



Australian Youth Orchestra

# 2019 ANNUAL REPORT

Principal Sponsor  
& Digital Partner



Australian Government

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## ABOUT AYO

The Australian Youth Orchestra (AYO) has a reputation for being one of the world's most prestigious and innovative training organisations for young pre-professional musicians. 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. AYO presents tailored training and performance programs each year for aspiring musicians, composers, arts administrators and music journalists aged 12 to 30.

When Professor John Bishop OBE and Ruth Alexander convened the first National Music Camp in 1948, they created an institution that would fire the imaginations of over 12,000 young Australian musicians, see its orchestras tour the globe and instil in its participants a love of music and a dedication to the highest standards of performance.

AYO occupies a special place in the musical culture of Australia, where one generation of brilliant musicians inspires the next, where aspiring musicians get a taste of life as professional musicians, and where like-minded individuals from all over the country gather for intense periods to learn from each other, study and perform.

On the world stage, AYO has established itself as a cultural ambassador for Australia on twenty-three international tours since its first in 1970. Today, countless AYO alumni are members of some of the finest professional orchestras worldwide.

## VISION AND MISSION

### OUR VISION

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

### OUR MISSION

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

## FROM THE CHAIR

The 2019 AYO International Tour was a significant component of a memorable year of music making for the Australian Youth Orchestra. This life-changing opportunity began with a trip to Europe where musicians undertook a residency at Akoesticum, a dedicated arts training facility in the Netherlands, before embarking on a concert tour across three continents. 2019 marked the 40<sup>th</sup> year since the first AYO tour to China in 1979, and the orchestra's celebrated return to China was something quite remarkable. For me personally, it was amazing to join the orchestra for the concerts in China and then return to Sydney and see the orchestra back on Australian soil for a spectacular homecoming concert at the Sydney Opera House. On behalf of the Board and the members, it is important to recognize the incredible amount of time and effort and dedication by the AYO team to make this tour happen. For many people on the tour, it would be one of their lifetime highlights to travel in different parts of the world with young people who are all equally passionate about music.

AYO's other programs saw musicians coming together in locations across Australia, working alongside a broad array of leading conductors, artists and musical organisations. The year was off to a flying start with AYO National Music Camp, held in Adelaide, which saw musicians performing in an energetic series of summer concerts. A particular highlight was seeing the enthusiasm of our country's young musicians when encountering new orchestral music, in particular works by Australian composers James Ledger and Melody Eötvös. In February the Australian Youth Orchestra spent several weeks in Melbourne experiencing life in the orchestra pit for an outstanding production of Wagner's *Parsifal* presented by Victorian Opera. The string of performances at St Kilda's Palais Theatre received glowing reviews—the orchestra receiving special mention on numerous occasions. Later in the year AYO Chamber Players was run in collaboration with Musica Viva Festival, with AYO musicians working with incredible mentors including the Dover String Quartet and double bassist Edgar Meyer.

This year we farewelled Monica Curro from the Board, who retired after nine years' service. We are grateful for Monica's commitment to AYO and look forward to remaining in touch. Stepping into Monica's shoes is another excellent member of the AYO alumni, Lachlan Bramble, who has made significant contributions in the time since. Shefali Pryor will also retire from the Board at the 2020 AGM. Shefali has been on the Board for 9 years and has chaired the Artistic Advisory Committee for a significant proportion of that time. I would like to thank Shefali for what she has done for the organization, the Board and the young musicians who rely on AYO for support and guidance. It is wonderful that Shefali will remain involved in the AYO through a number of roles.

I would like to thank the Australian Government for continuing to provide significant financial support with which underpins our work for young people through music in Australia. We do not take it for granted and we will continue working hard for the financial support that we get from the government. We are also grateful for the continued support of our Principal Sponsor, Accenture and our major

sponsors, donors and foundations who care about music and care so much about young people. Every contribution they make is used extremely carefully to build a solid financial foundation for the future. I would thank my colleagues on the Board for their incredibly important work and for sharing their life with the organization. I would also thank the musicians for their willingness to spend time with us and share their love of music and love of life.

On behalf of the Board, I would like to thank the CEO, Colin Cornish, who has continued to make extraordinary contributions to the organization, and the staff for their team effort during the year.

**Ben Rimmer**

Chair

## FROM THE CEO

AYO created 570 training opportunities for young Australians aged 12 to 30 in 2019. I was delighted to see the continuing interest in applying for AYO programs, with musicians from all Australian states and territories taking part in an AYO program in 2019—130 of them participating for the very first time.

Our collaboration with Victorian Opera represented another major artistic milestone for the Australian Youth Orchestra, performing Wagner's *Parsifal* in three performances at the Palais Theatre in Melbourne, and setting the orchestra up for their international tour during the winter season. Whilst in Melbourne for *Parsifal* the Australian Youth Orchestra also had the honour of performing an excerpt of Beethoven's seventh symphony as a tribute and celebration of the life of Richard Gill, whose drive and passion continues to inspire so many.

Another long-term partnership with Musica Viva delivered invaluable chamber music mentoring and performance opportunities for 35 musicians at the Musica Viva Festival, held in April 2019. The festival provided a great opportunity for everyone involved, especially one of the participating string quartets, the Partridge Quartet, who have since been awarded the opportunity to continue their development in the Future Makers program from 2021. As this was the final year of this collaboration, we thank Musica Viva for their support and collaboration and look forward to new opportunities to work together in the future.

The 2019 AYO International Tour to Europe and Asia has been praised by audiences and those performing as a highlight of the year. Highly anticipated by the AYO musicians, it was inspiring to see them work alongside three superb guest artists, conductor Krzysztof Urbanski, pianist Jan Lisiecki and cellist Daniel Müller-Schott. The orchestra delivered such a high quality of performance—in part because of their hard work and preparation—and I would like to thank all of our alumni who tutored and Associate Conductor, Daniel Carter, for playing such an important part in this success.

Momentum Ensemble presented a diverse range of new and old repertoire across the year in 2019, commencing with an exciting program of baroque music directed by Erin Helyard, presented at the Art Gallery of NSW. Thanks to the support of Peter Weiss AO we commissioned a new work from composer Lachlan Skipworth and visual artist Greg Barrett, *Avem Asperitas*, which was premiered and recorded in November in advance of a future planned touring program and online launch. We look forward to performing this unique work again once Momentum is able to return to the stage in 2021. Three intensive collaborations between Momentum players and school children were created in 2019 in Victoria and South Australia. This workshop program for children with disabilities has been led by Paul Rissman and Belinda McFarlane since early 2018. This year the program expanded, providing the opportunity for us to establish an internship role for clarinetist Oliver Shermacher who

shares a passion for leading these workshops. The benefits to AYO musicians and rewards for all involved are inspiring and we hope to further strengthen this program from 2021 onwards.

I would like to thank the staff team, program support staff and our tour managers, Keynote Artists, for their dedication to the highest standard of program support and safety which enables the musicians to achieve their best artistic results. When looking at the achievement of the International Tour, the risk of taking that number of people across a number of continents, and the goals of raising money and managing it, ending up in 2019 with a net surplus of \$46K is a really great sign of confidence in the people and the systems that we have.

I want to thank everybody on the Board and management, together with Dandolo partners for their contributions to the mid-term organisational review which has provided a very positive assessment of the AYO's current approach to delivering on its objectives, but also some new ideas for future direction. We look forward to pursuing these ideas as we seek to refresh and renew how we operate in the future.

I would also like to congratulate AYO's Finance Director, Kate O'Beirne, who welcomed her first child Luca mid-2019. After a period of maternity leave it is great to have Kate back in the team in early 2020.

AYO cannot sustain and grow the quality and breadth of our training opportunities for young people without significant financial support from many individuals and organisations. In addition to the supporters acknowledged in the report by the Chair, I would also highlight the support from the Colonial Foundation who renewed their support last year and thank them for their valuable support. The support from the International Tour Fund donors who every year give to the fund have ensured we could confidently plan such a major tour and then deliver such a successful program. We could not foresee that 2020 would be what it has become, and recalling the achievement of 2019 is helping encourage and inspire us to get back to building on these amazing results.

**Colin Cornish**

Chief Executive Officer

## BOARD OF DIRECTORS

In 2019 the Board of Directors of the Australian Youth Orchestra met five times.

### **Ben Rimmer**

Non-Executive Director

Appointed: 23 May 2015

#### Office held

- Chair
- Finance and Executive Committee, Chair
- Nominations Committee, Chair
- Development Committee

### **Simon Johnson**

Non-Executive Director

Appointed: 25 August 2016

#### Office held

- Deputy Chair (19 May 2018–18 May 2019)
- Nominations Committee
- Development Committee
- Finance and Executive Committee

### **Sally Basser**

Non-Executive Director

Appointed: 18 June 2018

#### Office held

- Finance and Executive Committee

### **Dr Graeme Blackman AO**

Non-Executive Director

Appointed: 25 August 2012

#### Office held

- Deputy Chair (18 May 2019–)
- Finance and Executive Committee
- Nominations Committee

### **Jessica Block**

Non-Executive Director

Appointed: 11 December 2018

#### Office held

- Development Committee, Chair

### **Lachlan Bramble**

Non-Executive Director

Appointed: 18 May 2019

### **Marcus Elsum**

Non-Executive Director

Appointed: 10 May 2014

#### Office held

- Treasurer/Company Secretary
- Finance and Executive Committee

### **Dr Kate Hadwen**

Non-Executive Director

Appointed: 10 July 2018

#### Office held

- Development Committee

### **Dr Andrew Lu OAM**

Non-Executive Director

Appointed: 2 July 2018

#### Office held

- Development Committee

### **Shefali Pryor**

Non-Executive Director

Appointed: 20 November 2010

#### Office held

- Artistic Advisory Committee, Chair
- Nominations Committee



## COMMITTEES

### **Finance and Executive Committee**

Ben Rimmer, Chair  
Simon Johnson, Deputy Chair  
Marcus Elsum, Treasurer/Company Secretary  
Dr Graeme Blackman AO, Director  
Sally Basser, Director

In 2019 the Finance and Executive Committee met five times.

### **Artistic Advisory Committee**

Shefali Pryor, Chair and Director  
Monica Curro, Director  
Elizabeth Koch OAM, non-Director  
Tim Matthies, non-Director  
Marshall McGuire, non-Director  
Michele Walsh, non-Director  
Raff Wilson, non-Director

In 2019 the Artistic Advisory Committee met twice.

### **Nominations Committee**

Ben Rimmer, Chair  
Dr Graeme Blackman AO, Director  
Simon Johnson, Director  
Shefali Pryor, Director  
Colin Cornish, CEO

In 2019 the Nominations Committee met three times.

### **Development Committee**

Jessica Block, Chair  
Dr Kate Hadwen  
Dr Andrew Lu AOM  
Simon Johnson  
Erin Flaherty

In 2019 the Development Committee was formed late in the year and hence met once.

## ORGANISATION

### **Colin Cornish**

Chief Executive Officer

### **Eliza McCracken**

Artistic Administrator

### **Kate O'Beirne**

Director of Finance & Administration

### **James Aitkens**

Business Manager

June 2019–January 2020

### **Rossy Yang**

Financial Accountant

### **Warren Lenthall**

Director of Operations

### **Erica Dawkins**

Operations & Production Coordinator

### **Nathan Walton**

Operations & Music Coordinator

### **Candice Wise**

Director of Engagement & Systems

### **Katy Rogers-Davies**

Marketing & Communications Manager

### **Alex Murray**

Communications Coordinator

May 2019–

### **Eloise Wright**

Marketing Coordinator

### **Roxy Kavanagh**

Director of Development

November 2019–

### **Bernadette McNamara**

Program Manager, National Music Teacher

Mentoring Program

## VOLUNTEERS

### **Patrick Brislan**

Volunteer Development Coordinator

# AYO PARTNERSHIPS

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AYO is supported by  
the Australian Government



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Major Partners



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Program Partners



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## OUR DONORS

AYO gratefully acknowledges the support of our donors - individuals and organisations who enable us to discover, train and inspire the next generation of Australian musicians.

### THE JOHN BISHOP CIRCLE – AYO BEQUESTS

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Patrick\* & Lyn\* Brislan

Anna Gauchat

Virginia Gordon

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Dr Barry Landa

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Dr Dennis Mather

The late Hon. Jane Mathews AO

Antony Morgan\*

Professor Patricia\* & Professor Philip\* Pollett

Dr Jeffrey Rosenfeld AC OBE\*

The Estate of Geoffrey Scharer

The late Leonard Spira OAM\*

John Studdert

Mary Vallentine AO

Ray Wilson OAM

Emeritus Professor Di Yerbury AO

Anonymous (7)

## IMPRESARIO \$20,000+

Alan & Jillian Cobb  
Crecerelle Foundation  
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The Standish Roberts Trumpet Scholarship  
Peter Weiss AO\*

## MAESTRO \$10,000+

Margaret Billson  
The Bowness Family Foundation  
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Louise Gourlay OAM

Simon Johnson  
John Secomb  
Cameron Williams  
Anonymous donors (1)

## VIRTUOSO \$5,000+

AUSTA – The Australian Strings Association  
in memory of Richard Gill AO  
David Elsum AM & Lidge Elsum  
John\* & Irene Garran  
Daniel & Helen Gauchat  
The Greatorex Foundation  
Ian Hutchinson  
Peter & Liz Kelly  
Alex King\* & Maya Rozner

Robert Peck AM & Yvonne von Hartel AM  
peckvonhartel architects  
John Rimmer & Sandy Forbes  
Sirius Foundation  
Mary Vallentine AO  
Randal & Asako Williams  
Maria Woodruff  
Emeritus Professor Di Yerbury AO  
Anonymous donors (3)

## PRINCIPAL \$3,000+

Lynley and Sheila Aitken Trust  
Philip Bacon AM  
Christine Bishop  
Daniel Dean  
Marcus & Jodie Elsum  
Elisabeth Garran  
Ian & Cass George

Maurice Green AM & Christina Green  
Ilma Kelson Music Foundation  
Dr Felicite Ross  
Julian Smiles\* & Dimity Hall  
Susan Thacore  
Igor & Jenny Zambelli  
Anonymous donors (2)

