

# 2017 ANNUAL REPORT



SYDNEY  
YOUTH  
ORCHESTRAS

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# General Manager's Report

My professional career has been centred around the creation of opportunities for young people to engage in quality creative arts programs. For me, Sydney Youth Orchestras is the perfect place where this happens. I have seen firsthand how remarkable young musicians can be, given the right training, guidance, and opportunities; and the volume and quality of talented musicians that are coming through is nothing short of astounding. 2017 has been an incredible year for the realisation of such opportunities. It has been a tremendous year of growth with increases in nearly every aspect: auditions, membership, concerts, staff, open programs, fundraising, and commercial performances.

The launch of the inaugural Western Sydney Youth Orchestra (WSYO) was a major highlight. WSYO was formed to provide an opportunity for Western Sydney musicians to participate unencumbered by the challenges of distance. WSYO champions students from all over Western Sydney and creates a place for them to express their talent. In a short period, they have already accomplished a great deal. WSYO demonstrates SYO's commitment to the arts and cultural life of Western Sydney and we are excited to continue this commitment into the future.

SYO also continues to grow its program across the state and to say that people in regional NSW love SYO is no exaggeration. In 2017, our regional outreach program, SYO State, continued

to be a priority. In its third year, the Central West Hub with the support of the Vincent Fairfax Family Foundation has gone from strength to strength, resulting in lasting partnerships and friendships with local musicians, families and many community members. For us and them, our annual visits are precious opportunities to rekindle those relationships.

There were countless other activities throughout the year, including a diverse set of offerings designed to provide as many opportunities to young musicians across the state as possible. Summer School continued to be a great success, allowing us to engage with a new pool of young musicians; our Meet The Orchestra concerts encouraged young children to discover the joy of orchestral instruments and music; and 2017 saw SYO collaborating with other organisations including the Sydney City Youth Ballet and Sydney Philharmonia Choirs. There was also an increased demand for commercial appearances, which provide our musicians with valuable experiences as they prepare for a professional life in music.

There are many people that I must thank for SYO's success in 2017. Firstly, the brilliant SYO conductors and tutors are the foundation on which we build our engine room of excellence. They are the stewards of the future of classical music, demonstrating an untiring duty of care and mentorship toward our young musicians. To all our donors and corporate sponsors, your investment in our vision is valued tremendously,

and has enabled us to achieve all we have. The SYO Board of Directors are a special group of people, who, out of sheer generosity, have been instrumental in galvanising support for SYO. My thanks go out to the hardworking team at SYO. I feel incredibly privileged to work among such giving, generous, dedicated people. I am in awe of how each one of them have exceeded my expectations in keeping up with the demands that 2017 brought. Lastly, my deepest thanks go to our outgoing CEO, Yarmila Alfonzetti, who, during her time here, elevated SYO to reach achievements beyond what was thought possible. It is a special joy to be given the opportunity to work with someone whom I regard as a great mentor and friend. Although she is greatly missed, Yarmila's legacy is one that has left an indelible impression that will linger for ages to come.

To those of you who have supported us and our brilliant musicians, the parents, concert-goers, and friends of SYO, I sincerely thank you. For those of you who are yet to experience SYO, I invite you to come along and see for yourself what we are all about.

2017 has seen SYO reach many milestones, both educational and artistic. Although the future still holds many challenges, SYO is in an ideal position to face them head on.

**Mia Patoulios**

General Manager, Sydney Youth Orchestras

# Chair's Report

I am delighted to present Sydney Youth Orchestras' annual report for 2017. With new initiatives reaching out to increased numbers of talented young musicians and a highly successful series of performances, SYO has firmly cemented its position as the leading orchestral training provider in NSW.

The Board extends their thanks to CEO, Yarmila Alfonzetti, and Artistic Director and Chief Conductor, Alexander Briger for their leadership, and in achieving artistic and financial successes.

SYO's orchestras and ensembles tackled challenging repertoire during the year and reached impressive standards of performance, consistently receiving excellent concert reviews. All 13 of our orchestras have reached new standards of excellence and there can be no doubt that our most senior ensemble, The Sydney Youth Orchestra, in particular, is now playing at pre-professional level. An orchestra is the culmination of thousands of hours of individual practice and dedication, and hearing the result of that discipline from the first notes to the final chords of some of the major works in the canon of western music is a truly enriching experience.

SYO's reach extended internationally in 2017, when 86 young musicians embarked on a European tour to work with four of the great European orchestras of today – the Budapest Festival Orchestra, the Vienna Philharmonic, the Berlin Philharmonic and the Czech Philharmonic. It was an unforgettable educational and artistic experience, heightened by the fact that many of the mentors and tutors from these orchestras were former SYO members.

Many of my own trips to Europe have taught me that youth orchestras are valued more overseas than in Australia. I believe that SYO holds a special place in the world of the arts. On the one hand, we are a performing arts company delivering, by any standards, high quality concerts of music from the classical canon. On the other hand, SYO is also a training institution producing musicians who will ensure the future of classical music in Australia and the world. The place where the arts intersect with education is a remarkable one. When artistic talent is nurtured, we set our young musicians on a path that requires discipline, dedication, and a determined desire for excellence. The result is a learning experience that is greater than the sum of its parts. Not to mention the camaraderie, friendship, and character building that accompanies such an undertaking.

44 years of providing high quality training to thousands of young musicians have seen countless alumni join the professional orchestras of Australia and the world. We not only pride ourselves on the excellence of our current membership, but also on where their skills will take our young musicians after their period in our program. Their journeys are valuable narratives that enrich SYO's legacy. Considering the impact that SYO alumni have on orchestral music today, I can say with confidence that participation in SYO's training program is a rite of passage for musicians Australia-wide.

As Chair, my special thanks go to the SYO Board of Directors, a generous and highly experienced group, who guide our long-term strategies and act as tireless advocates for this wonderful organisation. The countless hours

they contribute voluntarily to SYO are, it must be said, often underestimated.

The Board was sorry when CEO Yarmila Alfonzetti resigned at the end of 2017. Her enthusiasm, entrepreneurship, and determination were key factors in SYO's evolution. On behalf of the Board, I congratulate her on her move to the State Opera of South Australia, and wish her well. In addition, Alexander Briger AO, having moved to Paris to more easily follow his international conducting career, decided to stand back as SYO's Artistic Director, although we are pleased that regular visits to Australia will enable him to remain as Chief Conductor.

Changes in the two most senior positions in SYO management provided the Board with a golden opportunity to think 'outside the square'. We were delighted to be able to make the in-house appointment of the very capable Mia Patoulios to the role of General Manager. There is no doubt that, drawing on her previous responsibility for the educational programs of the Sydney Opera House, Mia will bring a new dimension to SYO's management team. In addition we have created a new role of Chief Artistic Advisor to be filled by the ABC's Christopher Lawrence. Christopher's knowledge of music, his networks in the music world, and his ability to be an ambassador for SYO are second to none.

The future of SYO has never been so exciting.

**Jan Bowen AM**

Chair, Sydney Youth Orchestras

# Artistic Director's Report

Sydney Youth Orchestras is home to the finest ensembles of their kind in Australia. Not only do we tackle the great orchestral masterpieces and perform with international soloists, SYO is also a place where young musicians form friendships for life.

The 2017 season was one of the most exciting yet, and included an impressive list of repertoire. From Mozart, to Dvořák, and Tchaikovsky, each work was attacked with enthusiasm and the energy that only a youth orchestra can bring. The world premiere of George Palmers' new work *In Paradisum* in Sydney with subsequent performances in Salzburg and Prague particularly was a highlight and I was thrilled to share this special occasion with our musicians.

*"The Sydney Youth Orchestra were articulate and dynamic in their profoundly moving performances. They will explode onto the international music scene with confidence, talent and musical perception that belies their tender years."* Rose Niland, Special Features Sydney, The Culture Concept Circle, 2017

I could not reflect on 2017 without mentioning the outstanding international connection formed through the extensive international tour in April and collaborations with international artists both in masterclasses and performances. Nick Deutsch (Oboe) from the Gewandhaus and Australian World Orchestra, Naoko Keatley (Violin) from the Australian

World Orchestra and London Symphony Orchestra and Umberto Clerici (Cello) from the Sydney Symphony Orchestra as soloists, and then masterclasses with Toby Lea (Viola) from the Vienna Philharmonic Orchestra and Matt McDonald (Double Bass) from Berlin Philharmonic to name only a few. It is exceptional that these young musicians have been given the opportunity to work with a high calibre of international artists. These are the experiences that I am sure they will remember long into their careers as musicians.

On invitation by SYO alumnus and professional cellist Peter Morrison, seven senior strings players extended the European Tour to Denmark to work with DUEN (The Danish Youth String Ensemble). Regarded as one of the best youth string ensembles in the world, this invaluable experience was only possible due to the reknown of SYO Alumni working internationally and the reputation of the education program at SYO.

Partnership closer to home continues to evolve with outstanding performances of Elgar's *The Dream of Gerontius* with the Sydney Philharmonia Choirs under the baton of Brett Wymark, and Mozart by the Sea as part of the Four Winds Festival Residency and City Recital Hall Lunchtime Series. These partnerships not only provide valuable performance experience for our musicians but introduce their exceptional skills to new audiences.

The SYO Senior Strings Strategy offered intensive string training programs with the Calder Quartet (Los Angeles) and the Simón Bolívar String Quartet (Venezuela). Focusing on Tchaikovsky's *Serenade for Strings* and Shostakovich's *Quartet No. 8*, these technically revered works allowed our top string players to gain important insight into the complexity of ensemble music making.

However, for me, SYO is much more than just a high standard of music making, it is about these young musicians experiencing a musical education that they will look back on for the rest of their lives with the fondest of memories. It is about learning. Learning new repertoire. Learning how to play in an orchestra. Learning how to deal with other people. Learning how to make friends. Learning respect for each other. Ideals that they will use for the rest of their lives, whatever profession they end up in.

