

ayo

**Annual
Report 2024**

AYO is supported by the
Australian Government



Australian Government

Arts8

“AYO has profoundly impacted my life. It’s not just the music and experience of playing, but also the interactions with colleagues who are truly my best friends. Working with incredible conductors and soloists, and with the best musicians in the country, has created unbreakable bonds. Being a part of AYO and having friends within it is a huge honour that I don’t take lightly. It has had a profound impact on my life and who I am.”

— Paul Nicolaou, harp

Contents

2024 Impact Report	4
Chair Report	6
CEO Report	9
2024 Program Summary	10
National Music Camp	12
Chamber Players	24
Autumn Season	28
Winter Season	32
Young Symphonists	36
Momentum Ensemble	40
Community Engagement	44
Arts8 Collaborations	45
Professional Immersion	46
Our Donors	48
Music in Me	50
2024 National Auditions for 2025 Programs	54
Alumni Report	55
Our People	56
Financial Report	58



Acknowledgment of Country

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

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

2024 Impact

Participants



“AYO allows musicians to understand and have fun working with each other whilst bringing out the best of the music. I have learnt an immense amount from the conductors, tutors and musicians around me.

— 2024 participant

“My friends in Tasmania hear about my trips to AYO and I tell them how great it is, so I’m excited for them to see, and listen to, the music we make in the AYO program. It’s such a high level, all of the best young musicians in Australia come together. We’re led by world class conductors and musicians and there’s so much to take in and learn. But at the same time it’s such a fun experience as well, you get lots of time to bond with your fellow musicians. And I guess that’s really important as they’re the people you’re going to be working with in the future, when we’re all professionals.”

— 2024 participant

552
participants

20
average age

94%
2024 participants
reapplied for 2025

147
artists employed,
including **89 alumni**

7,510
people attended an AYO
concert in 2024

4 World Premieres

Overt by Iain Grandage,
Elva by Molly Collier O’Boyle,
A Mega Masquerade
by Nicholas Vines,
Odd Socks by Alice Chance



Chair Report

In 2024, the AYO Seasons were marked by both diversity and innovation.

Notably, the premiere of Iain Grandage's work honouring Colin Cornish, conducted by Nicholas Carter, was a significant moment. The Winter Season also featured a compelling performance of Mahler's fifth symphony. Other highlights included Satu Vänskä's virtuosic performance of Szymanowski's Violin Concerto, the Flagship Orchestra's concert under the baton of Alexandre Bloch in Tasmania, and the Momentum Ensemble's presentation of *Odd Socks*, a new commission by Alice Chance, conducted by Claire Edwardes.

In my first year as Chair, I have been impressed by the widespread recognition and respect and love for AYO within the broader artistic community. I would like to take this opportunity to acknowledge and thank our former Chair, Ben Rimmer, for his steady leadership and close collaboration with the CEO.

I also wish to thank the Board for their ongoing support and leadership. This year has been an invaluable learning experience for me. In 2024, we welcomed Carolyn Fletcher to the Board and farewellled Kate Hadwen, whose contributions will be formally recognised at our October meeting. During this period, the Board has made important decisions regarding governance and strategic milestones and continues to support the CEO's vision. Our progress against key performance indicators, as well as our ongoing work on long-term sustainability, is evident in this report

AYO continues to play a national leadership role in the arts. I would particularly like to acknowledge the impact of our inaugural Youth Council. Their presence and contributions have helped shape the organisation in meaningful ways.

It is also important to acknowledge the support we have received from the government, our corporate partners and philanthropic donors.

Finally, I would like to acknowledge CEO Kimbali Harding for her outstanding leadership throughout the year, and to thank the entire AYO team for their dedication and hard work.

Professor Scott Harrison



Photo by: Claudio Raschella

CEO Report

2024 has been a transformative year for the Australian Youth Orchestra (AYO), shaped by our commitment to empowering youth voice, embracing a diversity of artistic thinking, and amplifying our impact across the national music landscape.

At AYO, we believe young people are not only the future of orchestral music — they are shaping its evolution today. This year, we deepened our engagement with young artists as collaborators and leaders, encouraging them to challenge assumptions and explore new directions within the orchestral tradition. By supporting diverse perspectives and creative risk-taking, we are fostering a culture of innovation that reflects contemporary Australia. Through every performance, partnership, and program, AYO continues to create spaces where young musicians can grow, build relationships, and contribute to a more inclusive cultural future.

Our training programs continue to offer exceptional opportunities for young musicians to refine their craft and gain invaluable experience. With the support of a dedicated Board of Directors and a passionate team we delivered a season of ensemble training projects that uphold our legacy while looking to the future. In 2024, these questions were explored in depth by AYO's inaugural Youth Council — a group of young artists who brought fresh insight and bold ideas to the table. Their contributions helped shape the refinement of the Young Symphonists experience and the development of two pilot initiatives launching in 2025: Momentum Leaders, a program to cultivate artistic leadership and entrepreneurial thinking, and RePLAYO, a new alumni engagement project offering past participants the chance to reconnect with the transformative spirit of National Music Camp.

AYO doesn't only transform the lives of young musicians — it inspires all of us who work alongside them. A few moments from 2024 stand out in my memory: at National Music Camp, the performance of Lutosławski's Concerto for Orchestra was a powerful display of technical mastery and emotional depth. Later in the year, *Demon Ducks and Pandemonium!!* offered a different kind of thrill: a bold, theatrical collaboration under the baton of Christoph Altstaedt, featuring soprano Rachelle Durkin,

the Momentum Ensemble, and a new commission by Dr. Nicholas Vines. Presented in partnership with the UKARIA Cultural Centre, the project pushed the boundaries of orchestral performance. And finally, the sold-out performance by Young Symphonists, where Swan Lake, conducted by Carlo Antonioli, catapulted the audience to their feet, was a moment of pure joy.

Our professional partnerships remain a cornerstone of AYO's commitment to preparing young musicians for sustainable careers in the arts. In 2024, we strengthened longstanding collaborations with the Adelaide Symphony Orchestra and Opera Australia, while expanding our engagement with the Sydney Symphony Orchestra, Melbourne Symphony Orchestra, New Zealand Symphony Orchestra, and Orchestra Victoria. These professional immersion experiences offer invaluable opportunities to work alongside seasoned professionals — learning the technical demands of orchestral performance and the interpersonal and leadership skills needed to succeed. These partnerships are vital to the health of our sector, creating meaningful pathways for emerging artists and reinforcing our shared responsibility to nurture the next generation of talent.

In 2024, AYO proudly hosted the inaugural national conference for Music In Me (formerly the National Music Teacher Mentoring Program), bringing together mentors, educators, and arts organisations from across the country. This landmark event celebrated collaboration, shared learning, and a commitment to improving access to quality music education. The program mentored 120 teachers across 50 schools, impacting over 12,700 students through the support of 46 mentors in five states: New South Wales, Victoria, Western Australia, South Australia, and Queensland. With projected growth in 2025 to over 150 teachers, 70 schools, and 15,000 students, Music In Me is building a national movement that recognises the role music plays in cognitive development, wellbeing, and social connection.

As we reflect on this remarkable year, I extend my heartfelt thanks to the AYO Board, our dedicated staff, teaching artists, volunteers, families, and the wider supporter community. Their collective passion and commitment continue to shape the success of our programs and the growth of our young musicians. In 2024, we welcomed new team members who brought energy and insight to our work. As we look ahead, I am filled with optimism. AYO remains steadfast in its mission to empower the next generation of artists and cultural leaders — young people ready to shape the future of music in Australia with resilience and fresh perspective.

Kimballi Harding

2024 Program Summary

AYO Training Programs

2024 AYO National Music Camp	Adelaide / Tarndanya, SA 8-21 January
2024 ASO Fellowships	Adelaide / Tarndanya, SA 5 -12 February
2024 AYO Autumn Season	Hobart / Nipaluna, TAS 31 March – 7 April
2024 AYO Winter Season	Geelong / Wadawurrung; Melbourne / Naarm, VIC 7 – 15 July
2024 AYO Chamber Players	Goulburn / Gundungurra and Ngunnawal, NSW 21 – 29 September
2024 AYO Young Symphonists	Canberra / Ngunnawal and Ngambri 28 September – 6 October
2024 SSO Professional Immersion	Sydney / Gadigal, NSW 22-27 October

Momentum Ensemble Projects

<i>Appalachian Spring</i> with Belinda McFarlane and Oliver Shermacher	Sydney / Gadigal, NSW; Port Macquarie / Birpai, NSW 6 – 17 February
<i>Elva</i> created by Molly Collier-O’Boyle	Melbourne / Kulin Nation 27 February – 2 March
<i>Demon Ducks and Pandemonium!!</i> Conductor Christoph Altstaedt with Soloist Rachel Durkin	Sydney / Gadigal, NSW; Adelaide Hills / Peramangk, SA 15 – 21 April
Australian Festival of Chamber Music with soloist Christian-Pierre La Marca	Townsville / Bindal and Wulgurukaba, QLD 29 July – August 3
<i>Fresh Beats and Brilliance</i> with Claire Edwardes OAM	Melbourne / Naarm and Langwarrin / Bunurong 12-17 November



Photo by: Alastair Bett

National Music Camp 2024

Adelaide / Tarndanya
8-21 January 2024

“The memories of NMC will stay with me forever. This camp has made me a much better musician. It showed me the camaraderie that can exist among musicians. I started NMC knowing I wanted a music career — and now, I know that even more.”

— Participant

This year’s National Music Camp saw the return of conductor Ariel Zuckermann (Israel Chamber Orchestra) joined by notable alumni Toby Thatcher (Nineteenth Circle, Orchestre national d’Île-deFrance) and Sophie Rowell (Artistic Director Melbourne Chamber Orchestra) who also led the orchestral programs. Artists-in Residence guitarist Slava Grioryan and ABC Classic’s Eadric Le Brocq rounded out the artistic leadership of the program, supported by an outstanding team of tutors across all disciplines.

Participants from the non-orchestral courses benefited from hands-on experience and the expert guidance of Brighdie Chambers (Orchestral Management) and Jakub Gaudasinski (Sound Production). Celebrated Australian composer Lachlan Skipworth led the Composition program.

Under the guidance of Ed Le Brocq, Words About Music participants explored writing for radio, print, and online platforms, producing program notes and examining the cultural context of music-making today.

Artists, Tutors and Program Staff

Artists-in-Residence	Slava Grigoryan Eadric Le Brocq
Conductor	Toby Thatcher* Ariel Zuckermann
Director, Chamber Orchestra	Sophie Rowell*
Chamber Music Coordinator	Lachlan Bramble*
Violin	Helen Ayres* Lachlan Bramble* Jenny Khafagi* Michele Walsh*
Viola	Merewyn Bramble* Katie Yap*
Cello	Louise King Zoe Knighton
Double Bass	Jonathon Coco* Aurora Henrich*
Flute	Alison Mitchell*
Oboe	Joshua Oates

The camp was alive with professional development opportunities — from improvisation workshops and panel discussions led by Ed Le Brocq, to a powerful and practical session for musicians on performance mindset led by soprano and psychologist Greta Bradman. The camp was the setting for the launch of AYO’s inaugural Youth Council with the first meeting held in the historic Bishop Hall during which co-Chairs Bailey Ireland (bassoon) and Paul Nicolaou (harp) were elected.

The program culminated in a series of exceptional concerts, showcasing not only the technical brilliance and emotional depth of our young musicians, but also the sheer joy of performing together. It was a privilege to welcome Her Excellency the Honourable Frances Adamson AC to the final day of the concerts.

Clarinet	Mitchell Berick*
Bassoon	Mark Gaydon*
Horn	Emma Gregan*
Trumpet	Josh Rogan*
Trombone	Amanda Tillett*
Tuba	Thomas Allely*
Timpani/Percussion	Amanda Grigg* Mathew Levy*
Keyboard	Louisa Breen*
Harp	Emily Granger
Composition	Lachlan Skipworth*
Orchestral Management	Brighdie Chambers*
Sound Production	Jakub Gaudasinski
Words About Music	Eadric le Brocq

*AYO/NMC alumni

National Music Camp 2024 Concerts

Week 1

Concert #1: Saturday 13 January, 3:30pm
Alexander Orchestra – Ariel Zuckermann, conductor ADAMS <i>Short Ride in a Fast Machine</i> SKIPWORTH <i>Hinterland</i>
Brislan Chamber Orchestra – Sophie Rowell, director BEAMISH <i>The Day Dawn</i> ARENISKY <i>Variations on a theme by Tchaikovsky</i>
Interval
Bishop Orchestra – Toby Thatcher, conductor BEETHOVEN <i>Symphony No. 7</i>
Concert #2: Saturday 13 January, 7:00pm
Bishop Orchestra – Toby Thatcher, conductor LIGETI <i>Concert Romanesc</i>
Brislan Chamber Orchestra – Sophie Rowell, director EÖTVÖS <i>Meraki</i> SUK <i>Serenade for Strings Op.6</i>
Interval
Alexander Orchestra – Ariel Zuckermann, conductor ENESCU <i>Romanian Rhapsody No. 1</i> LUTOSŁAWSKI <i>Concerto for Orchestra</i>