## ASSOCIATE \$1,000+

David Alexander  
Leonard Amadio AO  
Terrey Arcus AM & Anne Arcus  
Dale Barltrop\*  
William Barnard &  
    Maureen Everson-Barnard  
Peter Baxter\*  
The Bigalla Family  
Jessica Block  
Andrew & Robina Brookes  
Camberwell Music Society^^  
David\* & Jean Conochie^^  
Janet Cooke  
Colin Cornish\*  
Andrew & Carol Crawford  
Prof. John Daley\* & Rebecca Coates  
Rob & Jane Diamond  
Professor Kwong Lee Dow AO\*  
Stephen Emmerson  
The Farrands Family  
Sandra & Paul Ferman  
Frances Fiddian  
Sai & Linda Fong  
Nancy Fox & Bruce Arnold  
Ross & Jen Gallery  
Anthony Gill  
Michael Goddard  
Peter & Faye Grant  
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Lynne Sherwood & the late Tim Sherwood  
Roger & Karen Stott  
Dr James Sullivan & Dr Judy Soper  
Dr Damien Thomson & Dr Glenise Berry  
The Tiger Trust  
Dr John Vallentine  
Mary Vallentine AO  
in memory of Jane Vallentine  
Cath Ward  
Dr Penelope Weir  
In memory of Anthony Whelan MBE  
Ray Wilson OAM  
Felicity Woodhill  
Marian Worcester\* & Roma Dix\*  
in memory of Ian Cooper  
Virginia Woolley OAM & the late Ken Woolley AM  
In memory of Dorothy & Robert Wright  
Edward Wrigley  
Marco Belgiorno-Zegna AM  
    & Angela Belgiorno-Zegna  
Anonymous donors (6)

## TUTTI \$500+

Antoinette Albert  
Vicki Allen  
Dr Neville Arthur  
Pamela & Douglas Bartlett  
Sally Basser  
Kees Boersma\* & Kirsty McCahon\*  
Ruth Brian  
Annelie Brixius  
Dr George Chan  
Glenn Christensen\*  
Chris & Michael Clough  
Paul D'Arcy  
Daryl & Nola Daley  
Prof. John Daley\* & Rebecca Coates  
Michael & Manuela Darling  
Dr Elizabeth Douglas  
Suellen Enestrom  
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Symphony Orchestra  
Marjorie Gilby\*  
Faye Goldsmith\*  
Richard & Julie Gorrell  
Gill Halliday  
Dr Jane Morlet Hardie\*  
Marianne Hay  
The Hopkins Family Scholarship  
The Hunt Family Memorial Fund^^  
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Dr Elizabeth Justo  
Sue Hewitt  
Merv Keehn & Sue Harlow

Josephine Key  
Dr Angela Kirsner & Dr Richard Kirsner  
Siobhan Lenihan  
Kerrie Ma  
Adrian & Charlotte Mackenzie  
Jennifer Mattocks\*  
Eric & Elizabeth McKay  
Robyn McKay  
Tomislav Nikolic  
North Sydney Community Centre  
Margaret Oates  
Dene Olding & Irena Morozov  
Gerard Patacca\*  
Krystyna Pindral  
M.E.B Playfair  
Rosemary\* & Gwenneth\* Pryor  
Clare Ryan  
David Shannon\*  
Gen Ying Shi  
Fiona Sinclair & Peter King  
Derek & Deb Skues  
Gail Spira  
Clare Thompson  
Christopher Tingay  
Dr Barbara Tink\*  
Jane & Paul Tongs  
Helen Tuckey\*  
In Memory of Vivian Wain\*  
Dr Sven Ole Warnaar  
Natsuko Yoshimoto  
Anonymous donors (5)

\* AYO Alumni

^ In memory of Deborah Lander

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

## 2019 AYO PROGRAM SUMMARY

### AYO TRAINING PROGRAMS

#### AYO National Music Camp | Adelaide, SA

Sunday 5 January – Sunday 19 January 2019

#### AYO February Season | Melbourne, VIC

Tuesday 5 February – Monday 25 February 2019

#### AYO Young Symphonists | Mount Eliza, VIC

Saturday 13 April – Saturday 20 April 2019

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

Sunday 23 June – Monday 1 July 2019

#### AYO International Tour | The Netherlands, Germany, France, China, Australia

Monday 8 July – Monday 5 August 2019

#### AYO Chamber Players, in conjunction with Musica Viva Festival | Sydney, NSW

Friday 19 August – Sunday 28 April 2019

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

Sunday 22 September – Sunday 29 September 2019

### MOMENTUM ENSEMBLE PROJECTS

#### Dardanus—A Musical Tragedy, with Erin Helyard | Melbourne, VIC, Sydney, NSW

Tuesday 7 May – Sunday 12 May 2019

#### Marion Council Project | Adelaide, SA

Friday 19 July – Friday 26 July 2019

#### Avem Asperitas, Artology Fanfare, Leaving the Western Shadows | Sydney, NSW, Melbourne, VIC

Tuesday 10 September – Tuesday 17 September 2019

#### Peninsula Specialist College Project | Mornington, VIC

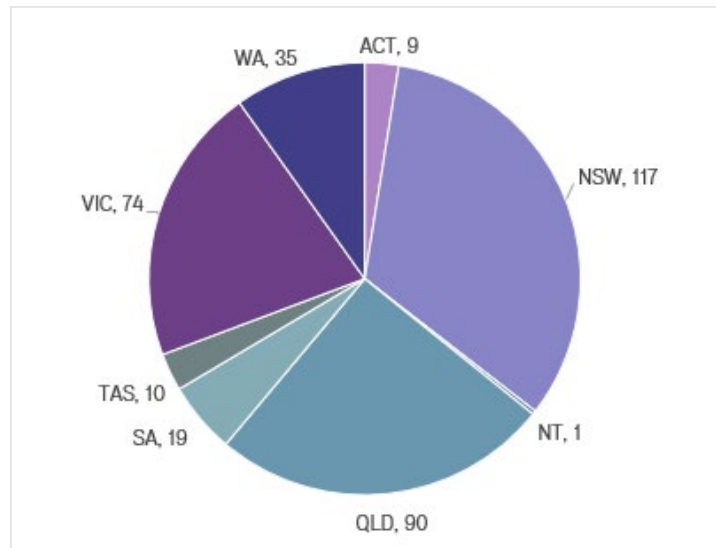
Saturday 16 November – Friday 22 November 2019



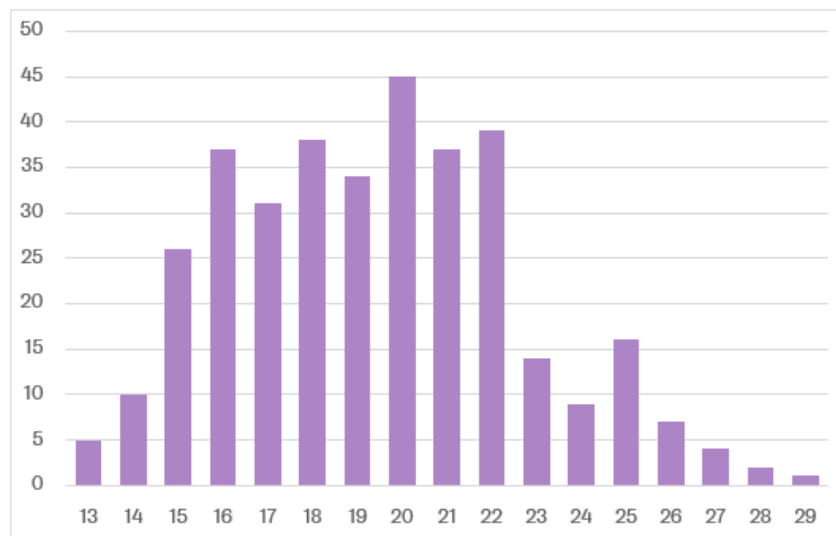
## 2019 PARTICIPANT SUMMARY

A total of 355 young people participated in 2019 AYO training programs and Momentum Ensemble. The age of participants ranged from 13–29 years, and there was 44% male to 56% female gender split across the cohort.

STATE OF ORIGIN OF PARTICIPANTS



AGE OF PARTICIPANTS AS AT 1 JANUARY 2019



# 2019 NATIONAL AUDITIONS FOR 2020 PROGRAMS

In 2019 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, Coffs Harbour and Townsville.

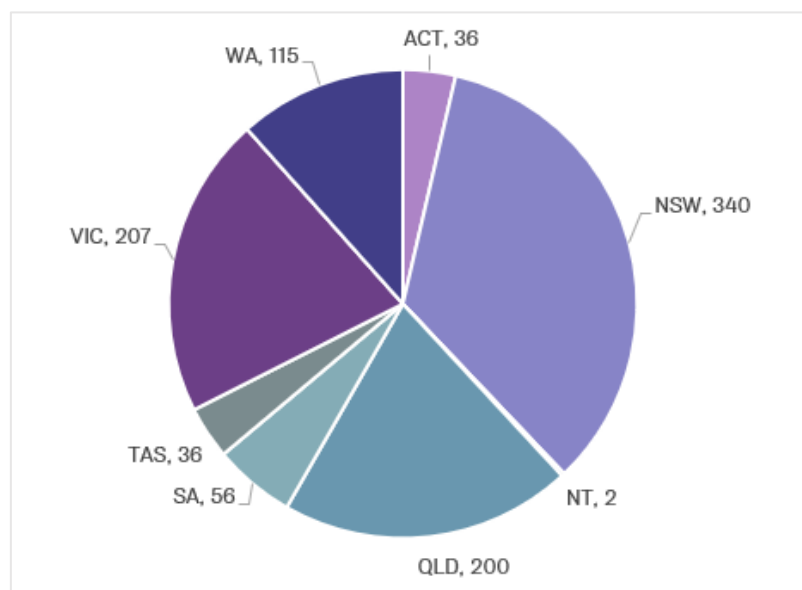
The total number of applicants for the 2020 programs was 992.

These applicants made a total of 2777 applications for the range of AYO programs on offer encompassing both instrumental and non-performance programs.

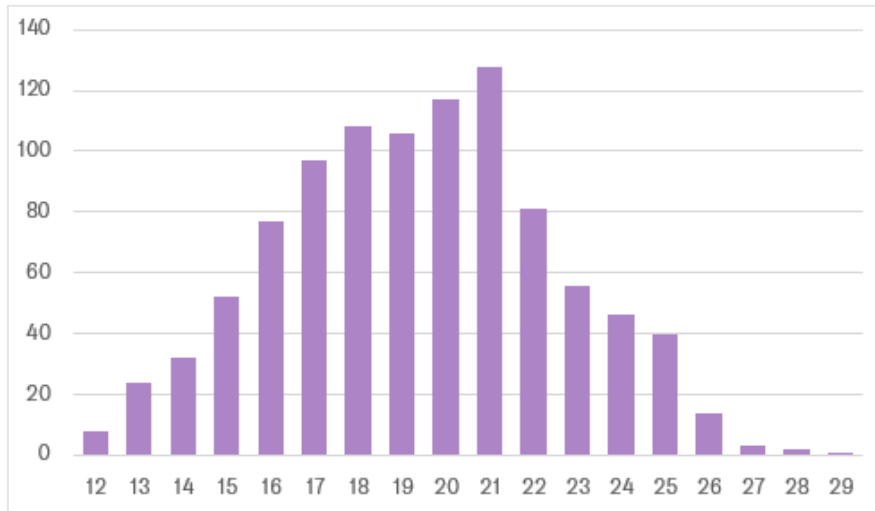
The number of new applicants was 334 representing 33% of all applications.

The average age of applicants was 19 years 7 months with the majority of applicants falling within the 15 to 22 age bracket.

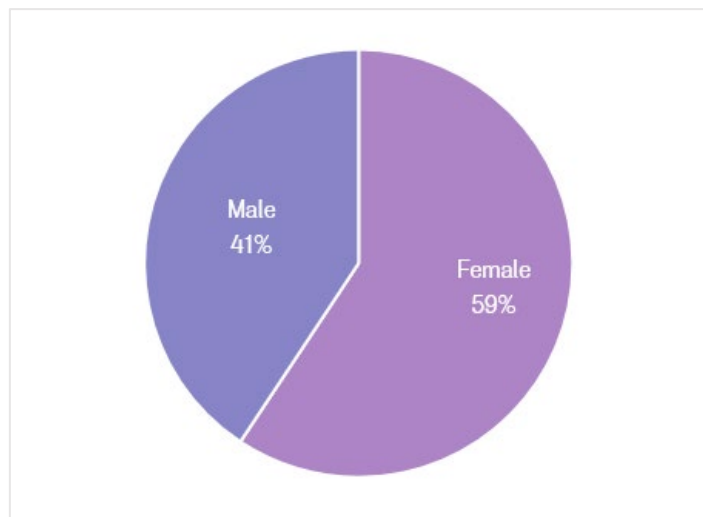
STATE OF ORIGIN OF APPLICANTS



### AGE OF APPLICANTS AS AT 1 JANUARY 2019



### GENDER OF APPLICANTS



## SCHOLARSHIPS & AWARDS

### ACCENTURE AUSTRALIA SCHOLARSHIP

Caleb Wong

### ERNEST V. LLEWELLYN MEMORIAL FUND AWARDS

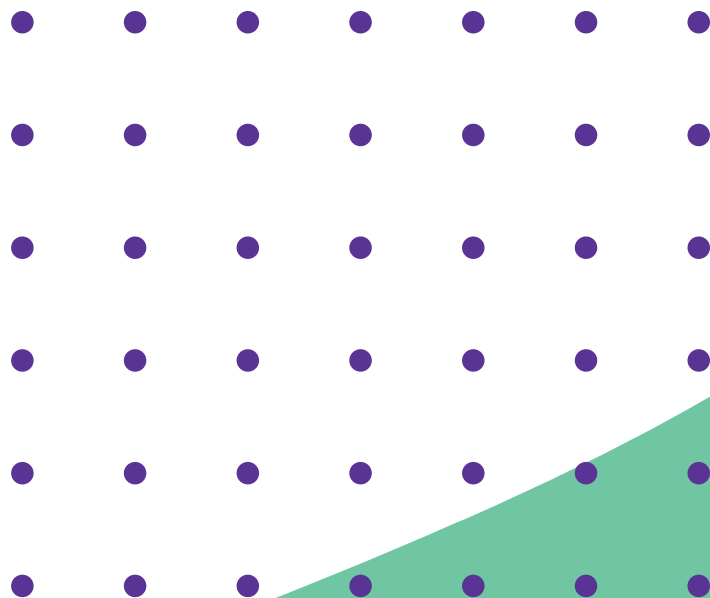
David Barlow  
Anthony Chan  
Michael Gibson  
Karla Hanna  
Jason Henery  
Liam Keneally  
Seamus MacNamara  
Leanne McGowan  
Sebastian Pini  
Simon Svoboda  
Annabelle Swainston  
Annabelle Traves  
Dandan Wang  
Dindin Wang

