita Collins and a full day of intensive work with educational consultant, Bronwyn Ryrie Jones.

“The conference was one of collegial respect, brilliant teaching which led to epiphanous moments for many attending, great music making but overarching all of that was a resounding affirmation that the work we do – no matter how small or insignificant we might feel our impact has – makes a difference in the lives of the teachers and students we work with.”

— 2023 mentor, conference attendee

2023 Impact



over
14,000
children
directly benefited from
the program

reach
43%
of students impacted
were located outside
metropolitan centres

Photo by: Fabrizio Evans



Photo by: Claudio Raschella

2023 National Auditions for 2024 Programs

The 2023 auditions for 2024 AYO programs took place online, with instrumental applicants providing video auditions and arts administration and composition applicants submitting a portfolio and completing an interview. The auditions and portfolio were assessed online by an international panel of artists and administrators.

The total number of applicants for the 2024 programs was 949. These applicants made a total of 3,362 applications for the range of AYO programs on offer encompassing instrumental, arts administration and composition programs comprised of the AYO training pathway. The average age of all applicants was 18 years; 36% were under 18 as of 1 January of the year of application, 40% were 18-21 years, and 24% were 22 years of age or older.

Panel List

Violin	Mark Ingwersen Emily Sun Kirsten Williams
Viola	Nicole Forsyth Stephen King
Cello & Double Bass	Damien Eckersley Timo-Veikko Valve
Flute/Piccolo & Oboe/Cor Anglais	Sonia Croucher Huw Jones Janet Webb
Clarinet & Bassoon	James Aylward Som Howie
Horn & Trumpet	Milen Boubbov Matthew Dempsey Shane Hooton Robert Johnson
Trombone & Tuba	Karina Filipi Tim Jones Shannon Pittaway

Percussion	Robert Cossom Rebecca Lagos Tim White
Harp	Marshall McGuire Carolyn Mills
Piano	Catherine Davis Andrea Lam
Composition	Lachlan Skipworth
Orchestral Management & Sound Production	Brighdie Chambers Jakub Gaudasinski Warren Lenthall
Words About Music	Eadric le Brocq Stella Joseph-Jarecki

Alumni Report

AYO is proud to be a part of the journey for so many talented young people. Here are just a few of the incredible achievements of our 2023 cohort.



Sophie Spencer *Trumpet*
SSO Fellowship



Donica Tran *Violin*
ACO Emerging Artist 2023



Oliver Crofts *Clarinet*
MSO Fellowship



Robert Smith *Violin*
SSO Tutti First



Ella Beard *Viola*
QSO Academy placement



Jes Broeren *Clarinet*
SSO Fellowship



Sarah Barbagallo *Violin*
AWO Academy Artist

Our People

Founders
Professor John Bishop OBE
Ruth D. Alexander

Patron
Emeritus Professor Di Yerbury AO

Foundation Member
Ron Maslyn Williams

Board of Directors
Ben Rimmer
Chair
Prof Scott Harrison
Deputy Chair
Linda Fox
Marcus Elsum (to May)
Treasurer/Company Secretary
Sally Basser
Alison Beare (from Nov)
Jessica Block
Lachlan Bramble
Karina Filipi
Dr Kate Hadwen Simon Johnson
The Hon Dr Andrew Lu AM
Sandra Robertson

Honarary Life Members
Leonard Amadio AO
Patrick Brislan Colin Cornish AM
Donald Hazelwood AO OBE
Graham Wood OAM

Artistic Advisory Committee
Lachlan Bramble *Chair*
Monica Curro
Karina Filipi
Tim Matthies
Shefali Pryor
Michele Walsh

Management

Colin Cornish (to Feb) Kimbali Harding (from Mar) <i>Chief Executive Officer</i>	Kate O’Beirne (to Dec) Katie Priddis (mat leave cover) <i>Director of Finance</i>
Eliza McCracken (to Apr) Thaddeus Huang (from Mar) <i>Artistic Administrator</i>	Rossy Yang <i>Senior Financial Accountant & Office Manager</i>
Hannah Brandenburg (from July) <i>Executive Assistant</i>	Fernanda Freitas (from Aug) <i>Finance Assistant</i>
Callum Tolhurst-Close (to July) <i>Director of Philanthropy</i>	Warren Lenthall <i>Director of Operations</i>
Carissa Dyall (Apr -Oct) <i>Philanthropy Coordinator</i>	Erica Dawkins (to Mar) <i>Program Operations Manager</i>
Candice Wise (to July) <i>Director of Engagement & Systems</i>	Peyton Hawkins <i>Participant Coordinator</i>
Johanna Mulholland (from Oct) <i>Director of Engagement</i>	Nathan Walton (to Apr) <i>Operations & Music Coordinator</i>
Michelle Cheung (to Oct) <i>Head of Marketing & Communications</i>	Oliver Muller (from Mar) <i>Operations Coordinator</i>
Stella Joseph-Jarecki <i>Communications Coordinator</i>	Heather Carr (from Oct) <i>Database Administrator</i>
Stella Perez <i>Marketing Coordinator (to Oct)</i> <i>Marketing Manager (from Oct)</i>	
Eloise Wright (to Apr) Hernani Cerqueira (from Nov) <i>Marketing Coordinator</i>	

National Music Teacher Mentoring Program

Bernie Heard
Manager

Louise Barkl
Education Advisor

Jessica Beriotto (from Jan)
Program Coordinator



Photo by: Lisa Maree Williams



ABN 42 004 355 739

Financial Report for the year ended
31 December 2023

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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:

Level 1

45 Chippen Street

Chippendale NSW 2008

A description of the nature of the entity's operations and its principal activities are included in the directors' report, which is not part of the financial statements.