National Music Camp 2024 Concerts

Week 2

Concert #1: Saturday 20 January, 3:30pm
Alexander Orchestra – Toby Thatcher, conductor BERNSTEIN <i>Overture to Candide</i> CHIN <i>Frontispiece for Orchestra</i>
Brislan Chamber Orchestra – Sophie Rowell, director BACH, CPE <i>Sinfonia in C Major WQ, 182/3</i> GRENFELL <i>Knitting Unicorns</i> PERKINSON <i>Sinfonietta No. 1 – Third Movement</i>
Interval
Bishop Orchestra – Ariel Zuckermann, conductor RAMEAU <i>Opera Suite</i> MENDELSSOHN <i>Symphony No. 4</i>
Concert #2: Saturday 20 January, 7:00pm
Bishop Orchestra – Ariel Zuckermann, conductor KODALY <i>Dances of Galanta</i>
Brislan Chamber Orchestra – Sophie Rowell, director GRANDAGE <i>Black Dogs</i> JANACEK <i>Suite for Strings - movement 1-6</i>
Interval
Alexander Orchestra – Toby Thatcher, conductor BACEWICZ <i>Overture for Orchestra</i> BARTOK <i>Concerto for Orchestra</i>

Brislan Chamber Orchestra

Violin 1

Teresa Yang* *Concertmaster*
Olivia Kowalik
Adina Lopez*
Katherine Ma*
Najia Hanna
Leonard Tang*
Honami Yum*
John Choi
Elinor Warwick

Violin 2

Ingram Fan *Principal*
Lily Song*
Kristelle Jaimes
Daniel Bian
Autumn Lee
Yemaya Maitri*
Audrey Jarvis*
Chiyo Brown*
Sophie Szabo

Chamber Music Concert

Thursday 18 January, 7pm, Elder Hall

FARRENC *Piano Quintet no. 2, Op. 31 in E Major, movement 1-2*
ROTA *Quintetto*
STANHOPE *Dancing with Strangers*
LIGETI *Six Bagatelles*
SCHUBERT *Octet in F major, D.803*

Brass & Percussion Ensemble Concert

Friday 19 January, 7.30pm, Elder Hall

BRASS ENSEMBLE

BRIMBLECOMBE *Make the Little Things Count*
GREGSON *Fanfare for a New Era*
SCHEIDT *Canzona a 10*
WALTON *Spitfire Prelude and Fugue*
ABREU *Tico Tico*

PERCUSSION ENSEMBLE

KOSHINSKI *Streamline*
POLLARD *The Heavenly Muzak Machine*

*Participant is under 18



Photo by: Claudio Raschella



Photo by: Claudio Raschella

Alexander Orchestra

Violin 1
Lili Stephens *Concertmaster*
Hannah Tyrrell
Luke Hammer
Natasha Paran
Eric Kim
Candice Buchanan
Connie Liu
Xavier Richardson
Ji Hun Hwang
Carina Weder
Edison Richard
Brianna Chen
Isabelle Watson
Klara Decker-Stewart
Madison Sim
Michelle Hayes

Violin 2
Sean Weatherley *Principal*
Lara Dowdeswell
Dylan Colombis
Aurelia Bergin
Holly Shelton
Eden Annesley
Paisley Motum
Kate Fraser
Claire Yeung
Violet Krockenberger
Mi Mi Pau
Joseph Simons
Fan Yang
Timothy Li

Viola
Marlena Stanhope *Principal*
Tim Tran
Pascal Uxó Williams
Lucy Dubé
Bridget McCullough
Felix Hughes Chivers
India Culey
William Shardlow
Derek Wu
Bridget Wegner
Evan O'Connor
Samuel de Kroon

Cello
Joshua Jones *Principal*
Jamie Wallace
William Thorpe
Clara Moloney
Mercedes Hohenlohe
Stirling Hall
Disa Smart
Derrick Kwon
Andy Lin
Finlay Labuschagne

Double Bass
Luca Arcaro *Principal*
Maddison Furlan
Michael McNamara
Charlotte Scanlan
Alexandra Thompson
Grace Reynolds
Greg Perkins
TBC

Flute
Alex Byrne
Kara Thorpe
Tina Gu
Isabeau Hansen

Oboe
Phoebe Xu
Mirabelle Chen
Alex Tsang
Tok Rei*

Clarinet
Lewis Blanchard
Justin Wang
Freya Parr
Hugo Anaya Partida

Bassoon
Hayden Burge
Sara Mau
Dylan Roberts (week 1)
Bailey Ireland (week 2)
Lola Schuele

Horn
Lucy Smith
Emma John

Alec Berg
Tom Allen
Bridget Darby
Madeleine Gough

Trumpet
Jade Park
Harry James
Matilda Dearden
Tom Lim

Trombone
Harrison Steele-Holmes
Cooper Rands
Nicholas Lord

Bass Trombone
Jordan Mattinson

Tuba
Jack Gawith

Timpani
Buddy Lovett

Percussion
Joey Eng
Jonathan Parker
Steven Hartley
Ben Weatherall
William Elvin

Harp
Paul Nicolaou
Myiesha Maisuria

Piano
Sebastian Coyne
Sarah Chick (week 1)

Conductor
Ariel Zuckermann (week 1)
Toby Thatcher (week 2)

Conducting Fellows
Luke Severn (week 1)
Elena Katahanas (week 2)

*Guest Musician - Singapore NYO

Bishop Orchestra

Violin 1
Ezra Uxó Williams *Concertmaster*
Sophia Jones
Beverly Kwan
Jonah Spriggs
Sharon Zhao
Helena Kozdra
Morgan Ip
Emily Thompson
Erica Dao
Holly Edgarian-Sutton
Alyssa Wong
Emma Masterman
Hana Yusoff
Stevie Maston

Violin 2
Haneulle Lovell *Principal*
Angel Gilbert
Kaito Deed
Natalie Kendy
Alina Yuan
Alexander Chieng
Adel Kalnoki
Anika Collins
Poppy Savage
Oscar Wu
Safia Hughes Chivers
Alaina Ray

Viola
Olivia Spyrou *Principal*
Edmund Mantelli
Annabelle Desmond
Spencer Oxnam
Sterling Rieck
Jasmine Smith
Joseph Clemmit
Isaac Field
Alexander Arthur
Layla Maitri

Cello
James Monroe *Principal*
Fergus Ascot
Lieun Park
Alexandra Boyling
Harry Wagstaff
Nicholas Branson
Cadence Ing
Emma Li

Double Bass
Alexandra Elvin *Principal*
Allan McBean
Harry Young
Sophia Buchanan
Oliver Murphy
Jude Hill

Flute
Elinor Hillock
Lauren Borg

Oboe
Tina Gallo
Gahyun Lee

Clarinet
Josephine Daniel
James Skelton*

Bassoon
Bailey Ireland (week 1)
Dylan Roberts (week 2)
Ruby Bron*

Horn
Henry Langley
Titan Schlavenitis
Madeleine Gough
Tom Allen (week 2)

Trumpet
Elizabeth Dawson
Matthew Hyam

Timpani
Leah Columbine

Percussion
William Elvin (week 1)
Ben Weatherall (week 2)

Harpsichord
Sarah Chick (week 2)

Conductor
Toby Thatcher (week 1)
Ariel Zuckermann (week 2)

Conducting Fellow
Luke Severn (week 1)



Photo by: Claudio Raschella



Photo by: Claudio Raschella

Composition Ensemble

The Composition program was led by celebrated Perth-based composer, Lachlan Skipworth. During National Music Camp Lachlan worked with each of the four composition participants to write a 8 - 10 minute work for an ensemble of NMC tutors. In this supportive environment, the young composers could experiment and broach new compositional territory. The opportunity to test ideas with the performers, listen and respond to their input saw exponential development over the course. Each piece was performed to a public audience in Elder Hall.

New Creations

Friday 19 January

Moses KINGTON-WALBERG *Archipelago*
Dante CLAVIJO *Suspension*
Tim DOUBINSKI *The Koi and the Sozu*
Abigail LUI *Aerial Dances*

Conductor	Toby Thatcher
Violin I	Jenny Khafagi Michele Walsh
Violin II	Helen Ayres Lachlan Bramble
Viola	Merewyn Bramble Katie Yap
Cello	Louise King Zoe Knighton
Double Bass	Aurora Henrich Jonathon Coco
Flute	Alison Mitchell
Oboe	Joshua Oates

Clarinet	Mitchell Berick
Bassoon	Mark Gaydon
Horn	Emma Gregan
Trumpet	Josh Rogan
Trombone	Amanda Tillett
Tuba	Thomas Allely
Percussion	Amanda Grigg Mathew Levy
Harp	Emily Granger
Piano	Louisa Breen

Chamber Players

Goulburn / Gundungurra and Ngunnawal, NSW

21 – 28 September

Friday 27 September & Saturday 28 September

Hume Conservatorium of Music | Goulburn



Featuring the finest musicians of AYO's flagship orchestra, the AYO Chamber Players program was once again a celebration of collaboration, expression, and musical diversity. Across two concerts at the Hume Conservatorium, 25 AYO musicians performed in a variety of ensembles: a wind quintet, brass quintet, two string quartets (one newly formed and one pre-established), a piano quartet, and a piano trio, each mentored by a member of the Orava Quartet.

The program showcased the works of talented Australian composers, offering a rare opportunity for audiences to discover hidden gems of the repertoire.

In just one week, each ensemble prepared a challenging 25-minute set, collaborating closely with ensemble-in-residence Orava Quartet and receiving guidance from an expert team of tutors. The musicians rose to the challenge of collaborative music-making at the highest level, and their professionalism was evident in the remarkable audience engagement. Hundreds attended the concerts, and the sight of young children in the front row, entranced by the music, was a heartening reminder of the bright future of classical music.

"It's such an incredible experience, and there's a sense of humility you must embrace when playing chamber music. You need to understand that the combination of all three of you should be greater than you as individual players. Once that happens, the real work can begin, allowing you to merge the sound and create something beautiful... You have to be incredibly switched on and adaptable in every moment you have."

— Ezra Uxo Williams, violin

AYO Chamber Players

Wind Quintet
Tutor: Nicola Bell

Elinor Hillock, *flute*
Oscar Gillespie, *oboe*
Dayna Johnston, *clarinet*
Hayden Burge, *bassoon*
Lucy Smith, *horn*

Repertoire
Valerie Coleman *Red Clay and Mississippi Delta*
Andre Jolivet *Serenade*
August Klughardt *Wind Quintet*

Brass Quintet
Tutor: Leanne Sullivan

Emily Miers, *horn*
Elizabeth Dawson, *trumpet*
Isabella Thomas, *trumpet*
Jordan Mattinson, *trombone*
Jack Gawith, *tuba*

Repertoire
Jessica Meyer *Luminosity*
Victor Ewald *Brass Quintet No. 2*
Monteverdi (arr. R Mase) *Four Madrigals*
Malcolm Arnold *Brass Quintet No. 1*
Enrique Crespo *Suite Americana*

Piano Trio
Tutor: David Dalseno, Sue Powell

Ezra Uxó Williams, *violin*
Joshua Jones, *cello*
Sarah Chick, *piano*

Repertoire
Dulcie Holland *Trio*
Beethoven *Piano Trio in C Minor Op. 1 No. 3*
Cecile Chaminade *Piano Trio No. 1*

Piano Quintet
Tutor: Karol Kowalik, Sue Powell

Sarah Chang, *violin*
Julian Kwok, *viola*
Fergus Ascot, *cello*
Hannah Grogan, *piano*

Repertoire
Ross Edwards *Emerald Crossing*
Chausson *Piano Quartet in A Major*
Brahms *Piano Quartet No. 3 in C Minor*

String Quintet
Tutor: Thomas Chawner

Haneulle Lovell, *violin*
Sean Weatherley, *violin*
Daniel Casey, *viola*
Noah Lawrence, *cello*

Repertoire
Harry Sdraulig *String Quartet No. 1*
Fanny Mendelssohn *String Quartet in E flat Major*
Felix Mendelssohn *String Quartet in A Minor Op. 13*

Amiti String Quintet
Tutor: Daniel Kowalik

Jasmine Milton, *violin*
Lili Stephens, *violin*
Helena Burns, *viola*
Erna Lai, *cello*

Repertoire
Haydn *String Quartet Op. 76 No. 1*
Shostakovich *String Quartet No. 8*
Elizabeth Younan *Interwoven*

Concert #1:
Friday 27 September, 7:00 pm

AYO Wind Quartet
VALERIE COLEMAN *Red Clay and Mississippi Delta*
JOLIVET *Serenade* (Movement I and IV)
KLUGHARDT *Wind Quintet* (Movement II and IV)

AYO String Quartet
HARRY SDRAULIG *String Quartet No. 1* (Movement I)
FANNY MENDELSSOHN *String Quartet in E Flat Major* (Movement II and III)
MENDELSSOHN *String Quartet in A Minor Op. 13* (Movement IV)

AYO Piano Quartet
ROSS EDWARDS *Emerald Crossing*
CHAUSSON *Piano Quartet in A Major* (Movement III)
BRAHMS *Piano Quartet No. 3 in C Minor* (Movement IV)

Concert #2:
Saturday 28 September, 12:30pm

AYO Piano Trio
DULCIE HOLLAND *Trio* (Movement I)
BEETHOVEN *Piano Trio in C Minor Op. 1 No. 3* (Movement II)
CECILE CHAMINADE *Piano Trio No. 1* (Movement II and IV)

AYO Brass Quintet
JESSICA MEYER *Luminosity*
EWALD *Brass Quintet No. 2* (Movement I)
ARNOLD *Brass Quintet No. 1* (Movement I, II, and III)

AYO Amiti String Quartet
HAYDN *String Quartet Op. 76 No. 1* (Movement I)
SHOSTAKOVICH *String Quartet No. 8* (Movement III, IV, and V)
ELIZABETH YOUNAN *Interwoven* (Movement III)

Autumn Season

Hobart / Nipaluna
31 March – 7 April
Saturday 6th April, 7.30pm
Federation Concert Hall, Hobart

Artist

Alexandre Bloch, Conductor

Satu Vänskä, Violin

Repertoire

RAVEL *La Valse*

SZYMANOWSKI *Violin Concerto No.2*

PROKOFIEV *Symphony No.5*



The flagship orchestra's first concert of the year, *Turbulent Times*, was a powerful opening to the season. Conducted by Alexandre Bloch, Music Director of the Orchestre National de Lille, and featuring renowned soloist Satu Vänskä, Principal Violinist of the Australian Chamber Orchestra, the concert was a *tour de force*. Through the opulence of Ravel's *La Valse* and the shimmering mystique of Szymanowski's *Violin Concerto No. 2*, the nation's best young musicians rose to the challenges of this colossal program. The performance culminated in a commanding rendition of Prokofiev's *Symphony No. 5*, igniting the concert hall with electrifying energy.

