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

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

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

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

OUR MISSION
To provide professional leadership and inspiration to talented young Australian musicians, enabling them to expand and extend their classical music education training and experience, through national and international programs and performance of the highest standards.
Following the successful conclusion of another three-year cycle of development culminating in the 2016 international tour this year we welcomed many new participants to our annual suite of programs. It is encouraging to see the interest in AYO’s programs remains strong with more than 1000 applications for auditions resulting in significant competition for places in each program. The AYO achieved its ambition of implementing a full range of new programs under the Momentum Ensemble umbrella in a range of diverse settings during 2017. From the sultry atmosphere of Melbourne’s Night Cat to the familiarity of the Sydney Opera House and to the perfect intimacy of UKARIA in the Adelaide Hills, Momentum Ensemble has taken their energy and curiosity to growing audiences across the country.

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

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

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

These initiatives of support from the Australian Government have encouraged others to continue or provide additional support of AYO activities and participants. Complementing government support is the invaluable financial assistance of donors, sponsors and foundations. We extend our deepest gratitude to Accenture whose sustained support
over the past nine years has been extremely important for AYO. We also benefit from their expert advice in the digital, technical and business practices.

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

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

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

**Ben Rimmer**

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

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

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

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

The AYO pathway continues to extend into the early school years to support the provision of music education in classrooms as well as through the professional major performing arts industry. Our ongoing partnerships with the Melbourne Symphony and Adelaide Symphony Orchestras, Musica Viva and the Australian World Orchestra have resulted in many opportunities for musicians on the verge of a professional career to work alongside great chamber musicians, ensembles and members of leading symphony, opera, and chamber orchestras.
Musica Viva Festival draws many of the world’s finest chamber musicians to Sydney and provides a unique opportunity for AYO musicians seeking to develop their own chamber ensemble. During 2017’s festival Pinchas Zukerman offered students his years of experience in a violin masterclass in which three superb young violinists, Anna Da Silva Chen, Victoria Bihun, and Lily Higson-Spence did us all proud alongside this veteran soloist.

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

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

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

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

We are grateful to the many organisations that partner with AYO to present our annual programs and concerts. In 2017, the University of Adelaide, University of Melbourne, Musica Viva, Artology, Adelaide Symphony Orchestra, Melbourne Symphony Orchestra, Australian World Orchestra, Symphony Services International, and ABC Classic FM were amongst those enabling the delivery of our training.
2017 marked the end of Mary Vallentine’s term as Chairman of the AYO and I am incredibly grateful to Mary for her leadership and partnership. I speak on behalf of all our current and former staff and musicians in acknowledging the amazing growth in capacity and quality during the past ten years. We also said farewell to Lucy Ericson after ten years as Director of Operations and I could not imagine the AYO being where it is today without Lucy’s major contribution and personal commitment to so many young musicians. I look forward to maintaining close links with Mary, Lucy and other former staff and directors in the years to come.

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

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

Colin Cornish
Chief Executive Officer
In 2017 the Board of Directors of Australian Youth Orchestra met five times.

Mary Vallentine AO  
Non-Executive Director  
**Appointed:** 26 May 2007  
**Resigned:** 20 May 2017  
Office held  
- Chair (1 Sept 2007 – 20 May 2017)  
- Development Committee  
- Finance and Executive Committee, Chair  
(1 Sept 2007 – 20 May 2017)  
- Nominations Committee, Chair

Peter Grant  
Consultant  
**Appointed:** 1 September 2007  
Office held  
- Deputy Chair (24 May 2008 – )  
- Finance and Executive Committee

Dr Graeme Blackman AO  
Non-Executive Director  
**Appointed:** 18 May 2013  
Office held  
- Finance and Executive Committee  
- Nominations Committee (20 May 2017 – )

Monica Curro  
Assistant Principal 2nd Violin, Melbourne Symphony Orchestra  
**Appointed:** 15 May 2010  
Office held  
- Artistic Advisory Committee

Marcus Elsum  
Non-Executive Director  
**Appointed:** 10 May 2014  
Office held  
- Treasurer/Company Secretary (23 May 2015 – )  
- Finance and Executive Committee

Erin Flaherty  
Non-Executive Director  
**Appointed:** 24 May 2009  
Office held  
- Development Committee  
- Nominations Committee

Simon Johnson  
Non-Executive Director  
**Appointed:** 25 August 2016  
Office held  
- Development Committee

Luke Nestorowicz  
Management and Marketing Consultant  
**Appointed:** 24 May 2008  
**Resigned:** 20 May 2017

Shefali Pryor  
Associate Principal Oboe, Sydney Symphony Orchestra  
**Appointed:** 15 May 2011  
Office held  
- Artistic Advisory Committee, Chair

Clare Pullar  
Non-Executive Director  
**Appointed:** 24 May 2009  
Office held  
- Development Committee  
- Nominations Committee

Ben Rimmer  
Chief Executive Officer: City of Melbourne  
**Appointed:** 23 May 2015  
Office held  
- Chair (20 May 2017 – )  
- Deputy Chair  
(20 May 2016 – 20 May 2017)  
- Finance and Executive Committee, Chair  
(20 May 2017 – )  
- Nominations Committee, Chair  
(20 May 2017 – )

Frank Zipfinger  
Non-Executive Director  
**Appointed:** 24 May 2008  
**Resigned:** 20 May 2017  
Office held  
- Development Committee, Chair
COMMITTEES

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

In 2017 the Finance and Executive Committee met four times.

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

In 2017 the Artistic Advisory Committee met three times.

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

In 2017 the Nominations Committee met three times.

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

In 2017 the Development Committee met three times.
Management

Colin Cornish
Chief Executive Officer

Elena Phatak
Artistic & Executive Assistant

Kate O’Beirne
Business Manager

Rossy Yang
Financial Accountant

Lucy Ericson
Director of Operations
May 2007 – September 2017

Warren Lenthall
Operations Manager
September 2015 – September 2017
Director of Operations
September 2017 –

Hannah Verkerk
Operations & Music Coordinator

Nathan Walton
Operations Assistant
October 2017 –

Candice Wise
Director of Marketing & Communications

Samar Karim
Marketing & Communications Manager
October 2016 – July 2017

Simone Vitiello
Marketing Manager
January 2017 –

Katy Rogers-Davies
Communications Coordinator

Christina Chiam
Director of Development
March 2014 – June 2017

Rupert Sherwood
Director of Development
November 2017 –

Georgina Luck
Philanthropy & Alumni Manager
April 2013 – September 2017

Adrienne Salmon
Development Coordinator

Grace Wescott-Dawson
Development Assistant
July 2017 –

Bernadette McNamara
Nation Music Teacher Mentoring Program Manager

Volunteers

Patrick Brislan
Volunteer Development Coordinator
AYO is supported by the Australian Government

Principal Sponsor & Digital Partner

Australian Government

[Image]

Principal Sponsor & Digital Partner

Accenture

[Image]

Major Partners

Colonial Foundation

[Image]

NAOMI MILGROM AO

Program Partners

Graeme Wood Foundation

[Image]

Ulrike Klein AO

Concert Season Partners

[Image]

Hotel Partner

Supporting Partner

[Image]

Scholarship Partners

Accenture

[Image]

The Greatorex Foundation

Training Partners

Cybec

[Image]

Honorary Auditors

[Image]

Legal Partners

Logistics Partner

Media Partner

Design Partner

KING&WOOD MALLSESONS

Arnold Bloch Leider Lawyers and Notaries

AVIS

[Image]

ABC Classic FM

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

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

**THE JOHN BISHOP CIRCLE – AYO BEQUESTS**

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

**IMPRESARIO $20,000+**

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

**MAESTRO $10,000+**

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

**VIRTUOSO $5,000+**

Christine Bishop
David Elsum AM & Lidge Elsum
John* & Irene Garran
Daniel & Helen Gauchat
Maurice Green AM & Christina Green
Ian Hutchinson
Peter & Liz Kelly
Alex King* & Maya Rozner
Sirius Foundation
Emeritus Professor Di Yerbury AO
Anonymous donors (2)
**PRINCIPAL $3,000+**

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

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

**ASSOCIATE $1,000+**

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

Alan McCormack & Elizabeth Brand  
Dr George Michell AM*  
Mike Mulvihill  
NE JE Charitable Gift – managed by Equity Trustees  
Ron Ogden Lynn Pavey & Marcus Ogden  
Professor Patricia*  
& Professor Philip* Pollett  
Clare Pullar  
Patricia H. Reid Endowment Pty Ltd  
Dr Robyn Smiles* & John Colvin  
The Standish Roberts Trumpet Scholarship  
Dr Felicite Ross†  
Clare Thompson  
Dr Damien Thomson* & Dr Glenise Berry  
Cath Ward  
Dr Penelope Weir  
Michael & Mary Whelan Trust  
Randal & Asako Williams  
Ray Wilson OAM  
Virginia Woolley OAM  
& the late Ken Woolley AM  
Edward Wrigley  
Igor Zambelli  
Anonymous donors (5)
TUTTI $500+