- Auditors:

Crowe, Sydney
- Solicitors:

HBA Legal, Sydney

Ashurst Australia

Minter Ellison

A description of the nature of the company’s operations and its principal activities is included in the Directors’ report commencing page 3.

Australian Youth Orchestra
Directors’ Report
For the year ended 31 December 2023

The directors present their report on the company for the year ended 31 December 2023.

Directors

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

- Ms Sally Basser
- Ms Jessica Block
- Mr Lachlan Bramble
- Ms Karina Filipi
- Ms Linda Fox
- Dr Kate Hadwen
- Professor Scott Harrison
- Mr Simon Johnson
- Dr Andrew Lu AM
- Mr Ben Rimmer
- Ms Sandra Robertson

Ms Alison Beare was appointed on 27 November 2023.

Mr Marcus Elsum retired on 26 May 2023.

Information of directors who held office during the year:

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Lachlan Bramble	Non – Executive Director	Appointed 18 May 2019	AMusA LMusA BMus DipA MMus	Associate Principal 2 nd Violin, Adelaide Symphony Orchestra National President, Symphony Orchestra Musicians' Association Program Coordinator, Adelaide Chamber Music School	Artistic Advisory Committee (Chair)
Sally Basser	Non – Executive Director	Appointed 18 June 2018	BSocWk(Hons 1) (UNSW) MPA (UC) Graduate of the AICD	Director, Australian National Academy of Music Director, Bell Shakespeare Company Director, Art Gallery of Ballarat Public Member, the Australian Press Council Principal Consultant, NFP Success	Finance & Executive Committee Nominations Committee

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Alison Beare	Non – Executive Director	Appointed 27 November 2023	Graduate of the AICD	Chief Executive Director and Company Secretary, UKARIA Director, Ulrike Klein Foundation Director, Adelaide Festival	
Jessica Block	Non – Executive Director	Appointed 11 December 2018	BA LLB (Hons) Graduate of the AICD	Director of Development, Museum of Contemporary Art Australia Director, Jessica Block Consulting Director, ACO Instrument Fund Director, ACO US, Inc Member, Sydney Writers’ Festival Development Committee	Development Committee (Chair)
Marcus Elsum	Non – Executive Director	Appointed 10 May 2014 and retired 26 May 2023	BCom CA ANZ Graduate of the AICD	Company director, investor and business consultant Board adviser, investment and risk committee member, Stamford Capital Compliance committee member, Neuberger Berman Australia Compliance committee member, One Investment Group Director, amicaa Funds Management Director, Stodmarc Pty Ltd	Treasurer/Company Secretary Finance & Executive Committee

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Karina Filipi	Non – Executive Director	Appointed 19 October 2021	BMus MA in Music (Research) MA in Music (Performance) Master of Music Pedagogy	Acting Principal Tuba, Orchestra Victoria Casual Tuba, Melbourne, Adelaide, Sydney, Tasmanian and Queensland Symphony Orchestras Tuba faculty, Australian National Academy of Music Tuba teacher, Victorian College of the Arts Secondary School Tuba teacher, Monash University	Artistic Advisory Committee
Linda Fox	Non – Executive Director	Appointed 28 May 2022	MBA (Executive) GradDip (IT) BCom (Acct) Graduate and Member of the AICD CA ANZ	Non-executive Director, Chair of Nomination and Governance Committee, QV Equities Limited (ASX.QVE) Non-executive Director, Chair of Group Audit, Risk and Compliance Committee, Centrepont Alliance Limited (ASX.CAF) Independent Compliance Committee Member, Investors Mutual Limited Committee member, North Sydney Symphony Orchestra	Treasurer/Company Secretary Finance & Executive Committee

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Dr Kate Hadwen	Non – Executive Director	Appointed 10 July 2018	PhD MEd Grad Cert Ed (School L’ship) BTeach MNTCW	Principal, Pymble Ladies’ College Multi-enterprise Agreement Advisory Board Member, AISNSW (Association of Independent Schools, NSW) Advisory Board Member, AISNSW Standing Committee Member, IGSA (Independent Girls’ Schools Sporting Association) Board (Treasurer), AGSA (Alliance of Girls’ Schools Australasia) Adjunct Research Fellow, Telethon Kids Institute (UWA) Adjunct Research Fellow, The Child Health Promotion Research Centre (Edith Cowan University) Board Member (Australasian representative), International Coalition of Girls’ Schools	Development Committee
Professor Scott Harrison	Non – Executive Director	Appointed 28 May 2022	BMus. Grad. Dip. Mus MMus M Higher Ed PhD LMusA LTCL	Pro Vice-Chancellor (Arts, Education and Law), Griffith University Board Director, Business South Bank	Finance & Executive Committee
Simon Johnson	Non – Executive Director	Appointed 25 August 2016	London City & Guilds, 706/1 706/2 Distinction Guidle Internationale Des Fromagers SMH Professional Excellence Award Chevaliers Du Tastevin	Director, Global Distribution Network Hospitality, Retail & Brand Development consultancy Founder, Simon Johnson Quality Foods Member, The 1st Australian International Olive Oil Judging Panel Companion honour member	Development Committee Finance & Executive Committee Nominations Committee

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Dr Andrew Lu AM	Non – Executive Director	Appointed 02 July 2018	AM OAM LLB LLM SJD Grad Dip Law CTA FAAL FFin ANZIIF(Fellow)CIP FGIA MCIArb	President, Mental Health Tribunal WA Solicitor for 22 years and former partner of national law firms Director, National Gallery of Australia Foundation Director, Arts Law Centre of Australia Director, Melbourne International Film Festival Director, Chamber of Arts and Culture WA Sessional Member, State Administrative Tribunal WA Director, SBS Corporation Adjunct Professor of Law, Curtin University	Development Committee
Ben Rimmer	Non – Executive Director	Appointed 23 May 2015	BA LLB MBA Graduate of the AICD FIPAA	Associate Secretary, DFFH (VIC) Chief Executive Officer, Homes Victoria (VIC) Director, Institute of Public Administration (VIC) Deputy Secretary, Australian Government Department of Education	Chair Finance & Executive Committee (Chair) Development Committee Nominations Committee
Sandra Robertson	Non – Executive Director	Appointed 26 November 2021	BBus (Hons) GradDip (Mkting) MMkting	Director of Fundraising & Marketing, Breast Cancer Net Chair, Polyglot Theatre	Development Committee

Company secretary

Marcus Elsum filled the role of Company Secretary since 26 May 2015 and retired on 26 May 2023. Linda Fox has filled the role of Company Secretary since 26 May 2023.