The occasion also marked AYO's return to the Federation Concert Hall stage for the first time in nearly three decades. Warmly welcomed by members of the resident Tasmanian Symphony Orchestra, the ensemble quickly felt at home. Members of the Tasmanian Youth Orchestra dropped in to observe rehearsals and Maestro Bloch generously spent time chatting to the group of aspiring musicians. The concert was broadcast live on ABC Classic, with an outpouring of messages from listeners across the country. On air, host and

AYO alumna Megan Burslem remarked: "AYO is a cultural institution in this country.. an organisation that fuels the classical music scene in Australia, with most professional musicians and music thinkers taking part at some point in their lives."

"Like all AYO programs, Autumn Season strengthened my love for the art form and affirmed my belief in its importance to a healthy Australian culture. It connected me with a network of fellow artists who constantly inspire me — making me feel hopeful about the future and motivated to collaborate with them in shaping a dynamic and exciting musical Australia."

— AYO participant



AYO Autumn Season Orchestra

Violin 1

Theonie Wang *Concertmaster*
Jasmine Milton
Lili Stephens
Hannah Kim
Miriam Niessl
Sean Weatherley
Lily Song
Angel Gilbert
Adina Lopez
Khang Mai
Natasha Paran
Benjamin Lam
Claire Litwinowicz
Jonah Spriggs

Violin 2

Ezra Uxó Williams *Principal*
Sophia Jones
Haneulle Lovell
Ingram Fan
Sarah Chang
Luke Hammer
Yo Yo Zhou
Sara Barbagallo
Beverly Kwan
Eric Kim
Candice Buchanan
Katherine Ma

Viola

Hanna Wallace *Principal*
Julian Kwok
Olivia Spyrou
Ella Pysden
Aaron Dungey
Tim Tran
Justin Chen
Daniel Casey
Lucy Dubé
Edmund Mantelli

Cello

Noah Lawrence *Principal*
James Monro
Joshua Jones
Jack Overall
Fergus Ascot
Kate Hwang
Maggie Wang
William Thorpe

Double Bass

Alyssa Deacon *Principal*
Luca Arcaro
Rio Kawaguchi
Allan McBean
Maddison Furlan
Emma Meixner

Flute

Anna Rabinowicz *Principal*
Tina Gu

Piccolo

Megan Barbetti

Oboe

Phoebe Xu *Principal*
Shana Hoshino

Cor Anglais

Harry Wagstaff

Clarinet

Jane Pankhurst *Principal*
Josephine Daniel

Eb Clarinet

Lewis Blanchard

Bass Clarinet

Robert Mackay

Bassoon

Tasman Compton *Principal*
Hayden Mears

Contrabassoon

Bailey Ireland
Hayden Mears

Horn

Emily Miers *Principal*
Lucy Smith
Henry Langley
Titan Sclavenitis
Emma John

Trumpet

Elizabeth Dawson *Principal*
Isabella Thomas
Jade Park

Trombone

Harrison Steele-Holmes *Principal*
Max Gregg

Bass Trombone

Harry Macpherson *Principal*

Tuba

Michael Welch *Principal*

Timpani

Buddy Lovett *Principal*

Percussion

Leah Columbine *Principal*
Joey Eng
Jonathan Parker
Steven Hartley
Ben Weatherall

Harp

Grace Hordern *Co-Principal*
Paul Nicolaou *Co-Principal*

Piano

Sarah Chick *Principal*

Conductors, Artists, & Tutors

Conductor	Alexandre Bloch	
Soloist	Satu Vänskä	
Violin 1	Edwina George*	TSO Violin
Violin 2	Lucy Carrig-Jones*	TSO Principal Second Violin
Viola	Caleb Wright*	TSO Principal Viola
Cello	Jonathan Békés*	TSO Principal Cello
Double Bass	Stuart Thomson	TSO Principal Double Bass
Flute	Lloyd Hudson*	TSO Principal Piccolo
Oboe	Shefali Pryor*	SSO Associate Principal Oboe
Clarinet	Andrew Seymour*	TSO Principal Clarinet
Bassoon	Tahnee van Herk	TSO Principal Bassoon
Horn	Greg Stephens*	TSO Principal First Horn
Trumpet	Yoram Levy	ANAM Head of Brass and Trumpet
Trombone	David Robins*	TSO Principal Trombone
Tuba	Tim Jones*	Former TSO Principal Tuba
Timpani	Matthew Goddard	TSO Principal Timpani
Percussion	Gary Wain	TSO Principal Percussion
Harp	Meriel Owen	Freelance Harpist
Piano	Karen Smithies	UTAS Associate Lecturer in Accompaniment

*AYO alumni

Winter Season

Geelong / Wadawurrung and Melbourne / Naarm
7 – 15 July

Saturday 13th July, Costa Hall, Geelong
Sunday 14th July, Hamer Hall, Melbourne

Artist

Nicholas Carter, *Conductor*

World premiere: *Overt* by Iain Grandage

Repertoire

DEBORAH CHEETHAM FRAILLON AO
Long Time Living Here – Musical Acknowledgement of Country

IAIN GRANDAGE *Overt* (world premiere)

WAGNER *Prelude and Liebestod*

MAHLER *Symphony No. 5*

“[AYO Winter Season] has made me appreciate music more as a musician and human being. The ability to convey emotions and ideas that otherwise would not be sufficiently communicated with words has made me realise that music is a completely different tier of communicating to other people ... I [now] have a greater respect for it and will push more effort into anything I do music related.”

— Ingram Fan, Violin

AYO Winter Season 2024 brought together ninety-five musicians to perform the works of Iain Grandage, Richard Wagner, and Gustav Mahler. This program showcased the best of Australia's young talent as they performed the masterworks of the European classical canon.

Nicholas Carter was the ideal conductor for this program. Melbourne-born, and with a career honed in the opera pit, Carter brought a mature insight to Wagner's *Prelude* and *Liebestod*, coupled with an innate understanding of the Australian mindset. His love of Mahler was palpable, inspiring the orchestra to tackle the challenges of the composer's mighty *Symphony No. 5*. A highlight of this program was the new commission by Australian composer, and AYO alumni, Iain Grandage, *Overt*. Grandage's attendance at rehearsals provided a wonderful dialogue opportunity between the composer, conductor, and young people who were bringing this music alive for the very first time. His knowledge of the unique voice of AYO was evident in his thoughtful orchestration, which allowed all the instruments to shine. Commissioned by a circle of

dedicated AYO supporters, the piece was a fitting tribute to ex-CEO Colin Cornish, celebrating the organisation he nurtured over seventeen years through a piece of wonderful verve and charm.

More than half of the sixteen professionals who mentored participants across the week were musicians of the Melbourne Symphony Orchestra and Orchestra Victoria. It was hugely beneficial for the young people of AYO to have access to such expertise through our sector colleagues and for them to experience rehearsing in at Iwaki auditorium, home of the Melbourne Symphony Orchestra.

Through the promotion of the concerts in Geelong and Melbourne, AYO made considerable efforts to attract young audiences through free and reduced price tickets and a focus on demystifying the concert-going experience. Noted musician and author Claire Bowditch hosted a free pre-concert talk with Iain Grandage and participants at Hamer Hall while listening notes were introduced to the concert programmes.



Photos by: Mark Gambino

AYO Winter Season Orchestra

Violin 1

Theonie Wang *Concertmaster*
Jasmine Milton
Miriam Niessl
Hannah Kim
Hannah Tyrrell
Sean Weatherley
Lily Song
Angel Gilbert
Adina Lopez
Khang Mai
Natasha Paran
Claire Litwinowicz
Jonah Spriggs
Kristelle Jaimes
Min Marian Kwon
Anna Sing

Violin 2

Ezra Uxó Williams *Principal*
Haneulle Lovell
Lara Dowdeswell
Ingram Fan
Sarah Chang
Luke Hammer
Yo Yo Zhou
Sara Barbagallo
Eric Kim
Candice Buchanan
Katherine Ma
Kaito Deed
Najia Hanna
Natalie Kendy

Viola

Hanna Wallace *Principal*
Julian Kwok
Olivia Spyrou
Ella Pysden
Aaron Dungey
Tim Tran
Daniel Casey
Pascal Uxó Williams
Lucy Dubé
Edmund Mantelli
Daniela Edwards
Bridget McCullough

Cello

Noah Lawrence *Principal*
James Monro
Fergus Ascot
Jamie Wallace
Kate Hwang
Maggie Wang
Mahalia Shelton
Lieun Park
Tiffany Lee
Alexandra Boyling

Double Bass

Alyssa Deacon *Principal*
Luca Arcaro
Allan McBean
Maddison Furlan
Emma Meixner
Harry Young
Julia Magri
Michael McNamara

Flute

Anna Rabinowicz *Principal*
Megan Barbetti
Tina Gu

Piccolo

Jessica Walther

Oboe

Phoebe Xu *Principal*
Shana Hoshino

Cor Anglais

Harry Wagstaff

Clarinet

Dayna Johnston *Co-Principal*
Jane Pankhurst *Co-Principal*

Bass Clarinet

Lewis Blanchard

Bassoon

Dylan Roberts *Principal*
Miriam Alperovich

Contrabassoon

Bailey Ireland

Horn

Emily Miers *Principal*
Lucy Smith
Henry Langley
Titan Sclavenitis
Emma John
Alec Berg
Bridget Darby

Trumpet

Elizabeth Dawson *Principal*
Isabella Thomas
Jade Park
Harvey de Koster

Trombone

Harrison Steele-Holmes
Co-Principal
Jeremy Mazurek *Co-Principal*

Bass Trombone

Harry Macpherson *Principal*

Tuba

Massimiliano Castor *Principal*

Timpani

Buddy Lovett *Principal*

Percussion

Leah Columbine *Principal*
Joey Eng
Jonathan Parker
Steven Hartley

Harp

Grace Hordern *Co-Principal*
Paul Nicolaou *Co-Principal*

Conductors & Tutors

Conductor	Nicholas Carter	
Violin 1	Wilma Smith	<i>Former Concertmaster, MSO</i>
Violin 2	Monica Naselow*	<i>Principal Second Violin, OV</i>
Viola	Lisa Grosman*	<i>Head of Strings, Camberwell Grammar</i>
Cello	Richard Narroway	<i>Lecturer, Melbourne Conservatorium</i>
Double Bass	Stephen Newton*	<i>Double Bass, MSO</i>
Flute	Prudence Davies*	<i>Principal Flute, MSO</i>
Oboe	Josh de Graaf*	<i>Associate Principal Oboe, OV</i>
Clarinet	David Thomas*	<i>Principal Clarinet, MSO</i>
Bassoon	Lyndon Watts*	<i>Lecturer & Early Music Coordinator, MCM</i>
Horn	Saul Lewis	<i>Principal Third Horn, MSO</i>
Trumpet	Owen Morris*	<i>Principal Trumpet, MSO</i>
Trombone	Michael Szabo	<i>Principal Bass Trombone, MSO</i>
Tuba	Alex Hurst*	<i>Freelance</i>
Timpani	Guy du Blêt*	<i>Principal Timpani, OV</i>
Percussion	Shaun Trubiano*	<i>Principal Percussion, MSO</i>
Harp	Yinuo Mu	<i>Principal Harp, MSO</i>

*AYO alumni

Young Symphonists

Canberra / Ngunnawal and Ngambri
28 September - 6 October

Saturday 5 October
Snow Concert Hall, Canberra

Artist

Carlo Antonioli, Conductor

The AYO Young Symphonists, an orchestra of musicians aged 18 and under, delivered a program centered around three radiant works by women composers. The program featured Maria Grenfell's powerful *River, Mountain, Sky*, the infectious momentum of Holly Harrison's *Splinter*, and the playful liveliness of Grace Williams' *Fantasia on Welsh Nursery Tunes*.

Under the direction of one of Australia's most dynamic conductors, Carlo Antonioli (Cybec Assistant Conductor, Melbourne Symphony Orchestra), our young musicians worked with a talented team of tutors from Opera Australia, Sydney Symphony, and Canberra Symphony. Over the course of the one-week program, participants also had the opportunity to engage in Professional Development sessions covering topics such as injury prevention; music career progression; and First Nations' dance practices and connection to Country.

The concert at Snow Concert Hall, attended by 743 patrons, was a resounding success, with a full house and a standing ovation for the orchestra's outstanding performance. The Young Symphonists' rendition of *Swan Lake* was particularly popular with the audience. As Helen Musa of *Canberra Times* noted, *"This was a concert that exceeded all expectations from a group of teenage musicians. There are professional orchestras out there that are not up to this standard. It bodes well for the future of orchestral music in this country."*

"This is my first AYO program, and I'm finding it super fun! It's amazing to wake up in the morning knowing that you have hours of orchestral playing ahead and the opportunity to work with other musicians, like the conductor and your peers. It's truly inspiring and enjoyable."

