

# 2017 ANNUAL REPORT

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Australian Government

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## ABOUT AYO

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

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

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

## VISION & MISSION

### OUR VISION

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

### OUR MISSION

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

## FROM THE CHAIR

Following the successful conclusion of another three-year cycle of development culminating in the 2016 international tour this year we welcomed many new participants to our annual suite of programs. It is encouraging to see the interest in AYO's programs remains strong with more than 1000 applications for auditions resulting in significant competition for places in each program. The AYO achieved its ambition of implementing a full range of new programs under the Momentum Ensemble umbrella in a range of diverse settings during 2017. From the sultry atmosphere of Melbourne's Night Cat to the familiarity of the Sydney Opera House and to the perfect intimacy of UKARIA in the Adelaide Hills, Momentum Ensemble has taken their energy and curiosity to growing audiences across the country.

I am pleased to report that the financial result for the year was also positive with a surplus of \$23,922. This is a very positive result in a year of changes in personnel and in an increasingly competitive market for philanthropic and sponsorship support. Congratulations to the management team for their constant review of the financial situation throughout the year and their successful pursuit of new income through ticket sales, concert events and fundraising.

Our support for the National Music Teacher Mentoring Program is developing strongly for the benefit of teachers and students in most states of Australia. The program continues to receive recognition internationally as an innovative and economical approach to the lack of music education in schools. University of Queensland research found that the program delivered significant improvement in the confidence and competence of classroom teachers in teaching music; improvement in children's rated singing ability; and improvement in children's mental health and wellbeing. The Board supports the vision of the founder and director of the National Music Teacher Mentoring Program, Richard Gill AO, and appreciates the impact this initiative will have on AYO participants in decades to come.

Both the AYO Training Pathway and the National Teacher Mentoring Program receive significant support from the Australian Government and we are immensely grateful for the Government's recognition of their value. In particular, we acknowledge the additional support provided by Minister Fifield to ensure the AYO's next international tour would go ahead in 2019 ensuring the current generation of participants have that opportunity within their three year cycle.

These initiatives of support from the Australian Government have encouraged others to continue or provide additional support of AYO activities and participants. Complementing government support is the invaluable financial assistance of donors, sponsors and foundations. We extend our deepest gratitude to Accenture whose sustained support

over the past nine years has been extremely important for AYO. We also benefit from their expert advice in the digital, technical and business practices.

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

In my first year as Chair and on behalf of the entire AYO community I extend our sincere appreciation to Mary Vallentine AO for her ten years of inspired leadership as Chair of AYO. Her personal support, ambitious artistic goals and invaluable global network have been key to the achievements of AYO over the past ten years. Also an immense thanks to my colleagues on the AYO Board, for their dedication and support of this vital organisation.

Most importantly, I would like to thank and congratulate the hundreds of young musicians who took part in our programs this year for their energy, passion and commitment.

**Ben Rimmer**

Chair

## FROM THE CEO

Throughout 2017, more than 500 of the country's best young musicians participated in AYO's training programs held in metropolitan and regional centres in all states and territories of Australia. Through a broad range of workshops and masterclasses AYO reached more than 3000 individuals in schools, community centres, homes, and online.

To reach the most talented young musicians from across the whole of Australia, auditions for our 2017 programs were once again held Australia-wide, reaching all capital cities and major regional centres. In order to enhance the musicians' preparations for their participation in AYO programs a series of online tutorials were created for AYO auditions, AYO July Season, and AYO Young Symphonists. These were made available to all participants of these programs and are now available to future applicants and participants.

AYO National Music Camp 2017 was held at the University of Adelaide thanks to the support of the leadership of the Elder Conservatorium and the University. Cellist Li-Wei Qin, one of AYO's distinguished alumni with an international solo career provided inspiring words about his career choices and helped create inspiring musical collaborations with the orchestras and chamber groups. Conductors Elim Chan and Dietrich Paredes made their Australian debuts with the AYO musicians whilst chamber orchestra director Belinda McFarlane made a welcome return to National Music Camp from her base in the London Symphony Orchestra.

The Australian Youth Orchestra celebrated 60 years returning to the Sydney Town Hall, the stage of its first performance in 1957. In this program Andrew Gourlay directed the AYO in a rapturous performance of Rachmaninov's second symphony and Elgar's Cello Concerto featuring Li-Wei Qin. The sounds of Peter Sculthorpe's *Sun Music* brought back memories for many former AYO members present who had performed the premieres of Peter Sculthorpe's music. The second season saw the AYO convene in Melbourne to explore the music of another great Australian composer, Nigel Westlake. Two performances of this program, *Compassion*, was presented at the Melbourne Recital Centre to a capacity audience. AYO's artistic collaborators for this season included alumni, Diana Doherty and Nigel Westlake together with the co-creator of *Compassion* Lior Atta.

The AYO pathway continues to extend into the early school years to support the provision of music education in classrooms as well as through the professional major performing arts industry. Our ongoing partnerships with the Melbourne Symphony and Adelaide Symphony Orchestras, Musica Viva and the Australian World Orchestra have resulted in many opportunities for musicians on the verge of a professional career to work alongside great chamber musicians, ensembles and members of leading symphony, opera, and chamber orchestras.

Musica Viva Festival draws many of the world's finest chamber musicians to Sydney and provides a unique opportunity for AYO musicians seeking to develop their own chamber ensemble. During 2017's festival Pinchas Zukerman offered students his years of experience in a violin masterclass in which three superb young violinists, Anna Da Silva Chen, Victoria Bihun, and Lily Higson-Spence did us all proud alongside this veteran soloist.

Momentum Ensemble continued to grow and in 2017 we presented four diverse programs taking this new ensemble into interesting venues in Brisbane, Melbourne, Sydney, Canberra and Adelaide Hills. Tamil Rogeon and friends collaborated with Momentum in Melbourne's Night Cat to present the revival of *24 Hours in Lapa*. *La Stravaganza* directed by Erin Helyard took Momentum to Federation Square in Melbourne and the Art Gallery of NSW and introduced the musicians and audiences to some of the lesser known works of the baroque period.

Under the direction of James Crabb we had the opportunity to be part of the Ukaria24 Festival in the Adelaide Hills with prelude concerts presented in Brisbane's The Edge and the Utzon Room at the Sydney Opera House. This interesting set of programs concluded with the return of Ariel Zuckermann, the conductor of our inaugural Momentum Ensemble tour. With two world premieres of works by Australian composers alongside the music of Haydn and Charles Ives Momentum Ensemble brought its energy to the open space of the High Court in Canberra and an intimate laneway warehouse of Melbourne.

Momentum ensemble also spent a day in the recording studio with 8 young composers refining and mastering their music written for Artology's Fanfare competition. These short works were played in venues around the country as the signals for audience members to move to their seats and provided an invaluable opportunity for school-aged composers.

Following a three-year pilot program the achievements of the National Music Teacher Mentoring Program ensured it has become an ongoing and growing part of music education in primary schools. Thanks to renewed support of the Australian Government and a new major investment by Metal Manufacturers Ltd this initiative under the direction of Richard Gill AO is expected to provide music education to more than 20,000 students who do not have access to music teachers by 2022.

We are grateful to the many organisations that partner with AYO to present our annual programs and concerts. In 2017, the University of Adelaide, University of Melbourne, Musica Viva, Artology, Adelaide Symphony Orchestra, Melbourne Symphony Orchestra, Australian World Orchestra, Symphony Services International, and ABC Classic FM were amongst those enabling the delivery of our training.

2017 marked the end of Mary Vallentine's term as Chairman of the AYO and I am incredibly grateful to Mary for her leadership and partnership. I speak on behalf of all our current and former staff and musicians in acknowledging the amazing growth in capacity and quality during the past ten years. We also said farewell to Lucy Ericson after ten years as Director of Operations and I could not imagine the AYO being where it is today without Lucy's major contribution and personal commitment to so many young musicians. I look forward to maintaining close links with Mary, Lucy and other former staff and directors in the years to come.

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

- the financial support of the Australian Government; our Principal Sponsor Accenture, and other corporate partners; Major Programs Partner, Colonial Foundation and other philanthropic supporters; and hundreds of generous individuals who donate funds to AYO each year
- the support and direction of the AYO Board of Directors
- the dedication, professionalism and commitment of the AYO staff; and the expertise and encouragement of all the program staff including mentors, tutors, directors, conductors and guest artists
- the skill, passion, energy, curiosity and brilliance of the musicians of the Australian Youth Orchestra and Momentum Ensemble.

**Colin Cornish**

Chief Executive Officer

## BOARD OF DIRECTORS

In 2017 the Board of Directors of Australian Youth Orchestra met five times.

### **Mary Vallentine AO**

Non-Executive Director

**Appointed:** 26 May 2007

**Resigned:** 20 May 2017

Office held

- Chair (1 Sept 2007 – 20 May 2017)
- Development Committee
- Finance and Executive Committee, Chair (1 Sept 2007 – 20 May 2017)
- Nominations Committee, Chair

### **Peter Grant**

Consultant

**Appointed:** 1 September 2007

Office held

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

### **Dr Graeme Blackman AO**

Non-Executive Director

**Appointed:** 18 May 2013

Office held

- Finance and Executive Committee
- Nominations Committee (20 May 2017 – )

### **Monica Curro**

Assistant Principal 2nd Violin,  
Melbourne Symphony Orchestra

**Appointed:** 15 May 2010

Office held

- Artistic Advisory Committee

### **Marcus Elsum**

Non-Executive Director

**Appointed:** 10 May 2014

Office held

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

### **Erin Flaherty**

Non-Executive Director

**Appointed:** 24 May 2009

Office held

- Development Committee
- Nominations Committee

### **Simon Johnson**

Non-Executive Director

**Appointed:** 25 August 2016

Office held

- Development Committee

### **Luke Nestorowicz**

Management and Marketing Consultant

**Appointed:** 24 May 2008

**Resigned:** 20 May 2017

### **Shefali Pryor**

Associate Principal Oboe,  
Sydney Symphony Orchestra

**Appointed:** 15 May 2011

Office held

- Artistic Advisory Committee, Chair

### **Clare Pullar**

Non-Executive Director

**Appointed:** 24 May 2009

Office held

- Development Committee
- Nominations Committee

### **Ben Rimmer**

Chief Executive Officer: City of  
Melbourne

**Appointed:** 23 May 2015

Office held

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

### **Frank Zipfinger**

Non-Executive Director

**Appointed:** 24 May 2008

**Resigned:** 20 May 2017

Office held

- Development Committee, Chair

## COMMITTEES

### **Finance and Executive Committee**

Ben Rimmer, Chair  
Mary Vallentine AO, Chair (to 20 May 2017)  
Peter Grant, Deputy Chair  
Marcus Elsum, Treasurer  
Dr Graeme Blackman OAM, Director

In 2017 the Finance and Executive Committee met four times.

### **Artistic Advisory Committee**

Shefali Pryor, Chair and Director  
Monica Curro, Director  
Keith Crellin OAM, non-Director  
Elizabeth Koch OAM, non-Director  
Siobhan Lenihan, non-Director (to 6 March 2017)  
Tim Matthies, non-Director  
Marshall McGuire, non-Director  
Michele Walsh, non-Director

In 2017 the Artistic Advisory Committee met three times.

### **Nominations Committee**

Ben Rimmer, Chair  
Mary Vallentine AO, Chair (to 20 May 2017)  
Erin Flaherty, Director  
Clare Pullar, Director  
Colin Cornish, CEO

In 2017 the Nominations Committee met three times.

### **Development Committee**

Frank Zipfinger, Chair (to 20 May 2017)  
Erin Flaherty, Director  
Mary Vallentine AO, Director  
Clare Pullar, Director  
Simon Johnson, Director

In 2017 the Development Committee met three times.

## ORGANISATION

### Management

**Colin Cornish**

Chief Executive Officer

**Elena Phatak**

Artistic & Executive Assistant

**Kate O'Beirne**

Business Manager

**Rossy Yang**

Financial Accountant

**Lucy Ericson**

Director of Operations

May 2007 – September 2017

**Warren Lenthall**

Operations Manager

September 2015 – September 2017

Director of Operations

September 2017 –

**Hannah Verkerk**

Operations & Music Coordinator

**Nathan Walton**

Operations Assistant

October 2017 –

**Candice Wise**

Director of Marketing & Communications

**Samar Karim**

Marketing & Communications Manager

October 2016 – July 2017

**Simone Vitiello**

Marketing Manager

January 2017 –

**Katy Rogers-Davies**

Communications Coordinator

**Christina Chiam**

Director of Development

March 2014 – June 2017

**Rupert Sherwood**

Director of Development

November 2017 –

**Georgina Luck**

Philanthropy & Alumni Manager

April 2013 – September 2017

**Adrienne Salmon**

Development Coordinator

**Grace Wescott-Dawson**

Development Assistant

July 2017 –

**Bernadette McNamara**

Nation Music Teacher Mentoring Program  
Manager

### Volunteers

**Patrick Brislan**

Volunteer Development Coordinator

## OUR PARTNERS

AYO is supported by the Australian Government



Australian Government

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Major Partners



Colonial Foundation

NAOMI MILGROM AO

Program Partners

Graeme Wood  
foundation



Ulrike Klein AO

Concert Season Partners



Hotel Partner

SOFITEL  
HOTELS & RESORTS



Supporting Partner

Scholarship Partners



The Greatorrex  
Foundation

Training Partners



Honorary Auditors



Legal Partners

KING & WOOD  
MALLESONS



Logistics Partner



Media Partner



Design Partner

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## OUR DONORS

Australian Youth Orchestra would like to acknowledge and extend our gratitude to the individuals who have supported Australia's finest young instrumentalists in 2017. Your commitment to supporting young Australians and their passion for music has assisted the organisation in continuing to inspire one generation of brilliant musicians to the next.