AYO's mission

AYO's mission is 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.

AYO's vision

AYO's vision is that all young Australians are empowered with musical knowledge, imagination and a love of music.

AYO's mission and vision and goals will be underpinned by the following guiding principles:

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

- To create opportunities nationally in which young musicians work, perform and interact with music professionals, so as to be influenced by their standards, practice and performance, and to benefit from pathways to professional careers.
- To promote increased awareness and appreciation of Australian music by encouraging young Australian composers and instrumentalists, and the performance of Australian music.
- To promote and practice equality of opportunity in, and access to, the Australian Youth Orchestra programs and selection processes, including overcoming financial and geographical barriers to participation.

Principal activities

The company’s principal continuing activities during the year consisted of the management of classical music training programs for young people and mentoring school teachers to provide quality music education to students in primary schools.

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 Chamber Players, ASO Fellowships, AYO Autumn Season, AYO Winter Season, SSO String Fellowships, AYO Young Symphonists, AYO Momentum Ensemble and Music in Me (formerly National Music Teacher Mentoring Program).

No other 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

	2023	2022
	\$	\$
Revenue from ordinary activities	5,348,713	6,218,729
Profit/(Loss) from ordinary activities before income tax expense	186,833	1,001,581

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

(a) Results

The net operating profit for 2023 was a profit of \$186,833 (2022: a profit of \$1,001,581).

- The Department of Infrastructure, Transport, Regional Development and Communications, approved a grant of \$3,231,000 for 2023/24, of which \$1,615,500 has been brought to account in the 2023 financial year and a grant of \$2,636,000 for 2022/2023, of which \$1,358,500 has been brought to account in the 2023 financial year.
- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,349) and the National Music Camp Trust Fund (\$1,651). This fee is based on 1.2% of the balance of each fund as at 31 December 2023.

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

- A net amount of \$302,753 was transferred to the International Touring Reserve to be allocated against the next International Tour expected in 2025.
- The following amounts were transferred to/from the Scholarship Reserve in 2023 being donations, interest earned, change in market value of investments, and scholarships paid:
 - Net transfer to the Ernest Llewellyn Scholarship fund of \$64,876
 - Net transfer to the Richard Pollett Memorial Award fund of \$33,566
 - Net transfer to the Vera & Lorand Loblay Scholarship fund of \$50,170
 - Net transfer to the Standish Roberts Memorial Scholarship funds of \$3,136
 - Net transfer to the Peter Weiss Scholarship fund of \$60,099
 - Net transfer to the Monty Wain Memorial fund of \$1,720
 - Net transfer from the financial assistance fund of \$133,066.
- A net amount of \$3,000 was transferred to the Special Projects Reserve being \$10,000 transferred to the Special Projects Reserve to fund activities in 2024 and \$7,000 transferred from the Special Projects Reserve to fund activities in 2023.
- A net amount of \$176,996 was transferred to the Major Gifts Reserve in 2023 being interest earned and change in market value of investments.
- An amount of \$76,641 was transferred from the Digital Reserve to fund digital activities including the depreciation of website and database.
- A net amount of \$387,867 was transferred from the Programs Reserve being \$447,867 transferred from the Programs Reserve to fund the Music in Me program in 2023 and \$60,000 transferred to the Programs Reserve to fund programs in 2024.

(b) Activities:

The following programs were presented in 2023:

AYO National Music Camp Adelaide, SA 8 – 22 January 2023	AYO Chamber Players Melbourne, VIC 11 – 19 February 2023
ASO Fellowships Adelaide, SA 26 March – 2 April 2023	AYO Autumn Season Perth, WA 9 – 15 April 2023
AYO Winter Season Canberra, ACT Sydney, NSW 3 – 11 July 2023	National Auditions for 2024 Programs Online 13 June – 8 September 2023
SSO String Fellowships Sydney, NSW 15 August – 9 September 2023	AYO Young Symphonists Bathurst, NSW 23 September – 1 October 2023

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

National Music Teacher Mentoring Program Online 14 & 28 February 2023 13 June 2023 1 & 15 August 2023 14 November 2023	Momentum Ensemble Melbourne, VIC 13 – 15 May 2023 Melbourne, VIC 28 – 29 June 2023 Coffs Harbour, NSW 25 – 30 September 2023 Melbourne, VIC 7 – 14 November 2023 Sydney, NSW 29 November – 3 December 2023
VIC 28 – 30 March 2023 24 April – 15 September 2023 9 June 2023	
SA 24 April – 15 September 2023 9 May 2023 8 July 20 10 November 2023	
WA 24 April – 15 September 2023 12 June 2023 22 – 23 June 2023 9 October 2023	
NSW 1 February – 30 June 2023 17 July – 19 December 2023	

(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 other matter or circumstance has arisen since 31 December 2023 that has significantly affected, or may significantly affect the company’s operations, the result of those operations, or the company’s state of affairs in future financial years.

Environmental regulations

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

Meetings of Directors

The Board of the **Australian Youth Orchestra** met 5 times during the year ended 31 December 2023.