— Sam Hooper, violin

Young Symphonists Participants

Violin 1 Hannah Tyrrell <i>Concertmaster</i> Alina Yuan Honami Yum Adel Kalnoki Liam Beak Holly Edgarian-Sutton Poppy Savage Ruby Lee Caitlynn Cheng Alaina Ray	Cello Jamie Wallace <i>Principal</i> Mahalia Shelton Lieun Park Mercedes Hohenlohe Marcus Tyler Emma Li	Horn Madeleine Gough Douglas Catchlove Josephine Kilham Jethro Llewellyn Consuela Zhang
Violin 2 Natasha Paran <i>Principal</i> Samuel Hooper Jacob Aziz Sienna Kim Eddie Forrester Edison Richard Safia Hughes Chivers Kieran Chan Seth Cheah Yingying Shu	Double Bass Leon Spikmans <i>Principal</i> Oliver Murphy Grace Reynolds QiQi Lu	Trumpet Ruby McGillicuddy Tom Lim Arthur Lou Ben Gittins
Viola Pascal Uxó Williams <i>Principal</i> Annabelle Desmond Haruki Muramatsu Juah Hyun Jasmine Smith Isaac Field Lisa Bongpipat Tom Protat	Flute Tina Gu Annabel Wouters Sophie Zhu	Trombone Alex Caban Hunter Luostarinen
	Oboe Cloris Xu Mirabelle Chen Allegra Clarke	Bass Trombone Matthew Turnbull
	Clarinet Jayden Chiu Andy Liu Kate Fraser	Tuba Alex Yun
	Bassoon Emily Wan Innes Thistleton	Percussion / Timpani Valdas Cameron Isaac Adamos William Smith Mikayla Yap
		Harp Alexander Monro

Conductors & Tutors

Conductor	Carlo Antonioli	Horn	Emily Newham*
Violin 1	Kirsten Williams	Trumpet	Joshua Clarke*
Violin 2	Nicole Masters	Low Brass	Donna Parkes
Viola	Marianne Yeomans*	Percussion	J.B. Smith
Cello	Rachel Johnston	Harp	Julie Kim
Double Bass	Jaan Pallandi*		
Flute	Eliza Shephard*		
Oboe	Ben Opie*		
Clarinet	Peter Jenkin*		
Bassoon	Ben Hoadley*		

*AYO alumni



Photo by: New Point of View

Momentum Ensemble

Appalachian Spring With Belinda McFarlane and Oliver Shermacher

6-17 February
Sydney / Gadigal and Port Macquarie / Birpai

Friday 16 February
The Glasshouse, Port Macquarie

Participating schools:
Kyeemagh Public School, Sydney
St. Columba Anglican School
Lake Cathie Public School
Port Macquarie Primary School

“Particularly being a regional school, having access to this opportunity was just incredible, and we have certainly seen a shift in the students’ enthusiasm, motivation, and excitement to keep playing their instruments and creating music together.”

— Classroom Teacher, Port Macquarie

In February, Momentum Ensemble worked with four schools in Sydney and Port Macquarie, reaching over 300 students across New South Wales. The students, ranging from primary to early high school years, came from both metro and regional locations, as well as public and private schools, with varying instrumental skill levels and learning support needs.

The project centred around a reimagining of Copland’s *Appalachian Spring*. Exploring themes of belonging, joy, and the environment, the initiative challenged the musicians to connect meaningfully with diverse audiences, recontextualise the classical canon, and inspire communities with limited access to live instrumental music.

Under the guidance of AYO alumni Belinda McFarlane (London Symphony Orchestra) and Oliver Shermacher (Australian World Orchestra), Momentum musicians developed new skills as teaching artists and mentors, stepping beyond the traditional concert hall and into more inclusive, participatory educational settings. Working side-by-side with school children, the members of the Momentum Ensemble created a unique interpretation of Copland’s work which they presented as a 100-strong ensemble to an audience of friends and family at the Glasshouse Port Macquarie.



Photo by: Mark Gambino

Molly Collier-O’Boyle and AYO Momentum Ensemble present *Elva*

27 February - 2 March
Melbourne / Kulin Nation

Friday 1 March, Eleventh Hour Theatre, Melbourne
Saturday 2 March, MPavilion, Melbourne

As part of our 2024 and beyond strategy, AYO is exploring authentic engagement with Youth Voice. We believe in making decisions with young people, not for them, and aim to empower young artists to take agency in their art and creation.

Elva was the first project to test this participant-led programming concept, supporting our strategy to develop Artistic Leadership in pre-professional musicians through Momentum Ensemble. Designed and directed by Melbourne-based curator and AYO alumna Molly Collier-O’Boyle, *Elva* was a 60-minute performance inspired by contemplation, amity, nature, and the temporary.

The program featured five new commissioned works for viola by Australian composers, blending folk, improvisation, experimental, and contemporary classical styles and incorporating the alto voice. Named after Molly’s great-grandmother, *Elva*, the project explored identity, diversity, and multi-generational connections in Australian families.

Elva was also performed at MPavilion as part of the Milgrom Foundation’s annual series.

Demon Ducks and Pandemonium!!
Conducted by Christoph Altstaedt | soloist Rachelle Durkin
World Premiere: A Mega Masquerade by Nicholas Vines

15-21 April
Sydney / Gadigal
Adelaide Hills / Peramangk

Friday 19 April, Cell Block Theatre, Sydney
Sunday 21 April, UKARIA, Mount Barker



Conductor Christoph Altstaedt led a dynamic program that pushed the boundaries of classicism by exploring the gothic and mysterious. Momentum Ensemble participants fully embraced their roles as storytellers, conveying the humour and intrigue of the repertoire with confidence. Audiences in Sydney (Cell Block Theatre) and the Adelaide Hills (UKARIA) were deeply moved and entertained by the performances. Achieving this audience connection was a key goal of the program, further enhanced by the skill and professionalism of soprano Rachelle Durkin.

Nicholas Vines’ new commission, *A Mega Masquerade* (commissioned by AYO), was a bold and imaginative centrepiece of the season. Inspired by Australia’s ancient megafauna, the work brought to life a cast of extinct creatures — giant kangaroos, wombats, snakes, crocodiles, and birds — through vivid orchestration, unconventional sound-making, and electronic textures. While playful in spirit, the piece also carried a deeper resonance: its ten animal portraits formed part of a larger musical landscape shaped by the forces of climate change and extinction. Echoing the whimsical energy of

Carnival of the Animals, yet grounded in ecological reflection, *A Mega Masquerade* invited performers and audiences alike to consider the fragility and wonder of the natural world.

Audiences at Sydney’s Cell Block Theatre and the Adelaide Hills’ UKARIA Cultural Centre were both captivated and challenged by the performances. The program demanded a great deal from the musicians — musically, physically, and theatrically. From navigating complex contemporary language and extended techniques to incorporating movement, spoken word, and unconventional instruments, the performers were pushed beyond traditional orchestral boundaries. This immersive and multi-sensory experience was further elevated by the commanding presence and vocal brilliance of soprano Rachelle Durkin. Achieving such a deep connection with audiences — one that balanced entertainment with provocation — was a core ambition of the project, and a testament to the courage and professionalism of the young artists involved.

Momentum Ensemble
at Australian Festival
of Chamber Music
With Christian-Pierre La Marca

29 July – August 3
Townsville / Bindal and Wulgurukaba

Wednesday 31 July and Friday 2 August
The Pavillion, Townsville

Momentum Ensemble joined forces with award-winning French cellist Christian-Pierre La Marca at the Australian Festival of Chamber Music in Townsville to present *Wonderful World*, a program centered around the urgent theme of saving the planet. The performance moved from classical brilliance to modern musical magic, resonating with reverence and the sublime, celebrating the breathtaking wonder of nature.

Wonderful World was born from La Marca’s belief in the power of music to awaken consciences and heighten sensitivity, without the need to convince or mobilise. As he explains, “Music is a short circuit that goes straight to the heart.” La Marca was joined by AYO’s elite string players, and the program was enhanced by stunning imagery from Yann Arthus-Bertrand, amplifying the message of environmental awareness.

The second program featured the enchanting allure of Purcell’s long undiscovered opera, *The Fairy Queen*. Mezzo-soprano Lotte Betts-Dean and harpsichordist Donald Nicolson were at the helm of this baroque extravaganza, which loosely draws its inspiration from Shakespeare’s *A Midsummer Night’s Dream*. Paired with the electricity of Corelli’s eternally vibrant *Concerto Grosso*, this captivating performance by Momentum Ensemble had audiences enthralled.

Fresh Beats and Brilliance
With Clare Edwardes OAM
World Premiere: Odd Socks
by Alice Chance

12-17 November
Melbourne / Naarm and Langwarrin / Bunurong

Saturday 16 November,
Malthouse Theatre, Melbourne
Sunday 17 November, McClelland Gallery
and Sculpture Park, Langwarrin

Five participants from our Momentum Ensemble performed alongside internationally renowned percussionist Claire Edwardes OAM in a program of living, breathing music. Australian composers were at the heart of this collaboration, featuring the world premiere of *Odd Socks*, a funky and irreverent work by Alice Chance, alongside *Laikan* by Ross Edwards, a set of dances rich in rhythmic vitality. The program also highlighted works by Yuin composer Brenda Gifford, exploring culture and connection. Additionally, the program included Molly Joyce’s *Lost & Found*, a chamber work exploring creativity and identity through the lens of disability.

The ensemble performed two concerts in Victoria: one at the Malthouse Theatre and a more intimate performance at McClelland Sculpture Park and Gallery. This project contributed to AYO’s ongoing mission of empowering young musicians, fostering cultural dialogue, and providing a platform for the next generation of composers and performers.

Community Engagement



For All Earthkind: Community Music Launch for UN Climate Summit

AYO participated in the music-led public engagement project *For All Earthkind*, uniting choristers and instrumentalists from Sydney and Melbourne to perform the powerful anthem *Tomorrow’s Sun*. Born from the devastation of the Black Summer Fires, this haunting piece honours the 3 billion animal lives lost and calls for collective action to protect our planet.

Under the baton of Aaron Wyatt, AYO’s Melbourne-based string musicians were joined by professional musicians, including solo violinist Véronique Serret,

2 November
**Melbourne’s Federation Square
& Sydney’s Pier 2/3 Walsh Bay**
Melbourne / Naarm and Sydney / Gadigal

and over 250 choristers from community and school choirs. The performances, live-streamed in both Sydney and Melbourne, connected communities and showcased the unifying power of music to inspire change.

This project gave young musicians the platform to advocate for the future of our planet, demonstrating music’s ability to unite, inspire action, and strengthen social bonds.

Arts8 Collaborations

AYO at the Arts8 Future Light Collaboration

AYO was proudly represented by Tiger Chou (Momentum Ensemble 2024) and Paul Nicolaou (AYO 2024), who joined 14 other emerging creatives from across the Arts8 organisations at the Future Light collaboration, hosted by the Australian Film Television and Radio School (AFTRS). Across several days of workshops and creative development, participants co-devised a vibrant multimedia work that was presented in a final showcase.

Initiatives like Future Light offer a rare opportunity for young artists to collaborate across disciplines, exchange ideas, and explore new forms of expression—pushing the boundaries of their practice while building lasting creative connections.

NZSO National Youth Orchestra Exchange

AYO double bassist Charlotte Scanlan travelled to New Zealand in June as part of an exciting new partnership between the Australian Youth Orchestra and the NZSO National Youth Orchestra. This cross-Tasman collaboration brought together talented young musicians for a week of intensive rehearsals and performances. The exchange will continue in 2025, when members of the NZSO National Youth Orchestra join AYO’s National Music Camp in Australia.

Reflecting on her experience, Charlotte said, “AYO’s *National Music Camp* is undoubtedly my favourite time of year. I was super excited to experience a similar camp in Aotearoa. I’m grateful for the opportunity to be part of AYO’s exchange with the NZSO National Youth Orchestra, and I loved making music with my Kiwi colleagues. Preparing Prokofiev’s *Symphony No. 5* under the baton of internationally recognised conductor Tianyi Lu was a definite highlight.”

Opening of Parliament

6 February
Parliament House
Canberra / Ngunnawal and Ngambri

AYO and the Australian National Academy of Music (ANAM) were honoured to represent the Arts8 collective at the opening of federal parliament at the invitation of Special Envoy for the Arts, Senator Susan Templeman.

AYO and ANAM musicians formed a brass quintet and string quartet, performing throughout the day in the marble foyer and Queen’s Terrace Café at Parliament House. Their performances were warmly received by distinguished guests including Senator Sue Lines, Speaker of the House of Representatives the Hon Milton Dick MP, the Hon Mark Dreyfus KC MP, Dr Helen Haines MP, and Senator Anne Urquhart.

The first performance of the day was enjoyed by an enthusiastic and attentive audience from the parliamentary childcare centre, delighting even the youngest constituents.



AYO musicians with Special Envoy for the Arts Susan Templeman MP, Senator The Hon Sue Lines, Dr Gordon Reid MP.

Professional Immersion

ASO Fellowships

5 -12 February
Adelaide / Tarndanya, SA

Ten of AYO's top musicians took part in a week-long fellowship with the Adelaide Symphony Orchestra, gaining firsthand experience of professional orchestral life. The participants were Josephine Daniel, Nathan Herbert, Ami Humphreys, Emma John, Joshua Jones, Bailey Ireland, Sterling Rieck, Lil Stephens, Alex Tsang and Harry Young.