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

### THE JOHN BISHOP CIRCLE – AYO BEQUESTS

|                                       |                                                 |
|---------------------------------------|-------------------------------------------------|
| Glenys Abrahams*                      | The Hon. Jane Mathews AO                        |
| Patrick* & Lyn* Brislan               | Antony Morgan*                                  |
| Anna Gauchat                          | Professor Patricia* & Professor Philip* Pollett |
| Virginia Gordon                       | The Estate of Geoffrey Scharer                  |
| Jan Gracie* & Laurence Mulcahy Estate | The late Leonard Spira OAM*                     |
| Dr Jane Morlet Hardie*                | Mary Vallentine AO                              |
| Dr Barry Landa                        | Ray Wilson OAM                                  |
| The Estate of Kevin William Lanyon    | Emeritus Professor Di Yerbury AO                |
| Daniel-Francois Lemesle               | Anonymous (7)                                   |
| Harold Levien                         |                                                 |

### IMPRESARIO \$20,000+

|                                       |                                        |
|---------------------------------------|----------------------------------------|
| Martin Dickson AM & Susie Dickson     | The Vera and Lorand Loblay Scholarship |
| Groeneveld Family Trust               | The Hon. Jane Mathews AO               |
| The Eric & Elizabeth Gross Foundation | Peter Weiss AO*                        |
| Dr Barry Landa                        |                                        |

### MAESTRO \$10,000+

|                                  |                    |
|----------------------------------|--------------------|
| The Bowness Family Foundation    | Louise Gourlay OAM |
| Rod Cameron                      | Simon Johnson      |
| Erin Flaherty & David Maloney AM | Cameron Williams   |

### VIRTUOSO \$5,000+

|                                    |                                  |
|------------------------------------|----------------------------------|
| Christine Bishop                   | Peter & Liz Kelly                |
| David Elsum AM & Lidge Elsum       | Alex King* & Maya Rozner         |
| John* & Irene Garran               | Sirius Foundation                |
| Daniel & Helen Gauchat             | Emeritus Professor Di Yerbury AO |
| Maurice Green AM & Christina Green | Anonymous donors (2)             |
| Ian Hutchinson                     |                                  |

### **PRINCIPAL \$3,000+**

Philip Bacon AM  
William & Maureen Barnard  
Professor Kwong Lee Dow AO\*  
Marcus & Jodie Elsum  
Elisabeth Garran  
Ian & Cass George

Peter & Faye Grant  
Christopher John  
Christopher Legoe QC AO & Jenny Legoe  
Julian Smiles\* & Dimity Hall  
Gail Spira  
Bruce Wolfe & Dr Jocelyn Wolfe

### **ASSOCIATE \$1,000+**

Leonard Amadio AO  
Dale Barttrop\*  
Francis Beens  
    & Samantha Boston\*  
The Bigalla Family  
Camberwell Music Society Inc^  
Alan & Jillian Cobb  
Prof John Daley\*  
    & Dr Rebecca Coates  
Rob & Jane Diamond  
Pamela Duncan  
Sai & Linda Fong  
Faye Goldsmith\*  
Richard & Julie Gorrell  
Alexa & David Haslingden  
Henkell Family Fund  
Dr Cherrell Hirst AO  
Gayl Jenkins  
    & Chris Pellegrinetti  
Dr Elizabeth Justo  
The Ilma Kelson Music  
    Foundation  
Harold Levien  
Simon & Leonie Marks  
Dr Dennis Mather  
    & John Studdert

Alan McCormack & Elizabeth Brand  
Dr George Michell AM\*  
Mike Mulvihill  
NE JE Charitable Gift –  
    managed by Equity Trustees  
Ron Ogden Lynn Pavey & Marcus Ogden  
Professor Patricia\*  
    & Professor Phillip\* Pollett  
Clare Pullar  
Patricia H. Reid Endowment Pty Ltd  
Dr Robyn Smiles\* & John Colvin  
The Standish Roberts Trumpet  
    Scholarship  
Dr Felicite Ross\*  
Clare Thompson  
Dr Damien Thomson\* & Dr Glenise Berry  
Cath Ward  
Dr Penelope Weir  
Michael & Mary Whelan Trust  
Randal & Asako Williams  
Ray Wilson OAM  
Virginia Woolley OAM  
    & the late Ken Woolley AM  
Edward Wrigley  
Igor Zambelli  
Anonymous donors (5)

### **TUTTI \$500+**

Antoinette Albert  
Dr Neville Arthur  
Kees Boersma\*  
    & Kirsty McCahon\*  
Patrick\* & Lyn\* Brislan  
Colin Cornish\*  
Phillip Cornwell  
Jeffrey Harding & Jane Cotter  
Nara Dennis  
Dr Elizabeth Douglas  
Suellen Enestrom  
The Farrands Family  
Sandra & Paul Ferman  
Kate Forster & Michael Walshe  
Marjorie Gilby\*  
Phil Greenwood  
Gill Halliday  
Karl Hombergen  
    & Jane Hutton

Dr David & Sarah Howell  
The Hunt Family Memorial Fund^  
Merv Keehn & Sue Harlow  
Dr Angela Kirsner & Dr Richard Kirsner  
The Koumoukelis Family  
Siobhan Lenihan  
Alec & Leanne Leopold  
Alistair & Jenny MacLennan  
Gerard Patacca\*  
M.E.B Playfair  
Rosemary\* & Gwenneth\* Pryor  
Ben Rimmer\*  
Leona Romaniuk  
Penelope Seidler AM  
Roger & Karen Stott  
Dr Sven Ole Warnaar  
Gen Ying Shi  
Frank Zipfinger  
Anonymous donors (3)

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

### **Acknowledgements**

\* AYO Alumni

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

† In memory of Deborah Lander

## 2017 AYO PROGRAM SUMMARY

### AYO TRAINING PROGRAMS

AYO National Music Camp | Adelaide, SA

Saturday 7 – Sunday 22 January 2017

Australian Youth Orchestra: February Season | Sydney, NSW & Canberra, ACT

Wednesday 8 – Friday 17 February 2017

AYO Young Symphonists | Mt Eliza, VIC

Saturday 8 – Saturday 15 April 2017

AYO Chamber Players | Sydney, NSW

Friday 14 – Monday 24 April 2017

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

Monday 12 – Sunday 18 May 2017

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

Sunday 21 – Monday 29 May 2017

Australian Youth Orchestra: July Season | Melbourne, VIC

Monday 3 – Wednesday 12 July 2017

2017 Auditions for 2018 Programs | National

17 August – 16 September 2017

### MOMENTUM ENSEMBLE PROJECTS

24 Hours in Lapa | Melbourne, VIC

Thursday 27 – Friday 28 April 2017

La Stravaganza | Melbourne, VIC & Sydney, NSW

Monday 17 – Monday 24 July 2017

Seven Last Words | Sydney, NSW, Brisbane, QLD & Mt Barker, SA

Wednesday 16 – Sunday 27 August

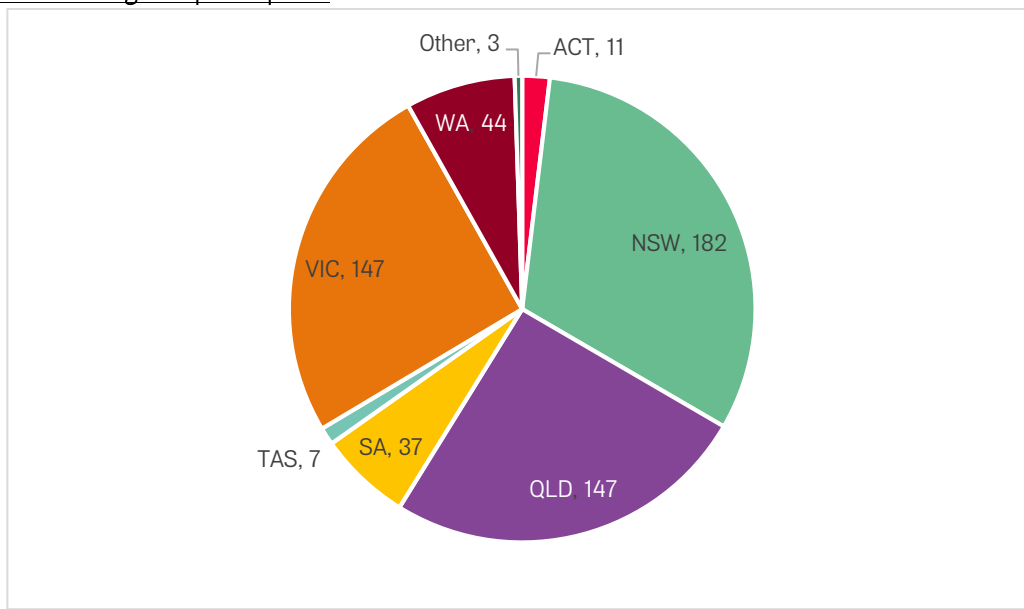
Three Places | Sydney, NSW, Canberra, ACT & Melbourne, VIC

Tuesday 29 August – Tuesday 5 September

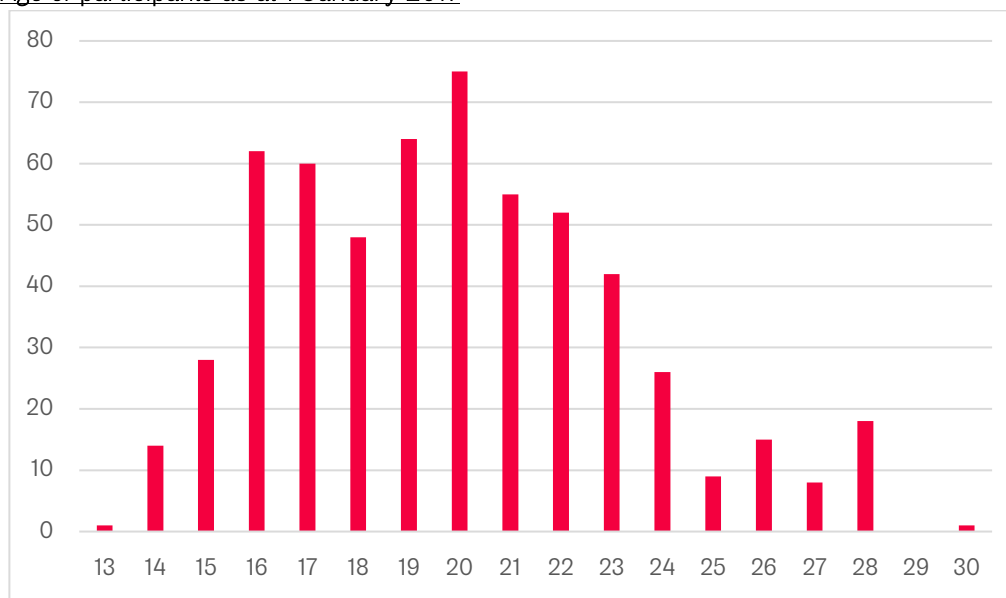
## 2017 PARTICIPANT SUMMARY

A total of 343 young people participated in 2017 AYO training programs and Momentum Ensemble. The age of participants ranged from 13–30 years, and there was an even gender split across the cohort.

### State of origin of participants



### Age of participants as at 1 January 2017



## 2017 NATIONAL AUDITIONS FOR 2018 PROGRAMS

In 2017 auditions were scheduled in capital cities Adelaide, Brisbane, Canberra, Darwin, Hobart, Melbourne, Perth and Sydney. Auditions were also scheduled in the regional towns of Armidale, Orange and Townsville.

The total number of applicants for the 2017 programs was 1,015.

These applicants made a total of 3,608 applications for the range of AYO programs on offer encompassing both instrumental and non-performance programs.

The number of new applicants was 321 representing 32% of all applications.