Over my past three years at SYO I have enjoyed immensely working with Yarmila Alfonzetti and wish her every success in the new role. I am also thrilled to be leading SYO as Chief Conductor and welcome Christopher Lawrence to the SYO Artistic team.

**Alexander Briger AO**  
Chief Conductor & Artistic Director

# Who We Are









In 2017 Sydney Youth Orchestras (SYO) brought together over 500 of the most talented young musicians aged 6-25 to learn, rehearse and perform in its 13 orchestras and ensembles including, for the first time, an orchestra based in Western Sydney. For 44 years SYO has been the premier orchestral training organisation in NSW, forging dynamic relationships between young musicians and Australia's leading music educators, conductors and performers.

## OUR VISION

SYO is a place where, through music, talented young instrumentalists come together to grow, to learn and to contribute to Australia's cultural landscape.

[syo.com.au](http://syo.com.au)

-  [facebook.com/SydneyYouthOrchestras](https://facebook.com/SydneyYouthOrchestras)
-  [twitter.com/SYOorchestras](https://twitter.com/SYOorchestras)
-  [vimeo.com/SydneyYouthOrchestras](https://vimeo.com/SydneyYouthOrchestras)
-  [instagram.com/SYOorchestras](https://instagram.com/SYOorchestras)
-  [youtube.com/SydneyYouthOrchestras](https://youtube.com/SydneyYouthOrchestras)
-  [linkedin.com/SydneyYouthOrchestras](https://linkedin.com/SydneyYouthOrchestras)

## OUR MISSION

To educate and nurture young people to achieve musical excellence through a structured program of orchestral training and performance.

## SYO STRATEGIC GOALS

**EXCELLENCE:** Nurturing artistic talent and delivering great education

**PROFESSIONALISM:** Continually improving our business systems to best-practice contemporary standards

**ENGAGEMENT:** Creating a consistent reliable experience for all in contact with SYO

**OPPORTUNITY:** Being entrepreneurial and planning for increased revenue and business growth

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527 annual program young musicians

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80+ music tutors

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98 Macquarie Group school holiday program musicians

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43 Central West Hub young musicians

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185 Summer School young musicians

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26 conductors

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39 scholarships

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13 management staff

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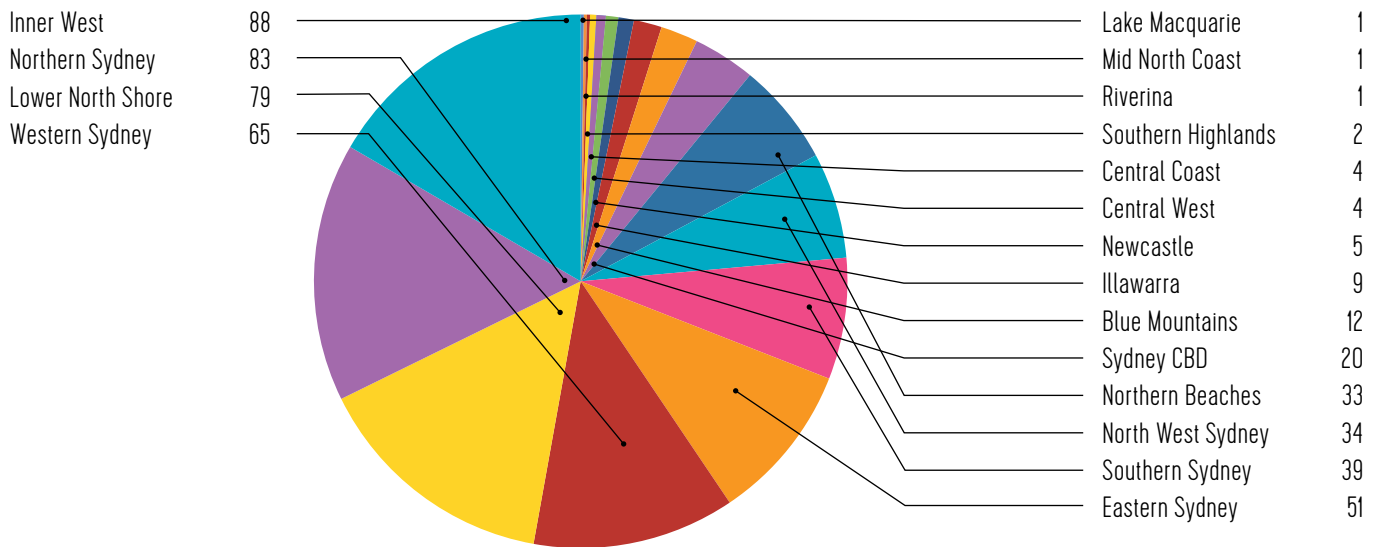
9 board members

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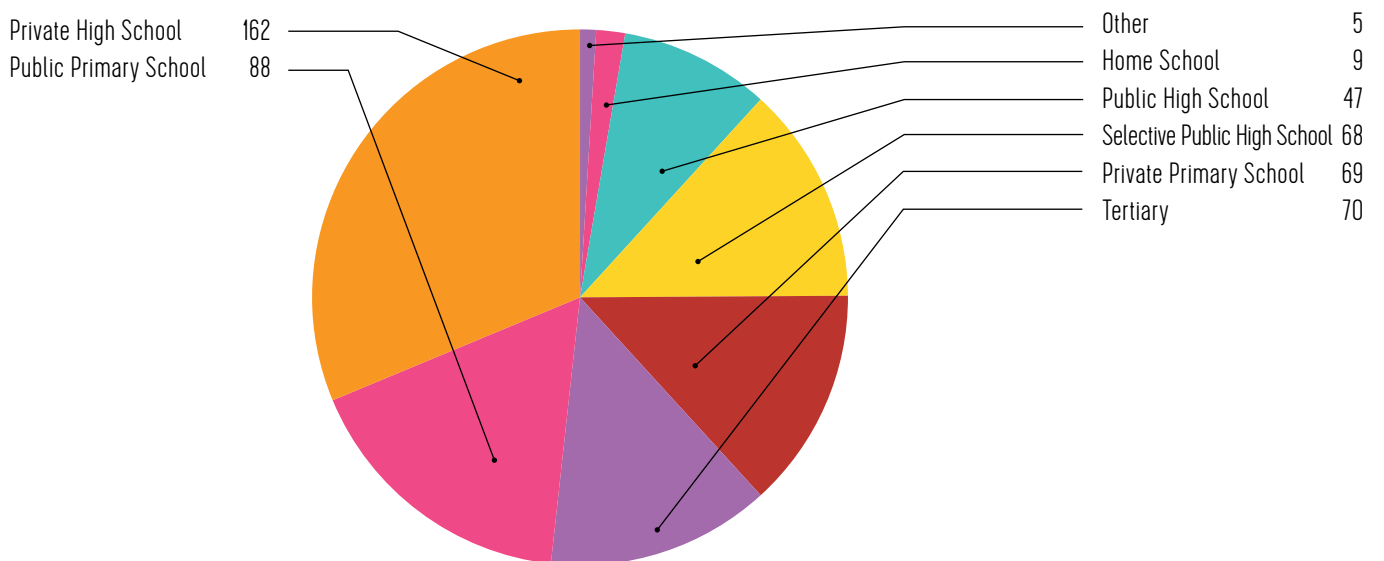
+ countless volunteers and friends

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## NUMBER OF 2017 SYO MEMBERS BY REGION



## NUMBER OF 2017 MEMBERS BY EDUCATION LEVEL





# OUR ORCHESTRAS



## THE SYDNEY YOUTH ORCHESTRA

**Conductor:** Alexander Briger AO

The Sydney Youth Orchestra is SYO's most senior orchestra and the place to learn the valuable practical skills that transform students into professionals. The Sydney Youth Orchestra provides outstanding intensive training and performance opportunities that lead to the continued development of each musician's technical and artistic excellence. Programs are generally broad ranging, but the SYO Orchestral Training Framework stipulates a focus on repertoire from the Romantic and 20th century periods, as those significant symphonic works most often provide the complexity that will appropriately challenge these advanced musicians.

57

members

15-25

age range

11

performances

### 2017 CONCERTS

- Intrepid Voyagers, Verbrugghen Hall
- Ambition & Virtuosity, Sydney Town Hall
- Ambition & Virtuosity, Wollongong Town Hall
- The Masterworks, Sydney Town Hall
- The Dream of Gerontius, Sydney Opera House
- Mozart By The Sea, Four Winds Sound Shell, Bermagui
- Mozart Forever, City Recital Hall

### REPERTOIRE HIGHLIGHTS

- MOZART Symphony No. 29
- MOZART Clarinet Concerto in A Major
- DVOŘÁK Symphony No. 7
- BRAHMS Symphony No. 4
- TCHAIKOVSKY Violin Concerto in D Major
- WILLIAMS Star Wars Suite
- ELGAR The Dream of Gerontius



### MEET ALISDAIR GUINEY CELLO

#### What was your highlight of 2017?

My highlight of 2017 was the 2017 SYO European Tour. We toured to Budapest, Vienna, Salzburg, Prague and Berlin and worked with Budapest Festival Orchestra, Vienna Philharmonic, Czech Philharmonic, Rundfunk-Sinfonieorchester and Berlin Philharmonic!

#### What's your favourite piece of music?

My favourite piece of music is Tchaikovsky's Symphony No. 5.

#### What is something about you not many people know?

I am in my second year of Bachelor of Music Performance (Cello) at the Sydney Conservatorium of Music. When I am not at SYO I play in many other ensembles, at the Con and elsewhere.

#### What made you want to play in an orchestra?

My love of music and the cello which is my passion. I have played the cello for 15 years, and have enjoyed being part of SYO for over 10 years.



# OUR ORCHESTRAS



## SYO PHILHARMONIC

**Conductor:** Brian Buggy OAM

SYO's second most senior ensemble, the SYO Philharmonic, is a full-scale symphony orchestra comprising strings, harp, triple woodwind, brass and percussion. Musicians learn orchestral technique and ensemble skills with great works of the 19th and 20th century. This orchestra is frequently involved in the major presentations by The Sydney Youth Orchestra where the SYO Philharmonic performs the overture to the concert.