The program included mentor lessons, excerpt workshops, and industry-focused sessions on freelancing, audition preparation, and orchestral etiquette. Fellows also rehearsed and performed side-by-side with ASO musicians in Mendelssohn's Symphony No. 3 and Thea Musgrave's *Rainbow*. The week concluded with a casual audition, with ASO management providing feedback and results, offering participants the chance to be considered for future casual work with the orchestra.

AYO Professional Immersion with the Sydney Symphony Orchestra

22-27 October
Sydney / Gadigal, NSW

Five outstanding AYO string players—Lili Stephens, Theonie Wang, Sebastian Coyne, Noah Lawrence, and Rio Kawaguchi—joined the Sydney Symphony Orchestra for a series of performances of Elgar's *Enigma Variations*.

Partnering with Sydney Symphony Orchestra for its second year, the AYO Professional Immersion program offers young musicians a rare opportunity to participate in rehearsals and performances, receive one-on-one mentorship from Sydney Symphony musicians, take part in mock auditions, and gain valuable industry insights.

This collaboration not only sharpens their technical and ensemble skills but also provides a meaningful glimpse into the realities of orchestral life, laying a strong foundation for the next generation of professional musicians.

AYO Youth Council

The first meeting of the AYO Youth Council was held in Bishop Hall at National Music Camp on 12 January. Twenty-seven participants attended the inaugural meeting to share their aspirations for the committee and the future of the sector. Paul Nicolaou (harp, NSW) and Bailey Ireland (bassoon, WA) were elected as co-chairs. In its first year, the Youth Council focused on establishing governance structures and working closely with AYO staff and board members on policy, programming, and storytelling. The Youth Council has been instrumental in developing AYO's Diversity Equity and Inclusion policy; and in future planning for the AYO Young Symphonists program.



Photo by: Alastair Bett

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Elissa Seed*
Dr Barbara Tink*
Peter Wang
Katherine Wilson
Anonymous (5)

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

Glenys Abrahams*
Allyne* & Patrick Brislan
Alan & Jillian Cobb
Deborah Evans
Sheila Fitzpatrick*

Anna Gauchat
Faye Goldsmith*
Virginia Gordon AM
Jan Gracie Mulcahy*
& Laurence Mulcahy Estate
Dr Jane Morlet Hardie*
Harold Levien
Dr Dennis Mather
Antony Morgan*
Professor Patricia*
& Professor Philip* Pollett
Professor Jeffrey Rosenfeld AC OBE*
John Studdert
Mary Vallentine AO
Kim van Wessem
Ray Wilson OAM
Emeritus Professor Di Yerbury AO

Legacy Gifts
The Estate of the Late
Dr Barry Landa
The Estate of the Late
Kevin William Lanyon
The Estate of the Late
Hon. Jane Mathews AO
The Estate of the Late Bob Maynard
The Estate of the Late James
Tom Miles McCarthy
The Estate of the Late
Geoffrey Scharer
The Estate of the Late Leonard
Spira OAM*

Endowment Funds
Ruth Alexander Fund
National Music Camp Trust
Dorothy Fraser Scholarship Fund
Hunt Family Memorial Fund^^
Henry Jacono Memorial Fund
Ernest V. Llewellyn Memorial Fund
Vera & Lorand Loblay Scholarship
Richard Pollett Memorial Award
Peter Seymour Trust
Standish Roberts Memorial
Scholarship
Monty Wain Award for Lower
Strings
Peter Weiss Scholarship Fund

* AYO Alumni
^ In memory of Deborah Lander
^^ In memory of Kenneth Hunt, Tanya
Prochazka* (née Hunt) and Marianne Hunt

Acknowledgement current from 1 July 2023
to 31 December 2024. AYO makes every effort
to ensure our list of supporters is accurate.
If you notice an error, please contact
our Development team at
development@ayo.com.au or (03) 8420 5710.

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

Music in Me

(formerly the National Music Teacher Mentoring Program)

“Being an RFF teacher can be isolating, and this program has been a wonderful way to network with other music teachers and professionals who all have the same passion for music education.”

— Music in Me mentor

Photo by: New Point of View

2024 marked a transformative year for Music in Me, rebranding from the National Music Teacher Mentoring Program, to better reflect its vision and impact.

The refreshed brand was accompanied by a new website, expanded social media presence, and a targeted communications strategy to raise awareness among school leaders, teachers, and the broader community.

Across the year, 120 classroom and specialist teachers in 62 schools were mentored by 46 highly skilled music educators, reaching 12,705 students. The program’s reach spanned major cities, regional communities, and remote locations, including Saibai Island in the Torres Strait. Partnerships with the NSW and Victorian Departments of Education, Sydney Catholic Schools, and state-based music education networks in South Australia and Western Australia strengthened national delivery.

Mentoring continued to build teacher capability and confidence, with evaluation surveys revealing significant improvement in both skills and student

engagement. Teachers cited “modelled lessons and personalised instruction” and “a mentor with a passion for music education” as key to their growth.

Student outcomes were equally compelling. Many schools reported a marked shift in classroom culture: *“Engagement was reflected in better attendance and enthusiasm to meet expectations so that they could get to music lessons more quickly.”*

Mentors also found professional value in their roles, noting the benefits of reflective practice, leadership skill development, and expanding their professional networks. They observed:

“...The opportunity to develop strong leadership and communication skills, as well as the satisfaction of supporting colleagues in their professional growth. Mentoring allows you to refine your own teaching practices through reflection and feedback, while also expanding your network and building meaningful professional relationships. It can also deepen your understanding of teaching strategies, enhance your problem-solving skills, and provide a sense of accomplishment as you see your mentees succeed and grow.”



Photo by: Claudio Raschella

Professional learning remained central to the program’s success, with a new digital learning platform at my.musicinme.au created to expand and scale our reach, and seven new online modules developed to deliver high quality mentor training.

The inaugural Music in Me Summit was held in 2024 in Sydney’s Walsh Bay arts precinct, marking the first time the program brought together music educators, cultural partners, and sector leaders in a single, festival-style professional learning event. Designed to inspire and upskill both specialist and generalist teachers, the Summit featured workshops, panel discussions, and collaborative performances led by leading practitioners from organisations including the Sydney Symphony Orchestra, Sydney Children’s Choir, Musica Viva Australia, Orff Schulwerk NSW, Moorambilla Voices, and The Arts Unit of the NSW Department of Education.

Participants engaged in practical, hands-on sessions that explored curriculum-aligned repertoire, creative teaching strategies, and advocacy approaches for sustaining music in schools. The event also created valuable networking opportunities, fostering connections across

jurisdictions and building a stronger, more cohesive community of practice. Feedback from attendees highlighted the Summit’s role in reinvigorating their passion for teaching music and providing tangible resources to take back to their classrooms, ensuring the benefits of the day will continue to ripple out to thousands of students nationwide.

In July, the Music in Me program leaders were invited to give evidence to the NSW Parliamentary Inquiry into Music and Arts Education, advocating for sustained investment in teacher mentoring to improve access to quality music education. This engagement reflects Music in Me’s growing role as a trusted voice in education policy and sector development.

Underpinned by a strong philanthropic base and Federal Government support, Music in Me continues to expand its reach and refine its delivery. The combination of local partnerships, targeted professional learning, and evidence-informed practice ensures that thousands more children — regardless of where they live — have the opportunity to experience the joy and benefits of music in their education.

Music in Me: 2024 Impact at a Glance

Program Reach

62	120	46	12,705
schools participated (Government and Non-Government)	teachers mentored (classroom and specialist)	mentors engaged (37 new, 9 returning)	students directly impacted

Geographic Spread

56%	30%	6%	8%
schools in major cities	inner regional	outer regional	remote & very remote (including Saibai Island, Torres Strait)

School Context

34%	63%
of schools in lowest 20% ICSEA band	below the national ICSEA median

Professional Learning & Resources

7	65	357	1
new online mentor training modules launched	new resources added to the Digital Resource Hub	registered users of the Resource Hub in 2024	national <i>Music in Me</i> Summit (NSW)

Evaluation Outcomes

- Significant improvement in teachers’ confidence to deliver music
- Student engagement in music increased across all participating schools
- Positive flow-on to engagement in other learning areas and classroom behaviour



2024 National Auditions for 2025 Programs

The 2024 auditions for 2025 AYO programs took place online, with instrumental applicants submitting video auditions and arts administration and composition applicants providing a portfolio and completing an interview. All submissions were assessed remotely by an international panel of distinguished artists and arts professionals.

In total, we received 3388 applications from 953 individuals across our range of programs in instrumental performance, composition, and arts administration — each forming a vital part of the AYO training pathway.

Panel List

Edwina George	TAS	Violin
Jane Piper	Netherlands	Violin
Yi Wang	VIC	Violin
Katherine Lukey	Sydney	Violin
Sally Clarke	Germany	Viola
Robert Ashworth	New Zealand	Viola
Pei-Sian Ng	Singapore	Cello
Anthony Albrecht	NSW	Cello
Rohan Dasika	Melbourne	Double Bass
Young Hee Chan	Melbourne	Double Bass
Meg Sterling		Flute
Lloyd Hudson	TAS	Flute
Celia Craig	Adelaide	Oboe
Nick Deutsch	Germany	Oboe
Ben Mellefont	UK	Clarinet
Phil Arkinstall	Melbourne	Clarinet
Justin Sun	New Zealand	Bassoon
Chloe Turner	NSW	Bassoon
Jenna Breen	USA	Horn
Lin Jiang	VIC	Horn

AYO remains committed to ensuring that access to our programs is determined by talent, not by financial or geographic limitations. Our financial assistance program continues to support young musicians by offsetting program fees and travel costs. In 2024, we introduced a full application fee waiver for First Nations applicants, reinforcing our dedication to inclusion and accessibility. We were pleased to see that 15% of applications came from regional Australia, demonstrating the ongoing reach and impact of these initiatives.

Tetsuya Lawson	USA	Trumpet
Jenna Smith	Perth	Trumpet
Shannon Pittaway	New Zealand	Low Brass
Antonio Neilley-Menéndez de Llano	Sweden	Low Brass
Alex Timcke	Perth	Timp/Perc
Rob Cossom	VIC	Timp/Perc
Delyth Stafford	VIC	Harp
Jessica Fotinos	VIC	Harp
Stefan Cassomenos	Melbourne	Keyboard
Leigh Harrold	Melbourne	Keyboard
Jessica Wells	Sydney	Composition
Monica Curro	VIC	Composition
Jakub Gaudasinski	Sydney	Sound Production
Eadric Le Brocq	Brisbane	Media and Communication
Brighdie Chambers	Sydney	Orchestral Management
Sonia Croucher	WA	Flute

Alumni Report

AYO is proud to be a part of the journey for so many talented young people. Here are just a few of the incredible achievements of our 2024 cohort.

Natalie Mavridis (violin) ACO Emerging Artist 2024
Ariel Volovelsky (cello) ACO Emerging Artist 2024
James Armstrong (violin) ACO Emerging Artist 2024
Andrew Crothers (viola) ACO Emerging Artist 2024
Liam Freisburg (violin) ACO Emerging Artist 2024
Donica Tran (violin) MSO Academy 2024
Tasman Compton (bassoon) MSO Academy 2024
Alexandra Allan (oboe) MSO Academy 2024
Nicole Kim (violin) OA Patricia H. Reid Orchestral Fellowship 2024
Catherine Jang (violin) OA Patricia H. Reid Orchestral Fellowship 2024
Lucy Clarke-Randazzo (violin) OA Patricia H. Reid Orchestral Fellowship 2024
Nadia Barrow (cello) OA Patricia H. Reid Orchestral Fellowship 2024
Jordan Hall (violin) QSO Academy 2024
Haneulle Lovell (violin) QSO Academy 2024
Michael Gibson (cello) QSO Academy 2024
Ella Pysden (viola) QSO Academy 2024

Sam Schimming (trumpet) QSO Academy 2024
Kenneth Harris (double bass) QSO Academy 2024
Ella Hicks (percussion) QSO Academy 2024
Clare Fox (clarinet) SSO Fellowship 2024
Alexandra Elvin (double bass) SSO Fellowship 2024
Rain Liu (violin) SSO Fellowship 2024
Laura Cliff (flute) SSO Fellowship 2024
Joseph Kelly (cello) SSO Fellowship 2024
Jack Peggie (percussion) SSO Fellowship 2024
Miriam Cooney (oboe) SSO Fellowship 2024
Stefan Grant (horn) SSO Fellowship 2024
Hayden Burge (bassoon) SSO Fellowship 2024
Jordan Mattinson (trombone) SSO Fellowship 2024
Joel Walmsley (trumpet) SSO Fellowship 2024
Harrison Swainston (viola) SSO Fellowship 2024

Applications for 2025 at a glance

19 years

average age of applicants

42%

under 18

36%

aged 18–21

22%

22 or older

as of 1 January in the year of application

Our People

Founders
Professor John Bishop OBE
Ruth D. Alexander

Patron
Emeritus Professor Di Yerbury AO

Foundation Member
Ron Maslyn Williams

Board of Directors
Prof Scott Harrison
Chair (from 24 May 2024 as Chair, former Deputy Chair)
Sally Basser
Deputy Chair (from 24 May 2024 as Deputy Chair)
Linda Fox
Treasurer
Carolyn Fletcher AM
(from 24 May 2024)
Alison Beare
Sandra Robertson
Karina Filipi
Lachlan Bramble
Jessica Block
Dr Kate Hadwen (until 9 Dec 2024)
The Hon Dr Andrew Lu AM
Simon Johnson
Ben Rimmer (until 24 May 2024)