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

### AUDITION CITIES AND DATES

|            |                                                    |
|------------|----------------------------------------------------|
| Adelaide   | 6, 10 and 22 August 2017                           |
| Armidale   | 25 August 2017                                     |
| Brisbane   | 16, 27 and 28 August and 4, 5 and 9 September 2017 |
| Canberra   | 17 and 24 August and 3 September 2017              |
| Hobart     | 7, 17 and 21 August 2017                           |
| Melbourne  | 11-13 and 20-22 August 2017                        |
| Orange     | 29 August and 2 September 2017                     |
| Perth      | 4, 5, 7, 8 and 12 August 2017                      |
| Sydney     | 12-14, 16-19, 26-28 and 30 August 2017             |
| Townsville | 23 August 2017                                     |

### 2017 AUDITION AND INTERVIEW PANELS

#### **Strings**

Michele Walsh  
Kirsty McCahon

#### **Wind**

Christopher Tingay

#### **Brass**

Robert Johnson

#### **Percussion**

Tim White (Perth)  
Robert Clarke (Melbourne)  
Shaun Trubiano (Sydney)  
Francois Combemorel (Brisbane)  
Chiron Meller (Perth)  
Amanda Grigg (Adelaide)  
Gary Wain (Hobart)  
Gary France (Canberra)

#### **Harp**

Julie Raines

#### **Piano**

Susanne Powell

#### **Words About Music**

Shirley Apthorp

#### **Orchestral Management**

David Khafagi  
Lucy Ericson

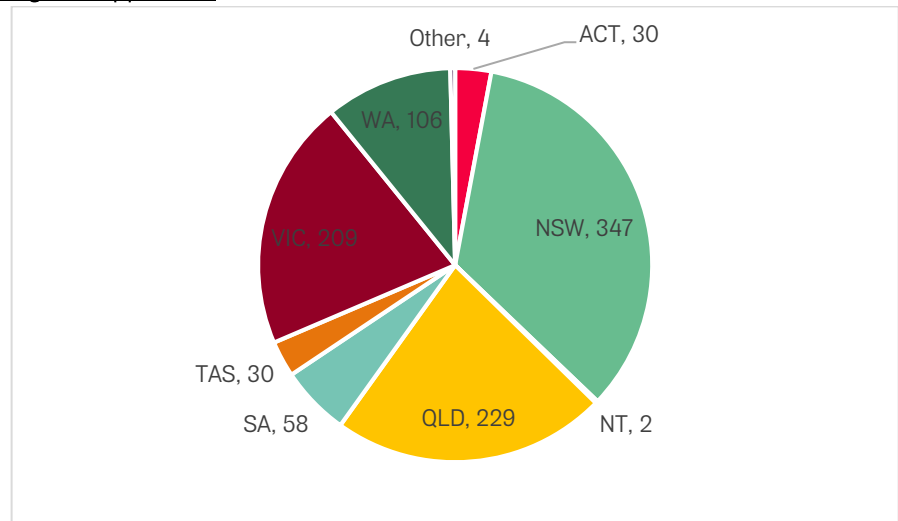
#### **Sound Production**

Jim Atkins  
Warren Lenthall

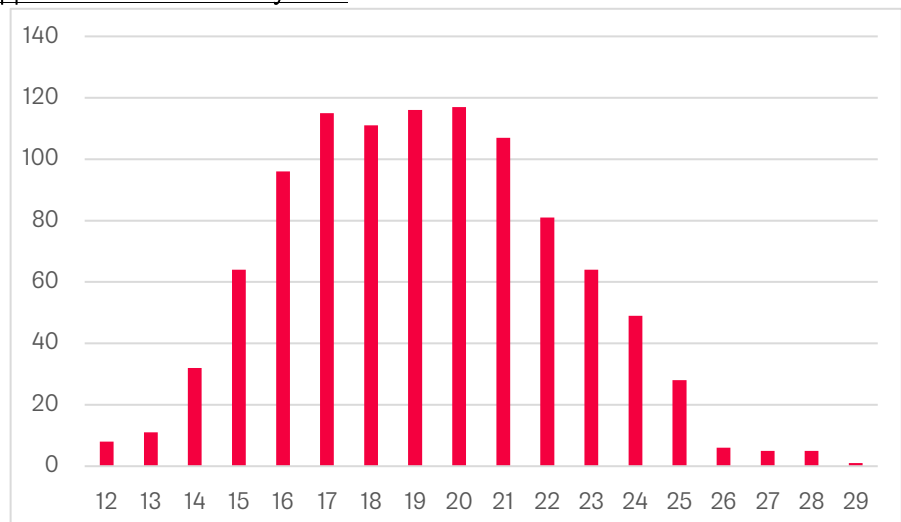
#### **Composition**

Gerard Brophy

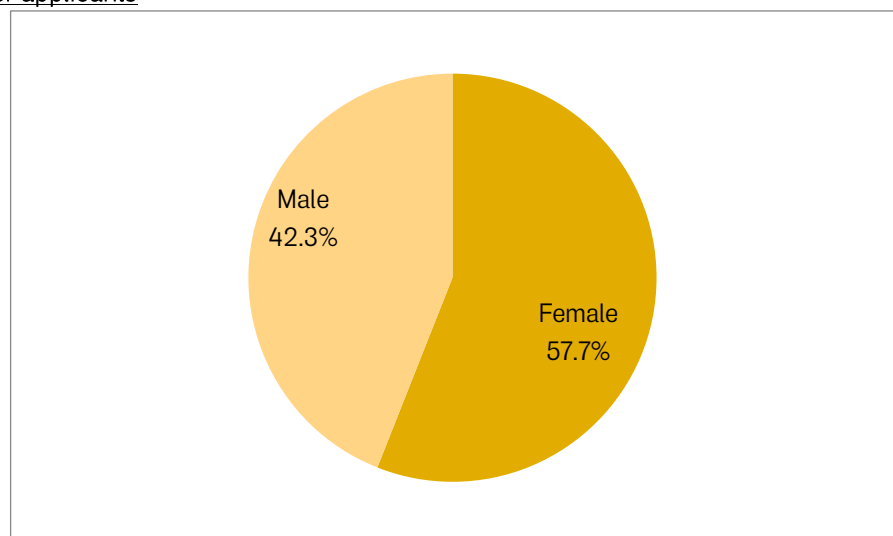
State of origin of applicants

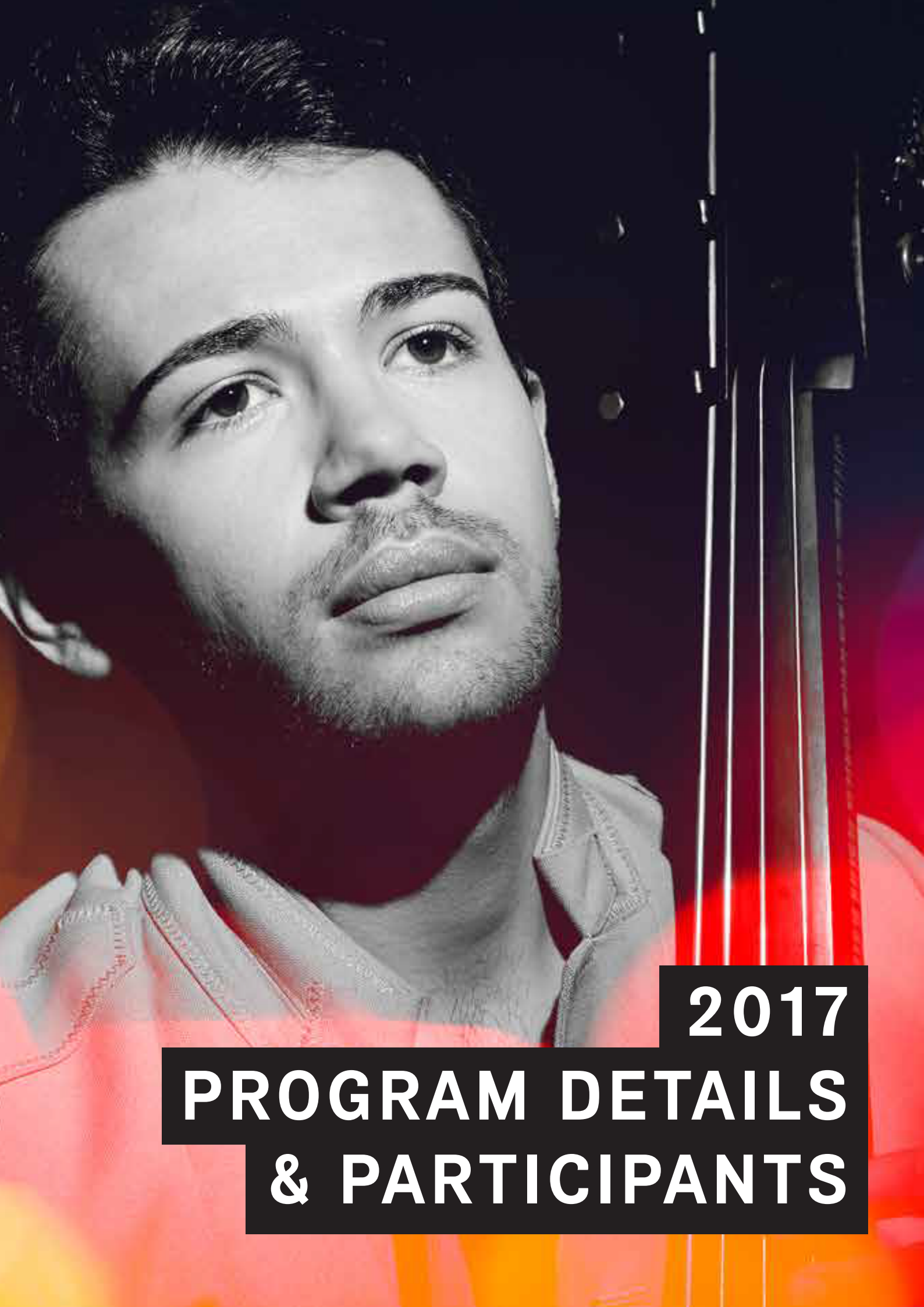


Age of applicants as at 1 January 2017



Gender of applicants





**2017**  
**PROGRAM DETAILS**  
**& PARTICIPANTS**

## SCHOLARSHIPS & AWARDS

### ACCENTURE AUSTRALIA SCHOLARSHIP

**2016 Recipient** Jonathan Békés, cello

**2017 Recipient** Jenna Smith, trumpet

### E.V. LLEWELLYN MEMORIAL FUND AWARDS

#### **2016 Recipients**

Iggy Kim

Mee Na Lowejski

Jonathan Coco

Nicholas Waters

Doretta Balkizas

#### **2017 Recipients**

Jasmine Baric

Yena Choi

Molly Collier-O'Boyle

Julia Doukakis

Mikhael Kharrat

Emma Martin Miles

Mullin-Chivers

Jovan Pantelich

Geist String Quartet

### RICHARD POLLETT MEMORIAL AWARD

Thibaud Pavlovic-Hobba, violin

### HENRY JACONO SCHOLARSHIP

Adrian Whitehall, double bass

Bryn Keane, double bass

### DOROTHY FRASER SCHOLARSHIP

Karla Hanna, violin

Jacinta Ryan, violin

Isla Biffin, harp

Annabelle Carter, violin

Hana King, violin

Lily Higson-Spence, violin

Molly Collier-O'Boyle, viola

Rachael Kwa, violin

Phoebe Masel, violin

Georgia Ostenfeld, cello

Hayasa Tanaka, viola

### AYO ARTS ADMINISTRATION FELLOWSHIP RECIPIENTS

#### **Sydney Symphony**

Nathan Walton

#### **Opera Australia**

Alison Giles

#### **Musica Viva Regina Ridge Arts Administration Fellowship**

Sean Moloney

# AYO NATIONAL MUSIC CAMP

Saturday 7 – Sunday 22 January 2017  
Adelaide, SA

## Artists, tutors and program staff

### **Elim Chan**

Conductor

### **Dietrich Paredes**

Conductor

Chamber Music Coordinator

Violin

Viola

Cello

Double Bass

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Timpani/Percussion

Keyboard

Harp

Composition

Orchestral Management

Sound Production

Words About Music

Residential Coordinator

Music Librarian

### **Belinda McFarlane**

Director, Chamber Orchestra

### **Li-Wei Qin\***

Artist-in-Residence

Michele Walsh\*

Lachlan Bramble\*

Monica Curro\*

Francesca Hiew\*

Michele Walsh\*

Imants Larsen\*

Patricia Pollett\*

Simon Cobcroft\*

Sharon Draper\*

Max McBride

Stephen Newton\*

Geoffrey Collins

Stephen Robinson\*

Dean Newcomb\*

Mark Gaydon\*

Francesco Lo Surdo\*

Matthew Dempsey\*

Nick Byrne\*

Antonio Neille-Menéndez de Llano\*

Alex Timcke\*

Gary Wain\*

Stephen Emmerson

Carolyn Burgess

Gerard Brophy

David Khafagi\*

Jim Atkins

Shirley Apthorp

Jennifer Bird

Patrick Brearley\*

Annette Brown

Stephen Brown

Megan Lo Surdo\*

Grace Wescott-Dawson

*\*AYO alumni*

## Orchestral performances and repertoire

### WEEK 1 - CONCERT 1

Saturday 14 January, 4pm | ABC Classic FM delayed broadcast

**Porter Chamber Orchestra – Belinda McFarlane**

MENDELSSOHN String Symphony No.10 in B minor

PIAZZOLLA (arr. Phatak) *The Four Seasons of Buenos Aires: Spring & Autumn*

**Bishop Orchestra – Dietrich Paredes**

DVORAK *Silent Woods* (Li-Wei Qin, cello)

VERDI *The Force of Destiny: Overture*

**Alexander Orchestra – Elim Chan**

MENDELSSOHN Symphony No.4 *Italian*

### WEEK 1 - CONCERT 2

Saturday 14 January, 7.30pm | ABC Classic FM direct broadcast

**Alexander Orchestra – Elim Chan, conductor**

BEETHOVEN *Coriolan: Overture*

TCHAIKOVSKY *Variations on a Rococo Theme* (Li-Wei Qin, cello)

**Porter Chamber Orchestra – Belinda McFarlane, director**

BARTÓK *Divertimento*

**Bishop Orchestra – Dietrich Paredes, conductor**

SHOSTAKOVICH Symphony No.5

### WEEK 2 - CONCERT 3

Saturday 21 January, 4pm | ABC Classic FM delayed broadcast

**Porter Chamber Orchestra – Belinda McFarlane, director**

ELGAR *Serenade for Strings*

STEVENSON *Captain Brown Suite*

**Bishop Orchestra – Elim Chan, conductor**

RIMSKY-KORSAKOV *Capriccio espagnol*

**Alexander Orchestra – Dietrich Paredes, conductor**

BEETHOVEN Symphony No.5

### WEEK 2 - CONCERT 4

Saturday 21 January, 7.30pm | ABC Classic FM direct broadcast

**Porter Chamber Orchestra – Belinda McFarlane**

VAUGHAN-WILLIAMS *Fantasia on a Theme of Thomas Tallis*

**Alexander Orchestra – Dietrich Paredes**

WIDMANN *Con brio*

GINASTERA *Estancia: Four Dances, Op.8a*

**Bishop Orchestra – Elim Chan**

BARTÓK Concerto for Orchestra

## **AYO National Music Camp participants**

### COMPOSITION

Olivia Davies  
Matan Franco  
Joseph Franklin  
Mark Holdsworth

### ORCHESTRAL MANAGEMENT

|                |               |
|----------------|---------------|
| Tessa Campbell | Geordie Marsh |
| Beatrice Carey | Sean Moloney  |
| Katie Garman   | Ashley Retter |
| Alison Giles   | Nathan Walton |