Antoinette Albert
Dr Neville Arthur
Kees Boersma* & Kirsty McCahon*
Patrick* & Lyn* Brislan
Colin Cornish*
Phillip Cornwell
Jeffrey Harding & Jane Cotter
Nara Dennis
Dr Elizabeth Douglas
Suellen Enestrom
The Farrands Family
Sandra & Paul Ferman
Kate Forster & Michael Walshe
Marjorie Gilby*
Phil Greenwood
Gill Halliday
Karl Hombergen & Jane Hutton
Dr David & Sarah Howell
The Hunt Family Memorial Fund*
Merv Keehn & Sue Harlow
Dr Angela Kirsner & Dr Richard Kirsner
The Koumoukelis Family
Siobhan Lenihan
Alec & Leanne Leopold
Alistair & Jenny MacLennan
Gerard Patacca*
M.E.B Playfair
Rosemary* & Gwenneth* Pryor
Ben Rimmer*
Leona Romaniuk
Penelope Seidler AM
Roger & Karen Stott
Dr Sven Ole Warnaar
Gen Ying Shi
Frank Zipfinger
Anonymous donors (3)

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

Acknowledgements

* AYO Alumni

^ In memory of Kenneth Hunt, Tanya Prochazka* (née Hunt) & Marianne Hunt
† In memory of Deborah Lander
AYO TRAINING PROGRAMS

AYO National Music Camp | Adelaide, SA
Saturday 7 – Sunday 22 January 2017

Australian Youth Orchestra: February Season | Sydney, NSW & Canberra, ACT
Wednesday 8 – Friday 17 February 2017

AYO Young Symphonists | Mt Eliza, VIC
Saturday 8 - Saturday 15 April 2017

AYO Chamber Players | Sydney, NSW
Friday 14 – Monday 24 April 2017

AYO Orchestral Career Development: AYO ASO Fellowships | Adelaide, SA
Monday 12 – Sunday 18 May 2017

AYO Orchestral Career Development: MSO String Fellowships | Melbourne, VIC
Sunday 21 – Monday 29 May 2017

Australian Youth Orchestra: July Season | Melbourne, VIC
Monday 3 – Wednesday 12 July 2017

2017 Auditions for 2018 Programs | National
17 August – 16 September 2017

MOMENTUM ENSEMBLE PROJECTS

24 Hours in Lapa | Melbourne, VIC
Thursday 27 – Friday 28 April 2017

La Stravaganza | Melbourne, VIC & Sydney, NSW
Monday 17 – Monday 24 July 2017

Seven Last Words | Sydney, NSW, Brisbane, QLD & Mt Barker, SA
Wednesday 16 – Sunday 27 August

Three Places | Sydney, NSW, Canberra, ACT & Melbourne, VIC
Tuesday 29 August – Tuesday 5 September
A total of 343 young people participated in 2017 AYO training programs and Momentum Ensemble. The age of participants ranged from 13–30 years, and there was an even gender split across the cohort.

**State of origin of participants**

![Pie chart showing state of origin of participants]

**Age of participants as at 1 January 2017**

![Bar chart showing age distribution of participants]
In 2017 auditions were scheduled in capital cities Adelaide, Brisbane, Canberra, Darwin, Hobart, Melbourne, Perth and Sydney. Auditions were also scheduled in the regional towns of Armidale, Orange and Townsville.

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

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

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

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

**AUDITION CITIES AND DATES**

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

**2017 AUDITION AND INTERVIEW PANELS**

- **Strings**
  - Michele Walsh
  - Kirsty McCahon

- **Wind**
  - Christopher Tingay

- **Brass**
  - Robert Johnson

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

- **Harp**
  - Julie Raines

- **Piano**
  - Susanne Powell

- **Words About Music**
  - Shirley Apthorp

- **Orchestral Management**
  - David Khafagi
  - Lucy Ericson

- **Sound Production**
  - Jim Atkins
  - Warren Lenthall

- **Composition**
  - Gerard Brophy
State of origin of applicants

Age of applicants as at 1 January 2017

Gender of applicants
2017 PROGRAM DETAILS & PARTICIPANTS
## Scholarships & Awards

**Accenture Australia Scholarship**
- **2016 Recipient**: Jonathan Békés, cello
- **2017 Recipient**: Jenna Smith, trumpet

**E.V. Llewellyn Memorial Fund Awards**
- **2016 Recipients**:
  - Iggy Kim
  - Mee Na Lowejski
  - Jonathan Coco
  - Nicholas Waters
  - Doretta Balkizas

- **2017 Recipients**:
  - Jasmine Baric
  - Yena Choi
  - Molly Collier-O’Boyle
  - Julia Doukakis
  - Mikhael Kharrat
  - Emma Martin Miles
  - Mullin-Chivers
  - Jovan Pantelich
  - Geist String Quartet

**Richard Pollett Memorial Award**
- Thibaud Pavlovic-Hobba, violin

**Henry Jacono Scholarship**
- Adrian Whitehall, double bass
- Bryn Keane, double bass

**Dorothy Fraser Scholarship**
- Karla Hanna, violin
- Jacinta Ryan, violin
- Isla Biffin, harp
- Annabelle Carter, violin
- Hana King, violin
- Lily Higson-Spence, violin
- Molly Collier-O’Boyle, viola
- Rachael Kwa, violin
- Phoebe Masel, violin
- Georgia Ostenfeld, cello
- Hayasa Tanaka, viola

**AYO Arts Administration Fellowship Recipients**
- Sydney Symphony: Nathan Walton
- Opera Australia: Alison Giles
- Musica Viva Regina Ridge Arts Administration Fellowship: Sean Moloney
## AYO NATIONAL MUSIC CAMP

Saturday 7 – Sunday 22 January 2017
Adelaide, SA

### Artists, tutors and program staff

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
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<tbody>
<tr>
<td>Conductor</td>
<td>Elim Chan</td>
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<td>Conductor</td>
<td>Belinda McFarlane</td>
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<tr>
<td>Conductor, Chamber Orchestra</td>
<td>Dietrich Paredes</td>
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<tr>
<td>Artist-in-Residence</td>
<td>Li-Wei Qin*</td>
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<tr>
<td>Chamber Music Coordinator</td>
<td>Michele Walsh*</td>
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<tr>
<td>Violin</td>
<td>Lachlan Bramble*</td>
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<tr>
<td>Viola</td>
<td>Monica Curno*</td>
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<td></td>
<td>Francesca Hiew*</td>
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<td></td>
<td>Michele Walsh*</td>
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<td>Imants Larsen*</td>
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<td>Patricia Pollett*</td>
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<td>Cello</td>
<td>Simon Cobcroft*</td>
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<td>Sharon Draper*</td>
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<td>Double Bass</td>
<td>Max McBride</td>
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<td>Flute</td>
<td>Stephen Newton*</td>
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<td>Oboe</td>
<td>Geoffrey Collins</td>
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<tr>
<td>Clarinet</td>
<td>Dean Newcomb*</td>
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<tr>
<td>Bassoon</td>
<td>Mark Gaydon*</td>
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<tr>
<td>Horn</td>
<td>Francesco Lo Surdo*</td>
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<tr>
<td>Trumpet</td>
<td>Matthew Dempsey*</td>
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<tr>
<td>Trombone</td>
<td>Nick Byrne*</td>
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<tr>
<td>Tuba</td>
<td>Antonio Neilley-Menéndez de Llano*</td>
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<td>Timpani/Percussion</td>
<td>Alex Timcke*</td>
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<td>Keyboard</td>
<td>Stephen Emmerson</td>
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<td>Harp</td>
<td>Carolyn Burgess</td>
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<td>Composition</td>
<td>Gerard Brophy</td>
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<td>Orchestral Management</td>
<td>David Khafagi*</td>
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<td>Jim Atkins</td>
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<td>Patrick Brearley*</td>
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<td>Megan Lo Surdo*</td>
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<td>Grace Wescott-Dawson</td>
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<td>*AYO alumni</td>
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</table>
Orchestral performances and repertoire

WEEK 1 - CONCERT 1
Saturday 14 January, 4pm | ABC Classic FM delayed broadcast

Porter Chamber Orchestra – Belinda McFarlane
MENDELSSOHN String Symphony No.10 in B minor

Bishop Orchestra – Dietrich Paredes
DVORAK Silent Woods (Li-Wei Qin, cello)
VERDI The Force of Destiny: Overture

Alexander Orchestra – Elim Chan
MENDELSSOHN Symphony No.4 Italian

WEEK 1 - CONCERT 2
Saturday 14 January, 7.30pm | ABC Classic FM direct broadcast

Alexander Orchestra – Elim Chan, conductor
BEETHOVEN Coriolan: Overture
TCHAIKOVSKY Variations on a Rococo Theme (Li-Wei Qin, cello)

Porter Chamber Orchestra – Belinda McFarlane, director
BARTÓK Divertimento

Bishop Orchestra – Dietrich Paredes, conductor
SHOSTAKOVICH Symphony No.5

WEEK 2 - CONCERT 3
Saturday 21 January, 4pm | ABC Classic FM delayed broadcast

Porter Chamber Orchestra – Belinda McFarlane, director
ELGAR Serenade for Strings
STEVenson Captain Brown Suite

Bishop Orchestra – Elim Chan, conductor
RIMSKY-KORSAKOV Capriccio espagnol

Alexander Orchestra – Dietrich Paredes, conductor
BEETHOVEN Symphony No.5

WEEK 2 - CONCERT 4
Saturday 21 January, 7.30pm | ABC Classic FM direct broadcast

Porter Chamber Orchestra – Belinda McFarlane
VAUGHAN-WILLIAMS Fantasia on a Theme of Thomas Tallis