### AYO ARTS ADMINISTRATION FELLOWSHIP RECIPIENTS

<b>Sydney Symphony Orchestra</b>	Brighdie Chambers
<b>Opera Australia</b>	Alexandra Lovejoy
<b>Musica Viva</b>	Allanah Coldwell



Australian Youth Orchestra



# 2019 PROGRAM DETAILS & PARTICIPANTS

## AYO NATIONAL MUSIC CAMP

Sunday 5–Sunday 19 January  
Adelaide, SA

### ARTISTS, TUTORS AND PROGRAM STAFF

Conductors	Giordano Bellincampi Ariel Zuckermann
Director, Chamber Orchestra	Dale Barltrop*
Artist-in-Residence	Anna Goldsworthy* David Elton* Dale Barltrop*
Chamber Music Coordinator	Michele Walsh*
Violin	Helen Ayres* Lachlan Bramble* Glenn Christensen* Michele Walsh*
Viola	Merewyn Bramble* Stephen King*
Cello	Sharon Grigoryan* Timothy Nankervis
Double Bass	Benjamin Hanlon* Phoebe Russell*
Flute	Linda Stuckey*
Oboe	Shefali Pryor*
Clarinet	Dean Newcomb
Bassoon	Mark Gaydon*
Horn	Euan Harvey
Trumpet	Brent Grapes*
Trombone	Damien Lingard*
Tuba	Karina Filipi*
Timpani/Percussion	Francois Combemorel Tom O'Kelly
Keyboard	Leigh Harrold*
Harp	Verna Lee*
Composition	Melody Eötvös
Orchestral Management	Angela Chilcott*
Sound Production	Jim Atkins
Words About Music	Phillip Sametz
Master of Conducting students, Elder Conservatorium	Thaddeus Huang (Alexander Orchestra) Andrew Groch (Bishop Orchestra)

Residential Coordinator

Patrick Brearley

Annette Brown

Stephen Brown

Nussi Khalil

Chris Robson

Music Librarian

Molly Collier-O'Boyle

Eliza Shephard

\*AYO alumni

## PERFORMANCES AND REPERTOIRE

### WEEK 1 – CONCERT 1

Saturday 12th January, 4pm

**Alexander Orchestra - Giordano Bellincampi, conductor**

MOZART *The Marriage of Figaro*. Overture

SCHNELZER, Albert *A Freak in Burbank*

**Weiss Chamber Orchestra - Dale Barltrop, director**

WOLF *Italian Serenade*

LEDGER, James *The Natural Order of Things*

**Bishop Orchestra - Ariel Zuckermann, conductor**

SHOSTAKOVICH Symphony No.12 *The Year of 1917*

### WEEK 1 – CONCERT 2

Saturday 12th January, 7:30pm

**Weiss Chamber Orchestra - Dale Barltrop, director**

CORELLI Concerto Grosso in D Op.6 No.4

ARENISKY *Variations on a Theme by Tchaikovsky*

**Bishop Orchestra - Ariel Zuckermann, conductor**

EOTVOS, Melody *Attic Tragedy*

DE FALLA *Three Cornered Hat*. Suite No.2

**Alexander Orchestra - Giordano Bellincampi, conductor**

BEETHOVEN Symphony No.4

WEEK 2 – CONCERT 1

Saturday 19th January, 4:00pm

**Weiss Chamber Orchestra – Dale Barltrop, director**

SHOSTAKOVICH *Lento* from Piano Concerto No.1, Anna Goldsworthy, piano & David Elton, trumpet

STRAUSS *Don Juan*

**Alexander Orchestra – Ariel Zuckermann, conductor**

POULENC *Sinfonietta*

**Weiss Chamber Orchestra – Dale Barltrop, director**

MOZART *Symphony No.38*

WEEK 2 – CONCERT 2

Saturday 19th January, 7:30pm

**Alexander Orchestra – Ariel Zuckermann, conductor**

RAVEL *Le Tombeau de Couperin*

MAHLER *Blumine* from *Symphony No.1*, David Elton, trumpet

**Weiss Chamber Orchestra – Dale Barltrop, director**

STRAVINSKY *Pulcinella: Suite*

**Bishop Orchestra – Giordano Bellincampi, conductor**

WAGNER *Die Meistersinger: Prelude*

RESPIGHI *Pines of Rome*



## AYO NATIONAL MUSIC CAMP PARTICIPANTS

### COMPOSITION

Rhys Little  
Thomas Misson  
Alys Rayner  
Joshua Winestock

### ORCHESTRAL MANAGEMENT

Brighdie Chambers	Brienne Gawler
Allanah Coldwell	Julia Janiszewski
Meg Collis	Dominic Jones
Sage Fuller	Alexandra Lovejoy

### SOUND PRODUCTION

Marcelo Hidalgo

### WORDS ABOUT MUSIC

Madi Chwasta	Stella Joseph-Jarecki
Christopher Healey	Adam Weitzer

### WEISS CHAMBER ORCHESTRA

#### **Violin 1**

Fiona Qiu *Concertmaster*  
Marcus Michelsen  
Harry Egerton  
Amy You  
Tanya Swinton  
Paris Williams  
Daisy Elliott  
Hayden Burton

#### **Violin 2**

Scarlett Gallery *Principal*  
Natalie Kendy  
Georgina Chan  
Nicholas Miceli  
Claudia Norton-Foley  
Andrew Namgung  
Mia Kanda-Franklin  
Adrian Biemmi

#### **Viola**

Isabella Fonti *Principal*  
Katrina Filshie  
Dasha Auer  
Jeremy Egerton  
Flora Cawte  
Sophie Ellis

#### **Cello**

Michael Gibson *Principal*  
Isaac Davis  
Miranda Murray-Yong  
Cindy Masterman

#### **Double Bass**

Vanessa Li *Principal*  
Bryn Keane  
Samuel Nock

#### **Harpsichord**

Scott McDougall

#### **Flute**

Lilly Yang  
Kathryn Ramsay

#### **Oboe**

Alexandra Allan  
Abigail Xu

#### **Bassoon**

Stephanie Sheridan  
Shelby MacRae

#### **Horn**

Gemma Lawton  
Laura Hjortshoj-Haller

#### **Trumpet**

Laura Jones  
Matthew Carter

#### **Trombone**

Cian Malikides

#### **Timpani**

Lochie Dormer

## ALEXANDER ORCHESTRA

### **Violin 1**

Josef Hanna *Concertmaster*  
Grace Wu  
Julian Duthoit  
Robyn Blann  
Lynda Latu  
Liam Pilgrim  
Mia Hughes  
Emma Amery  
Sam Jenkin  
Beverly Kwan  
Benjamin Lam  
Connor Gum Gee  
Miranda Ilchef  
Josie Askey-Doran  
Amie Stolz  
Rose Light

### **Violin 2**

Liam Freisberg *Principal*  
Julia Hill  
Jasmine Milton  
Amy Hosking  
Celine Ng  
Lucy Clarke-Randazzo  
Emilia Jarvela  
Lachlan MacLaren  
Nicholas Drozdowski  
Ezra Uxó Williams  
Arwen Ooi  
Anika Chan  
Abigail French  
Elsabe de Klerk

### **Viola**

Murray Kearney *Principal*  
Joelle Hsu  
Liam Mallinson  
Elizabeth Simmers  
Helena Burns  
Jaimie Battams  
Lachlan McKie  
Lauren Foster  
Courtney Schuurs  
Sebastian Coyne  
Ashleigh Abul  
Aaron Dungey

### **Cello**

Charlotte Miles *Principal*  
Rory Smith  
Katrina Wang  
Nadia Barrow  
Noah Lawrence  
Kate Hwang  
Stephanie Skinner  
Daisy Jeffrey  
Daniel Pan  
Vicky Deng

### **Double Bass**

Monty Wain *Principal*  
Linh Nguyen  
Meg McWilliams  
Will Hansen  
Hayley Witmore  
Rio Kawaguchi  
Thomas Crilly  
Georgia Lloyd

### **Flute/Piccolo**

Laura Cliff  
Lily Bryant  
Chelsea Davis

### **Oboe/Cor Anglais**

Alexandra Allan  
Mikaela Sukkar  
Ruby Khuu

### **Clarinet**

Clare Fox  
Drew Gilchrist

### **Bassoon**

Stephanie Sheridan  
Shelby MacRae  
Nicholas Zengoski  
James McKay

### **Horn**

Christian Fisalli  
Chloe Matthews  
Daniel Harness  
Gemma Lawton  
Laura Hjortshoj-Haller

### **Trumpet**

Hannah Rundell  
Laura Jones  
Jude Macarthur

### **Harp**

Kate Moloney

### **Timpani**

Carissa Soares

## BISHOP ORCHESTRA

### **Violin 1**

Leanne McGowan *Concertmaster*

Sola Hughes

Robert Smith

Julia Nicholls

Tahni Chan

Andrew Wang

Grace Thorpe

Sophia Goodwin

Tahlia Williams

Lio S-Matsumoto

Elena James

Hannah Solari

Georgia Cartlidge

Olivia Lambert

Lilly Zhang

James Tudball

### **Violin 2**

Josef Hanna *Principal*

Lily McCann

Karen Matoba

Sola Hughes

Liam Fogartyla

Hugo Hui

Lydia Sawires

Andrew Wang

Anne Carew

Robyn Blann

Lynda Latu

John Choi

Olivia Lambert

Isabel Young

### **Viola**

Sergio Insuasti *Principal*

Dana Lee

Murray Kearney

Freyja Meany

Joseph Chan

William Tran

Lexi Free

Daniel Truong

Zoe Russell

Jaimie Battams

Alexandra Orr

Dasha Auer

### **Cello**

Raechel Suh *Principal*

Hamish Jamieson

Kerryn Wang

Henry Say

Jack Overall

Francesca Masel

Hamish Netting

James Monro

Bahar Hakimjavadi

Claudia Kuner

### **Double Bass**

Jason Henery *Principal*

Adrian Whitehall

Holly Little

Sebastian Pini

Louis Cann

Sophie Cornforth

Julia Magni

Ayrton Gilbert

### **Flute/Piccolo**

Isabel Lopez-Roldan

Lilly Yang

Kathryn Ramsay

Lily Bryant

Vittoria von Caemmerer

### **Oboe/Cor Anglais**

Kate Mostert

Abigail Xu

Alexandra King

Miriam Cooney

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

Claudia Jelic

Nathanael Duffy

Jarrad Linke

### **Bassoon/Contrabassoon**

Tasman Compton

Tiger Choi

Chris Buckley

### **Horn**

Timothy Allen-Ankins

Aishah Chadwick-Stumpf

Gemma Lawton

Chloe Matthews

Laura Hjortshoj-Haller

Claudia Leggett

Linnat Sim

### **Trumpet**

Sophie Spencer

Jude Macarthur

Matthew Carter

Darcy O'Malley

James Earl

### **Trombone**

Will Kinmont

Cian Malikides

Harrison Steele-Holmes

### **Bass Trombone**

Kiran Samuel

### **Tuba**

Marcel Kocbek-Malepa

### **Timpani**

Huon Bourne Blue

### **Percussion**

Jet Kye Chong

Blake Roden

Lochie Dormer

Kaleah Scanlon

Nathan Gatenby

### **Keyboard**

Crystal Smith

Scott McDougall

### **Harp**

Isla Biffin

## AYO FEBRUARY SEASON

Tuesday 5–Monday 25 February  
Melbourne, VIC

### ARTISTS, TUTORS AND PROGRAM STAFF

Artistic Director (Victorian Opera)	Richard Mills	
Associate Conductor	Daniel Carter	
Violin 1	Yi Wang	
Violin 2	Zoe Black	
Viola	Jason Bunn*	
Cello	Molly Kadarauch	
Double Bass	Stuart Riley	
Flute	Lisa-Maree Amos*	
Oboe	Stephen Robinson	
Clarinet	David Thomas*	
Bassoon	Lyndon Watts*	
Horn	Roman Ponomariov*	
Trumpet	Geoffrey Payne*	
Trombone	Benjamin Anderson*	
Tuba	Alex Hurst*	
Timpani/Perc.	Guy du Blet*	
Harp	Jacinta Dennett	*AYO alumni

### PERFORMANCES AND REPERTOIRE

#### **Parsifal - Performance #1**

Wednesday 20 February, 4.30pm  
Palais Theatre, St Kilda

#### **Richard Gill AO: Celebration of a life**

Thursday 21 February, 3pm  
Hamer Hall, Arts Centre Melbourne

#### **Parsifal - Performance #2**

Friday 22 February, 4.30pm  
Palais Theatre, St Kilda

#### **Parsifal - Performance #3**

Sunday 24 February, 3pm  
Palais Theatre, St Kilda

## AYO FEBRUARY SEASON PARTICIPANTS

### Violin 1

Annabelle Traves  
*Concertmaster*  
Leanne McGowan  
Jasmine Baric  
Grace Wu  
Emily Beauchamp  
Sola Hughes  
Marcus Michelsen  
Darcy Dauth  
Samantha Chiu  
Eleanor Hill  
Liam Freisberg  
Lily McCann  
Julian Duthoit  
Rachel Kim

### Violin 2

Phoebe Masel *Principal*  
Scarlett Gallery  
Runa Murase  
Clare Cooney  
Rebekah Hall  
Noam Yaffe  
Harry Egerton  
Jade Blanchard-Paterson  
Jordan Hall  
Robyn Blann  
Georgina Chan  
Molly Kennedy-Moore

### Viola

Kate Worley *Principal*  
Hayasa Tanaka  
Ruby Shirres  
Isabella Fonti  
Phoebe Gilbert  
Ariel Postmus  
Murray Kearney  
Matthew Ryan  
Andrew Crothers  
Jonathan Bruhl

### Cello

Caleb Wong *Principal*  
Caleb Murray  
Hamish Jamieson  
Michael Gibson  
Mason Stanton  
Nick McManus  
Tess Hickey  
Joe Kelly

### Double Bass

David Barlow *Principal*  
Monty Wain  
Bryn Keane  
Adrian Whitehall  
Holly Little  
Meg McWilliams