### 2017 CONCERTS

Together Live, The Concourse Theatre, Chatswood  
Calder Quartet, St Mary's Cathedral College  
Meet The Orchestra, Sydney Town Hall  
Mosman Music Society Concert Series  
SYOP Goes To Broadway, Eugene Goossens Hall  
Hunter Valley Residency  
Ambition & Virtuosity, Sydney Town Hall  
The Masterworks, Sydney Town Hall

### REPERTOIRE HIGHLIGHTS

CHOPIN Les Sylphides  
SCULTHORPE Earth Cry  
BERNSTEIN West Side Story: Symphonic Dances  
TCHAIKOVSKY Symphony No. 2  
HOLST The Planets: Jupiter, the Bringer of Jollity  
DVOŘAK Symphony No. 9



### MEET SAVANNAH SCHONBERGER VIOLIN

#### What was your highlight of 2017?

My highlight of 2017 was touring Europe with SYO playing an amazing range of repertoire including Mussorgsky's Pictures at an Exhibition, Shostakovich's Symphony No. 11 and Sculthorpe's Kakadu. We were given some amazing opportunities, including watching world renowned orchestras such as the Vienna Philharmonic perform, and even having masterclasses with members from these orchestras. It was truly an inspiring and breathtaking experience that I will cherish for a lifetime.

#### What is your favourite piece of music?

One of my all time favourites is Puccini's Intermezzo from Manon Lescaut.

#### What do you do when you're not at SYO?

When I'm not at SYO I'm busy studying for the HSC, and preparing for my Music 2 and Music Extension recital.

#### What made you want to play in an orchestra?

I was definitely drawn to orchestral playing by the repertoire.

63

members

15-23

age range

16

performances

# OUR ORCHESTRAS



## SYMPHONIC WIND ORCHESTRA

**Conductor:** James Pensini

The Symphonic Wind Orchestra was established in 2005 and is an opportunity for many young wind, brass and percussion musicians from across NSW to extend their skills. SWO rehearses and performs a diverse range of repertoire from popular 20th century film scores and jazz classics, as well as core orchestral repertoire by composers who wrote specifically for this type of ensemble.

### 2017 CONCERTS

Meet the Orchestra, Marrickville Town Hall  
Mosman Music Society Concert Series  
SYO State Showcase, Forbes Town Hall  
SYO State Showcase, Dubbo Regional Theatre and Convention Centre  
St Aloysius' College, Milsons Point  
Classics in the Park, Centennial Parklands

### REPERTOIRE HIGHLIGHTS

HALVORSEN Entry March of the Boyars  
SHOSTAKOVICH Festive Overture  
HOLST Suite No. 2  
GRAINGER Children's March  
JONES Streets Of Forbes  
FRESCOBALDI Toccata



**MEET EMILY BATTEN**  
CLARINET

#### What was your highlight of 2017?

One of the highlights of being a part of SYO in 2017 was getting the opportunity to work with some amazing conductors and tutors as well as being able to meet new people from all over Sydney that I would never have met if I wasn't a part of SYO.

#### What is your favourite piece of music?

My favourite piece is the English Folk Song Suite by Vaughan Williams

#### What do you do when you're not at SYO?

When I am not at SYO I study and hang out with my friends.

#### What made you want to play in an orchestra?

I wanted to join SYO to gain experience, have the opportunity to play in a higher standard ensemble and to meet new people outside of school that I wouldn't have met otherwise.

66

members

12-18

age range

9

performances

# OUR ORCHESTRAS



## PETER SEYMOUR ORCHESTRA

**Conductor:** John Ockwell

Named after the founder of the Sydney Youth Orchestra Association, the Peter Seymour Orchestra is where many of our musicians get their first chance to tackle major orchestral repertoire. Students learn the foundations of orchestral training – instrumental technique, ensemble skills, understanding of style and symphonic form, sight reading, listening and communication skills – while working on classical and early romantic repertoire, specifically the symphonies of Haydn, Mozart and Beethoven.

### 2017 CONCERTS

Remembering Peter Seymour, Independent Theatre North Sydney

Meet the Orchestra, Leichardt Town Hall and Mosman Art Gallery

SYO State Showcase, Gilgandra Shire Hall

SYO State Showcase, Dubbo Regional Theatre and Convention Centre

The Engine Room of Excellence, City Recital Hall

Lah-Lah Meets Sydney Youth Orchestra, Sydney Fringe Festival, Sydney Town Hall

### REPERTOIRE HIGHLIGHTS

BEETHOVEN Symphony No. 1

BEETHOVEN Symphony No. 3

MOZART Symphony No. 31

HAYDN Symphony No. 104

46

members

12-18

age range

15

performances

### MEET LARA ALBANY DOUBLE BASS

#### What was your highlight of 2017?

My highlight was going on the Central West tour with the Peter Seymour Orchestra. Not only was it a great bonding time for people in the orchestra but we also got to work with other musicians from Dubbo and learn new repertoire.

#### What is your favourite piece of music?

My favourite piece of music is Mozart's 12 Variations in C Major.

#### What do you do when you're not at SYO?

When I'm not at SYO I'm at school doing extra co-curricular activities or at home practising the piano and double bass. I love reading novels or sketching as downtime.

#### What made you want to play in an orchestra?

I was introduced to the piano at a young age and in year three I started playing the double bass. With piano being quite a solo instrument, picking up the double bass brought in a lot more opportunity to be in various ensembles and after a couple of years in school bands and orchestras, I wanted to extend myself.

# OUR ORCHESTRAS



## WESTERN SYDNEY YOUTH ORCHESTRA

**Conductor:** James Pensini

This new orchestra, based in Parramatta, brings together the best young musicians from across Western Sydney to rehearse and perform in a series of concerts throughout 2017 and beyond. Established in consultation with the local community and responding to the needs of young aspirational musicians, WSYO complements the already excellent work undertaken by music teachers and schools in Western Sydney and removes the barriers between where musicians live and the opportunities they can seize.

### 2017 CONCERTS

Introducing WSYO, Riverside Theatres, Parramatta

Meet the Orchestra, Marsden Park

Meet the Orchestra, Denham Court

Way Out West Festival, Casula Powerhouse

### REPERTOIRE HIGHLIGHTS

BEETHOVEN Symphony No. 7 Mvt. II - Allegretto

BRAHMS Symphony No. 1 Mvt. IV - Adagio

ROSSINI William Tell Overture

HANDEL Water Music, Suite No. 2

RIMSKY-KORSAKOV Capriccio Espagnol

SMETANA The Moldau



### MEET JEREMIAH NOVAL VIOLIN

#### What was your highlight of 2017?

My highlight of 2017 had to be the Orchestra Camp. The camp really gave me the chance to socialise a bit more with not only my own orchestra but players of other orchestras.

#### What is your favourite piece of music?

My answer to this question tends to vary from time to time, as I discover more and more music, although right now, I'd have to say Gershwin's Rhapsody in Blue.

#### What do you do when you're not at SYO?

When I'm not at SYO, I have a range of other extra-curricular activities which fill up my week, some being an extension from school, and others not. In between these activities, I slot in my studies, practice, some time for my personal hobbies and interests, and some time to relax.

#### What made you want to play in an orchestra?

Well, when I saw the opportunity to audition for a new upcoming orchestra in the Western Sydney area, I sprung to it, as I saw it as an opportunity to work with others who, at a similar age to me, share a passion for classical music. In addition to that, I saw it as a chance to learn a different set of skills, and from those with more experience.

31

members

12-22

age range

8

performances



# OUR ORCHESTRAS



## INTERNATIONAL TOUR ORCHESTRA

**Conductors:** Alexander Briger AO and James Pensini

In April 2017, 86 talented young musicians from the Sydney Youth Orchestras, embarked on a landmark orchestral training tour featuring masterclasses and workshops with four of the great orchestras of today - the Budapest Festival Orchestra and the Vienna, Berlin and Czech Philharmonic Orchestras. The tour visited the musically significant cities of Vienna, Budapest, Salzburg, Prague and Berlin. The tour gave students the opportunity to perform in world-renowned venues, to work and develop connections with the world's leading classical musicians and attend performances by world-class orchestras.

86

members

14-24

age range

6

performances

### CONCERTS

Gethsemanekirche, Berlin  
Church of St. Simon & St. Jude, Prague  
Great Hall, Mozarteumorchester House, Salzburg  
Riding Hall, Royal Palace Gödöllő, Budapest  
Haydn Hall, Esterhazy Palace, Vienna  
Festival Hall, Wiener Neudorf, Vienna

### REPERTOIRE HIGHLIGHTS

MUSSORGSKY arr. Ravel, Pictures at an Exhibition  
SHOSTAKOVICH Symphony No. 11  
MOZART Concerto for Oboe in C Major  
HAYDN Concerto for Trumpet in E flat Major  
SCULTHORPE Kakadu  
PALMER In Paradisum (World Premiere)



### MEET EMILY BEAUCHAMP VIOLIN

I think we all felt that our performance of Shostakovich Symphony No. 11 at Gethsemanekirche, Berlin was the best of the tour. It left us with a very fulfilling sense at the end of an incredible three weeks. We also performed two movements of Pictures at an Exhibition with the Berlin Youth Ensemble; it was definitely the largest orchestra any of us have played with, we really lifted the roof with double the strings winds, brass and percussion making it an epic end to our journey through Europe.

A huge thank you must go out to all the SYO and Hayllar Tours staff who looked after us on this tour – without them the whole experience simply would not have been possible. On behalf of the orchestra, thank you all so much for your patience, tireless work and love!

*Emily is concertmaster of SYO and is currently in her third year of her Bachelor of Music Performance at the Sydney Conservatorium of Music. Emily aspires to be a professional orchestral and chamber musician.*

# OUR ORCHESTRAS



## SYO STRINGS PROGRAM

The SYO Strings Program, with its carefully selected repertoire, is designed to provide a progressive pathway for talented, young string musicians to hone ensemble skills, sight reading, aural awareness and general string technique. Highly trained and respected conductors rehearse these ensembles each week, combined with regular sectional tutorials taken by professional string players.