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

	Meetings Attended	Meetings Held while Director
Lachlan Bramble	4	5
Sally Bassar	5	5
Alison Beare	1	1
Jessica Block	5	5
Marcus Elsum	1	1
Karina Filipi	5	5
Linda Fox	5	5
Dr Kate Hadwen	4	5
Professor Scott Harrison	5	5
Simon Johnson	4	5
Dr Andrew Lu AM	5	5
Sandra Robertson	3	5
Ben Rimmer	5	5

Likely developments

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.

Indemnification and insurance of Officers

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 2023. 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 2024.

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.

Proceedings on behalf of the company

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.

Contributions on winding up

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 2023 the number of members was 23 (2022: 26).

Australian Youth Orchestra
Directors’ Report (continued)
For the year ended 31 December 2023

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 13.

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



Director



Director

Signed on this tenth day of May 2024



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Auditor’s Independence Declaration to the Directors of Australian Youth Orchestra

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2023 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*, in relation to the audit, and
- (ii) no contraventions of any applicable code of professional conduct in relation to the audit.

Yours sincerely,

Crowe Sydney

Crowe Sydney

Alison Swansborough
Partner

10 May 2024
Sydney

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The title ‘Partner’ conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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Australian Youth Orchestra Statement of Comprehensive Income For the year ended 31 December 2023

	Note	2023 \$	2022 \$
Revenue from ordinary activities	2	5,348,713	6,218,729
Board expenses		(28,919)	(26,162)
Operating expenses		(629,689)	(410,674)
Occupancy expenses		(255,573)	(233,714)
Production expenses		(321,394)	(477,393)
Marketing expenses		(260,738)	(187,097)
Tutor, performer and staff expenses		(2,292,218)	(2,014,783)
Student assistance expenses		(74,790)	(107,862)
Travelling expense		(1,298,559)	(1,336,280)
Decrease in market value of investments		-	(423,183)
Total expenses relating to ordinary activities	3	(5,161,880)	(5,217,148)
Profit from ordinary activities before income tax expense		186,833	1,001,581
Income tax expense		-	-
Profit from ordinary activities after income tax expense		186,833	1,001,581
Total comprehensive income for the year		186,833	1,001,581

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

Australian Youth Orchestra
Statement of Financial Position
For the year ended 31 December 2023

	Note	2023 \$	2022 \$
Current assets			
Cash assets	4	2,184,098	2,367,632
Investments	4	7,354,893	7,100,147
Receivables	5	152,951	181,339
Other	6	235,375	251,969
Total current assets		9,927,317	9,901,087
Non-current assets			
Investments	7	-	45,546
Plant & equipment	8	159,785	203,015
Right-of-use assets	9	10,022	31,909
Total non-current assets		169,807	280,470
Total assets		10,097,124	10,181,557
Current liabilities			
Creditors & payables	10	204,567	257,538
Contract liabilities	11	229,310	231,690
Provisions	12	117,895	313,020
Lease liabilities	13	3,261	11,917
Total current liabilities		555,033	814,165
Non-current liabilities			
Provisions	14	4,145	13,017
Lease liabilities	15	6,823	10,085
Total non-current liabilities		10,968	23,102
Total liabilities		566,001	837,267
Net assets		9,531,123	9,344,290
Equity			
Retained profits	16	2,256,671	2,168,580
Reserves	17	7,274,452	7,175,710
Total equity		9,531,123	9,344,290

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

Australian Youth Orchestra
Statement of Changes in Equity
For the year ended 31 December 2023

	Note	Retained Profits \$	ITF Reserve ¹ \$	Major Gifts Reserve \$	Scholarships Reserve \$	Special Projects Reserve \$	Digital Reserve \$	Programs Reserve \$	Total Equity \$
As at 1 January 2023		2,168,580	893,595	1,469,143	1,773,017	1,389,285	432,193	1,218,477	9,344,290
Net result from operations		186,833							186,833
Transfer from/(to)									-
ITF ¹ Reserve		(302,753)	302,753						-
Major Gifts Reserve		(176,996)		176,996					-
Scholarships Reserve		(80,501)			80,501				-
Special Projects Reserve		(3,000)				3,000			-
Digital Reserve		76,641					(76,641)		-
Programs Reserve		387,867						(387,867)	-
Total Transfers from/(to) Reserves		(98,742)	302,753	176,996	80,501	3,000	(76,641)	(387,867)	-
Transfer from / (to) retained profits	16	88,091	302,753	176,996	80,501	3,000	(76,641)	(387,867)	186,833
As at 31 December 2023	16,17	2,256,671	1,196,348	1,646,139	1,853,518	1,392,285	355,552	830,610	9,531,123
As at 1 January 2022		2,189,846	855,921	883,964	1,930,715	2,038,785	443,478	-	8,342,709
Net result from operations		1,001,581							1,001,581
Transfer from/(to)									-
ITF ¹ Reserve		(37,674)	37,674						-
Major Gifts Reserve		(585,179)		585,179					-
Scholarships Reserve		157,698			(157,698)				-
Special Projects Reserve		649,500				(649,500)			-
Digital Reserve		11,285					(11,285)		-
Programs Reserve		(1,218,477)						1,218,477	-
Total Transfers from/(to) Reserves		(1,022,847)	37,674	585,179	(157,698)	(649,500)	(11,285)	1,218,477	-
Transfer from / (to) retained profits	16	(21,266)	37,674	585,179	(157,698)	(649,500)	(11,285)	1,218,477	1,001,581
As at 31 December 2022	16,17	2,168,580	893,595	1,469,143	1,773,017	1,389,285	432,193	1,218,477	9,344,290