### Flute

Cassie Slater *Principal*  
Megan Barbetti  
Kyla-Rae Ashworth

### Oboe

Callum Hogan *Principal*  
Alexandra Allan  
Mikaela Sukkar

### Cor Anglais

Kate Mostert *Principal*

### Clarinet

Andrew Fong *Principal*  
Claudia Jelic  
Clare Fox

### Bass Clarinet

Jarrad Linke *Principal*

### Bassoon

Alison Wormell *Principal*  
Tasman Compton  
Nicholas Zengoski

### Contrabassoon

Emma Morrison *Principal*

### Horn

Timothy Allen-Ankins *Principal*  
Oscar Schmidt  
Sunga Lee  
Christian Fisalli  
Gemma Lawton

### Trumpet

Sophie Spencer *Principal*  
Alfred Carslake  
Laura Jones

### Trombone

Jarrod Callaghan *Principal*  
Will Kinmont

### Bass Trombone

Phillip Soalheira *Principal*

### Tuba

Marcel Kocbek-Malepa  
*Principal*

### Timpani

Thomas Robertson *Principal*  
Huon Bourne Blue

### Percussion

Jet Kye Chong *Principal*

### Harp

Isla Biffin *Principal*  
Kate Moloney

### Banda Trumpet

Matthew Carter  
Darcy O'Malley

### Banda Trombone

Jessica Gregory  
Gregory Bennett  
Harrison Steele-Holmes

### Banda Bass Trombone

Kiran Samuel

## AYO YOUNG SYMPHONISTS

Saturday 13–Saturday 20 April  
Mount Eliza, VIC

### ARTISTS, TUTORS AND PROGRAM STAFF

Warwick Stengårds\*

Music Director & Conductor

Violin 1	Sussanah Ng
Violin 2	Yi Wang
Viola	Merewyn Bramble*
Cello	Molly Kadarrauch
Double Bass	Damien Eckersley*
Flute	Margaret Crawford*
Oboe	Benjamin Opie
Clarinet	Magdalenna Krstevska*
Bassoon	Colin Forbes-Abrams
Horn	Robert Shirley*
Trumpet	Mark Bain*
Low Brass	Tony Gilham
Percussion	Greg Sully
Harp	Julie Raines*

\*AYO alumni

### PERFORMANCES AND REPERTOIRE

Saturday 20 April 2019, 2:00pm  
Deakin Edge, Federation Square, Melbourne

DVOŘÁK *Carnival Overture*

GREENBAUM *The Killing Floors*

RACHMANINOV *Symphony No.3 in A minor*

## AYO YOUNG SYMPHONISTS PARTICIPANTS

### Violin 1

Robert Smith *Concertmaster*  
Olivia Kowalik  
Audrich Allen  
Jasmine Milton  
Mia Hughes  
Lachlan Chen  
Sujie Kim  
Lauren Loh

### Violin 2

Lynda Latu *Principal*  
Cedar-Rose Newman  
Emily Thompson  
Andrew Namgung  
Daisy Elliot  
Mia Kanda-Franklin  
Sam Jenkin  
Sara Barbagallo

### Viola

Sarah Zhu *Principal*  
Ella Pysden  
Marlena Stanhope  
Philippa Newman  
Jamie Miles

### Cello

Isaac Davis *Principal*  
Katrina Wang  
Cindy Masterman  
Henry Say  
Noah Lawrence

### Double Bass

Holly Little *Principal*  
Meg McWilliams  
Sebastian Pini

### Flute

Vittoria von Caemmerer  
Kara Thorpe  
Kaoruko Takehara

### Oboe

Aiden Labuschagne  
Ruby Khuu  
Miriam Cooney

### Clarinet

Nathanael Duffy  
Andrew Jung  
Adam Clennar

### Bassoon

Tasman Compton  
Andre Oberleuter  
Bailey Ireland

### Horn

Emily Miers  
Arabella Davie  
Emma Rolfe  
Alexander Hogan  
Phoebe Matthews

### Trumpet

Emma Russell  
Thomas Bootes  
Arkie Moore  
Benjamin MacDonald

### Trombone

Tyler Jones-Brennan  
Archer Bryett  
Rhys Keane

### Tuba

Stan McDonald

### Timpani / Percussion

William Elvin  
James Snedden  
Owen Bloomfield  
Cara Daily

### Harp

Isla Biffin

## AYO ORCHESTRAL CAREER DEVELOPMENT

### MSO STRING FELLOWSHIPS

Sunday 23 June–Monday 1 July  
Melbourne, VIC

#### AYO FELLOWS AND MENTORS

Violin	Amanda Chen	<b>Mentor:</b> Deborah Goodall, First Violin
Violin	Jasmine Baric	<b>Mentor:</b> Anne-Marie Johnson, First Violin
Violin	Phoebe Masel	<b>Mentor:</b> Freya Franzen, Second Violin
Viola	Hayasa Tanaka	<b>Mentor:</b> Chris Cartlidge, Viola
Viola	Kate Worley	<b>Mentor:</b> Trevor Jones, Viola
Cello	Caleb Wong	<b>Mentor:</b> Nicholas Bochner, Cello
Cello	James Morley	<b>Mentor:</b> Michelle Wood, Cello
Double Bass	Jason Henery	<b>Mentor:</b> Stephen Newton, Double Bass
Double Bass	Monty Wain	<b>Mentor:</b> Damien Eckersley, Double Bass

#### PROFESSIONAL DEVELOPMENT SEMINARS

- Violin & Viola Excerpt & Concerto Workshop with Dale Bartrop, Concertmaster
- Cello Excerpt & Concerto Workshop with David Berlin, Principal Cello
- Double Bass Excerpt Workshop with Steve Reeves, Principal Double Bass
- Health & Wellbeing: Alexander Technique with Ann Shoebridge
- Q&A with Jakub Hrůša, conductor
- ACT for Music with Deborah Hart
- Q&A with Vadim Gluzman
- MSO Management & Musicians with Anthony Chataway, viola, Ann Blackburn, oboe, and Rachel Shaw, horn
- James Foster, Operations, Senior Manager and Mike Stevens, Assistant Orchestra Manager



## AYO INTERNATIONAL TOUR

Monday 8 July–Monday 5 August

The Netherlands, Germany, France, China, Australia

### ARTISTS, TUTORS AND PROGRAM STAFF

Conductor	Krzysztof Urbański
Soloist	Jan Lisiecki, piano
Soloist	Daniel Müller-Schott, cello
Associate Conductor	Daniel Carter
Violin 1	Belinda McFarlane* – <i>Violin, London Symphony Orchestra</i>
Violin 2	Ben Lea* – <i>Violin, Vienna Philharmonic Orchestra</i>
Viola	Tahlia Petrosian* – <i>Viola, Gewandhaus Orchestra Leipzig</i>
Cello	Peter Morrison* – <i>Cello, Danish Radio Symphony Orchestra</i>
Double Bass	Matthew McDonald* – <i>First Principal Double Bass, Berlin Philharmonic Orchestra</i>
Flute	Linda Stuckey* – <i>Principal Piccolo, Hong Kong Philharmonic Orchestra</i>
Oboe	Lisa Outred* – <i>Oboe, Munich Philharmonic Orchestra</i>
Clarinet	Som Howie* – <i>Solo Clarinet, Danish Chamber Players</i>
Bassoon	James Aylward* – <i>Freelance bassoonist in the Netherlands</i>
Horn	Rohan Richards* – <i>Second Horn, Beethoven Orchestra Bonn</i>
Trumpet	Miroslav Petkov – <i>Principal Trumpet, Royal Concertgebouw Orchestra</i>
Trombone	Alexander Verbeek – <i>Principal Trombone, Rotterdam Philharmonic Orchestra</i>
Tuba	Ross Knight – <i>Solo Tuba, Orchestra de la Suisse Romande</i>
Timpani	Grahame King – <i>Principal Timpani, Birmingham Royal Ballet</i>
Percussion	Herman Rieken – <i>Solo Percussion, Royal Concertgebouw Orchestra</i>
Residential Coordinator	Annette Brown
Residential Coordinator	Stephen Brown
Doctor	Alanna Burton

\*AYO alumni

### Keynote Artist Management

Tour Manager (China)	Alan Coates
Tour Manager (Europe)	Vera Beschorner
	Lizzie Morgan
	Ying Li
	Iris Zhang

### Hawk Showbiz Logistics

Freight Forwarder	Dieter Timmermann
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## PERFORMANCES AND REPERTOIRE

### REPERTOIRE

HARRISON *Frumious*

MOZART *The Magic Flute*: Overture

GLINKA *Ruslan and Ludmila*: Overture

MENDELSSOHN Piano Concerto No.1 in C minor

RACHMANINOV Piano Concerto No.2 in C minor

SHOSTAKOVICH Cello Concerto No.1 in E-flat

DVOŘÁK Symphony No.7 in D minor

SHOSTAKOVICH Symphony No.10 in E minor

### ENCORES

MOZART *The Magic Flute*: Overture

GLINKA *Ruslan and Ludmila*: Overture

DVOŘÁK Slavonic Dance No.8

### CONCERTS

#### CONCERT 1 – Saturday 20 July, 4.00pm

Festspiele Mecklenburg-Vorpommern,

Ulrichshusen, Germany

**Program:** Glinka, Shostakovich (Cello Concerto),  
Harrison, Dvořák

#### CONCERT 2 – Sunday 21 July, 4.00pm

Festspiele Mecklenburg-Vorpommern,

Stolpe an der Peene, Germany

**Program:** Mozart, Mendelssohn, Shostakovich

#### CONCERT 3 – Tuesday 23 July, 8.00pm

Festival Radio France Occitanie,

Opéra Berlioz, Montpellier, France

**Program:** Glinka, Rachmaninov, Shostakovich

#### CONCERT 4 – Thursday 25 July, 8.00pm

Concertgebouw SummerConcerts,

Het Concertgebouw, Amsterdam, Netherlands

**Program:** Glinka, Rachmaninov, Dvořák

#### CONCERT 5 – Friday 26 July, 8.00pm

Rheingau Musik Festival,

Kurhaus, Wiesbaden, Germany

**Program:** Harrison, Rachmaninov, Shostakovich

#### CONCERT 6 – Saturday 27 July, 7.30pm

Kultur Sommer Nordhessen,

Kongress Palais – Stadthalle, Kassel, Germany

**Program:** Mozart, Mendelssohn, Dvořák

#### CONCERT 7 – Wednesday 21 July, 7.30pm

National Centre for the Performing Arts,

Beijing, China

**Program:** Glinka, Rachmaninov, Harrison, Dvořák

#### CONCERT 8 – Friday 2 August, 7.30pm

Guangzhou Opera House,

Guangzhou, China

**Program:** Glinka, Rachmaninov, Shostakovich

#### CONCERT 9 – Monday 5 August, 8.00pm

Sydney Opera House,

Sydney, Australia

**Program:** Harrison, Rachmaninov, Shostakovich

## AYO INTERNATIONAL TOUR PARTICIPANTS

### Violin 1

Annabelle Traves  
*Concertmaster*  
Johnny van Gend  
Karla Hanna  
Mitzi Gardner  
Leanne McGowan  
Fiona Qiu  
Grace Wu  
Emily Beauchamp  
Sola Hughes  
Marcus Michelsen  
Darcy Dauth  
Samantha Chiu  
Eleanor Hill  
Liam Freisberg  
Elliot Plumpton  
Jade Blanchard-Paterson

### Violin 2

Eliza Scott *Principal*  
Jasmine Baric  
Scarlett Gallery  
Runa Murase  
Clare Cooney  
Rebekah Hall  
Josef Hanna  
Noam Yaffe  
Rain Liu  
Anthony Chan  
Lachlan Wilkins  
Karen Matoba  
Harry Egerton  
Lachlan Huang

### Viola

Kate Worley *Principal*  
Ruby Shirres  
Aiden Sullivan  
Isabella Fonti  
Phoebe Gilbert  
Ariel Postmus  
Murray Kearney  
Robert van Gend  
May Bardsley  
Aidan Filshie  
Freyja Meany  
Matthew Ryan

### Cello

Caleb Wong *Principal*  
Caleb Murray  
Georgia Ostenfeld  
Raechel Suh  
Hamish Jamieson  
Michael Gibson  
Mason Stanton  
Nick McManus  
Tess Hickey  
Charlotte Miles

### Double Bass

Jason Henery *Principal*  
David Barlow  
Monty Wain  
Vanessa Li  
Bryn Keane  
Adrian Whitehall  
Linh Nguyen  
Holly Little

### Flute/Piccolo

Cassie Slater *Principal*  
Megan Barbetti  
Kyla-Rae Ashworth

### Oboe/Cor Anglais

Callum Hogan *Principal*  
Alexandra Allan  
Kate Waller

### Clarinet/Eb Clarinet

Andrew Fong *Principal*  
Claudia Jelic  
Clare Fox

### Bassoon/Contrabassoon

Alison Wormell *Principal*  
Jordy Meulenbroeks  
Luis Santos

### Horn

Timothy Allen-Ankins *Principal*  
Jessica Goodrich  
Sunga Lee  
Oscar Schmidt  
Christian Fisalli

### Trumpet

Sophie Spencer *Principal*  
Alfred Carslake  
Laura Jones

### Trombone

Jarrod Callaghan *Principal*  
Will Kinmont

### Bass Trombone

Paolo Franks *Principal*

### Tuba

Marcel Kocbek-Malepa  
*Principal*

### Timpani

Thomas Robertson *Principal*

### Percussion

Jet Kye Chong *Principal*  
Huon Bourne Blue  
Blake Roden

## AYO CHAMBER PLAYERS

IN CONJUNCTION WITH MUSICA VIVA FESTIVAL 2019

Friday 19–Sunday 28 April  
Sydney, NSW

### TUTORS

Dover String Quartet	Joel Link, violin Bryan Lee, violin Milena Pajaro-Van de Stadt, viola Camden Shaw, cello
Violin	Kirsten Williams
Cello	Timo-Veikko Valve
Double bass	Edgar Meyer
Flute	Adam Walker
Piano	Aura Go

### PERFORMANCES AND REPERTOIRE

CONCERT 1 – Friday 26 April, 11.30am

#### **AYO String Quartet 3 – Partridge String Quartet**

BARTÓK String Quartet No.4

BEETHOVEN String Quartet no.16 in F major,  
Op.135

CONCERT 2 – Friday 26 April, 4.45pm

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

HAYDN String Quartet in D major, Op.64 No.5 *The Lark*

PROKOFIEV String Quartet no 1 in B minor, Op.50  
(mvts I & II)