The SYO Strings Program is divided into 4 stages comprised of 7 ensembles. Stage 1 ensembles Corelli and Vivaldi; Stage 2 ensembles Mozart and Haydn; Stage 3 ensembles Greig and Brahms; and Stage 4 ensemble Bartók.

## 2017 CONCERTS

Sydney Opera House  
St Mary's Cathedral College  
Monte Sant'Angelo Mercy College  
Verbruggen Hall



## MEET ANTHONY MACKUN VIOLIN

### What was your highlight of 2017?

The highlight for me in 2017 was making new friends in the orchestra because I enjoy playing violin with other kids who also enjoy it.

### What is your favourite piece of music?

My favourite piece of music from 2017 was "The Pirates of the Caribbean" because I love the way it sounds.

### What do you do when you're not at SYO?

I love reading, I play my violin in church and I love looking at and drawing planes.

### What made you love music?

I love music because my mum and family love music. They always have music on in the house and my mum and sister play music on the piano and cello all the time. We also now play together as a family quartet.

# OUR ORCHESTRAS

## SYO STRINGS PROGRAM

### STAGE ONE (CORELLI AND VIVALDI)

**Conductors:** Peter Corkill and Heloise Meisel

Stage One is where many young players gain their first ensemble experience. Young musicians are introduced to playing in an instrumental section and learn vital ensemble skills. Through exposure to music with a range of technical requirements, players in Stage One will develop rhythmic and tonal skills, and learn to interpret basic dynamic and style markings.

66	members
7-15	age range
4	performances

### REPERTOIRE HIGHLIGHTS

DVOŘÁK Polka

FIN Aeloian Waltz

### STAGE TWO (MOZART AND HAYDN)

**Conductors:** Joanne Waples, Rachel Pogson, and Kathryn Crossing

Students in Stage Two are introduced to increasingly complex orchestral concepts and refine the skills required to effectively and confidently sight read, progressively master challenging rhythms, and interpret musical markings with deeper stylistic understanding.

74	members
9-17	age range
5	performances

### REPERTOIRE HIGHLIGHTS

PROKOFIEV Classical Symphony Finale

SHARPE Eureka

### STAGE THREE (GRIEG AND BRAHMS)

**Conductors:** Alice Higgins and Dr. Irina Andreeva

Stage Three offers intermediate players the chance to further develop their ensemble playing while extending their technical and aural skills. These musicians will discover a range of increasingly challenging and engaging repertoire, demanding technical proficiency, superior ensemble skills and sophisticated knowledge of style

48	members
10-18	age range
5	performances

### REPERTOIRE HIGHLIGHTS

GRAINGER Molly on the Shore

VIVALDI Concerto for Four Violins

### STAGE FOUR (BARTÓK)

**Conductor:** Brian Buggy OAM

Stage Four is the springboard to the Symphonic Orchestral Program. Players in Stage Four explore core repertoire from the baroque to late romantic periods, requiring a mature understanding of orchestral playing and strong technical skills.

37	members
13-19	age range
5	performances

### REPERTOIRE HIGHLIGHTS

TCHAIKOVSKY Serenade for Strings, Mvt. 1

VERDI Overture to Nabucco



**MEET JAMES MACKUN**  
CELLO

#### What was your highlight of 2017?

The highlight for me in 2017 was practising together for the first time as a string orchestra because it was nice to hear how all the string instruments sounded together.

#### What is your favourite piece of music?

My favourite piece of music from 2017 was "Dance of the Tumblers" because it was a very energetic piece and made me very happy.

#### What do you do when you're not at SYO?

I love reading books and love going through my music.

#### What made you love music?

My aunty inspired me because she is a cellist and my mum loves orchestral music so she always plays it.



# OUR PEOPLE

## SYO STAFF

Yarmila Alfonzetti **Chief Executive Officer**  
Susan Hart **Finance Manager**  
Mia Patoulios **Business Development Manager**  
Jennifer Lau **Development Coordinator (to October 2017)**  
Marita Cranwell **Events Coordinator**  
Alexandria Siegers **Marketing and Digital Coordinator**  
Niamh Armstrong **Development Assistant (from October 2017)**  
Casey Green **Orchestras and Operations Manager**  
Katie Garman **Operations Coordinator, SYO Strings Program (to June 2017), Operations Coordinator, Symphonic Orchestral Program (from June 2017)**  
Angus Davison **Operations Coordinator, SYO Strings Program (from June 2017)**  
Kath Weston **Operations Coordinator, WSYO**  
Sergio Insuasti **Production Coordinator**  
Gail Pryor **Archivist**  
Alan Hauserman **Volunteer**  
Nicholas Munro **Operations Coordinator, Symphonic Orchestral Program (to June 2017)**

## ARTISTIC STAFF

### SYMPHONIC ORCHESTRAL PROGRAM

Alexander Briger AO **Artistic Director & Chief Conductor**  
Brian Buggy OAM **SYO Philharmonic**  
James Pensini **Symphonic Wind Orchestra and Western Sydney Youth Orchestra**  
John Ockwell **Peter Seymour Orchestra**  
Maggie Ferguson **Australian Tango Academy**

### SYO STRINGS PROGRAM

Peter Corkill **Stage One**  
Heloise Meisel **Stage One**  
Joanne Waples **Stage Two**  
Rachel Pogson **Stage Two**  
Kathryn Crossing **Stage Two**  
Alice Higgins **Stage Three**  
Irina Andreeva **Stage Three**  
Brian Buggy OAM **Stage Four**

## BOARD

Jan Bowen AM **Chair**  
Anthony Bell **Deputy Chair**  
Geraldine Doogue AO  
Jon North  
Pieter Oomens  
Malcolm Long AM  
Greg Levy  
Tim Downing  
Ursula Armstrong  
Wallis Graham (from November 2017)

"Growing up in regional NSW I didn't have the opportunity to see a full symphony orchestra until I was 18 years old. I don't think there was a full size xylophone within 250km, let alone a full size pedal harp or a set of 6 full-size double basses. The outreach work happening at Sydney Youth Orchestras is providing incredible opportunities to those who are willing to learn, but who don't live close to a metropolitan centre. This is something that gets me really excited. I don't want there to be a young person left in our state who hasn't had the chance to see an orchestra in their home town. Our young people deserve the best."

— Alex Siegers,  
Marketing and Digital Coordinator

# What We Do



<b>527</b>	Musicians	<b>197</b>	Orchestral Rehearsals	<b>5</b>	Regional, Interstate and International Tours
<b>672</b>	Auditions	<b>19</b>	Seasonal Concerts	<b>4</b>	Open Programs
<b>13</b>	Ensembles	<b>14</b>	Commercial Hires	<b>2</b>	Camps
<b>39</b>	Scholarships	<b>855,100</b>	Total Attendances (Ticketed/Free/Broadcast)	<b>5</b>	Masterclasses with International Guest Artists

# CORE PROGRAM



## CONCERTS

In 2017 our flagship concerts saw us perform at Verbrugghen Hall, Sydney Town Hall, City Recital Hall and the Sydney Opera House. This year we had an additional concert in Wollongong and performed a special concert for the Four Winds Mozart Weekend at Angel Place and with the Simón Bolívar Quartet at Riverside Parramatta.

## SEASONAL SHOWCASES

Our 4 seasonal showcases, enabled students to showcase their learning each term in a concert. These concerts provide the perfect opportunity for students to experience the SYO.

## MEET THE ORCHESTRA

Our 2017 season of Meet The Orchestra (previously Toddler's Proms) saw performances at Mosman Art Gallery, Marrickville Town Hall, Leichhardt Town Hall, Sydney Town Hall, Willowdale, Elara and Casula Powerhouse. These ever-popular concerts continue to grow and provide a wonderful way to introduce orchestral music to families and young children.

## SYO THEORY PROGRAM

SYO offered a music theory program for students in the SYO Strings Program, Peter Seymour Orchestra, and Symphonic Wind Orchestra. Students were educated in the principles of musicianship as it relates to the instrumental ensemble work they are undertaking in rehearsals. Some of the concepts addressed were key signatures, scales, cadences, harmony, chord progressions, and aural practice.

## MUSIC CAMPS

The Senior Orchestras Camp and String Orchestral Program Camp once again provided an intensive period of ensemble work at the beginning of the year. This allows for accelerated progress as well as an opportunity for students and conductors to get to know each other.

# TOURS



**2017 saw SYO embark on tours within NSW, across Australia, and around the world. Our International tour to Europe provided invaluable experiences for our musicians and raised SYO's profile internationally.**

## EUROPE

In April 2017, 86 talented young musicians from Sydney Youth Orchestras, embarked on a landmark orchestral training tour and gave students the opportunity to perform six concerts in world-renowned venues in Austria, Germany, Hungary and the Czech Republic. This performance program featured Shostakovich's Symphony No. 11, Mussorgsky's Pictures at Exhibition, Sculthorpe's Kakadu, Mozart's Oboe Concerto (soloist Nick Deutsch) and Haydn's Trumpet Concerto (soloist Owen Morris).

## BERMAGUI

As part of our ongoing partnership with The Four Winds in Bermagui, 2017 saw SYO's senior musicians again spending an intensive period with Alexander Briger studying the music of Mozart. This regional program culminated in a successful open-air performance for local classical music lovers.

## CENTRAL WEST HUB

Three tours were conducted as part of the 2017 SYO State Central West Hub which included public performances in Dubbo, Forbes, Gilgandra and Orange by our Emerging Artists, the Symphonic Wind Orchestra and the Peter Seymour Orchestra.

## HUNTER VALLEY

In 2017 the SYO Philharmonic and conductor Brian Buggy performed a public concert in Muswellbrook including Holst's 'Jupiter' and Dvořák's 'New World Symphony', as well as other classical favourites at Sisters' Chapel at Sacred Spaces at the Sisters of Mercy Convent, Singleton.