Alexander Orchestra – Dietrich Paredes
WIDMANN Con brio
GINASTERA Estancia: Four Dances, Op.8a

Bishop Orchestra – Elim Chan
BARTÓK Concerto for Orchestra
AYO National Music Camp participants

**COMPOSITION**
Olivia Davies
Matan Franco
Joseph Franklin
Mark Holdsworth

**ORCHESTRAL MANAGEMENT**
Tessa Campbell
Beatrice Carey
Katie Garman
Alison Giles
Geordie Marsh
Sean Moloney
Ashley Retter
Nathan Walton

**SOUND PRODUCTION**
Sarah Johnson
Nancy Webb

**WORDS ABOUT MUSIC**
Anneliese McGee-Collett
Elsabeth Parkinson
Liam Whitbourn
Claire Whittle

**PORTER CHAMBER ORCHESTRA**

**Violin 1**
Phoebe Masel *Concertmaster*
Lachlan Wilkins
Jade Paterson
Nicole Kim
Andrew Wang
Louise May
Annabelle Breyley-Smith
Clare Cooney

**Violin 2**
Annabelle Traves *Principal*
Lucy Macourt
Shannon Rhodes
Tahni Chan
Karen Matoba
Rennata Morrison
Sophia Blinks
Claudia Norton-Foley

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

**Cello**
Julian Sharp *Principal*
Hannah Harley
Caleb Murray
Joseph Kelly

**Double Bass**
Vanessa Li *Principal*
Bryn Keane
Sophie Collis
ALEXANDER ORCHESTRA

**Violin 1**
- Darcy Dauth *Concertmaster*
- Lily McCann
- Claire Weatherhead
- Jessica Walton
- Rebekah Hall
- Eleanor Devine
- Julia Nicholls
- Liam Freisberg
- Liam Fogarty
- Hannah Wee
- Samantha Chiu
- Lydia Sawires
- Hannah Solari
- Eva Li
- Elizabeth Sommervaille
- Sarah Qiu

**Violin 2**
- Jasmine Baric *Principal*
- Leanne McGowan
- Nathan Ellul
- Sola Hughes
- Nicholas Miceli
- Chae Eun Oh
- Georgina Chan
- Grace Choi
- Megan Yang
- James Armstrong
- Oliver Lee
- Amber Hanley
- Sophie Hoskins-Murphy
- Robyn Blann

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

**Double Bass**
- Hamish Gullick *Principal*
- Monty Wain
- Adrian Whitehall
- Joshua Dunne
- Linh Nguyen
- Bilee Mills
- Benjamin Saffir
- Georgia Lloyd

**Flute/Piccolo**
- Laura Chung
- Andrew Baird
- Courtney Coates (wk 2)

**Oboe**
- Nicole Misiurak
- An Nguyen

**Clarinet**
- Oliver Shermacher
- Constantine Karatenisis

**Bassoon/Contrabassoon**
- Jordy Meutenbrooks
- Emma Morrison
- Tiger Chou (wk 2)

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

**Trumpet**
- Bodhi Scott-Jones
- Matthew Carter

**Trombone**
- Dion Marks (wk 2)
- Rhys Keane (wk 2)

**Timpani**
- Jeremy Sreejayan

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

**Piano**
- Scott McDougall (wk 2)
BISHOP ORCHESTRA

Violin 1
Lily Higson-Spence
Concertmaster
Daniel Tan
Elise Wright
Nyssa Sanguansri
Yasmin Omran
Sarah Hooton
Katrina Filshie
Bailey Edgley Fletcher
Jordan Hall
Sally Waterhouse
Amy Hosking
Mia Hughes
Jasmine Middleton
Samuel Blanchard-Jackson
Olivia Lambert
Emma Winestone

Violin 2
Josef Hanna Principal
James Chen
Aidan Fitshie
Scarlett Gallery
Anastasia Hibbard
Patrick Shannon
Donica Tran
Lara Mladjen
Marcus Michelsen
Hayden Burton
Felix Pascoe
Alice Clark
Akari Prior
Mia Berlin

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

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

Flute/Piccolo
Peter Havlat
Lily Yang
Anna Coe

Oboe/Cor Anglais
Kate Mostert
Callum Hogan
Ethan Seto (wk 2)

Clarinet/Eb/Bass
James Julian
Andrew Fong
Richard Shaw

Bassoon/Contrabassoon
Matthew Ventura
Alison Wormell
Jamie Dodd

Horn
Freya Hombergen
Nicola Robinson
Ryan Humphrey
Maddison McAlister
Chloe Matthews

Trumpet
Christopher Grace
Sophie Spencer
George Wilson

Trombone
Jarrod Callaghan
Dion Marks (wk 1)
Jessica Gregory (wk 2)

Bass Trombone
Phillip Soalheira

Tuba
Marcel Kocbek-Malepa

Timpani
Fraser Matthew

Percussion
Jakob Enoka
Blake Roden
Sami Butler
Adam Cooper-Stanbury

Piano/Celeste
Scott McDougall (wk 1)

Harp
Isla Biffin
Gemma Tong
AYO FEBRUARY SEASON

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

Artists, tutors and program staff

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<th>Artist</th>
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<tbody>
<tr>
<td>Conductor</td>
<td>Andrew Gourlay</td>
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<td>Soloist</td>
<td>Li-Wei Qin*</td>
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<td>Fiona Ziegler*</td>
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<td>Philippa Paige*</td>
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<td>Virgina Comerford*</td>
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<td>Residential Coordinator</td>
<td>Annette Brown</td>
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Public performances and repertoire

60th Anniversary concerts

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

Thursday 16 February, 7pm*
Sydney Town Hall

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

* ABC Classic FM direct broadcast
## AYO February Season participants

### Violin 1
- Karla Hanna *Concertmaster*
- Jasmine Baric
- Seamus MacNamara
- Runa Murase
- Lily McCann
- Phoebe Masel
- Jacinta Ryan
- Josef Hanna
- Emily Beauchamp
- Emma Martin
- Lachlan Wilkins
- Rebekah Hall
- Jade Paterson
- Nathan Ellul
- Eleanor Hill
- Helena Wang

### Violin 2
- Rollin Zhao *Principal*
- Rachael Kwa Leanne McGowan
- Johnny van Gend
- Daniel Tan
- Harry Egerton
- Lucy Macourt
- Jessica Walton
- Sola Hughes
- Aidan Fishie
- Claire Weatherhead
- Scarlett Gallery
- Tahni Chan
- Nicholas Miceli

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

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

### Flute
- Kim Falconer *Principal*
- Kelsey Robinson

### Piccolo
- Laura Chung *Principal*

### Oboe
- Edward Wang *Principal*
- Kate Mostert

### Cor Anglais
- Nicole Misiurak *Principal*

### Clarinet
- Magdalena Krstevska *Principal*
- James Julian

### Bass Clarinet
- Andrew Fong *Principal*

### Bassoon
- Matthew Ventura *Principal*
- Alison Wormal

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

### Trumpet
- Jenna Smith *Principal*
- Christopher Grace
- Bodhi Scott-Jones

### Trombone
- Jarrod Callaghan *Principal*
- Gregory Bennett

### Bass Trombone
- Phillip Soalheira *Principal*

### Tuba
- Marcel Kocbek-Malepa *Principal*

### Timpani
- Fraser Matthew *Principal*

### Percussion
- Jacob Enoka *Principal*
- Blake Roden
- Adam Cooper-Stanbury
AYO YOUNG SYMPHONISTS

Saturday 8 - Saturday 15 April 2017
Mt Eliza, VIC

Artists, tutors and program staff

Brett Kelly
Music Director & Conductor

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

Residential Coordinator  Amber Lomanowicz  *AYO alumni

Orchestral performances and repertoire

Saturday 15 April, 2pm
Deakin Edge, Federation Square

MENDELSSOHN Symphony No.5 Reformation (Mvt 4)
ELGAR Sospiri
TELEMANN Don Quixote Suite (Mvts 1, 2, 5 & 3)
WALTON Crown Imperial
DIORENZO Of Kingdoms and Glory (Mvt 5)
PUCCINI Manon Lescaut, Act III: Intermezzo
HINDEMITH Symphonic Metamorphosis of Themes by Carl Maria von Weber
TCHAIKOVSKY Nutcracker Suite, Op.71a: Waltz of the Flowers
# AYO Young Symphonists participants

## Violin 1
- Lily McCann *Concertmaster*
- Scarlett Gallery
- Anastasia Hibbard
- Yasmin Omran
- Emma Amery
- Georgina Chan
- Claudia Norton-Foley
- Katrina Filshie

## Violin 2
- Sola Hughes *Principal*
- Nicholas Miceli
- Karen Matoba
- Jessica Evensen
- Donica Tran
- Ken Noonan
- Jordan Hall
- Alice Clark