### SOUND PRODUCTION

Sarah Johnson  
Nancy Webb

### WORDS ABOUT MUSIC

Anneliese McGee-Collett  
Elsabeth Parkinson  
Liam Whitbourn  
Claire Whittle

### PORTER CHAMBER ORCHESTRA

#### **Violin 1**

Phoebe Masel *Concertmaster*  
Lachlan Wilkins  
Jade Paterson  
Nicole Kim  
Andrew Wang  
Louise May  
Annabelle Breyley-Smith  
Clare Cooney

#### **Violin 2**

Annabelle Traves *Principal*  
Lucy Macourt  
Shannon Rhodes  
Tahni Chan  
Karen Matoba  
Rennata Morrison  
Sophia Blinks  
Claudia Norton-Foley

#### **Viola**

Molly Collier O'Boyle *Principal*  
Sergio Insuasti  
Murray Kearney  
William Tran  
May Bardsley  
Ruby Shirres

#### **Cello**

Julian Sharp *Principal*  
Hannah Harley  
Caleb Murray  
Joseph Kelly

#### **Double Bass**

Vanessa Li *Principal*  
Bryn Keane  
Sophie Collis

## ALEXANDER ORCHESTRA

### **Violin 1**

Darcy Dauth *Concertmaster*  
Lily McCann  
Claire Weatherhead  
Jessica Walton  
Rebekah Hall  
Eleanor Devine  
Julia Nicholls  
Liam Freisberg  
Liam Fogarty  
Hannah Wee  
Samantha Chiu  
Lydia Sawires  
Hannah Solari  
Eva Li  
Elizabeth Sommerville  
Sarah Qiu

### **Violin 2**

Jasmine Baric *Principal*  
Leanne McGowan  
Nathan Ellul  
Sola Hughes  
Nicholas Miceli  
Chae Eun Oh  
Georgina Chan  
Grace Choi  
Megan Yang  
James Armstrong  
Oliver Lee  
Amber Hanley  
Sophie Hoskins-Murphy  
Robyn Blann

### **Viola**

Raphael Masters *Principal*  
Aiden Sullivan  
Dana Lee  
Liam Mallinson  
Daniel Sun You  
Claudia Cardaci  
Andrew Crothers  
Jaimie Battams  
Emma Hunter  
Ariel Postmus  
Rachel Hicks  
Zoe Russell

### **Cello**

Rose Chaffey *Principal*  
Jessica Abrahams  
Joanna Tidy  
Sebastian Mansell  
Michael Gibson  
Vincent Wang  
Fiona Cheng  
Kalinda Cheung  
Jack Overall  
Evelyn Searle

### **Double Bass**

Hamish Gullick *Principal*  
Monty Wain  
Adrian Whitehall  
Joshua Dunne  
Linh Nguyen  
Billee Mills  
Benjamin Saffir  
Georgia Lloyd

### **Flute/Piccolo**

Laura Chung  
Andrew Baird  
Courtney Coates (wk 2)

### **Oboe**

Nicole Misiurak  
An Nguyen

### **Clarinet**

Oliver Shermacher  
Constantine Karatenislis

### **Bassoon/Contrabassoon**

Jordy Meulenbrooks  
Emma Morrison  
Tiger Chou (wk 2)

### **Horn**

Emily Newham  
William Tanner  
Lotti Ropert (wk 2)  
Daniel Harness (wk 2)

### **Trumpet**

Bodhi Scott-Jones  
Matthew Carter

### **Trombone**

Dion Marks (wk 2)  
Rhys Keane (wk 2)

### **Bass Trombone**

Kiran Samuel (wk 2)

### **Timpani**

Jeremy Sreejayan

### **Percussion**

Jacob Enoka (wk 2)  
Blake Roden (wk 2)  
Sami Butler (wk 2)  
Adam Cooper-Stanbury (wk 2)  
Alison Fane (wk 2)

### **Piano**

Scott McDougall (wk 2)

## BISHOP ORCHESTRA

### **Violin 1**

Lily Higson-Spence  
*Concertmaster*  
Daniel Tan  
Elise Wright  
Nyssa Sanguansri  
Yasmin Omran  
Sarah Hooton  
Katrina Filshie  
Bailey Edgley Fletcher  
Jordan Hall  
Sally Waterhouse  
Amy Hosking  
Mia Hughes  
Jasmine Middleton  
Samuel Blanchard-Jackson  
Olivia Lambert  
Emma Winestone

### **Violin 2**

Josef Hanna *Principal*  
James Chen  
Aidan Filshie  
Scarlett Gallery  
Anastasia Hibbard  
Patrick Shannon  
Donica Tran  
Lara Mladjen  
Marcus Michelsen  
Hayden Burton  
Felix Pascoe  
Alice Clark  
Akari Prior  
Mia Berlin

### **Viola**

Henry Justo *Principal*  
Phoebe Gilbert  
Hurley Baker  
Isabella Fonti  
Emre Cakmakcioglu  
Jin Tong Long  
Harry Swainston  
Thomas Riethmuller  
Sophie Nickel  
Jinny Kwen  
Flora Cawte  
Elizabeth Simmers

### **Cello**

Raechel Suh *Principal*  
Mason Stanton  
Madeleine Gouge  
Katrina Wang  
Oliver Russell  
Jeremy Garside  
Miranda Murray-Yong  
Rory Smith  
Kate Hwang  
Isabella McDonald

### **Double Bass**

Jason Henery *Principal*  
Jacques Emery  
Louis Cann  
Georgia Gamble  
David Barlow  
Samuel Nock  
Grace Elliott  
Emily Green

### **Flute/Piccolo**

Peter Havlat  
Lilly Yang  
Anna Coe

### **Oboe/Cor Anglais**

Kate Mostert  
Callum Hogan  
Ethan Seto (wk 2)

### **Clarinet/Eb/Bass**

James Julian  
Andrew Fong  
Richard Shaw

### **Bassoon/Contrabassoon**

Matthew Ventura  
Alison Wormell  
Jamie Dodd

### **Horn**

Freya Hombergen  
Nicola Robinson  
Ryan Humphrey  
Maddison McAlister  
Chloe Matthews

### **Trumpet**

Christopher Grace  
Sophie Spencer  
George Wilson

### **Trombone**

Jarrold Callaghan  
Dion Marks (wk 1)  
Jessica Gregory (wk 2)

### **Bass Trombone**

Phillip Soalheira

### **Tuba**

Marcel Kocbek-Malepa

### **Timpani**

Fraser Matthew

### **Percussion**

Jakob Enoka  
Blake Roden  
Sami Butler  
Adam Cooper-Stanbury

### **Piano/Celeste**

Scott McDougall (wk 1)

### **Harp**

Isla Biffin  
Gemma Tong

## AYO FEBRUARY SEASON

Wednesday 8 – Friday 17 February 2017  
 Sydney, NSW & Canberra, ACT

### Artists, tutors and program staff

|                                    |                                       |                    |
|------------------------------------|---------------------------------------|--------------------|
| <b>Andrew Gourlay</b><br>Conductor | <b>Li-Wei Qin*</b> , cello<br>Soloist |                    |
| Violin 1                           | Fiona Ziegler*                        |                    |
| Violin 2                           | Philippa Paige*                       |                    |
| Viola                              | Virginia Comerford*                   |                    |
| Cello                              | Paul Stender*                         |                    |
| Double Bass                        | Kirsty McCahon*                       |                    |
| Flute                              | Janet Webb*                           |                    |
| Oboe                               | Rebekka Low                           |                    |
|                                    | Shefali Pryor*                        |                    |
| Clarinet                           | Peter Jenkin*                         |                    |
| Bassoon                            | Matthew Ockenden*                     |                    |
| Horn                               | Robert Johnson*                       |                    |
| Trumpet                            | David Elton*                          |                    |
| Trombone                           | Brett Favell*                         |                    |
| Tuba                               | Scott Frankcombe*                     |                    |
| Timpani                            | Brian Nixon                           |                    |
| Percussion                         | Jess Ciampa                           |                    |
| Residential Coordinator            | Annette Brown                         | <i>*AYO alumni</i> |

### Public performances and repertoire

#### 60<sup>th</sup> Anniversary concerts

Wednesday 15 February, 7pm  
 Llewellyn Hall, ANU School of Music, Canberra

Thursday 16 February, 7pm\*  
 Sydney Town Hall

SCULTHORPE *Sun Music III*  
 ELGAR Cello Concerto (Li-Wei Qin, cello)  
 RACHMANINOV Symphony No.2 in E minor, Op.2

*\* ABC Classic FM direct broadcast*

## **AYO February Season participants**

### **Violin 1**

Karla Hanna *Concertmaster*  
Jasmine Baric  
Seamus MacNamara  
Runa Murase  
Lily McCann  
Phoebe Masel  
Jacinta Ryan  
Josef Hanna  
Emily Beauchamp  
Emma Martin  
Lachlan Wilkins  
Rebekah Hall  
Jade Paterson  
Nathan Ellul  
Eleanor Hill  
Helena Wang

### **Violin 2**

Rollin Zhao *Principal*  
Rachael Kwa Leanne McGowan  
Johnny van Gend  
Daniel Tan  
Harry Egerton  
Lucy Macourt  
Jessica Walton  
Sola Hughes  
Aidan Filshie  
Claire Weatherhead  
Scarlett Gallery  
Tahni Chan  
Nicholas Miceli

### **Viola**

Raphael Masters *Principal*  
Molly Collier-O'Boyle  
Sergio Insuasti  
Phoebe Gilbert  
Aiden Sullivan  
Robert van Gend  
Georgia Stibbard  
Eleanore Vuong  
Mariette Reefman  
Hurley Baker  
Murray Kearney  
Dana Lee

### **Cello**

Andrew Leask *Principal*  
Georgia Ostenfeld  
Julian Sharp  
Rose Chaffey  
Lauren Jennings  
Liam Meany  
Simon Svoboda  
Raechel Ji Hyun Suh  
Mason Stanton  
Hannah Harley

### **Double Bass**

Jason Henery *Principal*  
Vanessa Li  
Jacques Emery  
Monty Wain  
Bryn Keane  
Louis Cann  
Sophie Collis  
Adrian Whitehall

### **Flute**

Kim Falconer *Principal*  
Kelsey Robinson

### **Piccolo**

Laura Chung *Principal*

### **Oboe**

Edward Wang *Principal*  
Kate Mostert

### **Cor Anglais**

Nicole Misiurak *Principal*

### **Clarinet**

Magdalenna Krstevska *Principal*  
James Julian

### **Bass Clarinet**

Andrew Fong *Principal*

### **Bassoon**

Matthew Ventura *Principal*  
Alison Wormel

### **Horn**

Freya Hombergen *Principal*  
Ryan Humphrey  
William Tanner  
Sarah Brien  
Andrew London

### **Trumpet**

Jenna Smith *Principal*  
Christopher Grace  
Bodhi Scott-Jones

### **Trombone**

Jarrold Callaghan *Principal*  
Gregory Bennett

### **Bass Trombone**

Phillip Soalheira *Principal*

### **Tuba**

Marcel Kocbek-Malepa  
*Principal*

### **Timpani**

Fraser Matthew *Principal*

### **Percussion**

Jacob Enoka *Principal*  
Blake Roden  
Adam Cooper-Stanbury

## AYO YOUNG SYMPHONISTS

Saturday 8 - Saturday 15 April 2017  
Mt Eliza, VIC

### Artists, tutors and program staff

#### **Brett Kelly**

Music Director & Conductor

|             |                      |
|-------------|----------------------|
| Violin 1    | Susannah Ng          |
| Violin 2    | Michael Loftus-Hills |
| Viola       | Stefanie Farrands*   |
| Cello       | Zoe Knighton*        |
| Double Bass | Damien Eckersley*    |
| Flute       | Kiran Phatak*        |
| Oboe        | Ben Opie             |
| Clarinet    | Lloyd Van't Hoff*    |
| Bassoon     | Hugh Ponnuthurai*    |
| Horn        | Roman Ponomariov*    |
| Trumpet     | Louisa Trewartha*    |
| Low Brass   | Benjamin Anderson*   |
| Percussion  | Francois Combemorel  |
| Harp        | Julie Raines*        |

Residential Coordinator      Amber Lomanowicz

*\*AYO alumni*

### Orchestral performances and repertoire

Saturday 15 April, 2pm  
Deakin Edge, Federation Square

MENDELSSOHN Symphony No.5 *Reformation* (Mvt 4)

ELGAR *Sospiri*

TELEMANN *Don Quixote Suite* (Mvts 1, 2, 5 & 3)

WALTON *Crown Imperial*

DIOLORENZO *Of Kingdoms and Glory* (Mvt 5)

PUCCINI *Manon Lescaut*, Act III: Intermezzo

HINDEMITH *Symphonic Metamorphosis of Themes by Carl Maria von Weber*

TCHAIKOVSKY *Nutcracker Suite*, Op.71a: *Waltz of the Flowers*

## **AYO Young Symphonists participants**

### **Violin 1**

Lily McCann *Concertmaster*  
Scarlett Gallery  
Anastasia Hibbard  
Yasmin Omran  
Emma Amery  
Georgina Chan  
Claudia Norton-Foley  
Katrina Filshie

### **Violin 2**

Sola Hughes *Principal*  
Nicholas Miceli  
Karen Matoba  
Jessica Evensen  
Donica Tran  
Ken Noonan  
Jordan Hall  
Alice Clark