# MASTERCLASSES



## CALDER QUARTET

SYO musicians performed in a masterclass and performance with the Calder Quartet from Los Angeles. The Quartet perform a broad range of repertoire at an exceptional level, always striving to channel and fulfil the composer's vision. Already the choice of many leading composers to perform their works, the group's distinctive approach is exemplified by a musical curiosity brought to everything they perform. This masterclass was an incredible experience for our musicians to experience one of the world's greatest quartets.

## KAREN GOMYO

International violinist Karen Gomyo held a Violin masterclass at The Sydney Opera House in the Studio open to three SYO participants and a small, select audience of SYO supporters. The three SYO violinists that took part in the masterclass hailed from different SYO orchestras. With Karen, these students workshopped pieces by Bruch, Monti and Sibelius and received invaluable insight and guidance on soloistic technique and style.

## INTERNATIONAL TOUR MASTERCLASSES

SYO musicians attending the tour to Europe attended several masterclasses and workshops with Tobias Lea (Vienna Philharmonic Orchestra), The Budapest Festival Orchestra, Ondřej Vrabec (Czech Philharmonic Orchestra), Steffen Tast (Rundfunk-Sinfonieorchester Berlin), and Matthew McDonald (Berliner Philharmoniker).

## SIMÓN BOLÍVAR STRING QUARTET

SYO senior string players attended a masterclass with international artists, the Simón Bolívar String Quartet from Venezuela, which culminated in a private concert to support the SYO State outreach program, and a public concert at Riverside Theatres, Parramatta.



# CHALLENGING BARRIERS TO PARTICIPATION



## LAUNCH OF THE WESTERN SYDNEY YOUTH ORCHESTRA

The launch of the inaugural Western Sydney Youth Orchestra (WSYO) in 2017 provided an opportunity for Western Sydney musicians to participate unencumbered by the challenges of distance. In 2017 the WSYO consisted of 31 members and performed in eight concerts. The WSYO demonstrates SYO's commitment to the arts and cultural life of Western Sydney. Significant thanks go to Dixon Advisory and Fort Street Capital for investing in this important initiative.

## WESTERN SYDNEY MUSICAL LEADERSHIP PROGRAM

To support the development of the WSYO and with funding from the Parramatta City Council, in the first year of its operation musicians were offered additional activities including: Leadership Sessions with section leaders from the Sydney Symphony Orchestra, Australian Opera Orchestra and Australian Brandenburg Orchestra; Mentoring and Communication Workshops with violinist Naoko Keatley from the Australian World Orchestra and London Symphony Orchestra and Niall Keatley (trumpeter) from the London Symphony Orchestra; an Annual Mentoring session for WSYO Section Leaders by trumpeter Owen Morris from the Adelaide Symphony Orchestra; and a Performance and Leadership Workshop by Anthea Cottee from The University of Sydney, School of Psychology, which examined leadership, listening, performance anxiety and mindfulness in a performance context.

## EXPANSION IN THE CENTRAL WEST

With assistance from the Vincent Fairfax Family Foundation, SYO was able to extend the program offerings in the Central West. This included taking 12 emerging artists to provide instrumental tutorials for regional musicians and presenting eight free concerts across Dubbo. The additional support also provided an opportunity for young regional string players to participate in a 3-day string camp at the Macquarie Conservatorium of Music in the October school holidays in addition to the orchestra visits and workshops in June.

## DISABILITY ACCESS PROGRAM

In 2017, SYO offered two open rehearsal experiences to people with disabilities. The open rehearsals were designed for audiences to readily access the facets of music making, while encouraging the exploration of the creative senses in a relaxed environment.

## COMMERCIAL HIRE



**A renewed focus on entrepreneurship and business growth outlined in our strategic plan prioritised commercial engagements for the organisation and consequently, we increased the number of paid performances in 2017. SYO is committed to remunerating young musicians for their work in commercial performances, and ensuring presentation standards are professional.**

### CUNARD CRUISES

Members of The Sydney Youth Orchestra had the opportunity to perform on two Cunard Cruise ships in Sydney Harbour, The Queen Victoria and the Queen Elizabeth. Over 60 musicians in four performances treated guests of Cunard Cruises to a variety of beautiful music.

### JAY'S CLASSICAL CHRISTMAS

In December, eight musicians from the SYO joined Play School star Jay Laga'aia for 34 performances at the Sydney Opera House for a special Christmas show.



### CAROLS IN THE DOMAIN

49 members of SYO were once again involved in this popular Christmas event which was broadcast around the country on the Seven Network.

### THE TEA PARTY

In an exclusive one-off event, 42 of our senior musicians and alumni performed with Canadian rock band The Tea Party to a packed out venue at The Star, Sydney.

54

professional  
gigs

12

sponsor  
events

2

festivals



## OPEN PROGRAMS



### SYO STATE

Our out reach project, SYO State, increases participation and engagement in orchestral music across New South Wales. This program focuses SYO's outreach activity in the Central West via our main orchestral hub in Dubbo and smaller bespoke residencies in the South Coast and Hunter regions. Through this program, we aim to identify and nurture talented young musicians across the state and establish stronger community engagement and relationships.

### BERMAGUI RESIDENCY

Our annual residency at Four Winds Bermagui provides educational experiences for local students through visits to local secondary schools, where young adults are 'introduced' to the orchestra, with a focus on explaining the instrumental groups and the formation of the ensemble. This residency also provides young accomplished local musicians on the South Coast the opportunity to engage with our touring ensemble; a chance to sit in, rehearse and perform under the baton of SYO's Chief

Conductor and Artistic Director, Alexander Briger. This program culminates in a spectacular open-air performance at The Sound Shell, 'Natures Concert Hall'. In visiting and performing in Bermagui, SYO's Four Winds Residency enriches the cultural landscape of the region.

### CENTRAL WEST HUB

Sydney Youth Orchestras continued its long history of delivering activity across various parts of NSW in 2017. The City of Dubbo continues to be the SYO's Central West Hub for the Central West, with a Strings Camp and several public performances in Dubbo, Forbes, Gilgandra and Orange.

### HUNTER VALLEY

In 2017 the SYO Philharmonic and conductor Brian Buggy spent three days in the Hunter Valley working with local primary school students in a combination of play-along rehearsals and tutorials, as well as performing a number of public concerts.

### SUMMER SCHOOL

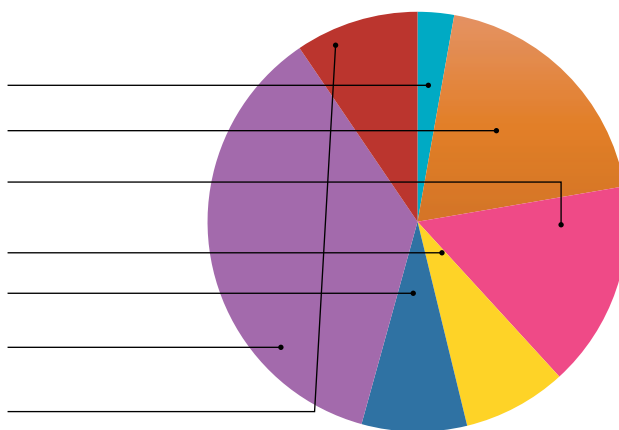
Now in its second year, the SYO Summer School has become a firm favourite of budding young musicians, music teachers and parents alike. SYO provides a week-long open music program packed with choir rehearsals, large ensemble playing, masterclasses and tutorials, music theory and info sessions, as well as the opportunity to make friends and have fun. Summer School culminates with ensemble showcases and concerts to highlight the week's achievements.

### MACQUARIE GROUP SCHOOL HOLIDAY PROGRAM

SYO's Music Fun and Learning Week in Sydney CBD provided a combination of structured active learning activities and music games to cater for all primary school age children. Students were also joined each day by musicians from The Sydney Youth Orchestra to demonstrate and learn about the different instrument families.

# How Is It Possible

2017 Income	\$	%
Other Income	51,367	2.8
Donations & Fundraising	358,280	19.5
Performance & Audience Sales	291,853	15.9
Sponsorship	145,906	8
Government Funding	148,874	8.1
Core Program Orchestral Training	664,198	36.2
Open Programs & Touring	173,686	9.5



## HOW WE ARE RUN

Sydney Youth Orchestras is a not-for-profit incorporated association and is directed by a dedicated voluntary Board who meet monthly. SYO's daily business is operated by the Board's appointed management team.

## HOW WE ARE FUNDED

With less than 10% of our funding derived from government sources (Create NSW), we rely on the generosity of our private and corporate supporters to help us continue developing the top orchestral musicians of the future.

## HOW GIFTS ARE USED

100% of funds raised are used to support young musicians and encourage the love of music in the broader community. There are a number of focus areas for giving:

**SYO Excellence in Music Education:** at the core of all SYO activity is the importance of excellence in education, whether it be through providing access to world class conductors, professional performance opportunities and venues, having access to Australian and international artists or advancing the orchestral training framework. This fund is critical to the success of all young orchestral musicians.

**SYO Students:** our talented young musicians come from diverse social, cultural and economic backgrounds. Talent has no price tag but nurturing and enabling that talent to reach its full potential certainly does. We aim to ensure equal access to all young musicians who successfully audition to enter one of our orchestras.

**SYO Community & Outreach:** SYO is committed to fostering a love of music through our broader community and nurturing all young musicians. We honour this commitment by raising funds to provide concerts for disadvantaged communities across NSW, identifying and offering talent development programs for young musicians in regional NSW, and keeping concert ticket prices low to ensure the whole community can access live classical music.

**SYO Enterprise Bank:** The SYO Enterprise Bank is designed to support the organisation's long-term strategic goals. These investors have supported the SYO business to implement web and IT infrastructure including a Customer Relationship Management System, the purchase of a vehicle for moving equipment, acquisition of rare instruments required for orchestral repertoire and the expansion of the SYO Music Library.

# DEVELOPMENT



The SYO Development Team annually creates a number of events which showcase our young musicians and raise the vital funds required to run our programs.