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

## Double Bass
- Monty Wain *Principal*
- Billee Mills
- Emily Green

## Flute / Piccolo
- Jordan Paterson
- Pranav Gilder
- Emily Thornton

## Oboe / Cor Anglais
- Ruby Khuu
- Brooke Hitchmough
- Florence Chou

## Clarinet / Bass
- Miriam Alperovich
- Isabel Li
- Drew Gilchrist

## Bassoon / Contra
- Jamie Dodd
- Alan Choi
- Jenny Hu

## Horn
- Nicola Robinson
- Maddison McAlister
- Chloe Matthews
- Daniel Harness
- Tim Rossi

## Trumpet
- Patrick Benfield
- Tobias Duffy
- Emma Russell
- Rory Anderson

## Trombone
- Rhys Keane
- Neal Morris
- Bronwyn Smith

## Bass Trombone
- Jacob Dooley

## Tuba
- Luke Bartley

## Timpani / Percussion
- Christian McLoughlin
- Jamie Willson
- Mimi Jin
- Huon Bourne Blue

## Harp
- Isla Biffin
AYO CHAMBER PLAYERS
IN CONJUNCTION WITH THE MUSICA VIVA FESTIVAL 2017

Friday 14 – Monday 24 April 2017
Sydney, NSW

Public performances and repertoire

CONCERT 1 - FRIDAY 21 APRIL, 11.30AM
AYO Piano Trio 1
EDWARDS Piano Trio (Mvt 1)
DVORAK Piano Trio No.2 in G minor, Op.26 (Mvts 2 & 3)
HAYDN Piano Trio No.39 in G Gypsy
AYO String Quartet 3
SCHUMANN String Quartet No.1 in A minor, Op.41 (Mvt 1)
VINE String Quartet No.2
HAYDN String Quartet No.6 in A, Op.20 (Mvts 1 & 4)

CONCERT 2 - FRIDAY 21 APRIL, 4.45PM
AYO String Quartet 1 - Geist String Quartet
MOZART String Quartet No.15 in D minor, K.421 (Mvts 1 & 2)
BANKS Four Pieces for String Quartet
BRITTEN String Quartet No.2 in C, Op.36 (Mvt 1)
AYO Piano Trio 3
HAYDN Piano Trio No.42 in E flat (Mvts 1 & 2)
STANHOPE Piano Trio Dolcissimo Usignolo
BRAHMS Piano Trio No.2 in C, Op.87 (Mvt 1)

CONCERT 3 - SATURDAY 22 APRIL, 11.30AM
AYO Piano Trio 2
HOLLAND Piano Trio (Mvt 1)
MOZART Piano Trio No.3 in B flat, K.502 (Mvts 2 & 3)
DEBUSSY Piano Trio in G (Mvt 1)
AYO String Quartet 4
BEETHOVEN String Quartet No.3 in D, Op.18 (Mvts 1 & 2)
WESTLAKE String Quartet No.2 (Mvts 1 & 2)
MOZART String Quartet No.22 in B flat, K.589 (Mvts 3 & 4)
CONCERT 4 - SATURDAY 22 APRIL, 4.45PM
AYO String Quartet 5
AYO String Quartet 5
MOZART String Quartet No.20 in D, K.499 Hoffmeister (Mvt 1)
MENDELSSOHN String Quartet No.2 in A minor, Op.13 (Mvts 1 & 2)
MILLS String Quartet No.4 Glimpses from my Book of Dada (Mvts 1 & 4)

AYO String Quartet 2 - Penny Quartet
AYO String Quartet 2 - Penny Quartet
HAYDN String Quartet No.3 in G minor, Op.74 (Mvts 1 & 3)
LIM The Weaver’s Knot
BEETHOVEN String Quartet No.1 in F, Op.18 (Mvts 1 & 4)

CONCERT 5 - SUNDAY 23 APRIL, 2.30PM
AYO Wind Quintet
IBERT Trois pièces brèves
SKIPWORTH Echoes and Lines
NIELSEN Wind Quintet, Op.43

AYO Chamber Player participants and artists

String Quartet 1
Geist String Quartet
Tutor Sara Bitiloch
Sonia Wilson violin
Meg Cohen violin
Hayasa Tanaka viola
James Larsen cello

String Quartet 2
Penny Quartet
Tutor Donald Grant
Amy Brookman violin
Madeleine Jevons violin
Anthony Chataway viola
Jack Ward cello

String Quartet 3
Tutor Marie Bitiloch
Seamus MacNamara violin
Phoebe Masel violin
Sariah Xu viola
Andrew Leask cello

String Quartet 4
Tutor Kirsten Williams
Lily Higson-Spence violin
Rollin Zhao violin
Molly Collier-O’Boyle viola
Georgia Ostenfeld cello

String Quartet 5
Tutor Martin Saving
Eliza Scott violin
Annabelle Carter violin
Henry Justo viola
Rose Chaffey cello

Wind Quintet
Tutor Dean Newcomb
Kim Falconer flute
Edward Wang oboe
Magdalena Krstevska clarinet
Matthew Ventura bassoon
Fraya Hombergen horn

Piano Trio 2
Tutor Jonathan Tooby
Hana King violin
Lauren Jennings cello
Paul Cheung piano

Piano Trio 3
Tutor Lambert Orkis
Darcy Dauth violin
Julian Sharp cello
Maggie Pang piano
AYO ORCHESTRAL CAREER DEVELOPMENT
AYO ASO FELLOWSHIPS

Monday 12 – Sunday 18 May 2017
Adelaide, SA

Professional Development Seminars

String excerpt workshop with Lachlan Bramble*, Associate Principal 2nd violin
Wind excerpt workshop with Mitchell Benick*, Principal Bass Clarinet
Brass excerpt workshop with Howard Parkinson, Principal Bass Trombone
Media session with Cheree McEwin, ASO Publicist

ASO Side-by-side rehearsal – Tchaikovsky Symphony No.4
Career Discussion and Q&A with Nicholas Carter, ASO Principal Conductor
Auditions, trials, etiquette and Q&A with Karen Frost Orchestra Manager
and Guy Ross Chief Operating Officer

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

AYO Fellows and Mentors

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<tr>
<th>Instrument</th>
<th>Mentor</th>
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<tbody>
<tr>
<td>Violin</td>
<td>Karla Hanna</td>
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<td>Trumpet</td>
<td>Jenna Smith</td>
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<td>Natsuko Yoshimoto, Concertmaster</td>
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<td>Imants Larsens*, Principal Viola</td>
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<td>Simon Cobcroft*, Principal Cello</td>
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<td>David Schilling, Principal Double Bass</td>
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<td>Celia Craig, Principal Oboe</td>
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<td>Dean Newcomb*, Principal Clarinet</td>
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<td>Mark Gaydon*, Principal Bassoon</td>
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<td>Adrian Uren, Principal Horn</td>
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<td>Owen Morris*, Principal Trumpet</td>
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*AYO alumni
AYO ORCHESTRAL CAREER DEVELOPMENT
MSO STRING FELLOWSHIPS

Sunday 21 – Monday 29 May 2017
Melbourne, VIC

Professional Development Seminars

Violin and Viola excerpts and concerto workshop with Matthew Tomkins, Principal 2nd violin

Cello excerpts and concerto workshop with David Berlin, Principal Cello

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

PD session with MSO musicians and management with Michael Stevens, Assistant Orchestra Manager, Michele Wood, cello; and Benjamin Hanlon double bass

MSO Junior Jams presented by Karen Kyriakou

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

  Define your goals: Refining your goals and create an action plan
  Say it loud: Public speaking tips
  Time and money: Effectively manage your schedule and finances

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

AYO Fellows and Mentors

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<tr>
<th>MSO Head Mentor</th>
<th>Violin</th>
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<td>Mentor</td>
<td>Ji Won Kim, First Violin</td>
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<td>Deborah Goodall*, 1st Violin</td>
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<td>Philippa West*, 2nd Violin</td>
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<td>Lauren Brigden*, Viola</td>
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*AYO alumni
AYO JULY SEASON

Monday 3 – Wednesday 12 July 2017
Melbourne, VIC

Artists, tutors and program staff

Nigel Westlake*  Lior Attar, vocals
Conductor  Soloist (vocals)

Fabian Russell  Diana Doherty*, oboe
Associate Conductor  Soloist

Violin 1  Kirstin Kenny*
Violin 2  Monica Curro*
Viola  Tahlia Petrosian*
Cello  Michelle Wood*
Double Bass  Damien Eckersley*
Flute  Lisa-Maree Amos*
Oboe  Michael Pisani
Clarinet  Robert Schubert*
Bassoon  Lyndon Watts*
Horn  Abbey Edlin
Trumpet  Shane Hooton*
Trombone  Benjamin Anderson*
Tuba  Alex Hurst*
Timpani  Scott Weatherson*
Percussion  Rebecca Lagos*
Harp  Yinuo Mu
Piano  Janis Cook

Residential Coordinator  Patrick Brearley*  *AYO alumni

Public performances and repertoire

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

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

* ABC Classic FM delayed broadcast
AYO July Season participants

Violin 1
Karla Hanna *Concertmaster*
Jasmine Baric
Seamus MacNamara
Leanne McGowan
Anna Freer
Josef Hanna
Lucy Macourt
Sola Hughes
Emma Martin
Lachlan Wilkins
Claire Weatherhead
Rebekah Hall
Jade Paterson
Nathan Ellul

Violin 2
Rollin Zhao *Principal*
Phoebe Masel
Lily McCann
Darryl Qijun Lee
Harry Egerton
Jessica Walton
Aidan Filshie
Scarlett Gallery
Helena Wang
Tahni Chan
Nicholas Miceli
Lachlan Huang