### **Viola**

Raphael Masters *Principal*  
Emre Cakmakcioglu  
Ruby Shirres  
Andrew Crothers  
Philippa Newman

### **Cello**

Jessica Abrahams *Principal*  
Madeleine Gouge  
Tess Hickey  
Caleb Murray  
Katrina Wang

### **Double Bass**

Monty Wain *Principal*  
Billee Mills  
Emily Green

### **Flute / Piccolo**

Jordan Paterson  
Pranav Gilder  
Emily Thornton

### **Oboe / Cor Anglais**

Ruby Khuu  
Brooke Hitchmough  
Florence Chou

### **Clarinet / Bass**

Miriam Alperovich  
Isabel Li  
Drew Gilchrist

### **Bassoon / Contra**

Jamie Dodd  
Alan Choi  
Jenny Hu

### **Horn**

Nicola Robinson  
Maddison McAlister  
Chloe Matthews  
Daniel Harness  
Tim Rossi

### **Trumpet**

Patrick Benfield  
Tobias Duffy  
Emma Russell  
Rory Anderson

### **Trombone**

Rhys Keane  
Neal Morris  
Bronwyn Smith

### **Bass Trombone**

Jacob Dooley

### **Tuba**

Luke Bartley

### **Timpani / Percussion**

Christian McLoughlin  
Jamie Willson  
Mimi Jin  
Huon Bourne Blue

### **Harp**

Isla Biffin

## AYO CHAMBER PLAYERS

IN CONJUNCTION WITH THE MUSICA VIVA FESTIVAL 2017

Friday 14 – Monday 24 April 2017  
Sydney, NSW

### Public performances and repertoire

#### CONCERT 1 - FRIDAY 21 APRIL, 11.30AM

##### **AYO Piano Trio 1**

EDWARDS Piano Trio (Mvt 1)

DVORAK Piano Trio No.2 in G minor, Op.26 (Mvts 2 & 3)

HAYDN Piano Trio No.39 in G *Gypsy*

##### **AYO String Quartet 3**

SCHUMANN String Quartet No.1 in A minor, Op.41 (Mvt 1)

VINE String Quartet No.2

HAYDN String Quartet No.6 in A, Op.20 (Mvts 1 & 4)

#### CONCERT 2 - FRIDAY 21 APRIL, 4.45PM

##### **AYO String Quartet 1 - Geist String Quartet**

MOZART String Quartet No.15 in D minor, K.421 (Mvts 1 & 2)

BANKS Four Pieces for String Quartet

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

##### **AYO Piano Trio 3**

HAYDN Piano Trio No.42 in E flat (Mvts 1 & 2)

STANHOPE Piano Trio *Dolcissimo Usignolo*

BRAHMS Piano Trio No.2 in C, Op.87 (Mvt 1)

#### CONCERT 3 - SATURDAY 22 APRIL, 11.30AM

##### **AYO Piano Trio 2**

HOLLAND Piano Trio (Mvt 1)

MOZART Piano Trio No.3 in B flat, K.502 (Mvts 2 & 3)

DEBUSSY Piano Trio in G (Mvt 1)

##### **AYO String Quartet 4**

BEETHOVEN String Quartet No.3 in D, Op.18 (Mvts 1 & 2)

WESTLAKE String Quartet No.2 (Mvts 1 & 2)

MOZART String Quartet No.22 in B flat, K.589 (Mvts 3 & 4)

CONCERT 4 - SATURDAY 22 APRIL, 4.45PM

**AYO String Quartet 5**

MOZART String Quartet No.20 in D, K.499 *Hoffmeister* (Mvt 1)

MENDELSSOHN String Quartet No.2 in A minor, Op.13 (Mvts 1 & 2)

MILLS String Quartet No.4 *Glimpses from my Book of Dada* (Mvts 1 & 4)

**AYO String Quartet 2 - Penny Quartet**

HAYDN String Quartet No.3 in G minor, Op.74 (Mvts 1 & 3)

LIM *The Weaver's Knot*

BEETHOVEN String Quartet No.1 in F, Op.18 (Mvts 1 & 4)

CONCERT 5 - SUNDAY 23 APRIL, 2.30PM

**AYO Wind Quintet**

IBERT *Trois pièces brèves*

SKIPWORTH *Echoes and Lines*

NIELSEN Wind Quintet, Op.43

**AYO Chamber Player participants and artists**

**String Quartet 1**

**Geist String Quartet**

**Tutor** Sara Bitlloch

Sonia Wilson *violin*

Meg Cohen *violin*

Hayasa Tanaka *viola*

James Larsen *cello*

**String Quartet 2**

**Penny Quartet**

**Tutor** Donald Grant

Amy Brookman *violin*

Madeleine Jevons *violin*

Anthony Chataway *viola*

Jack Ward *cello*

**String Quartet 3**

**Tutor** Marie Bitlloch

Seamus MacNamara *violin*

Phoebe Masel *violin*

Sariah Xu *viola*

Andrew Leask *cello*

**String Quartet 4**

**Tutor** Kirsten Williams

Lily Higson-Spence *violin*

Rollin Zhao *violin*

Molly Collier-O'Boyle *viola*

Georgia Ostefeld *cello*

**String Quartet 5**

**Tutor** Martin Saving

Eliza Scott *violin*

Annabelle Carter *violin*

Henry Justo *viola*

Rose Chaffey *cello*

**Wind Quintet**

**Tutor** Dean Newcomb

Kim Falconer *flute*

Edward Wang *oboe*

Magdalenna Krstevska *clarinet*

Matthew Ventura *bassoon*

Freya Hombergen *horn*

**Piano Trio 2**

**Tutor** Jonathan Tooby

Hana King *violin*

Lauren Jennings *cello*

Paul Cheung *piano*

**Piano Trio 3**

**Tutor** Lambert Orkis

Darcy Dauth *violin*

Julian Sharp *cello*

Maggie Pang *piano*

# AYO ORCHESTRAL CAREER DEVELOPMENT

## AYO ASO FELLOWSHIPS

Monday 12 – Sunday 18 May 2017  
Adelaide, SA

### Professional Development Seminars

String excerpt workshop with Lachlan Bramble\*, Associate Principal 2<sup>nd</sup> violin

Wind excerpt workshop with Mitchell Berick\*, Principal Bass Clarinet

Brass excerpt workshop with Howard Parkinson, Principal Bass Trombone

Media session with Cheree McEwin, ASO Publicist

ASO Side-by-side rehearsal – Tchaikovsky Symphony No.4

Career Discussion and Q&A with Nicholas Carter, ASO Principal Conductor

Auditions, trials, etiquette and Q&A with Karen Frost Orchestra Manager  
and Guy Ross Chief Operating Officer

ASO professional pathways: Career Q&A with Li-Wei Qin

### AYO Fellows and Mentors

|             |                       |                                                      |
|-------------|-----------------------|------------------------------------------------------|
| Violin      | Karla Hanna           | <b>Mentor</b> Natsuko Yoshimoto, Concertmaster       |
| Viola       | Molly Collier-O'Boyle | <b>Mentor</b> Imants Larsens*, Principal Viola       |
| Cello       | Andrew Leask          | <b>Mentor</b> Simon Cobcroft*, Principal Cello       |
| Double Bass | Hamish Gullick        | <b>Mentor</b> David Schilling, Principal Double Bass |
| Oboe        | Edward Wang           | <b>Mentor</b> Celia Craig, Principal Oboe            |
| Clarinet    | Magdalenna Krstevska  | <b>Mentor</b> Dean Newcomb*, Principal Clarinet      |
| Bassoon     | Alison Wormell        | <b>Mentor</b> Mark Gaydon*, Principal Bassoon        |
| Horn        | Freya Hombergen       | <b>Mentor</b> Adrian Uren, Principal Horn            |
| Trumpet     | Jenna Smith           | <b>Mentor</b> Owen Morris*, Principal Trumpet        |

*\*AYO alumni*

# AYO ORCHESTRAL CAREER DEVELOPMENT

## MSO STRING FELLOWSHIPS

Sunday 21 – Monday 29 May 2017  
Melbourne, VIC

### Professional Development Seminars

Violin and Viola excerpts and concerto workshop with Matthew Tomkins, Principal 2<sup>nd</sup> violin

Cello excerpts and concerto workshop with David Berlin, Principal Cello

Double Bass excerpts and concerto workshop with Steve Reeves, Principal Double Bass

PD session with MSO musicians and management with Michael Stevens,  
Assistant Orchestra Manager, Michele Wood, cello; and Benjamin Hanlon double bass  
MSO Junior Jams presented by Karen Kyriakou

Navigate: Life and career planning for young musicians with Susan de Weger

Define your goals: Refining your goals and create an action plan

Say it loud: Public speaking tips

Time and money: Effectively manage your schedule and finances

Health and wellbeing: Alexander Technique with Ann Shoebridge and Robert Schubert

### AYO Fellows and Mentors

|                 |                                                   |                                                      |
|-----------------|---------------------------------------------------|------------------------------------------------------|
| MSO Head Mentor | Matthew Tomkins, Principal 2 <sup>nd</sup> Violin |                                                      |
| Violin          | Karla Hanna                                       | <b>Mentor</b> Ji Won Kim, First Violin               |
| Violin          | Darcy Dauth                                       | <b>Mentor</b> Deborah Goodall*, 1st Violin           |
| Violin          | Sonia Wilson                                      | <b>Mentor</b> Philippa West*, 2 <sup>nd</sup> Violin |
| Viola           | Molly Collier-O'Boyle                             | <b>Mentor</b> Lauren Brigden*, Viola                 |
| Viola           | Justin Julian                                     | <b>Mentor</b> Caleb Wright*, Viola                   |
| Cello           | Andrew Leask                                      | <b>Mentor</b> Michelle Wood*, Cello                  |
| Cello           | Georgia Ostenfeld                                 | <b>Mentor</b> Rohan de Korte*, Cello                 |
| Double Bass     | Hamish Gullick                                    | <b>Mentor</b> Ben Hanlon*, Double Bass               |
| Double Bass     | Louis Cann                                        | <b>Mentor</b> Stephen Newton*, Double Bass           |

*\*AYO alumni*

## AYO JULY SEASON

Monday 3 – Wednesday 12 July 2017  
Melbourne, VIC

### Artists, tutors and program staff

|                                              |                                               |             |
|----------------------------------------------|-----------------------------------------------|-------------|
| <b>Nigel Westlake*</b><br>Conductor          | <b>Lior Attar, vocals</b><br>Soloist (vocals) |             |
| <b>Fabian Russell</b><br>Associate Conductor | <b>Diana Doherty*, oboe</b><br>Soloist        |             |
| Violin 1                                     | Kirstin Kenny*                                |             |
| Violin 2                                     | Monica Curro*                                 |             |
| Viola                                        | Tahlia Petrosian*                             |             |
| Cello                                        | Michelle Wood*                                |             |
| Double Bass                                  | Damien Eckersley*                             |             |
| Flute                                        | Lisa-Maree Amos*                              |             |
| Oboe                                         | Michael Pisani                                |             |
| Clarinet                                     | Robert Schubert*                              |             |
| Bassoon                                      | Lyndon Watts*                                 |             |
| Horn                                         | Abbey Edlin                                   |             |
| Trumpet                                      | Shane Hooton*                                 |             |
| Trombone                                     | Benjamin Anderson*                            |             |
| Tuba                                         | Alex Hurst*                                   |             |
| Timpani                                      | Scott Weatherson*                             |             |
| Percussion                                   | Rebecca Lagos*                                |             |
| Harp                                         | Yinuo Mu                                      |             |
| Piano                                        | Janis Cook                                    |             |
| Residential Coordinator                      | Patrick Brearley*                             | *AYO alumni |

### Public performances and repertoire

Monday 10 July, 7.30pm\*  
Tuesday 11 July, 7.30pm  
Melbourne Recital Centre, Melbourne

WESTLAKE *Flying Dream*  
WESTLAKE *Spirit of the Wild - Oboe Concerto* (Diana Doherty, oboe)  
LIOR / WESTLAKE *Compassion* (Lior, vocals)  
LIOR / WESTLAKE *Safety of Distance* (Lior, vocals)

\* ABC Classic FM delayed broadcast

## AYO July Season participants

### Violin 1

Karla Hanna *Concertmaster*  
Jasmine Baric  
Seamus MacNamara  
Leanne McGowan  
Anna Freer  
Josef Hanna  
Lucy Macourt  
Sola Hughes  
Emma Martin  
Lachlan Wilkins  
Claire Weatherhead  
Rebekah Hall  
Jade Paterson  
Nathan Ellul

### Violin 2

Rollin Zhao *Principal*  
Phoebe Masel  
Lily McCann  
Darryl Qijun Lee  
Harry Egerton  
Jessica Walton  
Aidan Filshie  
Scarlett Gallery  
Helena Wang  
Tahni Chan  
Nicholas Miceli  
Lachlan Huang

### Viola

Molly Collier-O'Boyle *Principal*  
Henry Justo  
Phoebe Gilbert  
Aiden Sullivan  
Georgia Stibbard  
Eleanore Vuong  
Hurley Baker  
Murray Kearney  
Dana Lee  
Isabella Fonti

### Cello

Andrew Leask *Principal*  
Georgia Ostenfeld  
Joshua Dema  
Julian Sharp  
Rose Chaffey  
Lauren Jennings  
Simon Svoboda  
Mason Stanton

### Double Bass

Jason Henery *Principal*  
Jacques Emery  
Monty Wain  
Bryn Keane  
Louis Cann  
Adrian Whitehall

### Flute

Kelsey Robinson *Principal*  
Laura Chung

### Oboe

Edward Wang *Principal*  
Nicole Misiurak

### Clarinet

Magdalenna Krstevska *Principal*  
Richard Shaw

### Bassoon

Alison Wormell *Principal*  
Jamie Dodd

### Horn

Freya Hombergen *Principal*  
Ryan Humphrey  
William Tanner  
Sarah Brien

### Trumpet

Jenna Smith *Principal*  
Christopher Grace  
Bodhi Scott-Jones

### Trombone

Nicolas Thomson *Principal*  
Jarrod Callaghan

### Bass Trombone

Phillip Soalheira

### Tuba

Marcel Kocbek-Malepa

### Timpani

Fraser Matthew

### Percussion

Blake Roden *Principal*  
Jeremy Sreejayan  
Adam Cooper-Stanbury  
Alison Fane  
James Knight

### Harp

Isla Biffin

### Piano/Celeste

Paul Cheung

# MOMENTUM ENSEMBLE

## 24 HOURS IN LAPA

Thursday 27 – Friday 28 April 2017  
The Night Cat, Fitzroy VIC

### Public performances and repertoire

Friday 28 April, 11pm  
The Night Cat, Fitzroy VIC

*24 Hours in Lapa* by Tamil Rogeon  
An electronic orchestral song cycle.