## LIVE AT LEVEL 28

Overlooking Vivid Sydney from the 28th floor of the Deutsche Bank Building, Allens provided an exquisite venue in 2017 for our annual fundraising event. Guests enjoyed access to the exquisite Allens private contemporary Australian art collection, paired with exceptional music from some of Sydney's finest young musicians.

## THE CHAIR'S DINNER

In August, Sydney Youth Orchestras' friends and supporters attended The Chair's Gala Dinner. Jan Bowen AM, Chair, and the Board of Directors of Sydney Youth Orchestras hosted this elegant evening of music in support of the SYO Excellence Fund. The evening commenced with a performance of The Sydney Youth Orchestra in Sydney Town Hall featuring international soloist and SYO alumna Naoko Keatley, and conducted by Alexander Briger AO. This was followed by The Chair's Gala Dinner in Sydney Town Hall Vestibule. The dinner included Naoko Keatley in conversation with Geraldine Doogue AO, and a three course dinner with matching wines by our sponsor BackVintage Wines.

## SOIREES

In addition to the major fundraising galas, two private soirees were hosted, one specifically for the Gift of Music campaign by Peter and Deslys Hunter and included a performance by Sydney Youth Orchestras Senior String Quartet. A second soiree, to support the SYO Senior Strings Strategy, hosted by Ursula and Martin Armstrong, featured international artists, the Simón Bolívar String Quartet from Venezuela.

We gratefully acknowledge the generosity of these benefactors who opened their homes and welcomed us all in support of Sydney Youth Orchestras.

## THE GIFT OF MUSIC

The Gift of Music campaign saw an increase in support for the SYO to purchase outright the music of some of the greatest orchestral and chamber works. This ongoing campaign ensures that essential works continue to be studied and performed, safeguarding the future of classical music in Australia.

# OUR SPONSORS

## GOVERNMENT PARTNERS

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## MAJOR PARTNER

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## DIGITAL EDUCATION PARTNER

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## CORPORATE MUSIC PARTNERS

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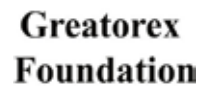
## INTERNATIONAL TOUR PARTNERS

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## SYO STATE PARTNERS

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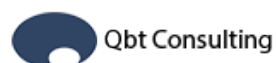
## EVENT PARTNERS

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## SUPPORTING PARTNERS

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## OUR DONORS

### \$25,000+

Anonymous

### \$15,000-24,999

Kate & Daryl Dixon

### \$10,000 – \$14,999

Anonymous

Stephen Bell

Macquarie Group

Foundation

Ursula & Martin Armstrong

### \$5,000 - \$9,999

Paul O'Brien

The Greatorex Foundation

Pam & Ian McGaw

The Key Foundation

Christine Bishop

### \$2,500 - \$4,999

Richard Willis

Pieter & Liz Oomens

Peter Weiss Foundation

Cameron Williams

Anthony Bell

Jan Bowen AM

Malcolm Long AM

Wallis Graham

Mrs Penelope & Dr Michael

Hunter

Annie & Julian Beaumont

OAM

Rajiv Gohil & Merrie

Caruana

Alison & Bob Carr

Gabrielle Kennard

Ian Hutchinson

John & Irene Garran

Kathryn Greiner AO

Madeleine Johnson

Shachihata Fellowship

Susie & Martin Dickson AM

Sydney Lyceum Club

The Alfonzetti Family

The Arcus Foundation

The Hon Justice Jane

Matthews AO

Tim Samway

### \$1,000 - \$2,499

Jon North

Mike Thompson

Joan Connery OAM

Patricia H Reid Endowment

Pty Ltd

Greeba Pritchard

John Lamble Foundation

Alex & Paula Adamovich

Greg Levy

Angela & Marco Belgiorno-

Zegna AM

Anonymous

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Dr Robyn Smiles & John

Colvin

Sarah Sherwood

Catherine & Ewen Crouch

AM

Helen Trinca

Alec Leopold

Anna Cerneaz

Anthony Gregg & Deanne

Whittleston

Antoinette Albert

Christopher Loong

Dr Melinda Muth

Fran & David Miller

Geoff Hogbin

Graham Tribe

Guy Foster

Kevin McCann

Peter Arthur

Peter & Des Hunter

Richard O'Brien

Suzanne Ho

The Howarth Foundation

Tim Downing

Suzanne & Anthony Maple-

Brown

The Rands Family

Robert Mitchell

### \$500 - \$999

Beaumont Pty. Limited

Colleen & Michael

Chesterman

Diana Lysaght

Ian McGill

John Carolan

Mr Neil Thompson

Neil Burns

Paul Franklin

Peta Fenton

Roger Hudson

Sandra Forbes

The Hon Justice Michael

B.J Lee

The Stanford Family

Anonymous

Will Hopkins

AICD on Behalf of Melinda

Muth

Dr Norman Swan

Dr Andrew Black

David Hornery

Philip Levy

Chris Brown

Anthony Browell

George Palmer AM

Terence Kwan

Belinda & Sean Cooney

Leigh Garvan

Anonymous

### \$0 - \$499

Bronwyn Goodwin

Heechung Sung

Kristen Jung

Shemara Wikramanayake

Alan Hauserman & Janet

Nash

Susan Sukkar

Rosalind Baker

Catherine Cameron

Christine Hollyoak

Peter Simon Barraket

Stephen Williams

Nikolas Margerrison

Enid Eyles

Evelyn Lee

Justin Yoon

Kirri Stone

Ro Wehby

The Chipman Family

The Seeto Family

The Booth Family

The Wang Family

Anna McFarlane

Crispin Rice

Dan Divina

Jonathan Vardouniotis

The Tredinnick Family

The Chang Walker Family

The Harrop Family

The Lee Family

The Loomes Family

Viviane Rubinstein

Khyati Purohit

Leorenzo Santos

Max Cole

Anonymous

Peter Davies

Kun Wang

The Ricci-Michelsen

Family

In Honour of Ursula &

Martin Armstrong

The Gunaratnam Family

The Yoo Family

Andre Kolodochka

The Lee Family

Phillip Cornwell

Mrs D. E. Pidd

Dr William Brooks &

Alasdair Beck

Anonymous

Sean Tait

Lin Cui

Anonymous

Dianne Wilson

Eve Reddy

Brian Kim

Ines Bell

Ian Hill

Kate & Jeremy Eccles

Peggy Andrew-Kabilafkas

Faye Parker

Rod Cornish

Sarah Danne

Lisa George

Antony Green

Matthew Marasigan

Belinda McGuinness

Campbell Vidgen

Jenny Burgess

Louise Hayes

Joan Geary

Terry Stapleton

Michael Lee



## **Director's Report**

### **Sydney Youth Orchestras Inc | ABN 63 886 284 698**

Your Board of directors submit the financial statements of the Sydney Youth Orchestras Inc ("Association") for the financial year ended 31 December 2017.

#### **Board Directors**

The names of board directors at any time during or since the end of the financial year are:

#### **Jan Bowen AM, Chair | Director (appointed 2 November 2005)**

All committees [ex officio]

Jan Bowen joined the Board and became Chair of Sydney Youth Orchestras in November 2005. Jan brings to the role a lifelong passion for music and the arts. She has published over 30 books on a variety of topics including popular law and travel. She spent several years working in the School of Education at the Universities of Sydney and Macquarie, followed by some 15 years at the Law Foundation of NSW and the Law Society of NSW. She now manages her own business, Plain English Communications, which specialises in producing clear, reader-friendly corporate documents. She is the immediate past Chair of Wenona School, a former director of Cure Cancer Australia and a former Vice President of the Union, University and Schools Club.

#### **Anthony Bell, Deputy Chair | Director (appointed 15 May 2004)**

Finance Committee

Anthony Bell has been a director of Sydney Youth Orchestras since May 2004. He is CEO of Harrison Manufacturing Company Pty Ltd, and previously served on the Board of Ashland Pacific Pty Ltd, including four years as Managing Director with responsibility for operations in Australia and ASEAN regions. He currently sits on the Sydney North Regional Advisory Council of the NSW Business Chamber. Anthony holds degrees in Applied Chemistry, Management, and an Advanced Diploma in Company Direction. He is a Fellow of the Australian Institute of Company Directors and the Surface Coatings Association of Australia, and a member of the Royal Australian Chemical Institute.

#### **Geraldine Doogue AO / Director (appointed 5 February 2013)**

Geraldine began her television career with the ABC in Perth and later Sydney, as the compere of the then new program Nationwide. She then worked for a time on commercial radio with 2UE and on commercial television, co-presenting Channel 10's main news bulletin, before returning to the ABC in 1990. She played a major role in ABC TV's coverage of the Gulf War. During this period Geraldine was awarded two Penguin Awards and a United Nations Media Peace Prize. Following that, Geraldine worked on programs including Life Matters and in 2000 was awarded a Churchill Fellowship for social and cultural reporting. In 2003, she was recognised with an Officer in the Order of Australia for services to the community and media. In March 2011, she was awarded an Honorary Doctorate of Letters by her alma mater, the University of Western Australia. Geraldine currently comperes Saturday Extra and Compass.

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

**Malcolm Long AM | Director (appointed 20 May 2014)**

Malcolm Long is Principal of the broadcasting, communications and digital media consultancy Malcolm Long Associates. He is a director of the communications infrastructure and services provider BAI Group. He is immediate past Chair of the National Institute of Dramatic Art (NIDA) and is a former President of the Australian Museum. Malcolm was Managing Director of Australia's national multicultural and multilingual broadcaster SBS from 1993-1997 and, prior to that, Deputy Managing Director of the ABC. From 2003-2007 he was Executive Director of the Australian Film Television and Radio School. For 10 years until 2010 he was a Member of the Australian Communications and Media Authority and its predecessor the Australian Broadcasting Authority. He regularly speaks and writes about media, communications and the creative industries and their importance in the life of every Australian.