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

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

Flute
Kelsey Robinson *Principal*
Laura Chung

Oboe
Edward Wang *Principal*
Nicole Misiurak

Clarinet
Magdalenna Krstevska *Principal*
Richard Shaw

Bassoon
Alison Wormell *Principal*
Jamie Dodd

Horn
Freya Hombergen *Principal*
Ryan Humphrey
William Tanner
Sarah Brien

Trumpet
Jenna Smith *Principal*
Christopher Grace
Bodhi Scott-Jones

Trombone
Nicolas Thomson *Principal*
Jarrod Callaghan

Bass Trombone
Phillip Soalheira

Flute
Kelsey Robinson *Principal*
Laura Chung

Oboe
Edward Wang *Principal*
Nicole Misiurak

Clarinet
Magdalenna Krstevska *Principal*
Richard Shaw

Bassoon
Alison Wormell *Principal*
Jamie Dodd

Horn
Freya Hombergen *Principal*
Ryan Humphrey
William Tanner
Sarah Brien

Trumpet
Jenna Smith *Principal*
Christopher Grace
Bodhi Scott-Jones

Trombone
Nicolas Thomson *Principal*
Jarrod Callaghan

Bass Trombone
Phillip Soalheira

Tuba
Marcel Kocbek-Malepa

Timpani
Fraser Matthew

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

Harp
Isla Biffin

Piano/Celeste
Paul Cheung
## Momentum Ensemble

24 Hours in Lapa

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

### Public performances and repertoire

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

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

### 24 Hours in Lapa – Momentum Ensemble participants

<table>
<thead>
<tr>
<th>Violin 1</th>
<th>Violin 2</th>
<th>Viola</th>
<th>Cello</th>
<th>Double Bass</th>
<th>Flute/Piccolo</th>
<th>Clarinet</th>
<th>Bassoon</th>
<th>Horn</th>
<th>Trumpet</th>
<th>Trombone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tamil Rogeon <em>lead</em></td>
<td>Estelita Rae</td>
<td>Kathryn McKay</td>
<td>David Moran</td>
<td>Rohan Dasika</td>
<td>Lydia Sharrad</td>
<td>Magdalenna Krstevska</td>
<td>Matthew Kneale</td>
<td>Aidan Gabriels</td>
<td>Brody Linke</td>
<td>Pius Choi</td>
</tr>
<tr>
<td>Lawrence Lee</td>
<td>Josef Hanna</td>
<td>Molly Collier-O’Boyle</td>
<td>Simon Svoboda</td>
<td></td>
<td>Eliza Shepard</td>
<td></td>
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</tr>
<tr>
<td>Phoebe Masel</td>
<td>Rachael Kwa</td>
<td>Benjamin Haire</td>
<td>Raechel Ji Hyun Suh</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Mana Ohashi</td>
<td>Mishi Stern</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Jasmin Parkinson-Stewart</td>
<td></td>
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<tr>
<td>Ben Spiers</td>
<td></td>
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</tr>
</tbody>
</table>

* Lead positions marked with an asterisk.
MOMENTUM ENSEMBLE
LA STRAVAGANZA

Monday 17 – Monday 24 July
Melbourne VIC & Sydney NSW

Erin Helyard
director/harpsichord

Zoe Black
guest violin tutor

Simon Rickard
guest bassoon tutor

Public performances and repertoire

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

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

REBEL Les Élemens
Le Cahos
VIVALDI La stravaganza, Op.4
Concerto No.9 in F (Flora Wong, violin)

REBEL Les Élemens
Loure: la terre et l’eau; Chaconne: le feu;
Ramage: l’air; Rossignouls; Rondeau: Air pour l’amour; Loure II

VIVALDI La stravaganza, Op.4
Concerto No.7 in C (Lawrence Lee, violin)

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

VIVALDI La stravaganza, Op.4
Concerto No.5 in A (Estelita Rae, violin)

REBEL Les Élemens
Sicilienne; Caprice; Tambourins I & II
Momentum Ensemble – La Stravaganza participants

Violin 1
Lawrence Lee *Concertmaster*
Estelita Rae
Phoebe Masel
Lara Baker-Finch
Hannah Brockway

Violin 2
Fiora Wong *Principal*
Mana Ohashi
Juliana Kim
Josef Hanna
Hana King

Viola
Katie Yap *Principal*
Charlotte Fetherston
Michael Webb

Cello
Andrew Leask *Principal*
Julia Janiszewski
David Moran

Double Bass
Daniel Dean *Principal*

Flute/Piccolo
Rachel Howie *Principal*
Kelsey Robinson

Bassoon
Cameron Burnes *Principal*
Alison Wormell
MOMENTUM ENSEMBLE
SEVEN LAST WORDS

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

James Crabb
director / classical accordion

Julian Smiles
cello

Elizabeth Jones
violin tutor

Public performances and repertoire

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

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

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

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

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

PIAZZOLLA arr. Crabb  Kicho

AHO arr. Crabb  Tango Lamentoso

AGRI / CARLI arr. Crabb  Desde Adentro

PIAZZOLLA arr. Crabb  Libertango
Momentum Ensemble – Seven Last Words participants

Violin 1
Flora Wong Concertmaster
Josef Hanna
Hannah Brockway
Jenna Park
Jade Paterson

Violin 2
Seamus MacNamara Principal
Julianna Kim
Kate Worley
Jacinta Ryan

Viola
Charlotte Fetherston Principal
Bernadette Yim
Hannah Donohoe

Cello
Gemma Tomlinson Principal
Andrew Leask

Double Bass
Rohan Dasika Principal
MOMENTUM ENSEMBLE
THREE PLACES

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

Ariel Zuckermann
conductor

Public performances and repertoire

Friday 1 September, 5pm
Trackdown Studios, Sydney

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

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

IVES Three Places in New England
MEURANT All things come into being and pass away [World Premiere]
EOTVOS Nabunum’s Water [World Premiere]
HAYDN Symphony No.85 in B flat La Reine

Momentum Ensemble – Three Places participants

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

Violin II
Iona Allan Principal
Phoebe Masel
Julianna Kim
Hannah Brockway

Viola
Charlotte Fetherston Principal
Molly Collier-O’Boyle
Bernadette Yim

Cello
Jonathan Bekes Principal
Andrew Leask
Jonathan Chim

Double Bass
Kinga Janiszewski Principal
Daniel Dean

Flute / Piccolo
Kate Proctor Principal

Oboe / Cor Anglais
Emmanuel Cassimatis Principal
Madison Hallworth

Clarinet / Bass
Amy Whyte Principal

Bassoon
Matthew Kneale Principal
Cameron Burnes

Horn
Freya Hombergen Principal
Sarah Brien

Trumpet
Jenna Smith Principal

Trombone
Jarrod Callaghan Principal

Timpani/Percussion
Joel Bass

Piano
Siang Ching Ngu

Harp
Loni Fitzpatrick
FINANCIAL REPORT
Australian Youth Orchestra
ABN 42 004 355 739

Financial Report for the year ended 31 December 2017

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

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

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

Its registered office and principal place of business is:

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

Auditors: Sothertons Chartered Accountants, Sydney

Solicitors: King & Wood Mallesons, Sydney

A description of the nature of the company’s operations and its principal activities is included in the Directors’ report on page 2.
Australian Youth Orchestra
Directors’ Report
For the year ended 31st December 2017

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

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

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

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

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

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

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

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

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

Review of Operations

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue from ordinary activities</td>
<td>5,172,489</td>
<td>5,490,086</td>
</tr>
<tr>
<td>Profit/(Loss) from ordinary activities before income tax expense</td>
<td>721,979</td>
<td>(223,360)</td>
</tr>
</tbody>
</table>

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

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

- The Department of Communications and the Arts, approved a recurrent grant of $2,536,000 for 2017/18, of which $1,268,000 has been brought to account in the 2017 financial year, and a grant of $2,564,000 for 2016/2017, of which $1,314,774 has been brought to account in the 2017 financial year.

- The Department of Communications and the Arts, approved a one off grant of $540,000 to fund the National Music Teacher Mentorship Pilot Program to be implemented over a three year period from July 2014 – June 2017. $122,271 was brought to account in 2017 to fund the project. The Department of Communications and the Arts, approved a further grant of $800,000 to fund the National Music Teachers Mentoring Program to be implemented over a six year period from July 2017 – June 2022. $24,726 was brought to account in 2017 to fund the project.

- The Department of Communications and the Arts, approved a one off grant of $300,000 to fund the 2019 International Tour. This amount was transferred to the International Touring Reserve at the end of the year.

- A net amount of $191,234 was raised during the year towards the next International Tour. This amount was transferred to the International Touring Reserve at the end of the year.

- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund ($2,393) and the National Music Camp Trust Fund ($1,607). This fee is based on 1.2% of the balance of each fund at 31 December 2017.

- An amount of $67,667 was transferred to the Digital Reserve to fund digital activity including the development of the database and website.
Australian Youth Orchestra
Directors’ Report (Continued)
For the year ended 31st December 2017

- The Colonial Foundation donated $175,000 in 2017, of which $100,000 has been brought to account in 2017 to support the Chamber Players and Young Symphonists programs in 2017. The remaining $75,000 is to support these programs in 2018. Funding of $202,000 for these programs was also received in 2016, of which $100,000 has been brought to account in 2017 to support the Chamber Players and Young Symphonists programs in 2017.