¹ International Touring Fund

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 2023**

	Note	2023	2022
		\$	\$
Cash flows from operating activities			
Receipts from students		474,384	567,267
Grants received		3,251,215	3,365,150
Concert fees received		59,768	27,925
Bursaries, foundations & donations		1,064,678	1,241,034
Other receipts		18,971	61,239
Interest/Distributions		355,776	236,210
Payments to suppliers and employees		(5,553,403)	(4,893,603)
Net cash flows from/(used in) operating activities		(328,611)	605,222
Cash flows from investing activities			
Payments for plant and equipment		(61,518)	(75,092)
Redemption of/(Payment for) Investments		218,513	(401,568)
Net cash flows from/(used in) investing activities		156,995	(476,660)
Cash flows from financing activities			
Payments for lease liabilities		(11,917)	(122,411)
Net cash flows from/(used in) financing activities		(11,917)	(122,411)
Net increase/(decrease) in cash held		(183,534)	6,151
Cash at the beginning of year		2,367,632	2,361,481
Cash at the end of the year	4	2,184,098	2,367,632

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 2023**

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Australian Youth Orchestra
Notes to the Financial Statements (continued)
For the year ended 31 December 2023

Note 1 Summary of Material Accounting Policies

a. Basis of preparation

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards - Simplified Disclosures issued by the Australian Accounting Standards Board ('AASB'), the Australian Charities and Not-for-profits Commission Act 2012 and the Corporations Act 2001, as appropriate for not-for-profit oriented entities.

The company's Statement of Comprehensive Income, Statement of Financial Position 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.

Going concern

The financial statements have been prepared on a going concern basis, which contemplates the continuity of the normal business activities and the realisation of assets and settlement of liabilities in the normal course of business.

b. The principal accounting policies adopted in the preparation of the financial statements are set out below.

These policies have been consistently applied to all the years presented, unless otherwise stated.

New or amended Accounting Standards and Interpretations adopted

The company has adopted all of the new or amended Accounting Standards and Interpretations issued by the Australian Accounting Standards Board ('AASB') that are mandatory for the current reporting period.

Any new or amended Accounting Standards or Interpretations that are not yet mandatory have not been early adopted.

The adoption of these Accounting Standards or Interpretations did not have any significant impact on the financial performance or position of the Company.

c. Income tax

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

d. Revenue recognition

The Company recognises revenue as follows:

Revenue from contracts with customers

Revenue is recognised at an amount that reflects the consideration to which the Company is expected to be entitled in exchange for transferring goods or services to a customer. For each contract with a customer, the Company: identifies the contract with a customer; identifies the performance obligations in the contract; determines the transaction price which takes into account estimates of variable consideration and the time value of money; allocates the transaction price to the separate performance obligations on the basis of the relative stand-alone selling price of each distinct good or service to be delivered; and recognises revenue when or as each performance obligation is satisfied in a manner that depicts the transfer to the customer of the goods or services promised.

Revenue is recognised for the major business activities as follows:

- (i) Funding revenue
- Funding revenue is received from the Department of Infrastructure, Transport, Regional Development and Communications and is recognised in the profit and loss when the Company receives the grant funding.

Australian Youth Orchestra
Notes to the Financial Statements (continued)
For the year ended 31 December 2023

Note 1 Summary of Material Accounting Policies (continued)

d. Revenue recognition (continued)

Where the funding relates to activities that have not yet been delivered, the income is transferred to a reserve.

- (ii) Sponsorship, trust & foundations, and donations
- Revenue received in respect of sponsorship, trusts & foundations, and other donations is recognised in the profit and loss when the Company receives the funding. Where the funding relates to activities that have not yet been delivered the income is transferred to a reserve.
- Where funding received includes performance obligations, that are enforceable and specific and meet the requirements for deferral under AASB 15, and those obligations have not yet been met, the income is deferred until such time as the performance obligations are fulfilled.
- (iii) Registration and membership fees
- Registration and Membership Fees are recognised in the period for which the membership or registration is applicable.
- (iv) Performance fee revenue
- Revenue from performance fees is recognised as these services are performed.
- (v) Interest Income
- Interest revenue is recognised as interest accrues using the effective interest method.

e. Receivables

Receivables are recognised initially at fair value and subsequently measured at amortised costs less any allowance for expected credit losses. Collectability of debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible, are written off.

f. Plant and equipment

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

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%-20%
Music and Scores	7%
Furniture and Fittings	10%-20%
Office Equipment	14%-50%
Computers/Website	25%-40%
Database	14%

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

Note 1 Summary of Material Accounting Policies (continued)

g. Right-of-use assets

A right-of-use asset is recognised at the commencement date of a lease. The right-of-use asset is measured at cost, which comprises the initial amount of the lease liability, adjusted for, as applicable, any lease payments made at or before the commencement date net of any lease incentives received, any initial direct costs incurred, and, except where included in the cost of inventories, an estimate of costs expected to be incurred for dismantling and removing the underlying asset, and restoring the site or asset.

Right-of-use assets are depreciated on a straight-line basis over the unexpired period of the lease or the estimated useful life of the asset, whichever is the shorter. Where the company expects to obtain ownership of the leased asset at the end of the lease term, the depreciation is over its estimated useful life. Right-of use assets are subject to impairment or adjusted for any remeasurement of lease liabilities.

The company has elected not to recognise a right-of-use asset and corresponding lease liability for short-term leases with terms of 12 months or less and leases of low-value assets. Lease payments on these assets are expensed to profit or loss as incurred.

h. Contract liabilities

Contract liabilities represent the company's obligation to transfer goods or services to a customer and are recognised when a customer pays consideration, or when the company recognises a receivable to reflect its unconditional right to consideration (whichever is earlier) before the company has transferred the goods or services to the customer.

i. Lease liabilities

A lease liability is recognised at the commencement date of a lease. The lease liability is initially recognised at the present value of the lease payments to be made over the term of the lease, discounted using the interest rate implicit in the lease or, if that rate cannot be readily determined, the company's incremental borrowing rate. Lease payments comprise of fixed payments less any lease incentives receivable, variable lease payments that depend on an index or a rate, amount expected to be paid under residual value guarantees, exercise price of a purchase option when the exercise of the option is reasonably certain to occur, and any anticipated termination penalties. The variable lease payments that do not depend on an index or a rate are expensed in the period in which they are incurred.