**Jon North | Director (appointed 24 February 2009)**

Chair, The Staff Committee

Jon North is the Managing Director of JB North & Co a specialist advisory business. From 2006 -2012, Jon was a senior executive of Gresham Advisory Partners Limited which provides financial advisory services. Prior to joining Gresham, Jon was a senior partner of Allens Arthur Robinson where he acted on a wide range of mergers and acquisitions, and capital markets transactions. He has a keen interest in the arts and education. He is a member of the Cranbrook School Council and a director of Delta Electricity. Jon has been a director of the Sydney Youth Orchestras since February 2009.

**Pieter Oomens | Director (appointed 19 July 2011)**

Chair, SYO Foundation

Pieter Oomens has practised as a solicitor since 1979. He is an accredited specialist in the area of commercial litigation. He is the managing partner of the specialist law firm, TurksLegal, and formerly headed its Commercial Disputes & Transactions Group. He has served on the NSW Law Society's Litigation Law & Practice Committee and has been an examiner for the Law Society's specialist accreditation program. Pieter holds a Bachelor of Laws degree from Sydney University, is a Fellow of the Australian Institute of Company Directors, and has been involved with a number of not-for-profit organisations, including serving as Chairman of the Wenona Foundation and President of the Conservatorium of Music High School P& C.

**Greg Levy | Director (appointed 19 July 2016)**

Greg Levy is a Division Director and Head of Debt Capital Markets, Macquarie Capital. Greg has over 20 years experience in financial markets and corporate finance advising Government and corporate clients. Prior to joining Macquarie Capital in 2002, Greg held various positions at Bankers Trust Australia and Dresdner Kleinwort Wasserstein



## **Director's Report**

### **Sydney Youth Orchestras Inc | ABN 63 886 284 698**

#### **Tim Downing | Director (appointed 16 August 2016)**

Tim is currently the Managing Director of Consolo Limited, a public unlisted Investment Company. Tim's career has focused on the finance sector including investment banking and private equity. During this time he has been a director of a number of public and private companies and Not for Profit organisations. Tim has a Bachelor of Commerce and is a Fellow of the Australian Institute of Company Directors and a Fellow of Finsia.

#### **Ursula Armstrong | Director (appointed 16 August 2016)**

Ursula is a registered psychologist and is the Company Director of Armstrong Health Care. In the area of the arts, particularly music, she is interested in fostering excellence in music performance by offering creative support to young people. She believes that music can be life-changing for young people not only contributing to their development as musicians but as 'whole' persons.

#### **Wallis Graham | Director (appointed 19 September 2017)**

Wallis has had over 15 years of experience in finance, including funds management, corporate finance, and investment banking. She is currently a member of the Board of Governors of the Wenona School, a Director of the Wenona Foundation, and a Director of the John Brown Cook Foundation. Wallis holds a BA in Economics Modified with Mathematics from Dartmouth College in the United States.

#### **Secretary**

#### **Yarmila Alfonzetti, Chief Executive Officer | Secretary (appointed 15 June 2015)**

CEO

Yarmila Alfonzetti is currently the Chief Executive Officer of Sydney Youth Orchestras, and prior to this was the Head of External Relations for the Sydney Conservatorium of Music and the Head of Classical Music at Sydney Opera House. At Sydney Opera House, Yarmila achieved unparalleled success in the establishment and ongoing presentation of the World Orchestras Program, delivering to Australian audiences the Berlin, London and Vienna Philharmonic Orchestras, and the Mahler Chamber Orchestra amongst others. Her creation of the annual The Composers major event saw the first Steve Reich residency in Sydney, a festival of music by Arvo Pärt, and a centennial festival in 2012 honouring John Cage. Yarmila continues to curate the annual Utzon Music Series, is a member of the Helpmann Classical & Opera Panel, and is the Executive Produce of the Four Winds Festival in Bermagui. She has previously worked in public programs at the Historic Houses Trust of NSW, project management at the NSW Premier's Department, and philanthropy at the Powerhouse Museum. She holds a Bachelor of Music (Hons) from the Sydney Conservatorium, and a Masters of Project Management from the University of Sydney. In 2014, Yarmila launched the inaugural Estivo: European Chamber Music Summer School in Verona, Italy, and in 2015 she project managed the celebrations and events marking the centenary of the Sydney Conservatorium.

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

**Remuneration report**

All members of the board act in an honorary capacity and no director has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2017.

Director	Board Meetings	
	A	B
J Bowen	9	9
A Bell	8	9
J North	6	9
P Oomens	7	9
M Long	6	9
G Doogue	8	9
G Levy	8	9
U Armstrong	8	9
T Downing	9	9
W Graham	3	3

A – Number of meetings attended

B – Number of meetings held during the time the director held office during the financial period.

**Principal activities**

The principal activities of the Association during the financial year were the promotion and encouragement of young people in musical activities.

**Significant changes**

There has been no significant change in the nature of the principal activities during the year.

**Operating result**

The operating result for the year ended 31 December 2017 is a surplus of \$80,030. This compares to an operating surplus of \$40,229 recorded in the previous financial year.

## Director's Report

Sydney Youth Orchestras Inc | ABN 63 886 284 698

### Short and long term objectives

#### Vision

SYO is a place where, through music, talented young instrumentalists come together to grow, to learn and to contribute to Australia's cultural landscape.

#### Mission

To educate and nurture young people to achieve musical excellence through a structured program of orchestral training and performance.

#### Our priorities

1. Our members and their families
2. Teaching, learning and performances of the best repertoire inspired by the canon of Western art music
3. Building connections between students, professional musicians and their industry

#### Our values

**Excellence** – nurturing artistic talent and delivery great education

**Professionalism** – continually improving our business systems to best-practice contemporary standards

**Engagement** – creating a consistent reliable experience for all contact with SYO

**Opportunity** – being entrepreneurial and planning for increased revenue and business growth

#### Strategic goals

- Recruit talented young musicians
- Engage and develop the best conductors and educators
- Provide the best program
- Create best practice child-safe environment and culture
- Implement digital effectiveness
- Review and update all policies and procedures to ensure effective governance
- Review business operations and develop plan to upgrade for efficiency and customer service
- Consistently high standards in our presentation, look and feel
- Multiple and varied opportunities to engage
- Value our key stakeholders – the members and their parents
- Maximise revenue from core program
- Commit to, and develop, 3-year plans for new initiatives
- Promote an enterprising culture of resourcefulness and ambition

**Director's Report**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

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

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, to affect significantly the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.

**Likely developments and results**

Information on likely developments in the operations of the Association and the expected results of operations have not been included in this report because the directors believe it would be likely to result in unreasonable prejudice to the Association.

**Indemnifying officers or auditor**

The Association has paid a premium to indemnify its directors and officers to the extent permitted by law. The amount of the premium paid during the year ended 31 December 2017 was \$3,558 (2016: \$3,558).

Signed in accordance with a resolution of the members of the Board:



Jan Bowen  
Chair

Dated at Sydney on 15 May 2018



Anthony Bell  
Deputy Chair

Dated at Sydney on 15 May 2018

15 May 2018

The Board of Directors  
Sydney Youth Orchestras Incorporated  
182 Cumberland Street  
The Rocks NSW 2000

Dear Board Members

## Sydney Youth Orchestras Incorporated

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 Sydney Youth Orchestras Incorporated.

As lead audit partner for the audit of the financial report of Sydney Youth Orchestras Incorporated for the financial year ended 31 December 2017, 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 HORWATH SYDNEY**



**LEAH RUSSELL**

Senior Partner

**Statement of members of the Board  
Sydney Youth Orchestras Inc | ABN 63 886 284 698**

In the opinion of the Board of Sydney Youth Orchestras Inc ("Association"):

- (a) the financial statements and notes that are contained in pages 9 to 25 are in accordance with:
  - (i) giving a true and fair view of the Association's financial position as at 31 December 2017 and of their performance for the financial year ended on that date; and
  - (ii) complying with the Association's Incorporations Act (NSW) 2009, the Australian Accounting Standards (including the Australian Accounting Interpretations);
- (b) the financial statement notes satisfy the requirements of the Australian Charities and Not-for-profit Commission Act 2012.

Signed in accordance with a resolution of the Board:



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**Jan Bowen**  
Chair



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**Anthony Bell**  
Deputy Chair

Dated at Sydney on 15 May 2018

Dated at Sydney on 15 May 2018

**Statement of Profit and Loss and Other Comprehensive Income**  
**For the year ended 31 December 2017**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2017 \$	2016 \$
Grant revenue	3	148,874	105,594
Other revenue	3	1,679,662	1,457,630
<b>Total revenue</b>	<b>3</b>	<b>1,828,537</b>	<b>1,563,224</b>
Employee benefits expense		(1,092,731)	(930,455)
Marketing		(68,188)	(52,098)
Venue hire		(179,228)	(104,200)
Office rent		(85,580)	(84,655)
Cost of tours		(89,201)	(186,697)
Sponsor servicing and fundraising expense		(71,639)	(42,659)
Other production		(30,461)	(23,286)
Depreciation and amortisation expense		(23,067)	(12,295)
Other expenses		(105,375)	(90,995)
<b>Surplus/(deficit) before financing income</b>		<b>83,066</b>	<b>35,884</b>
Financial income	4	5,627	8,942
Financial expenses	4	(8,663)	(4,597)
<b>Net financing income</b>		<b>(3,036)</b>	<b>4,345</b>
<b>Surplus/(Loss) before tax</b>		<b>80,030</b>	<b>40,229</b>
Income tax expense	2	-	-
<b>Surplus/(Loss) for the year</b>	<b>11</b>	<b>80,030</b>	<b>40,229</b>
Other comprehensive income/(loss), net of tax		-	-
<b>Total comprehensive surplus/(loss) for the year</b>		<b>80,030</b>	<b>40,229</b>

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 13 - 22.