#### **AYO Piano Trio 2 – Asha Mae Trio**

BEETHOVEN Piano Trio in C minor, Op.1 No.3  
(mvts I & II)

WESTLAKE Piano Trio

CONCERT 3 – Saturday 27 April, 11.30pm

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

BRAHMS Piano Trio in B major, Op.8 (mvt I)

HAYDN Piano Trio in C major, Hob.XV:27

#### **AYO String Quartet 1**

SCHUBERT String Quartet No. 15 in G major, D887  
(mvt I)

HAYDN String Quartet in G minor, Op. 74 No. 3  
*Rider*

CONCERT 4 – Saturday 27 April, 4.45pm

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

DVORAK Piano Trio in E minor, Op.90 *Dumky*

RAVEL Piano Trio (mvts I & II)

#### **AYO String Quartet 2**

BEETHOVEN String Quartet in E minor, Op. 59  
No.2 *Razumovsky*

VINE String Quartet No.3 *Alchemy*

CONCERT 5 – Sunday 28 April, 2.30pm

#### **AYO Wind Quintet**

FRANÇAIX Wind Quintet No.1

WILLIAMS *Animalia*

## AYO CHAMBER PLAYERS PARTICIPANTS

### **Violin**

Amanda Chen  
Clare Cooney  
Emily Beauchamp  
Fiona Qiu  
Jasmine Baric  
Kate Worley  
Mana Ohashi  
Phoebe Masel  
Rebekah Hall  
Scarlett Gallery  
William Huxtable

### **Viola**

Aiden Sullivan  
Eunise Cheng  
Isabella Fonti  
Ruby Shirres

### **Cello**

Caleb Murray  
Daniel Smith  
Hamish Jamieson  
James Morley  
Mason Stanton  
Michael Gibson  
Raechel Suh

### **Flute**

Cassie Slater

### **Oboe**

Callum Hogan

### **Clarinet**

Claudia Jelic

### **Bassoon**

Alison Wormell

### **Horn**

Timothy Allen-Ankins

### **Piano**

Imogen Scott-Parker  
Julia Hastings  
Paul Cheung

# AYO ORCHESTRAL CAREER DEVELOPMENT

## ASO FELLOWSHIPS

Sunday 22–Saturday 29 September  
Adelaide, SA

### AYO FELLOWS AND MENTORS

Violin	Amanda Chen	<b>Mentor:</b> Cameron Hill, Associate Concertmaster
Viola	Justin Julian	<b>Mentor:</b> Caleb Wright, Section Principal Viola
Cello	Hamish Jamieson	<b>Mentor:</b> Simon Cobcroft, Section Principal Cello
Double Bass	Vanessa Li	<b>Mentor:</b> David Schilling, Section Principal Double Bass
Flute	Cassandra Slater	<b>Mentor:</b> Julia Grenfell, Principal Piccolo
Oboe	Alexandra Allan	<b>Mentor:</b> Renae Stavely, Associate Principal Oboe
Clarinet	Andrew Fong	<b>Mentor:</b> Dean Newcomb, Section Principal Clarinet
Bassoon	Stephanie Sheridan	<b>Mentor:</b> Mark Gaydon, Section Principal Bassoon
Horn	Timothy Allen-Ankins	<b>Mentor:</b> Adrian Uren, Section Principal Horn

### PROFESSIONAL DEVELOPMENT SEMINARS

- Mentor Lessons
- String Excerpt Workshop with Lachlan Bramble, Associate Principal 2nd Violin
- Winds & Brass Excerpt Workshop with Mitchell Berick, Principal Bass Clarinet & Sarah Barrett, Associate Principal Horn
- ASO Side by Side Rehearsal
- Simon Lord, ASO Director of Artistic Planning
- Q&A with Douglas Boyd
- Audition Process, Trials & Etiquette Q&A with Karen Frost, Orchestra Manager & Janet Carey, Orchestra Coordinator
- Q&A with Anthony Marwood
- ASO General Rehearsal

## MOMENTUM ENSEMBLE

## DARDANUS—A MUSICAL TRAGEDY, WITH ERIN HELYARD

Tuesday 7–Sunday 12 May  
Melbourne, VIC  
Sydney, NSW

### ARTISTS, TUTORS AND PROGRAM STAFF

Director Erin Helyard  
Guest tutor Zoë Black  
Guest tutor Lyndon Watts

### PERFORMANCES AND REPERTOIRE

CONCERT 1 – Saturday 11 May, 5.30pm  
Primrose Potter Salon, Melbourne Recital Centre

CONCERT 2 – Sunday 12 May, 7pm  
Art Gallery of NSW, Sydney

FRANCOEUR *Simphonie pour le festin royal de Comte d'Artois*: Suite No.2  
FASCH Concerto in D minor for 2 flutes, 2 oboes and 2 bassoons  
RAMEAU Suite from *Dardanus*

### MOMENTUM ENSEMBLE PARTICIPANTS

#### Violin 1

Annabelle Swainston *Concertmaster*  
Phoebe Masel  
Estelita Rae  
Emily Beauchamp  
Hannah Brockway

#### Violin 2

Rollin Zhao *Principal*  
Eleanor Hill  
Hannah Herriman  
Clare Cooney  
Rachael Kwa

#### Viola

Molly Collier-O'Boyle *Principal*  
Eunise Cheng  
Hayasa Tanaka

#### Cello

James Morley *Principal*  
Liam Meany  
Simon Svoboda

#### Double Bass

Hamish Gullick *Principal*

#### Flute

Eliza Shephard  
Cassie Slater

#### Oboe

Edward Wang  
Callum Hogan

#### Bassoon

Jordy Meulenbroeks  
Christopher Martin

## MOMENTUM ENSEMBLE

## MARION COUNCIL PROJECT

Friday 19–Friday 26 July  
Adelaide, SA

### ARTISTS, TUTORS AND PROGRAM STAFF

Animateur      Paul Rissmann  
Violin          Belinda McFarlane

### PERFORMANCES AND REPERTOIRE

School Performance – Thursday 15 July, 1:30pm  
Kilparrin School, Adelaide

Public Performance – Friday 26 July, 11:00am  
Marion Cultural Centre, Adelaide

*Fancy Pants*  
New Collaborative Work

### MOMENTUM ENSEMBLE PARTICIPANTS

**Violin**  
Estelita Rae

**Viola**  
Eli Vincent

**Harp**  
Loni Fitzpatrick

**Flute**  
Gavin Zev

**Clarinet**  
Oliver Shermacher

**Percussion**  
Laura Harris



## MOMENTUM ENSEMBLE

## AVEM ASPERITAS | ARTOLOGY FANFARE RECORDING |

## LEAVING THE WESTERN SHADOWS

Tuesday 10–Tuesday 17 September

Sydney, NSW

Melbourne, VIC

### ARTISTS, TUTORS AND PROGRAM STAFF

Conductor Daniel Carter

Conductor Nigel Westlake

Vocals/guitar Lior Attar

### PERFORMANCES AND REPERTOIRE

#### CONCERT 1 – Saturday 14 September, 5pm

*Avem Asperitas* Studio Premiere

Trackdown Studios, The Entertainment Quarter, Moore Park, Sydney

SKIPWORTH *Avem Asperitas* (world premiere)

PART *Fratres*

STANHOPE *Pulse • Heart • Beat*

MUSSORGSKY arr YU *Pictures at an Exhibition*

#### STUDIO RECORDING – Sunday 15 September, 1pm

Artology Fanfare Competition Recording

Trackdown Studios, The Entertainment Quarter, Moore Park, Sydney

Works by fanfare competition winners

#### CONCERT 2 – Tuesday 17 Sep, 8pm

*Leaving the Western Shadows*

National Theatre, St Kilda, Melbourne

Lior arr. various *Leaving the Western Shadows*

## MOMENTUM ENSEMBLE PARTICIPANTS

### Avem Asperitas Ensemble

#### **Violin 1**

Kyla Matsuura-Miller  
Liam Osborne

#### **Violin 2**

Mana Ohashi  
Emily Beauchamp

#### **Viola**

Eunise Cheng  
Justin Julian

#### **Cello**

James Morley  
Caleb Wong

#### **Double Bass**

Hamish Gullick

#### **Flute**

Eliza Shephard  
Cassie Slater

#### **Oboe**

Kate Waller

#### **Clarinet**

Mitchell Jones  
Clare Fox

#### **Bassoon**

Chris Martin

#### **Horn**

Freya Hombergen  
Timothy Allen-Ankins

#### **Trumpet**

Sophie Spencer  
Alfie Carslake

#### **Trombone**

Jarrood Callaghan

#### **Bass Trombone**

Elijah Cornish

#### **Piano**

Maggie Pang

#### **Harp**

Jo Bae

#### **Percussion/Timpani**

Jet Kye Chong  
Thomas Robertson  
Huon Bourne Blue

### Artology & Leaving the Western Shadows Ensemble

#### **Violin 1**

Kyla Matsuura-Miller *Principal*  
Jasmine Baric  
Emily Beauchamp  
Liam Osborne  
Kate Worley

#### **Violin 2**

Mana Ohashi *Principal*  
Rollin Zhao  
Hannah Brockway  
Rachael Kwa  
Rebekah Hall

#### **Viola**

Eunise Cheng *Principal*  
Justin Julian  
Ruby Shirres  
Phoebe Gilbert

#### **Cello**

James Morley *Principal*  
Caleb Wong  
Liam Meany

#### **Double Bass**

Hamish Gullick *Principal*  
Adrian Whitehall

#### **Flute**

Eliza Shephard

#### **Oboe**

Kate Waller

#### **Clarinet**

Mitchell Jones  
Clare Fox

#### **Bassoon**

Chris Martin  
Emma Morrison

#### **Horn**

Freya Hombergen  
Timothy Allen-Ankins

#### **Trumpet**

Sophie Spencer  
Alfie Carslake

#### **Trombone**

Jarrood Callaghan

#### **Percussion**

Jet Kye Chong  
Huon Bourne Blue

#### **Timpani**

Thomas Robertson

## MOMENTUM ENSEMBLE

## PORTLAND BAY SCHOOL &

## PENINSULA SPECIALIST COLLEGE PROJECT

Saturday 16–Friday 22 November

Portland, VIC

Mornington, VIC

### ARTISTS, TUTORS AND PROGRAM STAFF

Director/violin                      Belinda McFarlane  
Didgeridoo                              William Barton

### WORKSHOPS AND PERFORMANCES

SCHOOL WORKSHOP – Monday 18 November

Portland Bay School, Portland

OPEN WORKSHOP AND PERFORMANCE – Friday 22 November

Peninsula Specialist College, Mornington

### REPERTOIRE

*The Hungry Numbat*

New Collaborative Work

### MOMENTUM ENSEMBLE PARTICIPANTS

#### Flute

Elissa Koppen

#### Oboe

Edward Wang

#### Clarinet

Oliver Shermacher

#### Bassoon

Emma Morrison

#### Percussion

Laura Harris

#### Harp

Loni Fitzpatrick

## NATIONAL MUSIC TEACHER

### MENTORING PROGRAM IN 2019

The positive impact of music education upon young children is recognised across the globe—music inspires creativity, improves concentration, and is proven to have significant benefits upon all learning. Despite this, the role of music in the education of young children has been slowly eroding over generations. In association with the Australian Youth Orchestra, the late Richard Gill AO established the National Music Teacher Mentoring Program with the aim of turning things around. The program offers a unique opportunity for primary teachers to receive professional mentorship in their classrooms from a highly experienced music educator; thereby providing access to quality music education for all Australian primary school students.

The program pairs experienced music educators with generalist classroom teachers to build their skills and confidence in teaching music. So far, over 445 primary school teachers have received one-on-one mentorship, which has resulted in an improved level of music education for more than 26,000 students nationwide. Furthermore, from this year those mentored are able to record their hours of professional learning with formal recognition by the Australian Professional Standards for Teachers towards Proficient Teacher Accreditation.

National Teacher Mentoring Training conferences also provide essential training for new and returning mentors. In 2019 these conferences have seen an increased number of teachers from across the nation coming together to share their strategies, practices and resources for engaging students in quality music education.

In the classroom, the feedback from participating teachers has been very positive. Teachers emphasized the mentors' expertise in structuring suitable lessons, providing the necessary resources and increasing their confidence to teach music. By the end of the program many teachers felt confident teaching colleagues in their own school, and producing their own programs to share. The program has been readily embraced by teachers, particularly those with no musical background at all. At the end of the mentoring experience, one such teacher declared: ***“This is achievable, I can do this, and it is great fun!”***

Since its inception in 2015 the program has continued to grow and adapt, and its efficacy has been supported by research undertaken by the University of Queensland in 19The evidence-based research led by Professor Margaret Barrett and her colleagues at The Creative Collaboratorium, the University of Queensland, has outlined key improvements felt across the board as a result of the program.

“Findings demonstrate that the workplace music mentoring delivered positive outcomes, enriching schools’ music curricula, structuring locally relevant programmes, building resources, teacher music skills and confidence, and impacting positively on student learning and behaviour.”

Teachers reported improved confidence and competence in teaching music; including their ability to compose rhythms, ostinatos and larger musical structures; combine singing with playing of percussion instruments; and teach complex musical content such as 3-part singing.

***“Previously, I did not feel comfortable singing in front of my students. Now I cannot be stopped!”***

*Participating primary school teacher*

Principals also observed improvements in their schools, noting the program’s positive effect on classroom dynamics and teaching morale.

***“The teachers are now much more confident to incorporate some music into their program”***

*School Principal*

***“I think being mentored by somebody you’re connected to, who you can build a relationship with, is much more powerful than going to an external PD.”*** *School Principal*

For students, the improvements were evident in several areas. The introduction of music in the classroom led to better participation in all classroom activities, and also helped teachers implement more effective classroom management. The mentoring program significantly improved children’s rated singing ability, with children in the control group showing no improvement. The children’s overall attitude towards music also improved as a result of the program. It was noted that effective music lessons instill joy in children and have a positive effect on their mental health.

***“Singing outside where it is quiet and peaceful makes me happy.”*** *Year K student*

***“Music makes me feel happy and good”*** *Year 1/2 student*

Supporting musical development in early childhood has the potential to instill a lifelong love of music and increase the value of music for generations to come. The National Music Teacher Mentoring Program continues to lay the groundwork for a vital boost to the quality of music education in Australia and envisions an exciting future for our country’s musical culture as a whole.