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

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

Management

Kimballi Harding
Chief Executive Officer

Thaddeus Huang
(until 31 Jan 2024)
Nicky Gluch
(from 31 Mar 2024 to 31 Oct 2024)
Vita Daley (from 10 Oct 2024)
Artistic Coordinator

Timothy Matthies
(from 3 Jul 2024)
Artistic Producer

Hannah Brandenburg
(until 31 Jan 2024)
Shenei Savage (from 1 Jan 2024)
Executive Assistant

Eva Frey (until 29 Apr 2024)
Bronwyn Lobb (from 7 Oct 2024)
Director of Development

Billy Tanner (from 15 Apr 2024)
Philanthropy Manager

Vita Daley (from 10 Oct 2024)
Development Coordinator

Johanna Mulholland
Director of Engagement

Stella Perez
Marketing Manager

Stella Joseph-Jarecki
(until 25 Nov 2024)
Paige Gullifer
(from 9 Apr 2024 to 19 Jul 2024)
Tina Ma (from 28 Aug 2024)
Communications Coordinator

Hernani Cerqueira
(until 15 Nov 2024)
Elinor Hillock (from 25 Nov 2024)
Marketing Coordinator

Lorrae Collins
(from 24 Jan 2024 to 5 Sep 2024)
Financial Controller

Rossy Yang
Senior Financial Accountant & Office Manager

Fernanda Freitas
(until 25 Jul 2024)
Abigail Carreon
(from 20 Aug 2024)
Finance Assistant

Heather Carr
Database Administrator

Warren Lenthall
Director of Operations

Peyton Hawkins
Participant Coordinator

Oliver Muller
Operations Coordinator

Aedan MacNamara
(from 29 Apr 2024)
Operations Assistant

National Music Teacher Mentoring Program

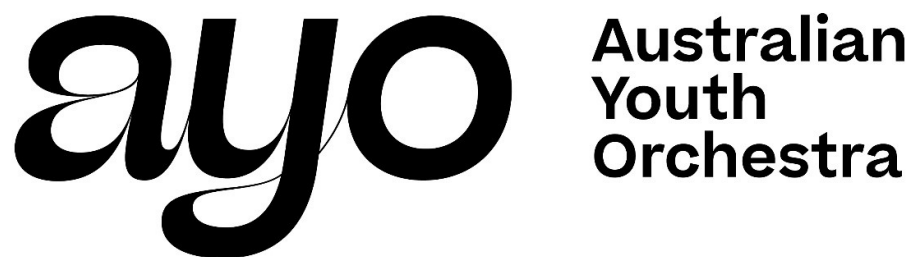
Bernie Heard
Manager

Louise Barkl
Education Advisor

Jessica Beriotto
(until 24 Jul 2024)
Misa Yamamoto
(from 28 Aug 2024)
Program Coordinator



Photo by: Claudio Raschella



ABN 42 004 355 739

**Financial Report for the year ended
31 December 2024**

Contents

Directors' Report.....	3
Auditor's Independence Declaration	11
Statement of Comprehensive Income	12
Statement of Financial Position	13
Statement of Changes in Equity	14
Statement of Cash Flows.....	15
Notes to the Financial Statements.....	16
Directors' Declaration	29
Independent Auditor's Report to the Directors	30

This financial report covers Australian Youth Orchestra ("the Company" or "AYO") as an individual entity.

The Company is a not-for-profit company limited by guarantee, incorporated and domiciled in Australia.

Its registered office and principal place of business is:

Level 1
45 Chippen Street
Chippendale NSW 2008

Auditors: Crowe, Sydney

Solicitors: HBA Legal, Sydney

Ashurst Australia

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

Australian Youth Orchestra
Directors' Report
For the year ended 31 December 2024

The directors present their report on the Company for the year ended 31 December 2024.

Directors

All directors are non-executive directors.

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

Ms Sally Bassier
 Ms Alison Beare
 Ms Jessica Block
 Mr Lachlan Bramble
 Ms Karina Filipi
 Ms Linda Fox
 Prof Scott Harrison
 Mr Simon Johnson
 Dr Andrew Lu AM
 Ms Sandra Robertson

Mrs Carolyn Fletcher AM was appointed on 24 May 2024.

Mr Ben Rimmer retired on 24 May 2024.

Dr Kate Hadwen retired on 9 December 2024.

Information of directors who held office during the year:

Name	Appointment Time	Qualifications	Experience	Special Responsibilities
Sally Bassier	Appointed 18 June 2018	BSocWk(Hons 1) MPA Graduate of the AICD	Director, Service and Creative Skills Australia (SaCSA) Director, Australian National Academy of Music Director, Bell Shakespeare Company Director, Art Gallery of Ballarat Public Member, the Australian Press Council Principal Consultant, NFP Success	Deputy Chair Finance & Executive Committee Nominations Committee
Alison Beare	Appointed 27 November 2023	Graduate of the AICD	Chief Executive Director and Company Secretary, UKARIA Director, Ulrike Klein Foundation Director, Adelaide Festival	
Jessica Block	Appointed 11 December 2018	BA LLB (Hons) Graduate of the AICD	Director, Jessica Block Consulting Director, Steps & Holes Theatre Company	Development Committee (Chair)

Australian Youth Orchestra
Directors' Report (continued)
For the year ended 31 December 2024

Name	Appointment Time	Qualifications	Experience	Special Responsibilities
Lachlan Bramble	Appointed 18 May 2019	AMusA LMusA BMus DipA MMus	Associate Principal 2 nd Violin, Adelaide Symphony Orchestra National President, Symphony Orchestra Musicians' Association Program Coordinator, Adelaide Chamber Music School	Artistic Advisory Committee (Chair) Finance & Executive Committee
Karina Filipi	Appointed 19 October 2021	BMus MA in Music (Research) MA in Music (Performance) Master of Music Pedagogy	Acting Principal Tuba, Orchestra Victoria Casual Tuba, Melbourne, Adelaide, Sydney, Tasmanian and Queensland Symphony Orchestras Tuba faculty, Australian National Academy of Music Tuba teacher, Victorian College of the Arts Secondary School Tuba teacher, Monash University	Artistic Advisory Committee
Carolyn Fletcher AM	Appointed 24 May 2024	BA (Hons) MTCP	Founder and Director, Opportunity Cambodia Deputy Chair, The Australian Haydn Ensemble	
Linda Fox	Appointed 28 May 2022	MBA (Executive) GradDip (IT) BCom (Acct) Graduate and Member of the AICD FCA ANZ	Independent Compliance Committee Member, Aware Financial Services Australia Ltd; Non-executive Director, Chair of Group Audit, Risk and Compliance Committee, Centrepont Alliance Limited (ASX.CAF); Independent Compliance Committee Member, Investors Mutual Limited; Committee Member & Vice President, North Sydney Symphony Orchestra	Treasurer/Company Secretary Finance & Executive Committee (Chair)

Australian Youth Orchestra
Directors' Report (continued)
For the year ended 31 December 2024

Name	Appointment Time	Qualifications	Experience	Special Responsibilities
Dr Kate Hadwen	Appointed 10 July 2018 and retired 9 December 2024	PhD MEd Grad Cert Ed (School L'ship) BTeach MNTCW	Principal, Pymble Ladies' College Multi-enterprise Agreement Advisory Board Member, AISNSW (Association of Independent Schools, NSW) Advisory Board Member, AISNSW Standing Committee Member, IGSA (Independent Girls' Schools Sporting Association) Board (Treasurer), AGSA (Alliance of Girls' Schools Australasia) Adjunct Research Fellow, Telethon Kids Institute (UWA) Adjunct Research Fellow, The Child Health Promotion Research Centre (Edith Cowan University) Board Member (Australasian representative), International Coalition of Girls' Schools	Development Committee
Professor Scott Harrison	Appointed 28 May 2022	BMus. Grad. Dip. Mus MMus M Higher Ed PhD LMusA LTCL	Pro Vice-Chancellor (Arts, Education and Law), Griffith University Board Director, Business South Bank Board Director, Screen Queensland	Chair Finance & Executive Committee Nominations Committee (Chair) Development Committee
Simon Johnson	Appointed 25 August 2016	London City & Guilds, 706/1 706/2 Distinction Guide Internationale Des Fromagers SMH Professional Excellence Award Chevaliers Du Tastevin	Director, Global Distribution Network Hospitality, Retail & Brand Development consultancy Founder, Simon Johnson Quality Foods Member, The 1st Australian International Olive Oil Judging Panel Companion honour member Member, The Tate International Council	Development Committee Finance & Executive Committee Nominations Committee

Australian Youth Orchestra
Directors' Report (continued)
For the year ended 31 December 2024

Name	Appointment Time	Qualifications	Experience	Special Responsibilities
Dr Andrew Lu AM	Appointed 02 July 2018	AM OAM LLB LLM SJD Grad Dip Law CTA FAICD FAAL ANZIIF(Fellow)CIP FGIA MCI Arb	President, Mental Health Tribunal WA Solicitor for 24 years and former partner of national law firms Director, National Gallery of Australia Foundation Director, SBS Corporation Director, Melbourne International Film Festival Director, Chamber of Arts and Culture WA Sessional Member, State Administrative Tribunal WA Director, Arts Law Centre of Australia Adjunct Professor of Law, Curtin University	Development Committee
Ben Rimmer	Appointed 23 May 2015 and retired 24 May 2024	BA LLB MBA Graduate of the AICD FIPAA	Associate Secretary, DFFH (VIC) Chief Executive Officer, Homes Victoria (VIC) Director, Institute of Public Administration (VIC) Deputy Secretary, Australian Government Department of Education	Chair Finance & Executive Committee Development Committee Nominations Committee
Sandra Robertson	Appointed 26 November 2021	BBus (Hons) GradDip (Mkting) MMkting	Director of Philanthropy, Infectious Disease and Immunity, University of Melbourne Chair, Polyglot Theatre	Development Committee

Company secretary

Linda Fox has filled the role of Company Secretary since 26 May 2023.

The Company's vision

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

The Company's purpose, vision and goals will be underpinned by the following guiding principles:

- To enhance and foster the comprehensive growth of young Australians through top-tier and innovative music education, nurturing their musical talents alongside personal development and skill acquisition.
- To empower and engage young people to play a central role in shaping our artistic vision and driving the development and growth of our sector.

Australian Youth Orchestra
Directors' Report (continued)
For the year ended 31 December 2024

- To maintain a strong revenue base, continuously enhance our operational procedures and cultivate an exceptional workplace culture at AYO.
- To strengthen our capacity to lead, build and maintain productive relationships and partnerships within both the national and international orchestral ecosystem, benefitting young musicians, music educators and Australia's orchestras.
- To ensure effective and transparent governance practices that promote accountability and long-term success.

Principal activities

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

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

These programs include AYO National Music Camp, Adelaide Symphony Orchestra ("ASO") Fellowships, AYO Autumn Season, AYO Winter Season, AYO Chamber Players, AYO Young Symphonists, Sydney Symphony Orchestra ("SSO") String Fellowships, AYO Momentum Ensemble and Music in Me (formerly National Music Teacher Mentoring Program).

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

Dividends

Clause 37.1 of the constitution of the Company 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

	2024	2023
	\$	\$
Revenue from ordinary activities	7,035,110	5,348,713
Profit/(Loss) from ordinary activities before income tax expense	1,405,472	186,833

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

(a) Results

The net operating profit for 2024 was a profit of \$1,405,472 (2023: a profit of \$186,833).

- The Department of Infrastructure, Transport, Regional Development and Communications, approved a grant of \$3,738,000 for 2024/25, of which \$1,869,000 has been brought to account in the 2024 financial year, a one-off grant of \$46,670 which has been brought to account in the 2024 financial year and a grant of \$3,231,000 for 2023/2024, of which \$1,615,500 has been brought to account in the 2024 financial year.
- The Company charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,516) and the National Music Camp Trust Fund (\$1,764). This fee is based on 1.2% of the balance of each fund as at 31 December 2024.

Australian Youth Orchestra
Directors' Report (continued)
For the year ended 31 December 2024

- A net amount of \$644,189 was transferred to the International Touring Reserve to be allocated against the next International Tour expected in 2025.
- A net amount of \$129,480 was transferred to the Scholarship Reserve in 2024 being donations, interest earned, change in market value of investments, and scholarships paid.
- A net amount of \$40,000 was transferred to the Special Projects Reserve to fund activities in 2025.
- An amount of \$37,865 was transferred from the Digital Reserve to fund digital projects, including the depreciation of the website and database and the implementation of the new accounting system.
- A net amount of \$316,976 was transferred to the Programs Reserve to fund the Music in Me program in 2025.

(b) Activities:

The following programs were presented in 2024:

AYO National Music Camp Adelaide, SA 7 – 21 January 2024	ASO Fellowships Adelaide, SA 5 – 12 February 2024
AYO Autumn Season Hobart, TAS 31 March – 7 April 2024	AYO Winter Season Melbourne & Geelong, VIC 7 – 15 July 2024
National Auditions for 2025 Programs Online 30 May – 16 September 2024	Chamber Players Goulburn, NSW 22 – 28 September 2024
AYO Young Symphonists Canberra, ACT 28 September – 6 October 2024	SSO String Fellowships Sydney, NSW 22 – 27 October 2024
Music in Me Program Online 4 March 2024 28 May 2024 4 July 2024	Momentum Ensemble Canberra, ACT 5 – 6 February 2024 Sydney & Port Macquarie, NSW 6 – 17 February 2024 Melbourne, VIC 27 February – 2 March 2024 Sydney, NSW & Mount Barker, SA 15 – 21 April 2024 Sydney, NSW 21 – 23 June 2024
VIC 15 April – 20 September 2024 14 June 2024	
SA 15 April – 20 September 2024 22 June 2024	

Australian Youth Orchestra
Directors' Report (continued)
For the year ended 31 December 2024

8 November 2024	Townsville, QLD
NSW	29 July – 3 August 2024
30 January – 12 April 2024	Sydney, NSW & Melbourne, VIC
29 April – 5 July 2024	18 September & 2 November 2024
22 July 2024	Melbourne & Langwarrin, VIC
30 July 2024	12 – 17 November 2024
WA	
15 April – 20 September 2024	
QLD	
20 May – 24 May 2024	

(c) Income tax

No amount was required to be provided for income tax as the Company is income tax exempt.