### 24 Hours in Lapa – Momentum Ensemble participants

#### Violin 1

Tamil Rogeon *lead*  
Lawrence Lee  
Phoebe Masel  
Mana Ohashi  
Jasmin Parkinson-Stewart  
Ben Spiers

#### Violin 2

Estelita Rae  
Josef Hanna  
Rachael Kwa  
Mishi Stern

#### Viola

Kathryn McKay  
Molly Collier-O'Boyle  
Benjamin Haire

#### Cello

David Moran  
Simon Svoboda  
Raechel Ji Hyun Suh

#### Double Bass

Rohan Dasika

#### Flute/Piccolo

Lydia Sharrad  
Eliza Shepard

#### Clarinet

Magdalenna Krstevska  
Amy Whyte

#### Bassoon

Matthew Kneale

#### Horn

Aidan Gabriels  
Freya Hombergen

#### Trumpet

Brody Linke

#### Trombone

Pius Choi

# MOMENTUM ENSEMBLE

## LA STRAVAGANZA

Monday 17 – Monday 24 July  
Melbourne VIC & Sydney NSW

**Erin Helyard**  
director/harpsichord

**Zoe Black**  
guest violin tutor

**Simon Rickard**  
guest bassoon tutor

### Public performances and repertoire

Saturday 22 Jul6, 6.30pm  
Deakin Edge, Federation Square, Melbourne

Sunday 23 July, 7pm  
Art Gallery of NSW, Sydney

**REBEL *Les Elemens***

Le Cahos

**VIVALDI *La stravaganza*, Op.4**

Concerto No.9 in F (Flora Wong, violin)

**REBEL *Les Elemens***

Loure: la terre et l'eau; Chaconne: le feu;

Ramage: l'air; Rossignuols; Rondeau: Air pour l'amour; Loure II

**VIVALDI *La stravaganza*, Op.4**

Concerto No.7 in C (Lawrence Lee, violin)

**DALL'ABACO** Concerto for Two Flutes and Strings in E minor Op.5 No.3

**VIVALDI *La stravaganza*, Op.4**

Concerto No.5 in A (Estelita Rae, violin)

**REBEL *Les Elemens***

Sicilienne; Caprice; Tambourins I & II

## Momentum Ensemble – La Stravaganza participants

### Violin 1

Lawrence Lee *Concertmaster*  
Estelita Rae  
Phoebe Masel  
Lara Baker-Finch  
Hannah Brockway

### Violin 2

Flora Wong *Principal*  
Mana Ohashi  
Julianna Kim  
Josef Hanna  
Hana King

### Viola

Katie Yap *Principal*  
Charlotte Fetherston  
Michael Webb

### Cello

Andrew Leask *Principal*  
Julia Janiszewski  
David Moran

### Double Bass

Daniel Dean *Principal*

### Flute/Piccolo

Rachel Howie *Principal*  
Kelsey Robinson

### Bassoon

Cameron Burnes *Principal*  
Alison Wormell

## MOMENTUM ENSEMBLE

### SEVEN LAST WORDS

Wednesday 16 – Sunday 27 August  
Sydney NSW, Brisbane QLD & Mt Barker SA

**James Crabb**

director / classical accordion

**Julian Smiles**

cello

**Elizabeth Jones**

violin tutor

#### Public performances and repertoire

Monday 21 August, 6:30pm  
The Edge, State Library of Queensland, Brisbane

Tuesday 22 August 6:30pm  
Utzon Room, Sydney Opera House, Sydney

Friday 25 – Sunday 27 August  
UKARIA 24 Festival, Mt Barker

**VIVALDI** Concerto in C Major, RV554a  
James Crabb, classical accordion; Julian Smiles, cello; Flora Wong, violin

**GUBAIDULINA** *Seven Words*  
James Crabb, classical accordion; Julian Smiles, cello

**PIAZZOLLA** arr. Crabb *Kicho*

**AHO** arr. Crabb *Tango Lamentoso*

**AGRI / CARLI** arr. Crabb *Desde Adentro*

**PIAZZOLLA** arr. Crabb *Libertango*

## **Momentum Ensemble – Seven Last Words participants**

### **Violin I**

Flora Wong *Concertmaster*

Josef Hanna

Hannah Brockway

Jenna Park

Jade Paterson

### **Violin 2**

Seamus MacNamara *Principal*

Julianna Kim

Kate Worley

Jacinta Ryan

### **Viola**

Charlotte Fetherston *Principal*

Bernadette Yim

Hannah Donohoe

### **Cello**

Gemma Tomlinson *Principal*

Andrew Leask

### **Double Bass**

Rohan Dasika *Principal*

# MOMENTUM ENSEMBLE

## THREE PLACES

Tuesday 29 August – Tuesday 5 September  
Sydney NSW, Canberra ACT & Melbourne VIC

**Ariel Zuckermann**  
conductor

### Public performances and repertoire

Friday 1 September, 5pm  
Trackdown Studios, Sydney

Sunday 3 September, 1:30pm  
High Court, Canberra

Monday 4 September, 6:30pm  
The Gallery, Melbourne

**IVES** *Three Places in New England*

**MEURANT** *All things come into being and pass away* [World Premiere]

**EOTVOS** *Nabunum's Water* [World Premiere]

**HAYDN** Symphony No.85 in B flat *La Reine*

### Momentum Ensemble – Three Places participants

#### Violin I

Yena Choi *Concertmaster*  
Karla Hanna  
Flora Wong  
Lara Baker-Finch  
Josef Hanna

#### Violin II

Iona Allan *Principal*  
Phoebe Masel  
Julianna Kim  
Hannah Brockway

#### Viola

Charlotte Fetherston *Principal*  
Molly Collier-O'Boyle  
Bernadette Yim

#### Cello

Jonathan Bekes *Principal*  
Andrew Leask  
Jonathan Chim

#### Double Bass

Kinga Janiszewski *Principal*  
Daniel Dean

#### Flute / Piccolo

Kate Proctor *Principal*

#### Oboe / Cor Anglais

Emmanuel Cassimatis *Principal*  
Madison Hallworth

#### Clarinet / Bass

Amy Whyte *Principal*

#### Bassoon

Matthew Kneale *Principal*  
Cameron Burnes

#### Horn

Freya Hombergen *Principal*  
Sarah Brien

#### Trumpet

Jenna Smith *Principal*

#### Trombone

Jarrold Callaghan *Principal*

#### Timpani/Percussion

Joel Bass

#### Piano

Siang Ching Ngu

#### Harp

Loni Fitzpatrick



# FINANCIAL REPORT

# Australian Youth Orchestra

ABN 42 004 355 739

## Financial Report for the year ended 31 December 2017

### Contents

- Directors' Report
- Auditor's Independence Declaration
- Financial Report – 31 December 2017
  - Statement of Comprehensive Income
  - Statement of Financial Position
  - Statement of Changes in Equity
  - Statement of Cash Flows
  - Notes to the Financial Statements
  - Directors' declaration
- Independent auditor's report to the members

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

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

Its registered office and principal place of business is:

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

Auditors: Sothertons Chartered Accountants, Sydney

Solicitors: King & Wood Mallesons, Sydney

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

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2017**

The directors present their report on the company for the year ended 31 December 2017.

**Directors**

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

Dr Graeme Blackman AO  
Ms Monica Curro  
Mr Marcus Elsum  
Ms Erin Flaherty  
Mr Peter Grant  
Mr Simon Johnson  
Ms Shefali Pryor  
Ms Clare Pullar  
Mr Ben Rimmer

Mr Luke Nestorowicz, Ms Mary Vallentine AO (Chairman) and Mr Frank Zipfinger retired on 20<sup>th</sup> May 2017. Mr Mike Staniford was appointed on the 5<sup>th</sup> of July 2017 and resigned on the 15<sup>th</sup> of November 2017.

**Principal activities**

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

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

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

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

**Dividends**

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

**Review of Operations**

|                                                                  | <b>2017</b>      | <b>2016</b> |
|------------------------------------------------------------------|------------------|-------------|
|                                                                  | <b>\$</b>        | <b>\$</b>   |
| Revenue from ordinary activities                                 | <b>5,172,489</b> | 5,490,086   |
| Profit/(Loss) from ordinary activities before income tax expense | <b>721,979</b>   | (223,360)   |

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

**(a) Results**

The Net Operating Profit for 2017 was \$721,979 (2016 Loss \$223,360).

- The Department of Communications and the Arts, approved a recurrent grant of \$2,536,000 for 2017/18, of which \$1,268,000 has been brought to account in the 2017 financial year, and a grant of \$2,564,000 for 2016/2017, of which \$1,314,774 has been brought to account in the 2017 financial year.
- The Department of Communications and the Arts, approved a one off grant of \$540,000 to fund the National Music Teacher Mentorship Pilot Program to be implemented over a three year period from July 2014 – June 2017. \$122,271 was brought to account in 2017 to fund the project. The Department of Communications and the Arts, approved a further grant of \$800,000 to fund the National Music Teachers Mentoring Program to be implemented over a six year period from July 2017 – June 2022. \$24,726 was brought to account in 2017 to fund the project.
- The Department of Communications and the Arts, approved a one off grant of \$300,000 to fund the 2019 International Tour. This amount was transferred to the International Touring Reserve at the end of the year.
- A net amount of \$191,234 was raised during the year towards the next International Tour. This amount was transferred to the International Touring Reserve at the end of the year.
- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,393) and the National Music Camp Trust Fund (\$1,607). This fee is based on 1.2% of the balance of each fund at 31 December 2017.
- An amount of \$67,667 was transferred to the Digital Reserve to fund digital activity including the development of the database and website.

**Australian Youth Orchestra  
Directors' Report (Continued)  
For the year ended 31<sup>st</sup> December 2017**

- The Colonial Foundation donated \$175,000 in 2017, of which \$100,000 has been brought to account in 2017 to support the Chamber Players and Young Symphonists programs in 2017. The remaining \$75,000 is to support these programs in 2018. Funding of \$202,000 for these programs was also received in 2016, of which \$100,000 has been brought to account in 2017 to support the Chamber Players and Young Symphonists programs in 2017.
- The following transfers were made to/(from) the Scholarship Reserve in 2017, totalling \$55,781:
  - o Net transfer to the Ernest Llewellyn Scholarship funds of \$16,044 being: \$28,618 interest earned, plus \$19,021 market value change less \$3,595 management fee, and \$28,000 scholarships paid.
  - o Net transfer to the Richard Pollett Memorial Award funds of \$14,056 being: \$3,254 donations, plus \$9,670 interest earned and \$6,445 market value change less \$1,219 management fee, and \$4,094 scholarship paid.
  - o Net transfer to the Vera & Lorand Loblay Scholarship funds of \$25,681 being \$17,363 interest earned, plus \$11,512 market value change, less \$2,194 management fee and \$1,000 scholarship paid.
- A net amount of \$33,042 was transferred to the Major Gifts Reserve in 2017 being \$16,633 interest earned and \$18,782 market value change, less \$2,373 management fee.