- The following transfers were made to/(from) the Scholarship Reserve in 2017, totalling $55,781:
  o Net transfer to the Ernest Llewellyn Scholarship funds of $16,044 being: $28,618 interest earned, plus $19,021 market value change less $3,595 management fee, and $28,000 scholarships paid.
  o Net transfer to the Richard Pollett Memorial Award funds of $14,056 being: $3,254 donations, plus $9,670 interest earned and $6,445 market value change less $1,219 management fee, and $4,094 scholarship paid.
  o Net transfer to the Vera & Lorand Loblay Scholarship funds of $25,681 being $17,363 interest earned, plus $11,512 market value change, less $2,194 management fee and $1,000 scholarship paid.

- A net amount of $33,042 was transferred to the Major Gifts Reserve in 2017 being $16,633 interest earned and $18,782 market value change, less $2,373 management fee.

(b) Activities:
The following programs were presented in 2017:

**AYO National Music Camp**
Adelaide, SA
8 – 22 January 2017

**AYO February Season**
Sydney, NSW
8 – 19 February 2017

**AYO Young Symphonists**
Mount Eliza, VIC
8 – 16 April 2017

**AYO Chamber Players**
Sydney, NSW
14 – 24 April 2017

**MSO String Fellowships**
Melbourne, VIC
21 – 29 May 2017

**ASO Fellowships**
Adelaide, SA
11 – 19 June 2017

**AYO July Season**
Melbourne, VIC
3 – 16 July 2017

**National Auditions for 2018 Programs**
1 August – 5 September 2017

**Momentum Ensemble**
Melbourne, VIC
27 – 28 April 2017
Sydney, NSW & Melbourne, VIC
17 – 24 July 2017

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

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

Melbourne, VIC
16 – 18 November 2017

Sydney, NSW
20 November 2017
Sydney, NSW
21 – 22 November 2017
Income Tax

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

Matters subsequent to the end of financial year

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

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

Likely developments and expected results of operations

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

Environmental Regulations

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

Information on Directors who held office during the year

<table>
<thead>
<tr>
<th>Name</th>
<th>Role</th>
<th>Appointed Date</th>
<th>Committee/Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Graeme Blackman AO</td>
<td>Non – Executive Director</td>
<td>25 August 2012</td>
<td>Finance &amp; Executive Committee</td>
</tr>
<tr>
<td></td>
<td>(casual appointment)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monica Curro</td>
<td>Assistant Principal 2nd Violin</td>
<td>15 May 2010</td>
<td>Artistic Advisory Committee</td>
</tr>
<tr>
<td></td>
<td>Melbourne Symphony Orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marcus Elsum</td>
<td>Executive Director, Challenger</td>
<td>10 May 2014</td>
<td>Treasurer/Company Secretary</td>
</tr>
<tr>
<td></td>
<td>Limited</td>
<td></td>
<td>Finance &amp; Executive Committee</td>
</tr>
<tr>
<td>Erin Flaherty</td>
<td>Non – Executive Director</td>
<td>24 May 2009</td>
<td>Development Committee</td>
</tr>
<tr>
<td>Peter Grant</td>
<td>Consultant</td>
<td>1 September 2007</td>
<td>Deputy Chair</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Finance &amp; Executive Committee</td>
</tr>
<tr>
<td>Simon Johnson</td>
<td>Non – Executive Director</td>
<td>25 August 2016</td>
<td>Development Committee</td>
</tr>
<tr>
<td>Luke Nestorowicz</td>
<td>Management and Marketing</td>
<td>24 May 2008; Retired</td>
<td>Chair</td>
</tr>
<tr>
<td></td>
<td>Consultant</td>
<td>20 May 2017</td>
<td></td>
</tr>
<tr>
<td>Shefali Pryor</td>
<td>Associate Principal Oboe,</td>
<td>15 May 2011</td>
<td>Artistic Advisory Committee (Chair)</td>
</tr>
<tr>
<td></td>
<td>Sydney Symphony Orchestra</td>
<td>(casual from 20 November 2010)</td>
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</tr>
<tr>
<td>Clare Pullar</td>
<td>Non – Executive Director</td>
<td>24 May 2009</td>
<td>Nominations Committee</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Development Committee</td>
</tr>
<tr>
<td>Ben Rimmer</td>
<td>CEO, City of Melbourne</td>
<td>23 May 2015</td>
<td>Chair</td>
</tr>
<tr>
<td>Mike Staniford</td>
<td>Non – Executive Director</td>
<td>5 July 2017; Resigned 15 November 2017</td>
<td>Chairman</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(casual from 5 July 2017)</td>
<td></td>
</tr>
<tr>
<td>Mary Vallentine AO</td>
<td>Non – Executive Director</td>
<td>26 May 2007; Retired 20 May 2017</td>
<td>Chair</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Finance and Executive Committee</td>
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<tr>
<td></td>
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<td></td>
<td>Nominations Committee (Chair)</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Development Committee</td>
</tr>
<tr>
<td>Frank Zipfinger</td>
<td>Non – Executive Director</td>
<td>24 May 2008; Retired 20 May 2017</td>
<td>Development Committee (Chair)</td>
</tr>
</tbody>
</table>
Meetings of Directors
The Board of the Australian Youth Orchestra met 4 times during the year ended 31 December 2017.

<table>
<thead>
<tr>
<th>Meetings Attended</th>
<th>Meetings Held while Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr Graeme Blackman AO</td>
<td>4</td>
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<tr>
<td>Monica Curo</td>
<td>4</td>
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<tr>
<td>Marcus Elsum</td>
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<tr>
<td>Erin Fisherty</td>
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<tr>
<td>Peter Grant</td>
<td>2</td>
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<tr>
<td>Simon Johnson</td>
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<tr>
<td>Luke Nestorowicz</td>
<td>1</td>
</tr>
<tr>
<td>Shefali Pryor</td>
<td>3</td>
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<tr>
<td>Clara Pullar</td>
<td>4</td>
</tr>
<tr>
<td>Ben Rimmer</td>
<td>4</td>
</tr>
<tr>
<td>Mike Staniford</td>
<td>0</td>
</tr>
<tr>
<td>Mary Valenteine AO</td>
<td>1</td>
</tr>
<tr>
<td>Frank Zupfenger</td>
<td>0</td>
</tr>
</tbody>
</table>

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

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

During the year, the Company paid premiums in respect of directors' and officers' liability, legal expenses and insurance contracts for the financial year ended 31 December 2017. Since the end of the year, the Company has paid or agreed to pay premiums in respect of such insurance contracts for the year ended 31 December 2018.

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

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

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

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

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

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

Director

Director

Signed on this 15th day of May, 2018
The Directors
Australian Youth Orchestra
Suite 19, 285A Crown Street
SURRY HILLS NSW 2010

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

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

i) no contraventions of the auditor independence requirements as set out in the Australian Charities and Not-for-profits Commission Act 2012 (ACNC Act) in relation to the audit; and

ii) no contraventions of any applicable code of professional conduct in relation to the audit.

SOTHERTONS CHARTERED ACCOUNTANTS

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

Dated this 1st day of May 2018
Australian Youth Orchestra  
Statement of Comprehensive Income  
For the year ended 31st December 2017

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

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

**As at 31 December 2017**

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
</tbody>
</table>

#### CURRENT ASSETS

| Cash Assets | 4 | 4,505,063 | 4,639,470 |
| Investments | 4 | 2,196,515 | 1,326,296 |
| Receivables | 5 | 376,007  | 62,343    |
| Other       | 6 | 353,501  | 262,021   |
| **Total Current Assets** | | **7,431,086** | **6,290,130** |

#### NON-CURRENT ASSETS

| Plant & Equipment | 7 | 387,470 | 263,752 |
| **Total Non-Current Assets** | | **387,470** | **263,752** |

#### TOTAL ASSETS

|  | **7,818,556** | **6,553,882** |

#### CURRENT LIABILITIES

| Creditors & Payables | 8, 9 | 1,752,030 | 1,948,988 |
| Provisions | 11 | 95,661  | 117,625   |
| **Total Current Liabilities** | | **1,847,691** | **2,066,613** |

#### NON-CURRENT LIABILITIES

| Creditors & Payables | 10 | 775,274 | -  |
| Provisions | 12 | 76,748  | 90,406   |
| **Total Non-Current Liabilities** | | **852,022** | **90,406** |

#### TOTAL LIABILITIES

|  | **2,699,713** | **2,157,019** |

#### NET ASSETS

|  | **5,118,843** | **4,396,863** |

#### EQUITY

| Retained profits | 13 | 1,663,591 | 1,639,669 |
| Reserves | 14 | 3,455,251 | 2,757,194 |
| **TOTAL EQUITY** | | **5,118,843** | **4,396,863** |

The above Statement of Financial Position should be read in conjunction with the accompanying notes.
Australian Youth Orchestra
Statement of Changes in Equity
As at 31 December 2017

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As at 1 January 2017</td>
<td>1,639,669</td>
<td>516,308</td>
<td>663,516</td>
<td>1,117,077</td>
<td>233,341</td>
<td>226,952</td>
<td>4,396,863</td>
<td>4,620,223</td>
</tr>
<tr>
<td>Net Result from Operations</td>
<td>721,979</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>721,979</td>
<td>(223,360)</td>
</tr>
<tr>
<td>Transfer from / (to) Reserves</td>
<td>13 (698,057)</td>
<td>541,567</td>
<td>33,042</td>
<td>55,781</td>
<td>-</td>
<td>67,667</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>As at 31 December 2017</td>
<td>13,14 1,663,591</td>
<td>1,057,875</td>
<td>696,558</td>
<td>1,172,858</td>
<td>233,341</td>
<td>294,619</td>
<td>5,118,843</td>
<td>4,396,863</td>
</tr>
</tbody>
</table>