Australian Youth Orchestra



# 2019 FINANCIAL REPORT

## **Australian Youth Orchestra**

ABN 42 004 355 739

### **Financial Report for the year ended 31 December 2019**

#### **Contents**

Directors' Report
Auditor's Independence Declaration
Financial Report – 31 December 2019
- 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 "not-for-profit" company limited by guarantee, incorporated and domiciled in Australia.

Its registered office and principal place of business is:

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

Auditors: Crowe, Sydney

Solicitors: King & Wood Mallesons, Sydney

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

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2019**

The directors present their report on the company for the year ended 31 December 2019.

**Directors**

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

Ms Sally Basser  
Dr Graeme Blackman AO  
Ms Jessica Block  
Mr Marcus Elsum  
Dr Kate Hadwen  
Mr Simon Johnson  
Dr Andrew Lu OAM  
Ms Shefali Pryor  
Mr Ben Rimmer

Ms Monica Curro retired on the 18<sup>th</sup> May 2019. Mr Lachlan Bramble was appointed on the 18<sup>th</sup> of May 2019.

**Information of directors who held office during the year**

Name	Title	Appointment Time	Qualifications	Experience	Special Responsibilities
Lachlan Bramble	Non – Executive Director	Appointed 18 May 2019	AMusA LMusA BMus DipA MMus	Associate Principal 2 <sup>nd</sup> Violin, Adelaide Symphony Orchestra	Artistic Advisory Committee
Sally Basser	Non – Executive Director	Appointed 18 June 2018	BSocWk(Hons) MPA (UC) Graduate of the Australian Institute of Company Directors (GAICD)	Associate Professor (Strategic Engagement), Arts, Education & Law Group Griffith University Director of Australian National Academy of Music Director of Connect Health & Community Director of Bell Shakespeare Company Director of Playwriting Australia	Finance & Executive Committee
Dr Graeme Blackman AO	Non – Executive Director	Appointed 25 August 2012	BSc(Hons) PhD BD MTheol FTSE FAICD FRACI Flod(Lond)	Chairman of Leading Age Services Australia Ltd Chairman of National Stem Cell Foundation of Australia Chairman of Community Services Trust Anglicare Victoria Chairman of Journal of Anglican Studies Trust Chancellor of University of Divinity Trustee of the Leith Trust Trustee of Johnston Collection of Fine and Decorative Arts	Deputy Chair Finance & Executive Committee Nominations Committee
Jessica Block	Non – Executive Director	Appointed 11 December 2018	BA LLB (Hons)	Director of Jessica Block Consulting Director of ACO Instrument Fund Director of ACO US, Inc	Development Committee (Chair)
Monica Curro	Non – Executive Director	Appointed 15 May 2010, Retired 18 May 2019	BMus MA	Assistant Principal 2 <sup>nd</sup> Violin , Melbourne Symphony Orchestra Violinist, Plexus Collective Violinist, World Orchestra for Peace Violin Teacher, Chamber Music Tutor Artistic Director, Women In Music Festival Co-Artistic Director, Port Fairy Spring Music Festival	Artistic Advisory Committee
Marcus Elsum	Non – Executive Director	Appointed 10 May 2014	BCom CA ANZ Graduate AICD	Company director, investor and business consultant	Treasurer/Company Secretary Finance &



**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2019**

				Board Chair of Stamford Capital Compliance committee of One Investment Group Adviser to Victorian Mortgage Group Adviser to amicaa Funds Management Director of Stodmarc Pty Ltd	Executive Committee
Dr Kate Hadwen	Non – Executive Director	Appointed 10 July 2018	PhD MEd Grad Cert Ed (School L'ship) BTeach	Principal Pymble Ladies College Director of Alliance of Girls' Schools Australasia	Development Committee
Simon Johnson	Non – Executive Director	Appointed 25 August 2016	London City & Guilds, 706/1 706/2 Distinction Guide Internationale Des Fromagers La Confrerie Des Chevaliers Du Tastevin	Chef Companion honour member	Deputy Chair (until May 2019) Development Committee Finance & Executive Committee Nominations Committee
Dr Andrew Lu OAM	Non – Executive Director	Appointed 02 July 2018	OAM LLB LLM SJD Grad Dip Law CTA FAAL FFin ANZIIF(Fellow)CIP	Solicitor and Partner, HBA Legal Councillor of Art Gallery of Western Australia Foundation Director of National Gallery of Australia Foundation Director of Arts Law Centre of Australia Director of Filmfest Limited the Melbourne International Film Festival Sessional Member, State Administrative Tribunal WA Adjunct Senior Lecturer, University of Western Australia Law School	Development Committee
Shefali Pryor	Non – Executive Director	Appointed 15 May 2011(casual from 20 November 2010)	BMus (hons)	Associate Principle Oboe, Sydney Symphony Orchestra Casual Oboe teacher, Sydney Conservatorium of Music	Artistic Advisory Committee (Chair) Nominations Committee
Ben Rimmer	Non – Executive Director	Appointed 23 May 2015	BA LLB MBA GAICD FIPAA	Independent consultant and expert advisor Director of Institute of Public Administration (VIC) Deputy Secretary Housing DHHS (VIC) Director of Housing DHHS (VIC)	Chair Finance & Executive Committee (Chair) Development Committee Nominations Committee

**Company secretary**

Marcus Elsum has filled the role of Company Secretary since May 2015.

**AYO'S mission**

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

**AYO'S vision**

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

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

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

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2019**

**Goals for 2019**

Priority Area: Artistic and Educational Program

- To develop and be recognised for the world's best young orchestras and ensembles
- To ensure the best eligible musicians regardless of geographical or financial disadvantage are identified and nurtured as members of AYO
- To empower pre-professional musicians with skills, imagination and resilience to sustain a professional career

Priority Area: Marketing and Communications

- To maximise awareness of the value of AYO and increase engagement across all market segments in order to advance AYO's positioning and reputation

Priority Area: Funding and Development

- To maximise support for the AYO through building new and deepening existing relationships

Priority Area: Human Resources

- To maintain an effective and motivated team allowing our staff to sustain their professional growth and deliver the goals of AYO

Priority Area: Financial Stability

- To maintain our financial health through a diverse and growing revenue mix, and effective revenue raising, investment, planning, monitoring and control

Priority Area: Systems and Infrastructure

- To build efficient IT, administrative and communication systems

Priority Area: Governance

- To ensure effective and accountable governance of the company

**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 - International Tour, AYO Chamber Players, AYO Young Symphonists, AYO Momentum Ensemble and AYO Orchestral Career Development.

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

**Dividends**

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

**Review of operations**

	<b>2019</b>	2018
	\$	\$
Revenue from ordinary activities	<b>5,835,315</b>	4,780,795
Profit/(Loss) from ordinary activities before income tax expense	<b>(249,260)</b>	116,868

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

(a) Results

The net operating loss for 2019 was \$249,260 (2018 Profit \$116,868).

- The Department of Communications and the Arts, approved a recurrent grant of \$2,513,000 for 2019/20, of which \$1,256,500 has been brought to account in the 2019 financial year, and a grant of \$2,522,000 for 2018/2019, of which \$1,261,000 has been brought to account in the 2019 financial year.
- The Department of Communications and the Arts, approved a further grant of \$50,000 to fund the National Music Teachers Mentoring Program over a six year period from July 2017 – June 2022. This is in addition to the original grant of \$800,000, of which \$59,631 was brought to account in 2019 to fund the project.
- The Colonial Foundation donated \$150,000 in 2018, of which \$75,000 has been brought to account in 2019 to support the Chamber Players program in 2019. Funding of \$100,000 was also received in 2019, which will be brought to account in 2020 to support programs in 2020.
- AYO charged a Management Fee to both the Dorothy Fraser Scholarship Fund (\$2,452) and the National Music Camp Trust Fund (\$1,522). This fee is based on 1.2% of the balance of each fund at 31 December 2019.
- The successful International Tour to Europe and China took place in 2019. The net shortfall on the tour of \$1,202,916 was transferred from the International Touring Reserve during the year.
- A net amount of \$499,156 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.
- The following transfers were made to the Scholarship Reserve in 2019, totalling \$206,362:

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2019**

- o Net transfer to the Ernest Llewellyn Scholarship funds of \$37,269 being: \$31,287 interest earned, plus \$48,452 market value change, less \$3,980 JB Were management fee, and \$38,490 scholarships paid.
- o Net transfer to the Richard Pollett Memorial Award funds of \$27,524 being: \$700 donations, plus \$11,259 interest earned, plus \$16,997 market value change, less \$1,432 JB Were management fee.
- o Net transfer to the Vera & Lorand Loblay Scholarship funds of \$26,932 being: \$24,615 interest earned, plus \$37,146 market value change, less \$3,129 JB Were management fee and \$31,700 scholarship paid.
- o Donations of \$24,500 were made to AYO during the year for the establishment of the Standish Roberts Memorial Scholarship funds. These donations together with the interest earned and market value change less the JB Were management fee have been transferred to the Scholarship Reserve. The annual earnings will be used to provide scholarships to young musicians.
- o Donations of \$89,741 to award financial assistance to participants of 2020 AYO programs.
- An amount of \$159,000 was transferred to the Special Projects (Artistic) Reserve to fund future Momentum activity and board & executive recruitment.
- Interest of \$42,349 earned in 2019 was transferred to the Major Gifts Reserve at the end of the year.

(b) Activities:

The following programs were presented in 2019:

**AYO National Music Camp**

Adelaide, SA  
6 – 20 January 2019

**AYO February Season**

Melbourne, VIC  
4 – 25 February 2019

**AYO Young Symphonists**

Mount Eliza, VIC  
13 – 20 April 2019

**AYO Chamber Players**

Sydney, NSW  
19 – 29 April 2019

**MSO String Fellowships**

Melbourne, VIC  
23 June – 1 July 2019

**AYO July Season - International Tour**

Netherlands, Germany, France, China & Sydney, NSW  
7 July – 6 August 2019

**ASO Fellowships**

Adelaide, SA  
22 – 28 September 2019

**National Auditions for 2020 Programs**

12 August – 10 September 2019

**Momentum Ensemble**

Melbourne, VIC & Sydney, NSW  
7 – 12 May 2019

Marion Bay, SA  
19 – 26 July 2019

Melbourne, VIC & Sydney, NSW  
10 – 17 September 2019

Mornington, VIC  
16 – 22 November 2019

(c) Income tax

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

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

The Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Company operates. This pandemic will likely have a financial impact for the Company in the 2020 financial year and beyond. The scale, timing and duration of the potential impacts on the Company is unknown, however it is expected that there will be significantly reduced income for 2020.

The Directors and Management of the Company have formulated plans to address the COVID 19 threat through the implementation of the following initiatives.

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2019**

**Financial:**

Review and assess the 2020 annual budget and year-end forecast  
Ongoing assessment of the adequacy of the provision for doubtful debts  
Identification of government subsidies and industry relief packages  
Staff retention and recruitment plans

**Operational:**

All staff to work from home where possible  
Formulate online programs to replace program activity where possible for as long as possible  
Tightened health and cleaning protocols  
Cancellation of activity where required

**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.

**Meetings of Directors**

The Board of the **Australian Youth Orchestra** met 5 times during the year ended 31 December 2019.

	<b>Meetings Attended</b>	<b>Meetings Held while Director</b>
Lachlan Bramble	4	4
Sally Basser	5	5
Dr Graeme Blackman AO	4	5
Jessica Block	5	5
Monica Curro	1	1
Marcus Elsum	5	5
Dr Kate Hadwen	5	5
Simon Johnson	4	5
Dr Andrew Lu OAM	5	5
Shefali Pryor	5	5
Ben Rimmer	4	5

**Likely developments**

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

**Indemnification and insurance of Officers**

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

During the year, the Company paid premiums in respect of directors' and officers' liability, legal expenses and insurance contracts for the financial year ended 31 December 2019. 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 2020.

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

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

**Proceedings on behalf of the company**

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

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

**Contributions on winding up**


The company is limited by guarantee. If the company is wound up, the Constitution states that each member is required to contribute a maximum of \$20 each towards meeting any outstanding obligations of the company. At 31 December 2019 the number of members was 28 (2018: 31).

**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 8.

**Australian Youth Orchestra  
Directors' Report  
For the year ended 31<sup>st</sup> December 2019**

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

Director  \_\_\_\_\_

Director  \_\_\_\_\_

Signed on this 21<sup>st</sup> day of August 2020

21 August 2020

Level 15, 1 O'Connell Street  
Sydney NSW 2000  
Australia

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Fax +61 2 9262 2190  
[www.crowe.com.au](http://www.crowe.com.au)

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

Dear Board Members

## Australian Youth Orchestra

In accordance with the requirements of section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012, I am pleased to provide the following declaration of independence to the Directors of Australian Youth Orchestra.

As lead audit partner for the audit of the financial report of Australian Youth Orchestra for the financial year ended 31 December 2019, I declare that to the best of my knowledge and belief, that there have been no contraventions of:

- (i) the auditor independence requirements of the Australian Charities and Not-for-profits Commission Act 2012 in relation to the audit; and
- (ii) any applicable code of professional conduct in relation to the audit.

Yours sincerely



**Crowe Sydney**



**Alison Swansborough**  
Associate Partner

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

Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe Sydney, an affiliate of Findex (Aust) Pty Ltd. Liability limited by a scheme approved under Professional Standards Legislation.