(b) Activities:

The following programs were presented in 2017:

**AYO National Music Camp**

Adelaide, SA  
8 – 22 January 2017

**AYO February Season**

Sydney, NSW  
8 – 19 February 2017

**AYO Young Symphonists**

Mount Eliza, VIC  
8 – 16 April 2017

**AYO Chamber Players**

Sydney, NSW  
14 – 24 April 2017

**MSO String Fellowships**

Melbourne, VIC  
21 – 29 May 2017

**ASO Fellowships**

Adelaide, SA  
11 – 19 June 2017

**AYO July Season**

Melbourne, VIC  
3 – 16 July 2017

**National Auditions for 2018 Programs**

1 August – 5 September 2017

**Momentum Ensemble**

Melbourne, VIC  
27 – 28 April 2017

Sydney, NSW & Melbourne, VIC  
17 – 24 July 2017

Brisbane, QLD; Sydney, NSW & Adelaide Hills, SA  
16 – 27 August 2017

Sydney, NSW; Canberra, ACT & Melbourne, VIC  
28 August – 5 September 2017

Melbourne, VIC  
16 – 18 November 2017

Sydney, NSW  
20 November 2017

Sydney, NSW  
21 – 22 November 2017

**Australian Youth Orchestra  
Directors' report (Continued)  
For the year ended 31<sup>st</sup> December 2017**

Melbourne, VIC  
26 November 2017

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

**Matters subsequent to the end of financial year**

No matter or circumstance has arisen since 31 December 2017 that has significantly affected, or may significantly affect:

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

**Likely developments and expected results of operations**

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

**Environmental Regulations**

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

**Information on Directors who held office during the year**

|                       |                                                                             |                                                                                  |                                                                                                               |
|-----------------------|-----------------------------------------------------------------------------|----------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------|
| Dr Graeme Blackman AO | Non – Executive Director                                                    | Appointed 25 August 2012<br>(casual appointment)                                 | Finance & Executive Committee                                                                                 |
| Monica Curro          | Assistant Principal 2 <sup>nd</sup> Violin, Melbourne<br>Symphony Orchestra | Appointed 15 May 2010                                                            | Artistic Advisory Committee                                                                                   |
| Marcus Elsum          | Executive Director, Challenger Limited                                      | Appointed 10 May 2014                                                            | Treasurer/Company Secretary<br>Finance & Executive Committee                                                  |
| Erin Flaherty         | Non – Executive Director                                                    | Appointed 24 May 2009                                                            | Development Committee<br>Nominations Committee                                                                |
| Peter Grant           | Consultant                                                                  | Appointed 1 September 2007                                                       | Deputy Chair<br>Finance & Executive Committee                                                                 |
| Simon Johnson         | Non – Executive Director                                                    | Appointed 25 August 2016                                                         | Development Committee                                                                                         |
| Luke Nestorowicz      | Management and Marketing Consultant                                         | Appointed 24 May 2008; Retired<br>20 May 2017                                    |                                                                                                               |
| Shefali Pryor         | Associate Principal Oboe, Sydney<br>Symphony Orchestra                      | Appointed 15 May 2011<br>(casual from 20 November<br>2010)                       | Artistic Advisory Committee (Chair)                                                                           |
| Clare Pullar          | Non – Executive Director                                                    | Appointed 24 May 2009                                                            | Nominations Committee<br>Development Committee                                                                |
| Ben Rimmer            | CEO, City of Melbourne                                                      | Appointed 23 May 2015                                                            | Chair                                                                                                         |
| Mike Staniford        | Non – Executive Director                                                    | Appointed 5 July 2017;<br>Resigned 15 November 2017<br>(casual from 5 July 2017) |                                                                                                               |
| Mary Vallentine AO    | Non – Executive Director                                                    | Appointed 26 May 2007; Retired<br>20 May 2017                                    | Chairman<br>Finance and Executive Committee (Chair)<br>Nominations Committee (Chair)<br>Development Committee |
| Frank Zipfinger       | Non – Executive Director                                                    | Appointed 24 May 2008; Retired<br>20 May 2017                                    | Development Committee (Chair)                                                                                 |

**Australian Youth Orchestra**  
**Directors' report (Continued)**  
**For the year ended 31<sup>st</sup> December 2017**

**Meetings of Directors**

The Board of the **Australian Youth Orchestra** met 4 times during the year ended 31 December 2017.

|                       | Meetings Attended | Meetings Held while Director |
|-----------------------|-------------------|------------------------------|
| Dr Graeme Blackman AO | 4                 | 4                            |
| Monica Curro          | 4                 | 4                            |
| Marcus Elsum          | 4                 | 4                            |
| Erin Flaherty         | 3                 | 4                            |
| Peter Grant           | 2                 | 4                            |
| Simon Johnson         | 3                 | 4                            |
| Luke Nestorowicz      | 1                 | 1                            |
| Shefali Pryor         | 3                 | 4                            |
| Clare Pullar          | 4                 | 4                            |
| Ben Rimmer            | 4                 | 4                            |
| Mike Staniford        | 0                 | 1                            |
| Mary Vallentine AO    | 1                 | 1                            |
| Frank Zipfinger       | 0                 | 1                            |

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

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

During the year, the Company paid premiums in respect of directors' and officers' liability, legal expenses and insurance contracts for the financial year ended 31 December 2017. 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 2018.

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

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

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

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

**Auditor's Independence Declaration**

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

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

Director 

Director 

Signed on this 1<sup>st</sup> day of May 2018

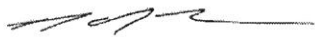
The Directors  
Australian Youth Orchestra  
Suite 19, 285A Crown Street  
SURRY HILLS NSW 2010

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

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2017 there have been:

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

**SOTHERTONS CHARTERED ACCOUNTANTS**



.....  
**Robert A Rochlin**  
**Principal**

**Dated this 1<sup>st</sup> day of May 2018**

**Australian Youth Orchestra  
Statement of Comprehensive Income  
For the year ended 31<sup>st</sup> December 2017**

|                                                                  | <b>Note</b> | <b>2017<br/>\$</b>           | <b>2016<br/>\$</b>             |
|------------------------------------------------------------------|-------------|------------------------------|--------------------------------|
| <b>Revenue from ordinary activities</b>                          | <b>2</b>    | <b><u>5,172,489</u></b>      | <b><u>5,490,086</u></b>        |
| Board expenses                                                   |             | (19,822)                     | (21,553)                       |
| Operating expenses                                               |             | (413,146)                    | (353,847)                      |
| Occupancy expenses                                               |             | (260,924)                    | (252,468)                      |
| Production expenses                                              |             | (275,842)                    | (543,066)                      |
| Marketing expenses                                               |             | (213,190)                    | (275,970)                      |
| Tutor, performer and staff expenses                              |             | (2,035,529)                  | (2,210,277)                    |
| Student assistance expenses                                      | 3           | (103,134)                    | (116,789)                      |
| Travelling expenses                                              | 3           | (1,129,242)                  | (1,930,742)                    |
| Unrealised foreign exchange gain/(loss)                          |             | 319                          | (8,734)                        |
|                                                                  |             | <u>          </u>            | <u>          </u>              |
| Total expenses relating to ordinary activities                   |             | <b><u>(4,450,510)</u></b>    | <b><u>(5,713,446)</u></b>      |
| Profit/(Loss) from ordinary activities before income tax expense |             | 721,979                      | (223,360)                      |
| Income tax expense                                               |             | -                            | -                              |
|                                                                  |             | <u>          </u>            | <u>          </u>              |
| Profit/(Loss) from ordinary activities after income tax expense  |             | <b><u>721,979</u></b>        | <b><u>(223,360)</u></b>        |
| Total comprehensive income for the year                          |             | <b><u><u>721,979</u></u></b> | <b><u><u>(223,360)</u></u></b> |

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

**Australian Youth Orchestra**  
**Statement of Financial Position**  
**As at 31 December 2017**

|                                | <b>Note</b> | <b>2017</b>             | <b>2016</b>             |
|--------------------------------|-------------|-------------------------|-------------------------|
|                                |             | <b>\$</b>               | <b>\$</b>               |
| <b>CURRENT ASSETS</b>          |             |                         |                         |
| Cash Assets                    | 4           | 4,505,063               | 4,639,470               |
| Investments                    | 4           | 2,196,515               | 1,326,296               |
| Receivables                    | 5           | 376,007                 | 62,343                  |
| Other                          | 6           | 353,501                 | 262,021                 |
| Total Current Assets           |             | <u>7,431,086</u>        | <u>6,290,130</u>        |
| <b>NON-CURRENT ASSETS</b>      |             |                         |                         |
| Plant & Equipment              | 7           | 387,470                 | 263,752                 |
| Total Non-Current Assets       |             | <u>387,470</u>          | <u>263,752</u>          |
| <b>TOTAL ASSETS</b>            |             | <u><u>7,818,556</u></u> | <u><u>6,553,882</u></u> |
| <b>CURRENT LIABILITIES</b>     |             |                         |                         |
| Creditors & Payables           | 8, 9        | 1,752,030               | 1,948,988               |
| Provisions                     | 11          | 95,661                  | 117,625                 |
| Total Current Liabilities      |             | <u>1,847,691</u>        | <u>2,066,613</u>        |
| <b>NON-CURRENT LIABILITIES</b> |             |                         |                         |
| Creditors & Payables           | 10          | 775,274                 | -                       |
| Provisions                     | 12          | 76,748                  | 90,406                  |
| Total Non-Current Liabilities  |             | <u>852,022</u>          | <u>90,406</u>           |
| <b>TOTAL LIABILITIES</b>       |             | <u>2,699,713</u>        | <u>2,157,019</u>        |
| <b>NET ASSETS</b>              |             | <u><u>5,118,843</u></u> | <u><u>4,396,863</u></u> |
| <b>EQUITY</b>                  |             |                         |                         |
| Retained profits               | 13          | 1,663,591               | 1,639,669               |
| Reserves                       | 14          | 3,455,251               | 2,757,194               |
| <b>TOTAL EQUITY</b>            |             | <u><u>5,118,843</u></u> | <u><u>4,396,863</u></u> |

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

**Australian Youth Orchestra  
Statement of Changes in Equity  
As at 31 December 2017**

|                               | Note  | Retained<br>Profits | International<br>Touring Reserve | Major<br>Gifts<br>Reserve | Scholarships<br>Reserve | Special<br>Projects<br>Reserve | Digital<br>Reserve | 2017<br>\$       | 2016<br>\$       |
|-------------------------------|-------|---------------------|----------------------------------|---------------------------|-------------------------|--------------------------------|--------------------|------------------|------------------|
| As at 1 January 2017          |       | 1,639,669           | 516,308                          | 663,516                   | 1,117,077               | 233,341                        | 226,952            | 4,396,863        | 4,620,223        |
| Net Result from Operations    |       | 721,979             |                                  | -                         | -                       | -                              |                    | 721,979          | (223,360)        |
| Transfer from / (to) Reserves | 13    | (698,057)           | 541,567                          | 33,042                    | 55,781                  | -                              | 67,667             | -                | -                |
| As at 31 December 2017        | 13,14 | <u>1,663,591</u>    | <u>1,057,875</u>                 | <u>696,558</u>            | <u>1,172,858</u>        | <u>233,341</u>                 | <u>294,619</u>     | <u>5,118,843</u> | <u>4,396,863</u> |

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 2017**

|                                             | <b>Note</b> | <b>2017</b>             | <b>2016</b>             |
|---------------------------------------------|-------------|-------------------------|-------------------------|
|                                             |             | <b>\$</b>               | <b>\$</b>               |
| <b>Cash flows from operating activities</b> |             |                         |                         |
| Receipts from students                      |             | 502,551                 | 608,024                 |
| Grants received                             |             | 3,818,000               | 3,394,000               |
| Concert Fees Received                       |             | 76,507                  | 305,651                 |
| Bursaries, Foundations & ITF Donations      |             | 753,298                 | 717,779                 |
| Other receipts                              |             | 342,952                 | 978,414                 |
| Interest Received                           |             | 147,085                 | 138,265                 |
| Payments to suppliers and employees         |             | (4,789,739)             | (5,509,687)             |
| Net cash flows from operating activities    |             | <u>850,654</u>          | <u>632,446</u>          |
| <b>Cash flows from investing activities</b> |             |                         |                         |
| Payments for plant and equipment            |             | (191,810)               | (206,284)               |
| Proceeds from sale of plant and equipment   |             | -                       | -                       |
| Redemption of/(Payment for) Investments     |             | (793,251)               | (231,400)               |
| Net cash flows used in investing activities |             | <u>(985,061)</u>        | <u>(437,684)</u>        |
| <b>Net increase/(decrease) in cash held</b> |             | <b>(134,407)</b>        | <b>194,762</b>          |
| Cash at beginning of year                   |             | <u>4,639,470</u>        | <u>4,444,708</u>        |
| <b>Cash at the end of the year</b>          | <b>4</b>    | <u><u>4,505,063</u></u> | <u><u>4,639,470</u></u> |

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

**Australian Youth Orchestra**  
**Notes to the Financial Statements**  
**For the year ended 31 December 2017**

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**Australian Youth Orchestra**  
**Notes to the Financial Statements (Continued)**  
**For the year ended 31 December 2017**

**Note 1 Summary of significant accounting policies**

**a. Basis of accounting**

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

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

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

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

**b. Changes in accounting policy**

Accounting policies are consistent with those of the previous year.

**c. Income tax**

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

**d. Revenue recognition**

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

**(i) Contribution income**

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

**(ii) Funding revenue**

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

**(iii) Registration and Membership Fees**

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

**(iv) Sponsorship and Donations revenue**

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

Donations - All donations are brought to account as received.

**(v) Performance Fee Revenue**

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

**(vi) Interest Income**

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

**e. Receivables**

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

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

**f. Plant and equipment**

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

**Australian Youth Orchestra**  
**Notes to the Financial Statements (Continued)**  
**For the year ended 31 December 2017**

The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining the recoverable amount.