The above Statement of Changes in Equity should be read in conjunction with the accompanying notes.
## Australian Youth Orchestra
### Statement of Cash Flows
For the year ended 31 December 2017

<table>
<thead>
<tr>
<th>Note</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$</td>
<td>$</td>
</tr>
<tr>
<td><strong>Cash flows from operating activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Receipts from students</td>
<td>502,551</td>
<td>608,024</td>
</tr>
<tr>
<td>Grants received</td>
<td>3,818,000</td>
<td>3,394,000</td>
</tr>
<tr>
<td>Concert Fees Received</td>
<td>76,507</td>
<td>305,651</td>
</tr>
<tr>
<td>Bursaries, Foundations &amp; ITF Donations</td>
<td>753,298</td>
<td>717,779</td>
</tr>
<tr>
<td>Other receipts</td>
<td>342,952</td>
<td>978,414</td>
</tr>
<tr>
<td>Interest Received</td>
<td>147,085</td>
<td>138,265</td>
</tr>
<tr>
<td>Payments to suppliers and employees</td>
<td>(4,789,739)</td>
<td>(5,509,687)</td>
</tr>
<tr>
<td><strong>Net cash flows from operating activities</strong></td>
<td>850,654</td>
<td>632,446</td>
</tr>
<tr>
<td><strong>Cash flows from investing activities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payments for plant and equipment</td>
<td>(191,810)</td>
<td>(206,284)</td>
</tr>
<tr>
<td>Proceeds from sale of plant and equipment</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Redemption of/(Payment for) Investments</td>
<td>(793,251)</td>
<td>(231,400)</td>
</tr>
<tr>
<td><strong>Net cash flows used in investing activities</strong></td>
<td>(885,061)</td>
<td>(437,684)</td>
</tr>
<tr>
<td><strong>Net increase/(decrease) in cash held</strong></td>
<td>(134,407)</td>
<td>194,762</td>
</tr>
<tr>
<td>Cash at beginning of year</td>
<td>4,639,470</td>
<td>4,444,708</td>
</tr>
<tr>
<td><strong>Cash at the end of the year</strong></td>
<td>4,505,063</td>
<td>4,639,470</td>
</tr>
</tbody>
</table>

The above statement of cash flows should be read in conjunction with the accompanying notes.
### Australian Youth Orchestra

**Notes to the Financial Statements**

**For the year ended 31 December 2017**

<table>
<thead>
<tr>
<th>Note</th>
<th>Contents</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Summary of significant accounting policies</td>
<td>12</td>
</tr>
<tr>
<td>2</td>
<td>Revenue</td>
<td>14</td>
</tr>
<tr>
<td>3</td>
<td>Expenses and Losses</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td><strong>Current Assets</strong></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Cash Assets/Investments</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>Receivables</td>
<td>15</td>
</tr>
<tr>
<td>6</td>
<td>Other – Prepayments</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td><strong>Non-current Assets</strong></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Plant and equipment</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td><strong>Current Liabilities</strong></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Creditors and Payables</td>
<td>16</td>
</tr>
<tr>
<td>9</td>
<td>Grants and Sponsorships</td>
<td>16</td>
</tr>
<tr>
<td>11</td>
<td>Provisions</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td><strong>Non-current Liabilities</strong></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Grants and Sponsorships</td>
<td>16</td>
</tr>
<tr>
<td>12</td>
<td>Provisions</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td><strong>Equity</strong></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Retained profits</td>
<td>17</td>
</tr>
<tr>
<td>14</td>
<td>Reserves</td>
<td>17</td>
</tr>
<tr>
<td>15</td>
<td>Remuneration of directors</td>
<td>17</td>
</tr>
<tr>
<td>16</td>
<td>Remuneration of auditors</td>
<td>17</td>
</tr>
<tr>
<td>17</td>
<td>Contingent liabilities</td>
<td>18</td>
</tr>
<tr>
<td>18</td>
<td>Commitments for expenditure</td>
<td>18</td>
</tr>
<tr>
<td>19</td>
<td>Employee entitlements</td>
<td>18</td>
</tr>
<tr>
<td>20</td>
<td>Segment information</td>
<td>18</td>
</tr>
<tr>
<td>21</td>
<td>Trust Assets</td>
<td>18</td>
</tr>
<tr>
<td>22</td>
<td>Members’ Guarantee</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td><strong>Directors’ Declaration</strong></td>
<td>19</td>
</tr>
</tbody>
</table>
Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2017

Note 1  Summary of significant accounting policies

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

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

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

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

b. Changes in accounting policy
Accounting policies are consistent with those of the previous year.

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

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

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

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

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

(iv) Sponsorship and Donations revenue
Sponsorship – Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed.

Donations - All donations are brought to account as received.

(v) Performance Fee Revenue
Revenue from performance fees is recognised as these services are performed.

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

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

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

f. Plant and equipment
Each class of plant and equipment is carried at cost less, where applicable, any accumulated depreciation.
The carrying amount of plant and equipment is reviewed annually by directors to ensure it is not in excess of the recoverable amount from those assets. The recoverable amount is assessed on the basis of the expected net cash flows which will be received from the assets employment and subsequent disposal. The expected net cash flows have not been discounted to present values in determining the recoverable amount.

Depreciation

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

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

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

Leased plant and equipment

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

Trade and other creditors

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

Maintenance and repairs

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

Website and database costs

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

Goods and services tax (GST)

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

Employee benefits

(i) Wages, salaries and annual leave

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

(ii) Long service benefits

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

(iii) Superannuation

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

Cash and cash equivalents

Cash and cash equivalents includes cash on hand, deposits held at call with financial institutions, other short-term, highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash which are subject to an insignificant risk of changes in value. For the purposes of the Cash Flow Statement, cash and cash equivalents consist of cash and cash equivalents as defined above.
n. Comparative figures
Where required by the Accounting Standards comparative figures have been adjusted to conform to changes in presentation for the current financial year.

o. Significant accounting judgements, estimates and assumptions

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

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

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

Note 2 Revenue

Revenue from operating activities 2017 2016

Grants – by provider
Australian Government 3,029,771 2,829,536
Total Grants 3,029,771 2,829,536
Registration & Application Fees 437,000 548,877
Management Fees 4,000 4,000
Memberships 1,091 1,091
Performance Fees & Earned Income 81,607 310,751
Sponsorships, scholarships, Financial Assistance, & donations 1,276,684 1,431,763
Other Income 84,839 122,369
Total revenue from operating activities 4,914,992 5,349,387

Revenue from outside the operating activities
Interest/Distributions 180,530 134,910
Increase/(Decrease) in Market Value of Investments 76,967 5,789
Total revenue from outside the operating activities 257,497 140,699

Revenue from ordinary activities 5,172,489 5,490,086

Note 3 Expenses and Losses

Profit/(Loss) from ordinary activities includes as expenses:
   Bad and doubtful debts (write back)/expense (61) (795)
   Depreciation of Musical Instruments, Furniture & Fittings, IT & Website 68,092 33,751
   Employee entitlements (36,708) 57,029
   (Profit)/loss on disposal of plant & equipment - 629
   (Gain)/Loss on Foreign Currency (319) 8,734
   Travel Expenses (admin) 80,592 100,755
   Travel Expenses (programs) 1,046,650 1,829,987

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

Note 4 Cash Assets/Investments

Cash Assets
Cash at bank and on hand 1,294,758 4,559,066
Cash on deposit 3,210,305 80,404
Total Cash on Deposit 4,505,063 4,639,470
Investments
Investments at fair value in:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fixed interest securities</td>
<td>$704,115</td>
<td>$667,547</td>
</tr>
<tr>
<td>Shares and other equities</td>
<td>$1,492,400</td>
<td>$658,749</td>
</tr>
<tr>
<td><strong>Total Investments</strong></td>
<td><strong>$2,196,515</strong></td>
<td><strong>$1,326,296</strong></td>
</tr>
</tbody>
</table>