Matters subsequent to the end of financial year

No other matter or circumstance has arisen since 31 December 2024 that has significantly affected, or may significantly affect the Company's operations, the result of those operations, or the Company's state of affairs in future financial years.

Environmental regulations

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

Meetings of directors

The board of directors met 5 times during the year ended 31 December 2024.

	Meetings Attended	Meetings Held while Director
Lachlan Bramble	5	5
Sally Basser	3	5
Alison Beare	4	5
Jessica Block	5	5
Karina Filipi	5	5
Carolyn Fletcher AM	3	4
Linda Fox	5	5
Dr Kate Hadwen	2	5
Professor Scott Harrison	5	5
Simon Johnson	5	5
Dr Andrew Lu AM	5	5
Sandra Robertson	5	5
Ben Rimmer	1	1

Australian Youth Orchestra
Directors' Report (continued)
For the year ended 31 December 2024

Likely developments

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

Indemnification and insurance of Officers

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

During the year, the Company paid premiums in respect of directors' and officers' liability, legal expenses and insurance contracts for the financial year ended 31 December 2024. 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 2025.

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

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

Proceedings on behalf of the Company

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

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

Contributions on winding up

The Company is limited by guarantee. If the Company is wound up, the Constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the Company. At 31 December 2024 the number of members was 24 (2023: 23).

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 11.

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

Director



Director



Signed on this

6th

day of

May

2025

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

I declare that, to the best of my knowledge and belief, during the year ended 31 December 2024 there have been:

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

Yours sincerely,



Crowe Sydney



Alison Swansborough

Partner

6 May 2025

Sydney

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

Liability limited by a scheme approved under Professional Standards Legislation.

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

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Australian Youth Orchestra
Statement of Comprehensive Income
For the year ended 31 December 2024

	Note	2024	2023
		\$	\$
Revenue from ordinary activities	2	7,035,110	5,348,713
Board expenses		(22,388)	(28,919)
Operating expenses		(569,403)	(629,689)
Occupancy expenses		(224,367)	(255,573)
Production expenses		(410,977)	(321,394)
Marketing expenses		(292,387)	(260,738)
Tutor, performer and staff expenses		(2,504,127)	(2,292,218)
Student assistance expenses		(145,100)	(74,790)
Travelling expense		(1,460,889)	(1,298,559)
Total expenses relating to ordinary activities	3	(5,629,638)	(5,161,880)
Profit from ordinary activities before income tax expense		1,405,472	186,833
Income tax expense		-	-
Profit from ordinary activities after income tax expense		1,405,472	186,833
Total comprehensive income for the year		1,405,472	186,833

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 2024

	Note	2024 \$	2023 \$
Current assets			
Cash assets	4	4,778,018	2,184,098
Investments	4	6,124,465	7,354,893
Receivables	5	105,518	152,951
Other	6	461,010	235,375
Total current assets		<u>11,469,011</u>	<u>9,927,317</u>
Non-current assets			
Plant & equipment	7	201,344	159,785
Right-of-use assets	8	172,130	10,022
Total non-current assets		<u>373,474</u>	<u>169,807</u>
Total assets		<u>11,842,485</u>	<u>10,097,124</u>
Current liabilities			
Creditors & payables	9	229,266	204,567
Contract liabilities	10	332,649	229,310
Provisions	11	157,929	117,895
Lease liabilities	12	77,285	3,261
Total current liabilities		<u>797,129</u>	<u>555,033</u>
Non-current liabilities			
Provisions	13	9,711	4,145
Lease liabilities	14	99,050	6,823
Total non-current liabilities		<u>108,761</u>	<u>10,968</u>
Total liabilities		<u>905,890</u>	<u>566,001</u>
Net assets		<u>10,936,595</u>	<u>9,531,123</u>
Equity			
Retained profits	15	2,569,363	2,256,671
Reserves	16	8,367,232	7,274,452
Total equity		<u>10,936,595</u>	<u>9,531,123</u>

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

Australian Youth Orchestra
Statement of Changes in Equity
For the year ended 31 December 2024

	Note	Retained Profits \$	ITF Reserve ¹ \$	Major Gifts Reserve \$	Scholarships Reserve \$	Special Projects Reserve \$	Digital Reserve \$	Programs Reserve \$	Total Equity \$
As at 1 January 2024		2,256,671	1,196,348	1,646,139	1,853,518	1,392,285	355,552	830,610	9,531,123
Net result from operations		1,405,472							1,405,472
Transfer from/(to)									
ITF ¹ Reserve		(644,189)	644,189						-
Major Gifts Reserve		-		-					-
Scholarships Reserve		(129,480)			129,480				-
Special Projects Reserve		(40,000)				40,000			-
Digital Reserve		37,865					(37,865)		-
Programs Reserve		(316,976)						316,976	-
Total Transfers from/(to) Reserves		(1,092,780)	644,189	-	129,480	40,000	(37,865)	316,976	-
Transfer from / (to) retained profits	15	312,692	644,189	-	129,480	40,000	(37,865)	316,976	1,405,472
As at 31 December 2024	15,16	2,569,363	1,840,537	1,646,139	1,982,998	1,432,285	317,687	1,147,586	10,936,595
As at 1 January 2023		2,168,580	893,595	1,469,143	1,773,017	1,389,285	432,193	1,218,477	9,344,290
Net result from operations		186,833							186,833
Transfer from/(to)									
ITF ¹ Reserve		(302,753)	302,753						-
Major Gifts Reserve		(176,996)		176,996					-
Scholarships Reserve		(80,501)			80,501				-
Special Projects Reserve		(3,000)				3,000			-
Digital Reserve		76,641					(76,641)		-
Programs Reserve		387,867						(387,867)	-
Total Transfers from/(to) Reserves		(98,742)	302,753	176,996	80,501	3,000	(76,641)	(387,867)	-
Transfer from / (to) retained profits	15	88,091	302,753	176,996	80,501	3,000	(76,641)	(387,867)	186,833
As at 31 December 2023	15,16	2,256,671	1,196,348	1,646,139	1,853,518	1,392,285	355,552	830,610	9,531,123

¹ International Touring Fund

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

Australian Youth Orchestra
Statement of Cash Flows
For the year ended 31 December 2024

	Note	2024	2023
		\$	\$
Cash flows from operating activities			
Receipts from students		608,529	474,384
Grants received		4,478,487	3,251,215
Concert fees received		58,272	59,768
Bursaries, foundations & donations		1,221,545	1,064,678
Other receipts		58,153	18,971
Interest/Distributions		408,918	355,776
Payments to suppliers and employees		(5,751,354)	(5,553,403)
Net cash flows from/(used in) operating activities		1,082,550	(328,611)
Cash flows from investing activities			
Payments for plant and equipment		(117,638)	(61,518)
Redemption of/(Payment for) Investments		1,702,433	218,513
Net cash flows from/(used in) investing activities		1,584,795	156,995
Cash flows from financing activities			
Payments for lease liabilities		(73,425)	(11,917)
Net cash flows from/(used in) financing activities		(73,425)	(11,917)
Net increase/(decrease) in cash held		2,593,920	(183,534)
Cash at the beginning of year		2,184,098	2,367,632
Cash at the end of the year	4	4,778,018	2,184,098
Non-cash investing and financing activities			
Addition to right-of-use assets	8	221,573	-

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 2024

Note 1 - Summary of Material Accounting Policy Information	17
Note 2 - Revenue.....	21
Note 3 - Expenses and Losses	22
Note 4 - Current Assets - Cash Assets/Investments	22
Note 5 - Current Assets - Receivables	22
Note 6 - Current Assets - Other.....	22
Note 7 - Non-current Assets - Plant and Equipment.....	22
Note 8 - Non-current Assets - Right-of-use Assets.....	24
Note 9 - Current Liabilities – Creditors and Payables.....	24
Note 10 - Current Liabilities – Contract Liabilities.....	24
Note 11 - Current Liabilities – Provisions	24
Note 12 - Current Liabilities – Lease Liabilities	24
Note 13 - Non-current Liabilities - Provisions	24
Note 14 - Non-current Liabilities – Lease Liabilities.....	25
Note 15 - Equity – Retained Profits	25
Note 16 - Equity - Reserves	25
Note 17 - Compensation of Key Management Personnel.....	26
Note 18 - Related Parties	26
Note 19 - Remuneration of Auditors.....	27
Note 20 - Current Assets – Contingent Liabilities	27
Note 21 - Commitments for Expenditure.....	27
Note 22 - Trust Assets	27
Note 23 - Fundraising Appeals	27
Note 24 - Subsequent Events	28

Australian Youth Orchestra
Notes to the Financial Statements (continued)
For the year ended 31 December 2024

Note 1 Summary of Material Accounting Policy Information

a. Basis of preparation

These general purpose financial statements have been prepared in accordance with Australian Accounting Standards - Simplified Disclosures issued by the Australian Accounting Standards Board ("AASB"), the Australian Charities and Not-for-profits Commission Act 2012 and the Charitable Fundraising Act 1991 (NSW), as appropriate for not-for-profit oriented entities.

The Company's Statement of Comprehensive Income, Statement of Financial Position and Statement of Changes in Equity have been prepared on an accrual basis and are in accordance with the historical cost convention, except the revaluation of financial assets at fair value through profit or loss. The Statement of Cash Flows has been prepared on a cash basis.

The financial statements have been prepared based on a twelve-month operating cycle and presented in Australian currency, prepared on a going concern basis, which contemplates the continuity of the normal business activities and the realisation of assets and settlement of liabilities in the normal course of business.

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

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

New or amended Accounting Standards and Interpretations adopted

The Company has adopted all of the new or amended Accounting Standards and Interpretations issued by the AASB that are mandatory for the current reporting period.

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

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

c. Income tax

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

d. Revenue recognition

The Company recognises revenue as follows:

Revenue from contracts with customers

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

Revenue is recognised for the major business activities as follows:

(i) Funding revenue

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

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

Australian Youth Orchestra
Notes to the Financial Statements (continued)
For the year ended 31 December 2024

Note 1 Summary of Material Accounting Policy Information (continued)

d. Revenue recognition (continued)

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

e. Receivables

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

f. Plant and equipment

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

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

Depreciation

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

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

Musical Instruments	7%-20%
Music and Scores	7%
Furniture and Fittings	10%-35%
Lease Improvement	33%-36%
Office Equipment	14%-50%
Computers/Website	25%-33%
Database	14%-25%

Note 1 Summary of Material Accounting Policy Information (continued)

g. Right-of-use assets

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

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

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

h. Contract liabilities

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

i. Lease liabilities

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

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

j. Employee benefits

(i) Wages, salaries and annual leave

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

Note 1 Summary of Material Accounting Policy Information (continued)

j. Employee benefits (continued)

(ii) Long service benefits

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

(iii) Superannuation

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

k. Investments

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

Financial assets at fair value through profit or loss

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

l. Comparative figures

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

m. 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 1 Summary of Material Accounting Policy Information (continued)

m. Significant accounting judgements, estimates and assumptions (continued)

(iii) Lease term

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

(iv) Incremental borrowing rate

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

	2024	2023
	\$	\$
Note 2 Revenue		
Revenue from operating activities		
Grants – The Department of Infrastructure, Transport, Regional Development and Communications	4,053,170	2,974,000
Grants – Victorian Department of Education	18,182	-
Registration & application fees	506,714	454,604
Management fees	4,280	4,000
Memberships	873	836
Performance fees & earned income	71,953	54,335
Sponsorships, bequests, trusts & foundations & donations	1,494,384	1,064,677
Other income	19,435	12,773
Total revenue from operating activities	<u>6,168,991</u>	<u>4,565,225</u>
Revenue outside the operating activities		
Interest/Distributions	394,113	355,776
Net gains on financial investments held at fair value through profit & loss	472,006	427,712
Total revenue from outside the operating activities	<u>866,119</u>	<u>783,488</u>
Revenue from ordinary activities	<u><u>7,035,110</u></u>	<u><u>5,348,713</u></u>

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2024

	2024	2023
	\$	\$
Note 3 Expenses and Losses		
Profit/(loss) from ordinary activities includes as expenses:		
Depreciation of non-current assets	76,080	103,964
Depreciation of right-of-use assets	59,465	21,887
Other operating, occupancy and Board expenses	843,335	818,733
Defined contribution superannuation expense	222,123	177,552
Other personnel costs	2,282,004	2,114,666
Short-term and low-value assets lease payments	129,665	230,335
Travel expenses (administration)	54,135	72,378
Travel expenses (programs)	1,406,754	1,226,181
Other programs expenses	556,077	396,184
	<u>5,629,638</u>	<u>5,161,880</u>
Note 4 Current Assets - Cash Assets/Investments		
Cash Assets		
Cash at bank and on hand	2,437,328	1,075,957
Cash on deposit	2,340,690	1,108,141
Total cash assets	<u>4,778,018</u>	<u>2,184,098</u>
Financial assets at fair value through profit & loss:		
Fixed interest securities	1,930,796	4,000,388
Shares and other equities	4,193,669	3,354,505
Total investments	<u>6,124,465</u>	<u>7,354,893</u>
Note 5 Current Assets - Receivables		
Trade debtors	5,304	4,075
GST Receivable	32,970	55,716
Other debtors	67,244	93,160
	<u>105,518</u>	<u>152,951</u>
Note 6 Current Assets - Other		
Prepayments	461,010	235,375
Note 7 Non-current Assets - Plant and Equipment		
Music equipment at cost	191,541	181,657
Deduct: accumulated depreciation	<u>(137,244)</u>	<u>(129,972)</u>
	54,297	51,685
Music and scores at cost	5,102	5,102
Deduct: accumulated depreciation	<u>(5,102)</u>	<u>(5,089)</u>
	-	13