*Depreciation*

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

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

|                        |         |
|------------------------|---------|
| Musical Instruments    | 7%      |
| Music and Scores       | 7%      |
| Furniture and Fittings | 10%-20% |
| Leasehold Improvements | 17%     |
| Office Equipment       | 17%-25% |
| Computers/Website      | 33%     |
| Database               | 14%     |

**g. Leased plant and equipment**

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

**h. Trade and other creditors**

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

**i. Maintenance and repairs**

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

**j. Website and database costs**

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

**k. Goods and services tax (GST)**

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

**l. Employee benefits**

(i) Wages, salaries and annual leave

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

(ii) Long service benefits

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

(iii) Superannuation

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

**m. Cash and cash equivalents**

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

**Australian Youth Orchestra**  
**Notes to the Financial Statements (Continued)**  
**For the year ended 31 December 2017**

**n. Comparative figures**

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

**o. Significant accounting judgements, estimates and assumptions**

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

**(i) Impairment of Non-financial Assets**

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

**(ii) Estimate of Useful Lives**

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

**Note 2 Revenue**

| <b>Revenue from operating activities</b>                      | <b>2017</b>      | <b>2016</b> |
|---------------------------------------------------------------|------------------|-------------|
|                                                               | <b>\$</b>        | <b>\$</b>   |
| Grants – by provider                                          |                  |             |
| Australian Government                                         | <b>3,029,771</b> | 2,829,536   |
| Total Grants                                                  | <b>3,029,771</b> | 2,829,536   |
| Registration & Application Fees                               | <b>437,000</b>   | 649,877     |
| Management Fees                                               | <b>4,000</b>     | 4,000       |
| Memberships                                                   | <b>1,091</b>     | 1,091       |
| Performance Fees & Earned Income                              | <b>81,607</b>    | 310,751     |
| Sponsorships, scholarships, Financial Assistance, & donations | <b>1,276,684</b> | 1,431,763   |
| Other Income                                                  | <b>84,839</b>    | 122,369     |
| Total revenue from operating activities                       | <b>4,914,992</b> | 5,349,387   |
| <b>Revenue from outside the operating activities</b>          |                  |             |
| Interest/Distributions                                        | <b>180,530</b>   | 134,910     |
| Increase/(Decrease) in Market Value of Investments            | <b>76,967</b>    | 5,789       |
| Total revenue from outside the operating activities           | <b>257,497</b>   | 140,699     |
| <b>Revenue from ordinary activities</b>                       | <b>5,172,489</b> | 5,490,086   |

**Note 3 Expenses and Losses**

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

|                                                                         |                  |           |
|-------------------------------------------------------------------------|------------------|-----------|
| Bad and doubtful debts (write back)/expense                             | <b>(61)</b>      | (795)     |
| Depreciation of Musical Instruments, Furniture & Fittings, IT & Website | <b>68,092</b>    | 33,751    |
| Employee entitlements                                                   | <b>(36,708)</b>  | 57,029    |
| (Profit) /loss on disposal of plant & equipment                         | -                | 629       |
| (Gain)/Loss on Foreign Currency                                         | <b>(319)</b>     | 8,734     |
| Travel Expenses (admin)                                                 | <b>80,592</b>    | 100,755   |
| Travel Expenses (programs)                                              | <b>1,048,650</b> | 1,829,987 |

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

**Note 4 Cash Assets/Investments**

**Cash Assets**

|                          |                  |           |
|--------------------------|------------------|-----------|
| Cash at bank and on hand | <b>1,294,758</b> | 4,559,066 |
| Cash on deposit          | <b>3,210,305</b> | 80,404    |
| Total Cash on Deposit    | <b>4,505,063</b> | 4,639,470 |

**Australian Youth Orchestra**  
**Notes to the Financial Statements (Continued)**  
**For the year ended 31 December 2017**

**Investments**

Investments at fair value in:

|                           | 2017      | 2016      |
|---------------------------|-----------|-----------|
|                           | \$        | \$        |
| Fixed interest securities | 704,115   | 667,547   |
| Shares and other equities | 1,492,400 | 658,749   |
| Total Investments         | 2,196,515 | 1,326,296 |

**Note 5 Receivables**

|                   |         |        |
|-------------------|---------|--------|
| Trade Debtors     | 29,285  | 52,248 |
| Other Debtors     | 346,722 | 10,095 |
| Total Receivables | 376,007 | 62,343 |

Trade debtors arise from fees owing by students for participation in the company's programs.  
Other debtors arise from activities other than those attended by students.

**Note 6 Other**

|             |         |         |
|-------------|---------|---------|
| Prepayments | 353,501 | 262,021 |
|-------------|---------|---------|

**Note 7 Plant and Equipment**

|                                                     |           |           |
|-----------------------------------------------------|-----------|-----------|
| Music Equipment at Cost                             | 138,546   | 133,251   |
| Deduct: Accumulated depreciation                    | (91,581)  | (86,040)  |
|                                                     | 46,965    | 47,211    |
| Music and Scores at cost                            | 5,102     | 5,102     |
| Deduct: Accumulated depreciation                    | (3,183)   | (2,842)   |
|                                                     | 1,919     | 2,260     |
| Furniture and Equipment at Cost                     | 88,839    | 96,904    |
| Deduct: Accumulated depreciation                    | (54,458)  | (51,205)  |
|                                                     | 34,381    | 45,699    |
| Database at cost                                    | 331,660   | 297,059   |
| Deduct: Accumulated depreciation                    | (44,825)  | (139,481) |
|                                                     | 286,835   | 157,578   |
| IT Equipment at cost                                | 52,205    | 47,013    |
| Deduct: Accumulated depreciation                    | (34,835)  | (36,571)  |
|                                                     | 17,370    | 10,442    |
| Website at cost                                     | 43,056    | 43,056    |
| Deduct: Accumulated depreciation                    | (43,056)  | (43,056)  |
|                                                     | -         | -         |
| Digital Connection Trial Equipment at cost          | 349,858   | 352,008   |
| Deduct: Accumulated depreciation                    | (349,858) | (352,008) |
|                                                     | -         | -         |
| National Music Teacher Mentorship Equipment at cost | 2,150     | 2,150     |
| Deduct: Accumulated depreciation                    | (2,150)   | (1,588)   |
|                                                     | -         | 562       |

**Australian Youth Orchestra**  
**Notes to the Financial Statements (Continued)**  
**For the year ended 31 December 2017**

| <b>Movements in non-current assets</b> | <b>2017</b>    | <b>2016</b>    |
|----------------------------------------|----------------|----------------|
|                                        | <b>\$</b>      | <b>\$</b>      |
| Balance at beginning of year           | 263,752        | 91,848         |
| Additions                              | 191,810        | 206,284        |
| Loss on Disposals                      | -              | (629)          |
| Depreciation                           | (68,092)       | (33,751)       |
| Balance at end of year                 | <u>387,470</u> | <u>263,752</u> |

**Note 8 Creditors and Payables**

|                                |                  |                  |
|--------------------------------|------------------|------------------|
| Trade Creditors                | 201,218          | 375,859          |
| Receipts in advance            | 693,389          | 501,422          |
| Grants & Sponsorships (Note 9) | 706,438          | 893,483          |
| Other Payables                 | 150,985          | 178,224          |
|                                | <u>1,752,030</u> | <u>1,948,988</u> |

**Note 9 Grants and Sponsorships – Current liabilities**

|                                                                                    |                |                |
|------------------------------------------------------------------------------------|----------------|----------------|
| Colonial Foundation Grant                                                          | 75,000         | 100,000        |
| Department of Communication & the Arts                                             | 631,438        | 671,212        |
| Department of Communication & the Arts (National Music Teachers Mentoring Program) | -              | 122,271        |
|                                                                                    | <u>706,438</u> | <u>893,483</u> |

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

**Note 10 Grants and Sponsorships – Non-current liabilities**

|                                                                   |                |          |
|-------------------------------------------------------------------|----------------|----------|
| Ministry for the Arts (National Music Teachers Mentoring Program) | 775,274        | -        |
|                                                                   | <u>775,274</u> | <u>-</u> |

**Note 11 Provisions – Current liabilities**

|                             |               |                |
|-----------------------------|---------------|----------------|
| Provision for Annual Leave  | 93,334        | 116,946        |
| Fringe Benefits Tax Payable | 2,327         | 679            |
|                             | <u>95,661</u> | <u>117,625</u> |

**Note 12 Provisions – Non-current liabilities**

|                                  |               |               |
|----------------------------------|---------------|---------------|
| Provision for long service leave | 76,748        | 89,844        |
| Other Provisions                 | -             | 562           |
|                                  | <u>76,748</u> | <u>90,406</u> |

**Australian Youth Orchestra**  
**Notes to the Financial Statements (Continued)**  
**For the year ended 31 December 2017**

**Note 13 Retained profits**

|                                                  | 2017      | 2016      |
|--------------------------------------------------|-----------|-----------|
| <u>Movements in retained profits</u>             | \$        | \$        |
| Opening balance                                  | 1,639,669 | 1,619,403 |
| Net profit/(loss) for the year                   | 721,979   | (223,360) |
| Transfer (to)/from International Touring reserve | (541,567) | 595,691   |
| Transfer (to)/from Special Projects Reserve      | -         | (223,341) |
| Transfer (to)/from Major Gifts Reserve           | (33,042)  | (20,000)  |
| Transfer (to)/from Scholarships Reserve          | (55,781)  | (15,526)  |
| Transfer (to)/from Digital Reserve               | (67,667)  | (93,198)  |
| Closing balance                                  | 1,663,591 | 1,639,669 |

**Note 14 Reserves**

International Touring Reserve

|                                     |           |           |
|-------------------------------------|-----------|-----------|
| Opening balance                     | 516,308   | 1,111,999 |
| Transfer (to)/from retained profits | 541,567   | (595,691) |
| Closing balance                     | 1,057,875 | 516,308   |

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

Major Gifts Reserve

|                                     |         |         |
|-------------------------------------|---------|---------|
| Opening balance                     | 663,516 | 643,516 |
| Transfer (to)/from retained profits | 33,042  | 20,000  |
| Closing balance                     | 696,558 | 663,516 |

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

Special Projects Reserve

|                                     |         |         |
|-------------------------------------|---------|---------|
| Opening balance                     | 233,341 | 10,000  |
| Transfer (to)/from retained profits | -       | 223,341 |
| Closing balance                     | 233,341 | 233,341 |

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

Scholarships Reserve

|                                     |           |           |
|-------------------------------------|-----------|-----------|
| Opening balance                     | 1,117,077 | 1,101,551 |
| Transfer (to)/from retained profits | 55,781    | 15,526    |
| Closing balance                     | 1,172,858 | 1,117,077 |

The Scholarships Reserve was established in December 2011 in order to set aside funds donated for the specific purpose of providing annual scholarships from the earnings on the funds. The balance at 31 December 2017 is made up of Ernest Llewellyn Scholarship funds of \$549,641, Richard Pollett Scholarship funds of \$188,745 and The Vera and Lorand Loblay Scholarship funds of \$434,272.

Digital Reserve

|                                     |         |         |
|-------------------------------------|---------|---------|
| Opening balance                     | 226,952 | 133,754 |
| Transfer (to)/from retained profits | 67,667  | 93,198  |
| Closing balance                     | 294,619 | 226,952 |

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

|                |           |           |
|----------------|-----------|-----------|
| Total Reserves | 3,455,251 | 4,396,863 |
|----------------|-----------|-----------|

**Note 15 Remuneration of directors**

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

**Note 16 Remuneration of auditors**

The auditor of the company, Sothertons, performed the audit on a pro bono basis and received no remuneration for these services. (2016: nil remuneration)

**Australian Youth Orchestra**  
**Notes to the Financial Statements (Continued)**  
**For the year ended 31 December 2017**

**Note 17 Contingent Liabilities**

There were no contingent liabilities as at 31 December 2017

**Note 18 Commitments for expenditure**

|                                                                                                               | 2017<br>\$ | 2016<br>\$ |
|---------------------------------------------------------------------------------------------------------------|------------|------------|
| <i>Lease commitments</i>                                                                                      |            |            |
| Commitments in relation to leases contracted for at reporting date but not recognized as liabilities, payable |            |            |
| Within one year                                                                                               | 218,614    | 231,142    |
| Later than one year but not later than 5 years                                                                | 91,002     | 285,794    |

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

**Note 19 Employee Entitlements**

*Employee Entitlement Liabilities*

|                                                     |         |         |
|-----------------------------------------------------|---------|---------|
| Provision for annual leave (current) (10)           | 93,334  | 116,946 |
| Provision for long service leave (non-current) (11) | 76,748  | 89,844  |
| Aggregate employee entitlement liabilities          | 170,082 | 206,790 |

*Employee numbers*

|                                         |    |    |
|-----------------------------------------|----|----|
| Number of employees at 31 December 2017 | 14 | 14 |
|-----------------------------------------|----|----|

**Note 20 Segment Information**

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

**Note 21 Trust Assets**

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

National Music Camp Trust Fund

Dorothy Fraser Scholarship Fund

Separate Financial Statements are prepared for these entities.

**Note 22 Members' Guarantee**

The company is limited by guarantee. If the company is wound up, the Constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2017 the number of members was 30 (2016: 30).

**Australian Youth Orchestra  
Directors' Declaration  
For the year ended 31 December 2017**

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 7 to 18, are in accordance with the *Australian Charities and Not-for profits Commission Act 2012* and;

- a. comply with Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012; and
- b. give a true and fair view of the financial position as at 31 December 2017 and of the performance for the year ended on that date of the company.

2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

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

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

  
\_\_\_\_\_  
Director

  
\_\_\_\_\_  
Director

Signed on this 1<sup>st</sup> day of May, 2018

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

**Opinion**

We have audited the financial report of Australian Youth Orchestra, which comprises the statement of financial position as at 31 December 2017, the statement of comprehensive income, statement of changes in equity and statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the director's declaration.

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

- a) giving a true and fair view of the registered entity's financial position as at 31 December 2017 and of its financial performance for the year then ended; and
- b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

**Basis for Opinion**

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

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

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

The directors are responsible for the other information. The other information comprises the information included in the company annual report for the year ended 31 December 2017, but does not include the financial report and our auditor's report thereon. Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon. In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

## **Responsibilities of the Directors for the Financial Report**

The directors of the company are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012 and for such internal control as the responsible entities determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

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

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

## **Auditor's Responsibilities for the Audit of the Financial Report**

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

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

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

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

## Report on Other Regulatory Requirements

Furthermore, in our opinion:

- a) the accounts show a true and fair view of the financial result of fundraising appeals for the ended 31 December 2017; and
- b) the accounts and associated records of the company have been properly kept during the year in accordance with the relevant Fundraising Acts and its Regulations; and
- c) the company is solvent.

## SOTHERTONS CHARTERED ACCOUNTANTS



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Robert A Rochlin  
**Principal**

**Dated this 1<sup>st</sup> day of May 2018**