**Australian Youth Orchestra  
Statement of Comprehensive Income  
For the year ended 31<sup>st</sup> December 2019**

	Note	2019 \$	2018 \$
<b>Revenue from ordinary activities</b>	2	<b><u>5,835,315</u></b>	<b><u>4,780,795</u></b>
Board expenses		(26,244)	(21,354)
Operating expenses		(401,284)	(382,487)
Occupancy expenses		(302,992)	(277,313)
Production expenses		(495,984)	(344,742)
Marketing expenses		(190,208)	(223,378)
Tutor, performer and staff expenses		(2,177,036)	(2,097,943)
Student assistance expenses		(176,790)	(95,712)
Travelling expenses	3	(2,313,007)	(1,231,813)
Unrealised foreign exchange gain/(loss)		(1,030)	10,815
Total expenses relating to ordinary activities		<b><u>(6,084,575)</u></b>	<b><u>(4,663,927)</u></b>
Profit/(Loss) from ordinary activities before income tax expense		(249,260)	116,868
Income tax expense		-	-
Profit/(Loss) from ordinary activities after income tax expense		<b><u>(249,260)</u></b>	<b><u>116,868</u></b>
Total comprehensive income for the year		<b><u>(249,260)</u></b>	<b><u>116,868</u></b>

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

**Australian Youth Orchestra  
Statement of Financial Position  
As at 31<sup>st</sup> December 2019**

	Note	2019 \$	2018 \$
<b>Current assets</b>			
Cash assets	4	2,690,428	3,311,805
Investments	4	4,103,699	3,769,616
Receivables	5	97,234	93,501
Other	6	202,331	319,559
Total current assets		<u>7,093,692</u>	<u>7,494,481</u>
<b>Non-current assets</b>			
Plant & equipment	7	283,710	335,722
Right-of-use assets	8	504,837	-
Total non-current assets		<u>788,547</u>	<u>335,722</u>
<b>Total assets</b>		<u><b>7,882,239</b></u>	<u><b>7,830,203</b></u>
<b>Current liabilities</b>			
Creditors & payables	9	233,282	1,722,265
Contract liabilities	11	1,244,038	-
Provisions	12	199,404	159,529
Lease liabilities		241,210	-
Total current liabilities		<u>1,917,934</u>	<u>1,881,794</u>
<b>Non-current liabilities</b>			
Creditors & payables	10	-	675,690
Contract liabilities	13	666,059	-
Provisions	14	60,312	37,008
Lease liabilities		251,483	-
Total non-current liabilities		<u>977,854</u>	<u>712,698</u>
<b>Total liabilities</b>		<u><b>2,895,788</b></u>	<u><b>2,594,492</b></u>
<b>Net assets</b>		<u><b>4,986,451</b></u>	<u><b>5,235,711</b></u>
<b>Equity</b>			
Retained profits	15	1,685,909	1,639,120
Reserves	16	3,300,542	3,596,591
<b>Total equity</b>		<u><b>4,986,451</b></u>	<u><b>5,235,711</b></u>

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



**Australian Youth Orchestra  
Statement of Changes in Equity  
As at 31<sup>st</sup> December 2019**

	Note	Retained Profits	International Touring Reserve	Major Gifts Reserve\$	Scholarships Reserve	Special Projects Reserve	Digital Reserve	Total Equity
		\$	\$	\$	\$	\$	\$	\$
<b>As at 1 January 2019</b>		<b>1,639,120</b>	<b>1,257,880</b>	<b>686,558</b>	<b>1,157,145</b>	<b>165,141</b>	<b>329,867</b>	<b>5,235,711</b>
Net result from operations		(249,260)						(249,260)
Transfer from/(to) International Touring Reserve		703,760	(703,760)					
Transfer from/(to) Major Gifts Reserve		(42,349)		42,349				
Transfer from/(to) Scholarships Reserve		(206,362)			206,362			
Transfer from/(to) Special Projects Reserve		(159,000)				159,000		
Transfer from/(to) Digital Reserve		-					-	
<b>Total Transfers from/(to) Other Reserves</b>		<b>296,049</b>	<b>(703,760)</b>	<b>42,349</b>	<b>206,362</b>	<b>159,000</b>	<b>-</b>	<b>-</b>
<b>Transfer from / (to) retained profits</b>	<b>15</b>	<b>46,789</b>	<b>(703,760)</b>	<b>42,349</b>	<b>206,362</b>	<b>159,000</b>	<b>-</b>	<b>(249,260)</b>
<b>As at 31 December 2019</b>	<b>15,16</b>	<b>1,685,909</b>	<b>554,120</b>	<b>728,907</b>	<b>1,363,507</b>	<b>324,141</b>	<b>329,867</b>	<b>4,986,451</b>

	Note	Retained Profits	International Touring Reserve	Major Gifts Reserve	Scholarships Reserve	Special Projects Reserve	Digital Reserve	Total Equity
		\$	\$	\$	\$	\$	\$	\$
<b>As at 1 January 2018</b>		<b>1,663,592</b>	<b>1,057,875</b>	<b>696,558</b>	<b>1,172,858</b>	<b>233,341</b>	<b>294,619</b>	<b>5,118,843</b>
Net result from operations		116,868						116,868
Transfer from/(to) International Touring Reserve		(200,005)	200,005					
Transfer from/(to) Major Gifts Reserve		10,000		(10,000)				
Transfer from/(to) Scholarships Reserve		15,713			(15,713)			
Transfer from/(to) Special Projects Reserve		68,200				(68,200)		
Transfer from/(to) Digital Reserve		(35,248)					35,248	
<b>Total Transfers from/(to) Other Reserves</b>		<b>(141,340)</b>	<b>200,005</b>	<b>(10,000)</b>	<b>(15,713)</b>	<b>(68,200)</b>	<b>35,248</b>	<b>-</b>
<b>Transfer from / (to) retained profits</b>	<b>15</b>	<b>(24,472)</b>	<b>200,005</b>	<b>(10,000)</b>	<b>(15,713)</b>	<b>(68,200)</b>	<b>35,248</b>	<b>116,868</b>
<b>As at 31 December 2018</b>	<b>15,16</b>	<b>1,639,120</b>	<b>1,257,880</b>	<b>686,558</b>	<b>1,157,145</b>	<b>165,141</b>	<b>329,867</b>	<b>5,235,711</b>

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

**Australian Youth Orchestra  
Statement of Cash Flows  
As at 31<sup>st</sup> December 2019**

	Note	2019 \$	2018 \$
<b>Cash flows from operating activities</b>			
Receipts from students		604,062	523,226
Grants received		2,665,250	2,675,500
Concert fees received		373,672	60,655
Bursaries, foundations & donations		940,912	631,999
Other receipts		871,154	1,329,059
Interest received		255,361	258,769
Payments to suppliers and employees		<u>(5,957,656)</u>	<u>(4,892,110)</u>
<b>Net cash flows from/(used in) operating activities</b>		<u>(247,245)</u>	<u>587,098</u>
<b>Cash flows from investing activities</b>			
Payments for plant and equipment		(25,666)	(24,343)
Redemption of/(Payment for) Investments		<u>(100,171)</u>	<u>(555,616)</u>
<b>Net cash flows from/(used in) investing activities</b>		<u>(125,837)</u>	<u>(531,273)</u>
<b>Cash flows from financing activities</b>			
Payments for lease liabilities		<u>(248,295)</u>	-
<b>Net cash flows from/(used in) financing activities</b>		<u>(248,295)</u>	-
<b>Net increase/(decrease) in cash held</b>		<b>(621,377)</b>	1,118,371
Cash at the beginning of year		<u>3,311,805</u>	<u>2,193,434</u>
<b>Cash at the end of the year</b>	4	<u><b>2,690,428</b></u>	<u>3,311,805</u>

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

**Australian Youth Orchestra**  
**Notes to the Financial Statements**  
**For the year ended 31 December 2019**

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**Note 1 Summary of Significant Accounting Policies**

**a. Basis of preparation**

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

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

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

**Coronavirus (COVID-19) and going concern**

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

The Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Company operates. This pandemic will likely have a financial impact for the Company in the 2020 financial year and beyond. The scale, timing and duration of the potential impacts on the Company is unknown, however it is expected that there will be significantly reduced income for 2020.

The Directors and Management of the Company have formulated plans to address the COVID 19 threat through the implementation of the following initiatives.

**Financial:**

Review and assess the 2020 annual budget and year-end forecast  
Ongoing assessment of the adequacy of the provision for doubtful debts  
Identification of government subsidies and industry relief packages  
Staff retention and recruitment plans

**Operational:**

All staff to work from home where possible  
Formulate online programs to replace program activity where possible for as long as possible  
Tightened health and cleaning protocols  
Cancellation of activity where required

- b.** The principal accounting policies adopted in the preparation of the financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

**New or amended Accounting Standards and Interpretations adopted**

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

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

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

The following Accounting Standards and Interpretations are most relevant to the company:

**AASB 15 Revenue from Contracts with Customers**

The company has adopted AASB 15 from 1 January 2019. This standard provides a single comprehensive model for revenue recognition. The core principle of the standard is that an entity shall recognise revenue to depict the transfer of goods or services to customers at an amount that reflects the consideration to which the entity expects to be entitled in exchange for those goods or services. The standard introduced a new contract-based revenue recognition model with a measurement approach that is based on an allocation of the transaction price. This is described further in the accounting policies below. Credit risk is presented separately as an expense rather than adjusted against revenue. Contracts with customers are presented in an entity's statement of financial position as a contract liability, a contract asset, or a receivable, depending on the relationship between the entity's performance and the customer's payment. Customer acquisition costs and costs to fulfil a contract can, subject to certain criteria, be capitalised as an asset and amortised over the contract period.

**AASB 1058 Income of Not-for-Profit Entities**

The company has adopted AASB 1058 from 1 January 2019. The standard replaces AASB 1004 'Contributions' in respect to income recognition requirements for not-for-profit entities. The timing of income recognition under AASB 1058 is dependent on whether the transaction gives rise to a liability or other performance obligation at the time of receipt.

Income under the standard is recognised where: an asset is received in a transaction, such as by way of grant, bequest or donation; there has either been no consideration transferred, or the consideration paid is significantly less than the asset's fair value; and where the intention is to principally enable the entity to further its objectives.

For transfers of financial assets to the entity which enable it to acquire or construct a recognisable non-financial asset, the entity must recognise a liability amounting to the excess of the fair value of the transfer received over any related amounts recognised.

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Related amounts recognised may relate to contributions by owners, AASB 15 revenue or contract liability recognised, lease liabilities in accordance with AASB 16, financial instruments in accordance with AASB 9, or provisions in accordance with AASB 137. The liability is brought to account as income over the period in which the entity satisfies its performance obligation. If the transaction does not enable the entity to acquire or construct a recognisable non-financial asset to be controlled by the entity, then any excess of the initial carrying amount of the recognised asset over the related amounts is recognised as income immediately.

**AASB 16 Leases**

The company has adopted AASB 16 from 1 January 2019. The standard replaces AASB 117 'Leases' and for lessees eliminates the classifications of operating leases and finance leases. Except for short-term leases and leases of low-value assets, right-of-use assets and corresponding lease liabilities are recognised in the statement of financial position.

Straight-line operating lease expense recognition is replaced with a depreciation charge for the right-of-use assets and an interest expense on the recognised lease liabilities. In the earlier periods of the lease, the expenses associated with the lease under AASB 16 will be higher when compared to lease expenses under AASB 117. However, EBITDA (Earnings Before Interest, Tax, Depreciation and Amortisation) results improve as the operating expense is now replaced by interest expense and depreciation in profit or loss. For classification within the statement of cash flows, lease payments are disclosed in financing activities.

Impact of adoption AASB 15, AASB 16 and AASB 1058 were adopted using the modified retrospective approach and as such comparatives have not been restated. There was no impact on opening retained profits as at 1 January 2019.

The impact of the new Accounting Standards compared with the previous Accounting Standards on the current reporting period is as follows:

	New	Previous	Difference
	\$	\$	\$
Contract liabilities	1,910,097	-	1,910,097
Creditors and payables	233,282	2,143,379	(1,910,097)
Net assets	4,986,451	4,986,451	-
Operating lease commitments as at 1 January 2019			585,318
Fixed lease payments not included in operating lease commitments			4,876
Recognition exemptions:			
Lease of low value assets			-
Leases with lease term of less than 12 month			-
Variable lease payments not recognised			83,451
Prepayment in 2018			22,515
Discounted using incremental borrowing rate			19,295
Total lease liabilities recognised under AASB 16 at 1 January 2019			464,933

**c. Income tax**

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

**d. Revenue recognition**

The Company recognises revenue as follows:

**Revenue from contracts with customers**

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

Revenue is recognised for the major business activities as follows:

**(i) Funding revenue**

Funding revenue is received from the Department of Communications and the Arts (formerly the Ministry for the Arts) and is recognised in the profit and loss when the Company satisfies the performance obligations stated within the funding agreement. Where the funding has been received, but the performance obligations have not been met, the income is deferred until such time as the performance obligations is fulfilled.

**(ii) Sponsorship, trust & foundations, and donations**

**Sponsorship**

If conditions are attached to the sponsorship which must be satisfied before the Company is eligible to retain the contribution, the sponsorship will be recognised in the statement of financial position as a liability until those conditions are satisfied.

**Trust & foundations**

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Where grants from trusts & foundations are enforceable and specific, revenue is recognised once the performance obligations outlined in the contract have been met. When the grant has been received but the performance obligations have not been met, the income is deferred until such time as the performance obligations is fulfilled. Where grants are not enforceable or are provided without specific performance obligations revenue is recognised when payment of the grant is received.

**Donations**

Donations received without any obligations attached/and or considered non-enforceable are recognised as revenue when received.

(iii) **Registration and membership fees**

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

(iv) **Performance fee revenue**

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

(v) **Interest Income**

Interest revenue is recognised as interest accrues using the effective interest method.

**e. Receivables**

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

**f. Plant and equipment**

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

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

*Depreciation*

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

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

Musical Instruments	7%
Music and Scores	7%
Furniture and Fittings	10%-20%
Leasehold Improvements	17%
Office Equipment	14%-50%
Computers/Website	25%-40%
Database	14%

**g. Right-of-use assets**

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

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

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

**h. Contract liabilities**

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

**i. Lease liabilities**

A lease liability is recognised at the commencement date of a lease. The lease liability is initially recognised at the present value of the lease payments to be made over the term of the lease, discounted using the interest rate implicit in the lease or, if that rate cannot be readily determined, the company's incremental borrowing rate. Lease payments comprise of fixed payments less any lease incentives receivable, variable lease payments that depend on an index or a rate, amount expected to be paid under

residual value guarantees, exercise price of a purchase option when the exercise of the option is reasonably certain to occur, and any anticipated termination penalties. The variable lease payments that do not depend on an index or a rate are expensed in the period in which they are incurred.