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2024

	2024	2023
	\$	\$
Note 7 Non-current Assets - Plant and Equipment (continued)		
Furniture and equipment at cost	101,066	79,851
Deduct: accumulated depreciation	(76,093)	(72,098)
	<u>24,973</u>	<u>7,753</u>
Database at cost	370,860	370,860
Deduct: accumulated depreciation	(345,922)	(335,941)
	<u>24,938</u>	<u>34,919</u>
IT equipment at cost	85,521	79,298
Deduct: accumulated depreciation	(58,172)	(62,933)
	<u>27,349</u>	<u>16,365</u>
Website at cost	109,560	77,060
Deduct: accumulated depreciation	(77,872)	(54,943)
	<u>31,688</u>	<u>22,117</u>
Digital Connection Trial equipment at cost	238,673	259,165
Deduct: accumulated depreciation	(238,673)	(259,165)
	<u>-</u>	<u>-</u>
Music in Me equipment and database at cost	53,460	29,335
Deduct: accumulated depreciation	(15,361)	(2,402)
	<u>38,099</u>	<u>26,933</u>
Total plant and equipment	<u><u>201,344</u></u>	<u><u>159,785</u></u>

Movements in non-current assets

	Music equipment	Music & scores	Furniture & equipment	Database	IT equipment	Website	Music in Me equipment & database	Total
Balance 1 January 2024	51,685	13	7,753	34,919	16,365	22,117	26,933	159,785
Additions	9,884	-	25,216	-	25,914	32,500	24,125	117,639
Depreciation	(7,272)	(13)	(7,996)	(9,981)	(14,930)	(22,929)	(12,959)	(76,080)
Loss on disposal	-	-	-	-	-	-	-	-
Balance 31 December 2024	<u>54,297</u>	<u>-</u>	<u>24,973</u>	<u>24,938</u>	<u>27,349</u>	<u>31,688</u>	<u>38,099</u>	<u>201,344</u>
Balance 1 January 2023	40,081	216	4,056	85,876	22,333	47,802	2,651	203,015
Additions	18,140	-	8,703	-	8,370	-	26,305	61,518
Depreciation	(6,536)	(203)	(4,684)	(50,957)	(13,876)	(25,685)	(2,023)	(103,964)
Loss on disposal	-	-	(322)	-	(462)	-	-	(784)
Balance 31 December 2023	<u>51,685</u>	<u>13</u>	<u>7,753</u>	<u>34,919</u>	<u>16,365</u>	<u>22,117</u>	<u>26,933</u>	<u>159,785</u>

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2024

	2024	2023
	\$	\$
Note 8 Non-current Assets - Right-of-use Assets		
Right-of-use – land & building	214,612	-
Deduct: accumulated depreciation	(54,999)	-
	<u>159,613</u>	<u>-</u>
Right-of-use – plant & equipment	24,647	17,686
Deduct: accumulated depreciation	(12,130)	(7,664)
	<u>12,517</u>	<u>10,022</u>
Total right-of-use assets	<u>172,130</u>	<u>10,022</u>
The addition to the right-of-use assets in 2024 was \$221,573 and the depreciation of the addition was \$55,927.		
The Company has leased two office photocopiers. One five-year lease ends 31 October 2026 and the other five-year lease ends 30 April 2029.		
The Company has leased one office. This three-year lease ends 22 March 2027 with an option to renew for a period of 2 years, 11 months and 30 days commencing on 24 March 2027 and a further period of 2 years, 11 months and 30 days commencing on 24 March 2030.		
Note 9 Current Liabilities – Creditors and Payables		
Trade creditors	135,804	104,412
Other payables	93,462	100,155
	<u>229,266</u>	<u>204,567</u>
Note 10 Current Liabilities – Contract Liabilities		
Receipts of registration fee in advance	332,354	229,310
Receipts of event income in advance	295	-
	<u>332,649</u>	<u>229,310</u>
Note 11 Current Liabilities – Provisions		
Provision for annual leave	107,068	67,162
Provision for long service leave	52,514	44,995
Fringe benefits tax payable	(1,653)	5,738
	<u>157,929</u>	<u>117,895</u>
Note 12 Current Liabilities – Lease Liabilities		
Lease Liabilities	77,285	3,261
Note 13 Non-current Liabilities – Provisions		
Provision for long service leave	9,711	4,145

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2024

	2024	2023
	\$	\$
Note 14		
Non-current Liabilities – Lease Liabilities		
Lease Liabilities	99,050	6,823
Future lease payments are due as follows:		
Within one year	87,509	3,840
One to five years	103,970	6,720
More than five years	-	-
Less future finance charges	(15,144)	(476)
	<u>176,335</u>	<u>10,084</u>

Note 15 **Equity – Retained Profits**

Movements in retained profits

Opening balance	2,256,671	2,168,580
Net profit/(loss) for the Year	1,405,472	186,833
Transfer (To)/from International Touring reserve	(644,189)	(302,753)
Transfer (To)/from Special Projects Reserve	(40,000)	(3,000)
Transfer (To)/from Major Gifts Reserve	-	(176,996)
Transfer (To)/from Scholarships Reserve	(129,480)	(80,501)
Transfer (To)/from Digital Reserve	37,865	76,641
Transfer (To)/from Programs Reserve	(316,976)	387,867
Closing balance	<u>2,569,363</u>	<u>2,256,671</u>

Note 16 **Equity - Reserves**

International Touring Reserve

Opening balance	1,196,348	893,595
Transfer (To)/from retained profits	644,189	302,753
Closing balance	<u>1,840,537</u>	<u>1,196,348</u>

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

Major Gifts Reserve

Opening balance	1,646,139	1,469,143
Transfer (To)/from retained profits	-	176,996
Closing balance	<u>1,646,139</u>	<u>1,646,139</u>

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

Special Projects Reserve

Opening balance	1,392,285	1,389,285
Transfer (To)/from retained profits	40,000	3,000
Closing balance	<u>1,432,285</u>	<u>1,392,285</u>

The Special Projects Reserve was established in December 2011 to set aside funds for specific projects which fall outside the normal operations of the Company.

Australian Youth Orchestra

Notes to the Financial Statements (continued)

For the year ended 31 December 2024

	2024	2023
	\$	\$
Note 16		
Equity – Reserves (continued)		
<u>Scholarships Reserve</u>		
Opening balance	1,853,518	1,773,017
Transfer (To)/from retained profits	129,480	80,501
Closing balance	<u>1,982,998</u>	<u>1,853,518</u>

The Scholarships Reserve was established in December 2011 in order to set aside funds donated for the specific purpose of providing annual scholarships.

<u>Digital Reserve</u>		
Opening balance	355,552	432,193
Transfer (To)/from retained profits	(37,865)	(76,641)
Closing balance	<u>317,687</u>	<u>355,552</u>

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

<u>Programs Reserve</u>		
Opening balance	830,610	1,218,477
Transfer (To)/from retained profits	316,976	(387,867)
Closing balance	<u>1,147,586</u>	<u>830,610</u>

The Programs Reserve was established in December 2022 in order to set aside funds for costs expected to be incurred against funds received from the Department of Infrastructure, Transport, Regional Development and Communications to fund the National Music Teachers Mentoring Program and funds received from trusts and foundations to fund future AYO programs.

Total Reserves	<u>8,367,232</u>	<u>7,274,452</u>
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Note 17 Compensation of Key Management Personnel

Total compensation (6 staff, 2023 – 6 staff)	888,634	1,060,430
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Note 18 Related Parties

Directors - Transactions with Directors

Lachlan Bramble was a director in 2023 and 2024. During the year, the Company paid him \$2,600 for his tutorial services and \$180 for his meal allowance. The Company paid him \$2,600 for his tutorial services and \$155 for his meal allowance in 2023.

Karina Filipi was a director in 2023 and 2024. There were no payments to her in 2024. The Company paid her \$2,677 for her tutorial and audition services and \$385 for her meal allowance in 2023.

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

Trusts - Transactions with Trusts

The Company is the trustee for the Dorothy Fraser Scholarship Fund. During the year, the Company charged a management fee of \$2,516 (2023: \$2,349) to the Dorothy Fraser Scholarship Fund and received a donation of \$4,504 (2023: \$2,665).

Australian Youth Orchestra
Notes to the Financial Statements (continued)
For the year ended 31 December 2024

Note 18 Related Parties (continued)

The Company is the trustee for the National Music Camp Trust. During the year, the Company charged a management fee of \$1,764 (2023: \$1,651) to the National Music Camp Trust and received a donation of \$3,593 (2023: \$2,749).

	2024	2023
	\$	\$
<u>Receivable from and payable to related parties</u>		
Receivable from the Dorothy Fraser Scholarship Fund for the management fee	2,768	2,584
Receivable from the National Music Camp Trust for the management fee	1,940	1,816
Total receivable from related parties	<u>4,708</u>	<u>4,400</u>

Loans to/from related parties

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

Note 19 Remuneration of Auditors

The auditor of the Company, Crowe Sydney performed the audit and received \$20,425 for these services. (2023: \$19,000).

Note 20 Contingent Liabilities

The Company joined the National Redress Scheme in 2020. In certain circumstances a future claim against the Company could be made under this scheme. There were no contingent liabilities as at 31 December 2024 and 31 December 2023.

Note 21 Commitments for Expenditure

There were no commitments for expenditure as at 31 December 2024 and 31 December 2023.

Note 22 Trust Assets

The Company acts as trustee for the following entities:

- National Music Camp Trust Fund
- Dorothy Fraser Scholarship Fund

Separate financial statements are prepared for these entities. No assets or liabilities of the trusts were recognised in these financial statements.

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

Note 23 Fundraising Appeals

The Company undertook fundraising appeals throughout the year.

The net surplus from fundraising was used to provide classical music and orchestral training to elite, young Australian musicians, as well as high-quality mentoring to primary school teachers engaging with the classroom music curriculum.

Gross fundraising income	1,213,448	887,078
Direct fundraising expenses	44,946	37,500
Net surplus obtained from fundraising	<u>1,168,502</u>	<u>849,578</u>

Note 24 Subsequent Events

No matter or circumstance has arisen since 31 December 2024 that has significantly affected, or may significantly affect the Company's operations, the result of those operations, or the Company's state of affairs in future financial years.

Australian Youth Orchestra
Directors' Declaration
For the year ended 31 December 2024

In accordance with a resolution of the directors of the Company, I state that in the opinion of the directors:

(a) the financial statements and notes of the Company are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 including:

giving a true and fair view of the Company's financial position as at 31 December 2024 and of its performance for the year ended on that date; and

complying with Australian Accounting Standards - Simplified Disclosures and the Australian Charities and Not-for-profits Commission Regulation 2022; and

(b) there are reasonable grounds to believe that the Company will be able to pay its debts as and when they become due and payable.

Directors' Declaration under the NSW Charitable Fundraising Act 1991

In accordance with a resolution of the directors of the Company, I state that in the opinion of the directors:

(a) the Statement of Comprehensive Income gives a true and fair view of all income and expenditure of the Company with respect to fundraising appeals;

(b) the Statement of Financial Position gives a true and fair view of the state of affairs of the Company with respect to fundraising appeals;

(c) the provisions and regulations of the NSW Charitable Fundraising Act 1991 and the conditions attached to the authority to fundraise have been complied with by the Company; and

(d) the internal controls exercised by the Company are appropriate and effective in accounting for all income received and applied by the Company from any of its fundraising appeals.

Director



Director



Signed on this

6th

day of

May

2025

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

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Australian Youth Orchestra (the Company), which comprises the statement of financial position as at 31 December 2024, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information, and the directors' declaration.

In our opinion, the accompanying financial report of the Company has been prepared:

1. in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* (the ACNC Act), including:

- (a) giving a true and fair view of the Company's financial position as at 31 December 2024 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Simplified Disclosures and Division 60 of the *Australian Charities and Not-for-Profits Commission Regulation 2022*; and

2. in all material respects, in accordance with the requirements of the *Charitable Fundraising Act NSW 1991* and the *Charitable Fundraising Regulation 2021*.

Basis for Opinion

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

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

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Other Information

The directors are responsible for the other information. The other information comprises the information included in the Company's Annual Report for the year ended 31 December 2024 but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the Directors for the Financial Report

The directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Simplified Disclosures and the *ACNC Act, the Charitable Fundraising Act NSW 1991* and the *Charitable Fundraising Regulation 2021*, and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

Auditor's Responsibilities for the Audit of the Financial Report

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

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

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

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

- Evaluate the overall presentation, structure and content of the financial report, including the disclosures, and whether the financial report represents the underlying transactions and events in a manner that achieves fair presentation.
- We communicate with Management regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

Crowe Sydney

Crowe Sydney



Alison Swansborough

Partner

6 May 2025
Sydney



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