Note 5 Receivables
Trade Debtors
Other Debtors
Total Receivables

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

Note 6 Other
Prepayments

Note 7 Plant and Equipment

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music Equipment at Cost</td>
<td>$138,546</td>
<td>$133,251</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(91,581)</td>
<td>$(86,040)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$46,965</strong></td>
<td><strong>$47,211</strong></td>
</tr>
<tr>
<td>Music and Scores at cost</td>
<td>$5,102</td>
<td>$5,102</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(3,183)</td>
<td>$(2,842)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$1,919</strong></td>
<td><strong>$2,260</strong></td>
</tr>
<tr>
<td>Furniture and Equipment at Cost</td>
<td>$88,839</td>
<td>$96,904</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(54,458)</td>
<td>$(51,205)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$34,381</strong></td>
<td><strong>$45,799</strong></td>
</tr>
<tr>
<td>Database at cost</td>
<td>$331,660</td>
<td>$297,059</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(44,825)</td>
<td>$(139,481)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$286,835</strong></td>
<td><strong>$157,578</strong></td>
</tr>
<tr>
<td>IT Equipment at cost</td>
<td>$52,205</td>
<td>$47,013</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(34,835)</td>
<td>$(36,571)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$17,370</strong></td>
<td><strong>10,442</strong></td>
</tr>
<tr>
<td>Website at cost</td>
<td>$43,056</td>
<td>$43,056</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(43,056)</td>
<td>$(43,056)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
</tr>
<tr>
<td>Digital Connection Trial Equipment at cost</td>
<td>$349,858</td>
<td>$352,008</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(349,858)</td>
<td>$(352,008)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>-</strong></td>
<td><strong>-</strong></td>
</tr>
<tr>
<td>National Music Teacher Mentorship Equipment at cost</td>
<td>$2,150</td>
<td>$2,150</td>
</tr>
<tr>
<td>Deduct: Accumulated depreciation</td>
<td>$(2,150)</td>
<td>$(1,588)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>-</strong></td>
<td><strong>562</strong></td>
</tr>
</tbody>
</table>
Australian Youth Orchestra
Notes to the Financial Statements (Continued)
For the year ended 31 December 2017

Movements in non-current assets

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance at beginning of year</td>
<td>263,752</td>
<td>91,848</td>
</tr>
<tr>
<td>Additions</td>
<td>191,810</td>
<td>206,284</td>
</tr>
<tr>
<td>Loss on Disposals</td>
<td>-</td>
<td>(629)</td>
</tr>
<tr>
<td>Depreciation</td>
<td>(68,092)</td>
<td>(33,751)</td>
</tr>
<tr>
<td>Balance at end of year</td>
<td>387,470</td>
<td>263,752</td>
</tr>
</tbody>
</table>

Note 8 Creditors and Payables

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trade Creditors</td>
<td>201,218</td>
<td>375,859</td>
</tr>
<tr>
<td>Receipts in advance</td>
<td>693,389</td>
<td>501,422</td>
</tr>
<tr>
<td>Grants &amp; Sponsorships (Note 9)</td>
<td>706,438</td>
<td>893,483</td>
</tr>
<tr>
<td>Other Payables</td>
<td>150,985</td>
<td>178,224</td>
</tr>
<tr>
<td></td>
<td>1,752,030</td>
<td>1,948,988</td>
</tr>
</tbody>
</table>

Note 9 Grants and Sponsorships – Current liabilities

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colonial Foundation Grant</td>
<td>75,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Department of Communication &amp; the Arts</td>
<td>631,438</td>
<td>671,212</td>
</tr>
<tr>
<td>Department of Communication &amp; the Arts (National Music Teachers Mentoring Program)</td>
<td>-</td>
<td>122,271</td>
</tr>
<tr>
<td></td>
<td>706,438</td>
<td>893,483</td>
</tr>
</tbody>
</table>

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

Note 10 Grants and Sponsorships – Non-current liabilities

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ministry for the Arts (National Music Teachers Mentoring Program)</td>
<td>775,274</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>775,274</td>
<td>-</td>
</tr>
</tbody>
</table>

Note 11 Provisions – Current liabilities

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision for Annual Leave</td>
<td>93,334</td>
<td>116,946</td>
</tr>
<tr>
<td>Fringe Benefits Tax Payable</td>
<td>2,327</td>
<td>679</td>
</tr>
<tr>
<td></td>
<td>95,661</td>
<td>117,625</td>
</tr>
</tbody>
</table>

Note 12 Provisions – Non-current liabilities

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision for long service leave</td>
<td>76,748</td>
<td>89,844</td>
</tr>
<tr>
<td>Other Provisions</td>
<td>-</td>
<td>562</td>
</tr>
<tr>
<td></td>
<td>76,748</td>
<td>90,406</td>
</tr>
</tbody>
</table>
Note 13 Retained profits

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

Note 14 Reserves

International Touring Reserve

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>$516,308</td>
<td>$1,111,999</td>
</tr>
<tr>
<td>Transfer (to)/from retained profits</td>
<td>$541,567</td>
<td>$(595,691)</td>
</tr>
<tr>
<td>Closing balance</td>
<td>$1,057,875</td>
<td>$516,308</td>
</tr>
</tbody>
</table>

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

Major Gifts Reserve

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>$663,516</td>
<td>$643,516</td>
</tr>
<tr>
<td>Transfer (to)/from retained profits</td>
<td>$33,042</td>
<td>20,000</td>
</tr>
<tr>
<td>Closing balance</td>
<td>$696,558</td>
<td>$663,516</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>$233,341</td>
<td>10,000</td>
</tr>
<tr>
<td>Transfer (to)/from retained profits</td>
<td>-</td>
<td>223,341</td>
</tr>
<tr>
<td>Closing balance</td>
<td>$233,341</td>
<td>$233,341</td>
</tr>
</tbody>
</table>

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

Scholarships Reserve

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>$1,117,077</td>
<td>$1,101,551</td>
</tr>
<tr>
<td>Transfer (to)/from retained profits</td>
<td>$55,781</td>
<td>15,526</td>
</tr>
<tr>
<td>Closing balance</td>
<td>$1,172,858</td>
<td>$1,117,077</td>
</tr>
</tbody>
</table>

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

Digital Reserve

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Opening balance</td>
<td>$226,952</td>
<td>133,754</td>
</tr>
<tr>
<td>Transfer (to)/from retained profits</td>
<td>$67,667</td>
<td>93,198</td>
</tr>
<tr>
<td>Closing balance</td>
<td>$294,619</td>
<td>$226,952</td>
</tr>
</tbody>
</table>

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

Total Reserves

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$3,455,251</td>
<td>$4,396,863</td>
</tr>
</tbody>
</table>

Note 15 Remuneration of directors

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

Note 16 Remuneration of auditors

The auditor of the company, Sothertons, performed the audit on a pro bono basis and received no remuneration for these services. (2016: nil remuneration)
Note 17  Contingent Liabilities
There were no contingent liabilities as at 31 December 2017

Note 18  Commitments for expenditure

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lease commitments</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Commitments in relation to leases contracted for at reporting date but not recognized as liabilities, payable</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Within one year</td>
<td>218,614</td>
<td>231,142</td>
</tr>
<tr>
<td>Later than one year but not later than 5 years</td>
<td>91,002</td>
<td>285,794</td>
</tr>
</tbody>
</table>

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

Note 19  Employee Entitlements

Employee Entitlement Liabilities

<table>
<thead>
<tr>
<th>Provision</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Provision for annual leave (current)</td>
<td>93,334</td>
<td>116,946</td>
</tr>
<tr>
<td>Provision for long service leave (non-current)</td>
<td>76,748</td>
<td>89,844</td>
</tr>
<tr>
<td>Aggregate employee entitlement liabilities</td>
<td>170,082</td>
<td>206,790</td>
</tr>
</tbody>
</table>

Employee numbers

Number of employees at 31 December 2017 | 14 | 14

Note 20  Segment Information
The company operates in one industry – the arts, and generally in one geographical area – Australia.

Note 21  Trust Assets
The Australian Youth Orchestra acts as trustee for the following entities:
National Music Camp Trust Fund
Dorothy Fraser Scholarship Fund
Separate Financial Statements are prepared for these entities.

Note 22  Members’ Guarantee
The company is limited by guarantee. If the company is wound up, the Constitution states that each member is required to contribute a maximum of $20 each towards meeting any outstanding obligations of the company. At 31 December 2017 the number of members was 30 (2016: 30).
Australian Youth Orchestra
Directors' Declaration
For the year ended 31 December 2017

The directors of the company declare that:

1. The financial statements and notes, as set out on pages 7 to 18, are in accordance with the Australian Charities and Not-for-profits Commission Act 2012 and;
   a. comply with Accounting Standards and the Australian Charities and Not-for-profits Commission Act 2012; and
   b. give a true and fair view of the financial position as at 31 December 2017 and of the performance for the year ended on that date of the company.

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

Signed in accordance with subsection 80.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013.

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

Director

Director

Signed on this 1st day of May, 2018
INDEPENDENT AUDIT REPORT TO THE MEMBERS OF
AUSTRALIAN YOUTH ORCHESTRA
ABN 42 004 355 739

Opinion

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

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

a) giving a true and fair view of the registered entity’s financial position as at 31 December 2017 and of its financial performance for the year then ended; and

b) complying with Australian Accounting Standards and Division 60 of the Australian Charities and Not-for-profits Commission Regulation 2013.

Basis for Opinion

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

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

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

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

Sothertons: An association of independent accounting firms throughout Australasia. Liability limited by a scheme approved under Professional Standards Legislation. ‘Sothertons’ refers to the brand under which the Sothertons Chartered Accountants member firms provide assurance, tax and advisory services to their clients and/or refers to one or more member firms, as the context requires.
Responsibilities of the Directors for the Financial Report

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

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

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

Auditor’s Responsibilities for the Audit of the Financial Report

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

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

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

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

Furthermore, in our opinion:

a) the accounts show a true and fair view of the financial result of fundraising appeals for the ended 31 December 2017; and

b) the accounts and associated records of the company have been properly kept during the year in accordance with the relevant Fundraising Acts and its Regulations; and

c) the company is solvent.

SOTHERTONS CHARtered ACCOUNTANTS

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

Dated this 1st day of May 2018