Lease liabilities are measured at amortised cost using the effective interest method. The carrying amounts are remeasured if there is a change in the following: future lease payments arising from a change in an index or a rate used; residual guarantee; lease term; certainty of a purchase option and termination penalties. When a lease liability is remeasured, an adjustment is made to the corresponding right-of use asset, or to profit or loss if the carrying amount of the right-of-use asset is fully written down.

j. 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.

k. 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).

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

Note 1 Summary of Material Accounting Policies (continued)

l. Website and database costs

Costs in relation to websites 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, which is usually 3 years for websites and 7 years for databases.

m. 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 company 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 corporate 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.

n. Cash and cash equivalents

Cash and cash equivalents include 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.

o. Investments

Investments and other financial assets are initially measured at fair value. Transaction costs are included as part of the initial measurement, except for financial assets at fair value through profit or loss. Such assets are subsequently measured at either amortised cost or fair value depending on their classification. Classification is determined based on both the business model within which such assets are held and the contractual cash flow characteristics of the financial asset unless an accounting mismatch is being avoided.

Financial assets at fair value through profit or loss

Financial assets not measured at amortised cost or at fair value through other comprehensive income are classified as financial assets at fair value through profit or loss. Fair value movements are recognised in profit or loss.

p. Comparative figures

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

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

Note 1 Summary of Material Accounting Policies (continued)

q. 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.

(iii) Lease term

The lease term is a significant component in the measurement of both the right-of-use asset and lease liability. Judgement is exercised in determining whether there is reasonable certainty that an option to extend the lease or purchase the underlying asset will be exercised, or an option to terminate the lease will not be exercised, when ascertaining the periods to be included in the lease term. In determining the lease term, all facts and circumstances that create an economical incentive to exercise an extension option, or not to exercise a termination option, are considered at the lease commencement date. Factors considered may include the importance of the asset to the company's operations; comparison of terms and conditions to prevailing market rates; incurrence of significant penalties; existence of significant leasehold improvements; and the costs and disruption to replace the asset. The company reassesses whether it is reasonably certain to exercise an extension option, or not exercise a termination option, if there is a significant event or significant change in circumstances.

(iv) Incremental borrowing rate

Where the interest rate implicit in a lease cannot be readily determined, an incremental borrowing rate is estimated to discount future lease payments to measure the present value of the lease liability at the lease commencement date. Such a rate is based on what the company estimates it would have to pay a third party to borrow the funds necessary to obtain an asset of a similar value to the right-of-use asset, with similar terms, security and economic environment.

(v) Employee benefits provision

As discussed in note 1 n., the liability for employee benefits expected to be settled more than 12 months from the reporting date are recognised and measured at the present value of the estimated future cash flows to be made in respect of all employees at the reporting date. In determining the present value of the liability, estimates of attrition rates and pay increases through promotion and inflation have been taken into account.

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

	2023 \$	2022 \$
Note 2 Revenue		
Revenue from operating activities		
Grants – The Department of Infrastructure, Transport, Regional Development and Communications	2,974,000	3,654,135
Registration & application fees	454,604	410,275
Management fees	4,000	3,630
Memberships	836	945
Performance fees & earned income	54,335	30,312
Sponsorships, bequests, trusts & foundations & donations	1,064,677	1,852,843
Other income	12,773	39,333
Total revenue from operating activities	4,565,225	5,991,473
Revenue outside the operating activities		
Interest/Distributions	355,776	227,256
Net gains on financial investments held at fair value through profit & loss	427,712	-
Total revenue from outside the operating activities	783,488	227,256
Revenue from ordinary activities	5,348,713	6,218,729
Note 3 Expenses and Losses		
Profit/(loss) from ordinary activities includes as expenses:		
Depreciation of non-current assets	103,964	98,959
Depreciation of right-of-use assets	21,887	122,108
Other operating, occupancy and Board expenses	818,733	609,477
Defined contribution superannuation expense	177,552	155,615
Other staff costs	2,114,666	1,859,168
Short-term and low-value assets lease payments	230,335	23,478
Travel expenses (administration)	72,378	61,773
Travel expenses (programs)	1,226,181	1,274,507
Other programs expenses	396,184	588,880
Decrease in market value of investments	-	423,183
	5,161,880	5,217,148
Note 4 Current Assets - Cash Assets/Investments		
Cash Assets		
Cash at bank and on hand	1,075,957	1,114,650
Cash on deposit	1,108,141	1,252,982
Total cash assets	2,184,098	2,367,632
Financial assets at fair value through profit & loss:		
Fixed interest securities	4,000,388	4,532,029
Shares and other equities	3,354,505	2,568,118
Total investments	7,354,893	7,100,147