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

**j. Trade and other creditors**

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

**k. Maintenance and repairs**

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

**l. 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.

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

Revenues, expenses, and assets are recognised 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 recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the Statement of Financial Position are shown inclusive of GST. The net amount of GST recoverable from, or payable to, the ATO is included as a current asset or liability in the Statement of Financial Position. Cash flows are included in the statement of cash flows on a gross basis. The GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

**n. Employee benefits**

**(i) Wages, salaries and annual leave**

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

**(ii) Long service benefits**

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

**(iii) Superannuation**

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

**o. 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.

**p. Investments**

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

**Financial assets at fair value through profit or loss**

Financial assets not measured at amortised cost or at fair value through other comprehensive income are classified as financial assets at fair value through profit or loss. Typically, such financial assets will be either: (i) held for trading, where they are acquired for the purpose of selling in the short-term with an intention of making a profit, or a derivative; or (ii) designated as such upon initial recognition where permitted. Fair value movements are recognised in profit or loss.

**Australian Youth Orchestra**  
**Notes to the Financial Statements**  
**For the year ended 31 December 2019**

**q. Comparative figures**

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

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

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

(i) Impairment of Non-financial Assets

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

(ii) Estimate of Useful Lives

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

(iii) Lease term

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

(iv) Incremental borrowing rate

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

(v) Employee benefits provision

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

**Note 2 Revenue**

	2019	2018
<b>Revenue from operating activities</b>	<b>\$</b>	<b>\$</b>
Grants – Australian Government	2,574,569	2,628,583
Registration & application fees	693,852	485,984
Management fees	3,974	3,608
Memberships	1,018	1,127
Performance fees & earned income	377,922	65,755
Sponsorships, trust & foundations & donations	1,681,261	1,431,286
Other income	51,641	50,885
Total revenue from operating activities	<u>5,384,237</u>	<u>4,667,228</u>
<b>Revenue outside the operating activities</b>		
Interest/Distributions	217,167	296,478
Net gains/(loss) on financial investments held at fair value through profit & loss	233,911	(182,911)
Total revenue from outside the operating activities	<u>451,078</u>	<u>113,567</u>
<b>Revenue from ordinary activities</b>	<b><u>5,835,315</u></b>	<b><u>4,780,795</u></b>

**Note 3 Expenses and Losses**

Profit/(loss) from ordinary activities includes as expenses:		
Depreciation of musical instruments, furniture & fittings, IT & website	77,678	76,091
Depreciation of right-of-use assets	245,687	-
Employee entitlements	62,961	25,678
(Gain)/Loss on foreign currency	1,030	(10,815)
Travel expenses (admin)	55,367	101,337
Travel expenses (programs)	2,257,640	1,130,476



**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2019**

**Note 4 Cash Assets/Investments**

**Cash Assets**

	2019	2018
	\$	\$
Cash at bank and on hand	1,758,213	2,152,838
Cash on deposit	932,215	1,158,967
Total cash assets	<u>2,690,428</u>	<u>3,311,805</u>

**Investments**

Financial assets at fair value through profit & loss:

Fixed interest securities	2,461,813	2,235,025
Shares and other equities	1,641,886	1,534,591
Total investments	<u>4,103,699</u>	<u>3,769,616</u>

**Note 5 Receivables**

Trade debtors	28,890	19,172
Other debtors	68,344	74,329
Total receivables	<u>97,234</u>	<u>93,501</u>

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

**Note 6 Other**

Prepayment	<u>202,331</u>	<u>319,559</u>
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**Note 7 Plant and Equipment**

Music equipment at cost	148,222	143,539
Deduct: accumulated depreciation	(103,699)	(97,477)
	<u>44,523</u>	<u>46,062</u>
Music and scores at cost	5,102	5,102
Deduct: accumulated depreciation	(3,864)	(3,523)
	<u>1,238</u>	<u>1,579</u>
Furniture and equipment at cost	95,013	91,639
Deduct: accumulated depreciation	(76,042)	(65,211)
	<u>18,971</u>	<u>26,428</u>
Database at cost	331,660	331,660
Deduct: accumulated depreciation	(139,613)	(92,219)
	<u>192,047</u>	<u>239,441</u>
IT equipment at cost	72,757	61,517
Deduct: accumulated depreciation	(47,433)	(41,829)
	<u>25,324</u>	<u>19,688</u>
Website at cost	43,056	43,056
Deduct: accumulated depreciation	(43,056)	(43,056)
	<u>-</u>	<u>-</u>
Digital Connection Trial equipment at cost	338,428	341,808
Deduct: accumulated depreciation	(338,428)	(341,808)
	<u>-</u>	<u>-</u>
National Music Teacher Mentorship equipment at cost	2,750	2,750
Deduct: accumulated depreciation	(1,143)	(226)
	<u>1,607</u>	<u>2,524</u>
Total	<u>283,710</u>	<u>335,722</u>

**Australian Youth Orchestra**  
**Notes to the Financial Statements**  
**For the year ended 31 December 2019**

**Movements in non-current assets**

	Music equipment	Music & scores	Furniture & equipment	Database	IT equipment	Website	Digital Connection Trial equipment	National Music Teacher Mentorship equipment	Total
Balance at 1 January 2019	46,062	1,579	26,428	239,441	19,688	-	-	2,524	<b>335,722</b>
Additions	4,683	-	3,373	-	17,610	-	-	-	<b>25,666</b>
Depreciation	(6,222)	(341)	(10,830)	(47,394)	(11,974)	-	-	(917)	<b>(77,678)</b>
Balance at 31 December 2019	44,523	1,238	18,971	192,047	25,324	-	-	1,607	<b>283,710</b>

	Music equipment	Music & scores	Furniture & equipment	Database	IT equipment	Website	Digital Connection Trial equipment	National Music Teacher Mentorship equipment	Total
Balance at 1 January 2018	46,965	1,919	34,380	286,835	17,370	-	-	-	387,469
Additions	4,993	-	2,800	-	13,800	-	-	2,750	24,343
Depreciation	(5,896)	(340)	(10,752)	(47,394)	(11,482)	-	-	(226)	(76,090)
Balance at 31 December 2018	46,062	1,579	26,428	239,441	19,688	-	-	2,524	335,722

**Note 8 Right-of-use Assets**

	2019	2018
	\$	\$
Right-of-use – land & building	<b>723,079</b>	-
Deduct: accumulated depreciation	<b>(238,393)</b>	-
	<b>484,686</b>	-
Right-of-use – plant & equipment	<b>27,445</b>	-
Deduct: accumulated depreciation	<b>(7,294)</b>	-
	<b>20,151</b>	-
Total right-of-use assets	<b>504,837</b>	-

The company has leases at 31 December 2019 which include:

Equipment rental lease in relation to three office photocopiers. This five-year lease ends 30 September 2022.

Office lease in relation to the rental of premise at Suite 19, 285A Crown Street, Surry Hills 2010 which is a six-year lease and ends 31 October 2021. The future cash outflows in relation to the variable lease payments are \$52,961.

Office lease in relation to the rental of premise at Level 2, Building 3, 658 Church Street, Cremorne 3121 which starts 1 August 2014 and ends 1 May 2022.

**Note 9 Current Liabilities – Creditors and Payables**

Trade creditors	<b>137,505</b>	167,397
Receipts of registration fee in advance	-	315,359
Grants & sponsorship	-	494,529
Department of Communication & the Arts	-	627,938
Other payables	<b>95,777</b>	117,042
	<b>233,282</b>	1,722,265

**Note 10 Non-current Liabilities – Creditors and Payables**

Department of Communication & the Arts	-	675,690
	-	675,690

**Note 11 Current Liabilities – Contract Liabilities**

Receipts of registration fee in advance	<b>235,288</b>	-
Grants & sponsorship	<b>380,500</b>	-
Department of Communication & the Arts	<b>628,250</b>	-
	<b>1,244,038</b>	-

**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2019**

**Note 12 Current Liabilities - Provisions**

	2019	2018
	\$	\$
Provision for annual leave	136,255	105,618
Provision for long service leave	62,154	53,134
Fringe benefits tax payable	995	777
	<u>199,404</u>	<u>159,529</u>

**Note 13 Non-current Liabilities – Contract Liabilities**

Department of Communication & the Arts (National Music Teachers Mentoring Program)	<u>666,059</u>	-
	<u>666,059</u>	-

**Note 14 Non-current Liabilities - Provisions**

Provision for long service leave	<u>60,312</u>	37,008
	<u>60,312</u>	<u>37,008</u>

**Note 15 Retained Profits**

<u>Movements in retained profits</u>		
Opening balance	1,639,120	1,663,591
Net profit/(loss) for the Year	(249,260)	116,868
Transfer (To)/from International Touring reserve	703,760	(200,005)
Transfer (To)/from Special Projects Reserve	(159,000)	68,200
Transfer (To)/from Major Gifts Reserve	(42,349)	10,000
Transfer (To)/from Scholarships Reserve	(206,362)	15,713
Transfer (To)/from Digital Reserve	-	(35,248)
Closing balance	<u>1,685,909</u>	<u>1,639,120</u>

**Note 16 Reserves**

<u>International Touring Reserve</u>		
Opening balance	1,257,880	1,057,875
Transfer (To)/from retained profits	(703,760)	200,005
Closing balance	<u>554,120</u>	<u>1,257,880</u>

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

<u>Major Gifts Reserve</u>		
Opening balance	686,558	696,558
Transfer (To)/from retained profits	42,349	(10,000)
Closing balance	<u>728,907</u>	<u>686,558</u>

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

<u>Special Projects Reserve</u>		
Opening balance	165,141	233,341
Transfer (To)/from retained profits	159,000	(68,200)
Closing balance	<u>324,141</u>	<u>165,141</u>

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

<u>Scholarships Reserve</u>		
Opening balance	1,157,145	1,172,858
Transfer (To)/from retained profits	206,362	(15,713)
Closing balance	<u>1,363,507</u>	<u>1,157,145</u>

The Scholarships Reserve was established in December 2011 in order to set aside funds donated for the specific purpose of providing annual scholarships from the earnings on the funds. The balance at 31 December 2019 is made up of Ernest Llewellyn Scholarship funds of \$576,754, Richard Pollett Scholarship funds of \$211,231, the Vera and Lorand Loblay Scholarship funds of \$460,685, Standish Roberts Memorial Scholarship funds of \$24,896 and Financial assistance funds of \$89,741.

**Australian Youth Orchestra  
Notes to the Financial Statements  
For the year ended 31 December 2019**

Digital Reserve

	2019	2018
	\$	\$
Opening balance	329,867	294,619
Transfer (To)/from retained profits	-	35,248
Closing balance	<u>329,867</u>	<u>329,867</u>

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

Total Reserves	<u>3,300,542</u>	<u>3,596,591</u>
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**Note 17 Compensation of Key Management Personnel**

Total compensation (8 staff, 2018 - 6 staff)	869,382	869,095
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No income has been paid or is payable, or otherwise made available, to directors by the company or to related parties in connection with the management of the affairs of the company.

**Note 18 Related Parties**

Directors - Transactions with Directors

Shefali Pryor was a director of Australian Youth Orchestra. During the year, the company paid her \$2,000 for her tutorial services. Lachlan Bramble was a director of Australian Youth Orchestra. During the year, the company paid him \$2,000 for his tutorial services.

**Note 19 Remuneration of Auditors**

The auditor of the company, Crowe Sydney performed the audit and receive \$13,500 for these services. (2018: nil remuneration)

**Note 20 Contingent Liabilities**

There were no contingent liabilities as at 31 December 2019 and 31 December 2018.

**Note 21 Commitments for Expenditure**

Lease commitments

Commitments in relation to leases contracted for at reporting date but not recognized as liabilities, payable

Within one year	-	271,034
Later than one year but not later than 5 years	-	314,284

Prior year commitments related to office space and equipment which have been reclassified as right-of-use assets on implementation of AASB 16.

**Note 22 Trust Assets**

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

National Music Camp Trust Fund  
Dorothy Fraser Scholarship Fund

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

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

**Note 23 Subsequent Events**

The Coronavirus (COVID-19) pandemic continues to impact both communities and businesses throughout the world including Australia and the community where the Company operates. This is considered a non-adjusting subsequent event as at 31 December 2019, however, this pandemic will likely have a financial impact for the Company in the 2020 financial year and beyond. The scale, timing and duration of the potential impacts on the Company is unknown, however it is expected that there will be significantly reduced income for 2020. Please also refer to Note 1- Coronavirus (COVID-19) and going concern.

**Australian Youth Orchestra  
Director's Declaration  
For the year ended 31 December 2019**

In the directors' opinion:

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


The attached financial statements and notes give a true and fair view of the company's financial position as at 31 December 2019 and of its performance for the financial year ended on that date; and


There are reasonable grounds to believe that the company is able to pay all of its debts, as and when they become due and payable.

As per Note 23 (subsequent events) and Note 1 (summary of significant accounting policies Coronavirus and Going Concern), as a consequence of the initiatives re COVID 19 the Directors of Australian Youth Orchestra have prepared the financial report on the basis that the company is a going concern i.e. that there are reasonable grounds to believe that the Company will be able to pay its debts and meet its financial obligations as and when they become due and payable.

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

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

Director 

Director 

Signed on this 21<sup>st</sup> day of August 2020

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

## Report on the Audit of the Financial Report

### Opinion

We have audited the financial report of the Australian Youth Orchestra (the Company), which comprises the statement of financial position as at 31 December 2019, the statement of comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies, and the directors' declaration.

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

- (a) giving a true and fair view of the Company's financial position as at 31 December 2019 and of its financial performance for the year then ended; and
- (b) complying with Australian Accounting Standards – Reduced Disclosure Requirements 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 Company in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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

Findex (Aust) Pty Ltd, trading as Crowe Australasia is a member of Crowe Global, a Swiss verein. Each member firm of Crowe Global is a separate and independent legal entity. Findex (Aust) Pty Ltd and its affiliates are not responsible or liable for any acts or omissions of Crowe Global or any other member of Crowe Global. Crowe Global does not render any professional services and does not have an ownership or partnership interest in Findex (Aust) Pty Ltd. Services are provided by Crowe Sydney, an affiliate of Findex (Aust) Pty Ltd. Liability limited by a scheme approved under Professional Standards Legislation.

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

## Other Information

The directors are responsible for the other information. The other information comprises the information contained in the Company's annual report for the year ended 31 December 2019, but does not include the financial report and our auditor's report thereon.

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

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

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

## Responsibilities of the Directors for the Financial Report

The directors are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards – Reduced Disclosure Requirements and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

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

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

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

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

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

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

*Crowe Sydney*

**Crowe Sydney**

*Alison Swansborough*

**Alison Swansborough**

Associate Partner

21 August 2020

Sydney