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

	2023 \$	2022 \$
Note 5		
Current Assets - Receivables		
Trade debtors	4,075	7,924
GST Receivable	55,716	80,292
Other debtors	93,160	93,123
	152,951	181,339
Note 6		
Current Assets - Other		
Prepayments	235,375	251,969
Note 7		
Non-current Assets - Investments		
Investments	-	45,546
Note 8		
Non-current Assets - Plant and Equipment		
Music equipment at cost	181,657	163,517
Deduct: accumulated depreciation	(129,972)	(123,436)
	51,685	40,081
Music and scores at cost	5,102	5,102
Deduct: accumulated depreciation	(5,089)	(4,886)
	13	216
Furniture and equipment at cost	79,851	76,116
Deduct: accumulated depreciation	(72,098)	(72,060)
	7,753	4,056
Database at cost	370,860	370,860
Deduct: accumulated depreciation	(335,941)	(284,984)
	34,919	85,876
IT equipment at cost	79,298	95,332
Deduct: accumulated depreciation	(62,933)	(72,999)
	16,365	22,333
Website at cost	77,060	120,116
Deduct: accumulated depreciation	(54,943)	(72,314)
	22,117	47,802
Digital Connection Trial equipment at cost	259,165	335,888
Deduct: accumulated depreciation	(259,165)	(335,888)
	-	-
National Music Teacher Mentorship equipment at cost	29,335	3,030
Deduct: accumulated depreciation	(2,402)	(379)
	26,933	2,651
Total plant and equipment	159,785	203,015

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

Note 8 Non-current Assets – Plant and Equipment (continued)

Movements in non-current assets

	Music equipment	Music & scores	Furniture & equipment	Data base	IT equipment	Website	Music in Me equipment	Total
Balance 1 January 2023	40,081	216	4,056	85,876	22,333	47,802	2,651	203,015
Additions	18,140	-	8,703	-	8,370	-	26,305	61,518
Depreciation	(6,536)	(203)	(4,684)	(50,957)	(13,876)	(25,685)	(2,023)	(103,964)
Loss on disposal	-	-	(322)	-	(462)	-	-	(784)
Balance 31 December 2023	51,685	13	7,753	34,919	16,365	22,117	26,933	159,785
Balance 1 January 2022	41,251	557	8,983	97,129	26,507	52,153	678	227,258
Additions	5,298	-	1,134	39,200	10,430	16,000	3,030	75,092
Depreciation	(6,468)	(341)	(6,061)	(50,453)	(14,604)	(20,351)	(681)	(98,959)
Loss on disposal	-	-	-	-	-	-	(376)	(376)
Balance 31 December 2022	40,081	216	4,056	85,876	22,333	47,802	2,651	203,015

	2023 \$	2022 \$
Note 9		
Non-current Assets - Right-of-use Assets		
Right-of-use – land & building	-	488,188
Deduct: accumulated depreciation	-	(469,838)
	-	18,350
Right-of-use – plant & equipment	17,686	17,686
Deduct: accumulated depreciation	(7,664)	(4,127)
	10,022	13,559
Total right-of-use assets	10,022	31,909

The company has leased one office photocopier. This five-year lease ends 31 October 2026.

Note 10 Current Liabilities – Creditors and Payables

Trade creditors	104,412	162,931
Other payables	100,155	94,607
	204,567	257,538

Note 11 Current Liabilities – Contract Liabilities

Receipts of registration fee in advance	229,310	213,340
Grants & sponsorship	-	18,350
	229,310	231,690

Note 12 Current Liabilities – Provisions

Provision for annual leave	67,162	146,497
Provision for long service leave	44,995	157,771
Provision for office relocation	-	8,427
Fringe benefits tax payable	5,738	325
	117,895	313,020

Note 13 Current Liabilities – Lease Liabilities

Lease Liabilities	3,261	11,917
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Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

	2023	2022
	\$	\$
Note 14 Non-current Liabilities – Provisions		
Provision for long service leave	4,145	13,017
Note 15 Non-current Liabilities – Lease Liabilities		
Lease Liabilities	6,823	10,085
Future lease payments are due as follows:		
Within one year	3,840	12,309
One to five years	6,720	10,560
More than five years	-	-
Less future finance charges	(476)	(867)
	10,084	22,002
Note 16 Equity – Retained Profits		
Movements in retained profits		
Opening balance	2,168,580	2,189,846
Net profit/(loss) for the Year	186,833	1,001,581
Transfer (To)/from International Touring reserve	(302,753)	(37,674)
Transfer (To)/from Special Projects Reserve	(3,000)	649,500
Transfer (To)/from Major Gifts Reserve	(176,996)	(585,179)
Transfer (To)/from Scholarships Reserve	(80,501)	157,698
Transfer (To)/from Digital Reserve	76,641	11,285
Transfer (To)/from Programs Reserve	387,867	(1,218,477)
Closing balance	2,256,671	2,168,580
Note 17 Equity - Reserves		
<u>International Touring Reserve</u>		
Opening balance	893,595	855,921
Transfer (To)/from retained profits	302,753	37,674
Closing balance	1,196,348	893,595
The International Touring Reserve was established in January 2005 in order to set aside funds for overseas touring.		
<u>Major Gifts Reserve</u>		
Opening balance	1,469,143	883,964
Transfer (To)/from retained profits	176,996	585,179
Closing balance	1,646,139	1,469,143
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.		
<u>Special Projects Reserve</u>		
Opening balance	1,389,285	2,038,785
Transfer (To)/from retained profits	3,000	(649,500)
Closing balance	1,392,285	1,389,285

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2023

	2023	2022
	\$	\$
Note 17 Equity – Reserves (continued)		
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.		
<u>Scholarships Reserve</u>		
Opening balance	1,773,017	1,930,715
Transfer (To)/from retained profits	80,501	(157,698)
Closing balance	1,853,518	1,773,017
The Scholarships Reserve was established in December 2011 in order to set aside funds donated for the specific purpose of providing annual scholarships. The balance at 31 December 2023 is made up of Ernest Llewellyn Scholarship fund of \$639,264, Richard Pollett Scholarship fund of \$225,773, the Vera and Lorand Loblay Scholarship fund of \$494,276, Standish Roberts Memorial Scholarship fund of \$31,023, Financial assistance funds of \$130,395, Peter Weiss Scholarship fund of \$315,953 and Monty Wain Memorial fund of \$16,833.		
<u>Digital Reserve</u>		
Opening balance	432,193	443,478
Transfer (To)/from retained profits	(76,641)	(11,285)
Closing balance	355,552	432,193
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.		
<u>Programs Reserve</u>		
Opening balance	1,218,477	-
Transfer (To)/from retained profits	(387,867)	1,218,477
Closing balance	830,610	1,218,477
The Programs Reserve was established in December 2022 in order to set aside funds for costs expected to be incurred against funds received from the Department of Infrastructure, Transport, Regional Development and Communications to fund the National Music Teachers Mentoring Program and funds received from trusts and foundations to fund future AYO programs.		
Total Reserves	7,274,452	7,175,710
Note 18 Compensation of Key Management Personnel		
Total compensation (6 staff, 2022 – 6 staff)	1,060,430	902,637

Note 19 Related PartiesDirectors - Transactions with Directors

Lachlan Bramble was a director of Australian Youth Orchestra in 2023. During the year, the company paid him \$2,600 for his tutorial services and \$155 for his meal allowance. The Company paid him \$2,250 for his tutorial services and \$110 for his meal allowance in 2022.

Australian Youth Orchestra
Notes to the Financial Statements (continued)
For the year ended 31 December 2023

Note 19 Related Parties (continued)

Karina Filipi was a director of Australian Youth Orchestra in 2023. During the year, the company paid her \$2,677 for her tutorial and audition services and \$385 for her meal allowance. The Company paid her \$751 for her tutorial services in 2022.

There were no other transactions with Directors during the current or previous financial year.

Trusts - Transactions with Trusts

The company is the trustee for the Dorothy Fraser Scholarship Fund. During the year, the company charged a management fee of \$2,349 (2022: \$2,124) to the Dorothy Fraser Scholarship Fund and received a donation of \$2,665 (2022: \$14,200).

The company is the trustee for the National Music Camp Trust. During the year, the company charged a management fee of \$1,651 (2022: \$1,506) to the National Music Camp Trust and received a donation of \$2,749 (2022: \$9,200).

	2023	2022
	\$	\$
Receivable from and payable to related parties		
Receivable from the Dorothy Fraser Scholarship Fund for the management fee	2,584	2,336
Receivable from the National Music Camp Trust for the management fee	1,816	1,657
Total receivable from related parties	4,400	3,993

Loans to/from related parties

There were no loans to or from related parties at the current and previous reporting date.

Note 20 Remuneration of Auditors

The auditor of the company, Crowe Sydney performed the audit and received \$19,000 for these services. (2022: \$14,300).

Note 21 Contingent Liabilities

The Company joined the National Redress Scheme in 2020. In certain circumstances a future claim against the Company could be made under this scheme. There were no contingent liabilities as at 31 December 2023 and 31 December 2022.

Note 22 Commitments for Expenditure

There were no commitments for expenditure as at 31 December 2023 and 31 December 2022.

Note 23 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. No assets or liabilities of the trusts were recognised in these financial statements.

As trustee, the company is liable for the liabilities of the trusts. However, the trusts had sufficient assets to pay these liabilities at the reporting date and the company does not anticipate that there will be a shortfall or going concern issue in the foreseeable future.

Australian Youth Orchestra
Notes to the Financial Statements (continued)
For the year ended 31 December 2023

Note 24 Subsequent Events

No matter or circumstance has arisen since 31 December 2023 that has significantly affected, or may significantly affect the company’s operations, the result of those operations, or the company’s state of affairs in future financial years.

Australian Youth Orchestra
Directors' Declaration
For the year ended 31 December 2023

In the directors' opinion:

The attached financial statements and notes comply with the Corporations Act 2001, the Australian Accounting Standards - Simplified Disclosures and the Australian Charities and Not-for-profits Commission Act 2012 and associated regulations, the Corporations Regulations 2001 and other mandatory professional reporting requirements.

The attached financial statements and notes give a true and fair view of the company's financial position as at 31 December 2023 and of its performance for the financial year ended on that date; and

There are reasonable grounds to believe that the company is able to pay all of 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 2022.

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



Director



Director

Signed on this tenth day of May 2024



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Independent Auditor's Report to the Directors of
Australian Youth Orchestra

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Australian Youth Orchestra (the Company), which comprises the statement of financial position as at 31 December 2023, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of material accounting policies, and the directors' declaration.

In our opinion, the accompanying financial report of the Company is in accordance with the Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2023 and of its financial performance for the year then ended;
- (b) and complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2022*.

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 Company in accordance with the ethical requirements of the Accounting Professional & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (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.

Some of the Crowe personnel involved in preparing this document may be members of a professional scheme approved under Professional Standards Legislation such that their occupational liability is limited under that Legislation. To the extent that applies, the following disclaimer applies to them. If you have any questions about the applicability of Professional Standards Legislation Crowe's personnel involved in preparing this document, please speak to your Crowe adviser.

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The title 'Partner' conveys that the person is a senior member within their respective division, and is among the group of persons who hold an equity interest (shareholder) in its parent entity, Findex Group Limited. The only professional service offering which is conducted by a partnership is external audit, conducted via the Crowe Australasia external audit division and Unison SMSF Audit. All other professional services offered by Findex Group Limited are conducted by a privately owned organisation and/or its subsidiaries.

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Independent Auditor's Report

Australian Youth Orchestra

Other Information

The directors are responsible for the other information. The other information comprises the information included in the Company's Annual Report for the year ended 31 December 2023 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 are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosures and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

As part of an audit in accordance with the Australian Auditing Standards, we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial report, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Company's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the directors.
- Conclude on the appropriateness of the director's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw

Independent Auditor's Report

Australian Youth Orchestra

attention in our auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the Company to cease to continue as a going concern.

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- We communicate with Management 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 the audit.



Crowe Sydney


Alison Swansborough
Partner

10 May 2024
Sydney



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