Statement of Financial Position  
As at 31 December 2017  
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Note	2017 \$	2016 \$
<b>Assets</b>			
Cash and cash equivalents		664,234	681,153
Trade and other receivables	5	79,440	39,628
Other current assets	6	102,849	150,599
<b>Total current assets</b>		<b>846,522</b>	<b>871,380</b>
Property, plant and equipment	7	65,784	12,796
Intangible assets		19,765	27,557
<b>Total non-current assets</b>		<b>85,549</b>	<b>40,353</b>
<b>Total assets</b>		<b>932,071</b>	<b>911,733</b>
<b>Liabilities</b>			
Trade payables and accruals	8	111,075	53,514
Unearned income	9	344,619	468,235
Employee benefits provision	10	51,117	44,755
<b>Total current liabilities</b>		<b>506,812</b>	<b>566,504</b>
<b>Net assets</b>		<b>425,259</b>	<b>345,229</b>
<b>Equity</b>			
Accumulated funds	11	425,259	345,229
<b>Total equity</b>		<b>425,259</b>	<b>345,229</b>

The statement of financial position is to be read in conjunction with the notes to the financial statements set out on pages 13 - 22.

Statement of Changes in Equity  
 For the year ended 31 December 2017  
 Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Accumulated Funds
Balance at 1 January 2016	<u>305,000</u>
Total comprehensive loss for the year	<u>40,229</u>
<b>Balance at 31 December 2016</b>	<b><u><u>345,229</u></u></b>

	Accumulated Funds
Balance at 1 January 2017	<u>345,229</u>
Total comprehensive surplus for the year	<u>80,300</u>
<b>Balance at 31 December 2017</b>	<b><u><u>425,259</u></u></b>

The statement of changes in equity is to be read in conjunction with the notes to the financial statements set out on pages 13 - 22.

**Statement of Cash Flows**  
**For the year ended 31 December 2017**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2017 \$	2016 \$
<b>Cash flows from operating activities</b>			
Cash receipts from members & concert performances		1,032,205	839,205
Cash paid to suppliers and employees		(1,603,049)	(1,542,099)
Grants received		29,350	200,594
Camp and tour fees received		156,930	247,102
Sponsorship received		80,664	72,182
Donations received		358,280	276,206
Interest charges paid		(8,663)	(4,597)
		<hr/>	<hr/>
<b>Net cash provided from operating activities</b>		<b>45,717</b>	<b>88,593</b>
<b>Cash flows from investing activities</b>			
Interest received		5,627	8,942
Acquisition of property, plant and equipment	7	(64,663)	(2,094)
Acquisition of intangible asset		(3,600)	(31,360)
		<hr/>	<hr/>
<b>Net cash (used in) / provided from investing activities</b>		<b>(62,636)</b>	<b>(24,512)</b>
Net increase in cash & cash equivalents		(16,919)	64,841
<b>Cash and cash equivalents at 1 January</b>		<b>681,153</b>	<b>616,312</b>
		<hr/>	<hr/>
<b>Cash and cash equivalents at 31 December</b>		<b>664,234</b>	<b>681,153</b>
<b>Non-cash transactions:</b>			
- Barter transaction of the service		65,242	70,042

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 13 - 22.

## Notes to the financial statements For the year ended 31 December 2017

### **1 Association information**

The financial report of Sydney Youth Orchestras Inc (the association) for the year ended 31 December 2017 was authorised for issue in accordance with a resolution of the directors.

The Sydney Youth Orchestras Inc is a not-for-profit association domiciled in Australia. The financial report was authorised for issue by the Board on 15 May 2018.

### **2 Summary of accounting policies**

#### **a) Statement of compliance**

The financial report is a general purpose financial report which has been prepared in accordance with the Australian Accounting Standards ("AASBs") – Reduced Disclosure Requirements of the Australian Accounting Standards Board ("AASB") and the requirements of the Associations Incorporation Act NSW 2009, and the Australian Charities and Not-for-profit Commission regulation 20B (ACNC Regulation).

Australian Accounting Standards set out accounting policies that the AASB has concluded would result in a financial report containing relevant and reliable information about transactions, events and conditions. Material accounting policies adopted in the preparation of this financial report are presented below and have been consistently applied unless otherwise stated.

#### **New, revised or amending Accounting Standards and Interpretations adopted**

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

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

Any significant impact on the accounting policies of the incorporated association from the adoption of these Accounting Standards and Interpretations are disclosed below. The adoption of these Accounting Standards and Interpretations did not have any significant impact on the financial performance or position of the incorporated association.

There were no new or amended accounting standards that had a significant impact.

#### **b) Basis of preparation**

The financial report is prepared on the historical cost basis except assets and liabilities at their fair value, where stated. The financial report is presented in Australian dollars.

The preparation of a financial report requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts of assets and liabilities, income and expenses. The estimates and associated assumptions are based on historical experience and other various factors that are believed to be reasonable under the circumstances, the results of which form the basis of making the judgements. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised and in any future periods if affected.

**Sydney Youth Orchestras**

## Notes to the financial statements For the year ended 31 December 2017

The accounting policies set out below have been applied consistently to all periods presented in the financial report.

The financial report is presented in Australian dollars.

### *c) Significant accounting estimates and judgements*

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects both current and future periods.

The key estimates and assumptions that have a significant risk of causing material adjustment are:

The Association recognised some commercial activities which involved contra transactions at fair value, with changes in the fair values recognised in the Statement of Comprehensive Income. The fair values require the use of assumptions and some judgement, among other factors, operational utilisation of the respective transactions and the financial benefits of the services provided. At the end of each reporting period, the directors update their assessment of the fair value of each transaction.

Provisions for employee benefits payable after 12 months from the reporting date are based on future wage and salary levels, experience of employee departures, and periods of service, as discussed in Note 2(l). The amount of these provisions would change should any of the employees change in the next 12 months.

### *d) Intangibles*

Software and website are recorded at cost. Software and website have a finite life and are carried at cost less any accumulated amortisation and impairment losses. They have an estimated useful life of between two and three years. They are assessed annually for impairment.

### *e) Taxation*

#### *Income tax*

The association is a charitable institution for the purposes of Australian taxation legislation and is therefore exempt from income tax. This exemption has been confirmed by the Australian Taxation Office. The company holds deductible gift recipient status.

The auditor communicates with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that the auditor identifies during the audit.

#### **Report on Other Legal and Regulatory Requirements**

In addition, and with reference to the Charitable Fundraising Act 1991:

- a) the financial report gives a true and fair view of the financial results of fundraising appeal activities for the financial year the ended 31 December 2017;
- b) the financial report has been properly drawn up and the associated records have been properly kept for the year ended 31 December 2017, in accordance with the Charitable Fundraising Act 1991 and Regulations;
- c) money received by the company as a result of fundraising appeal activities conducted during the year ended 31 December 2017 has been properly accounted for and applied in accordance with the Charitable Fundraising Act 1991 and Regulations;
- d) money received by the company for a specific purpose has been applied for the purpose that it has been raised;
- e) money received and sent overseas have been properly accounted for and those funds were used in meeting the society's charitable objective; and
- f) there are reasonable grounds to believe that the company will be able to pay its debts as and

*Crowe Horwath Sydney*

**CROWE HORWATH SYDNEY**

*L Russell*

**LEAH RUSSELL**  
Senior Partner

Dated at Sydney this 15th day of May 2018

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2017**

**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 which case it is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

Receivables and payables are recognised inclusive of GST.

The net amount of GST recoverable from or payable to the Australian Taxation Office is included as part of receivables or payables.

Cash flows are included in the statement of cash flows on a gross basis. The GST component of cash flows arising from investing and financing activities which is recoverable from or payable to the Australian Taxation Office is classified as operating cash flows.

**3 Revenue**

	2017	2016
	\$	\$
Grants from:		
Arts NSW	100,000	100,000
Other	29,350	5,000
Local Government (In-kind)	19,524	594
Total Grant Revenue	<u>148,874</u>	<u>105,594</u>
Membership and audition fees	680,954	552,945
Ticket sales, performance fees and merchandise	291,853	220,994
Donations and fundraising events	358,280	276,206
Sponsorship fees (including in-kind)	145,906	142,224
Revenue from music camps and tours	156,930	247,102
Business related income	45,740	18,159
Total Earned Revenue	<u>1,679,662</u>	<u>1,457,630</u>
Total revenue	<u>1,828,537</u>	<u>1,563,224</u>

**Accounting Policy**

Revenue is recognised when the association is legally entitled to the income and the amount can be quantified with reasonable accuracy. Revenues are recognised net of the amounts of goods and services tax (GST) payable to the Australian Taxation Office.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2017**

**Accounting Policy continued**

***Revenue from fundraising***

Membership, audition fees and other programs

- (i) Membership fees received in advance are recorded as unearned income in the statement of financial position. The revenue is recognised in the applicable membership year.
- (ii) Audition fee and other programs (camp and music tours) are recognised on the completion of the activity.

***Commercial activities***

Revenue from commercial activities such as ticket sales, performance fees and advertising services are recognised in the statement of comprehensive income at the completion of the activity. Some commercial activities which involve contra transactions are recognised by reference to the fair value of non-contra transactions.

***Contributions***

Contribution income is recognised at the fair value of the contributions received; including any assets received where there is a non reciprocal transfer.

***Donations***

Donations collected, including cash and goods for resale, are recognised as revenue when the association gains control, economic benefits are probable and the amount of the donation can be measured reliably.

***Sponsorship***

Sponsorship commitments are brought to account as income in the year in which sponsorship benefits are bestowed. Some sponsorship activities which involve contra transactions are recognised by reference to the fair value of non-contra transactions.

***Interest income***

Interest income is recognised as it accrues, using the effective interest rate method.

***Government funding***

Grant revenue is recognised in the statement of comprehensive income when the association obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the association and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before it is eligible to receive the contribution, the recognition of the grant as revenue will be deferred until those conditions are met.

When grant revenue is received whereby the association incurs an obligation to deliver economic value directly back to the contributor, this is considered a reciprocal transaction, and the grant revenue is recognised in the balance sheet as a liability until the service has been delivered to the contributor, otherwise the grant is recognised as income on receipt.



**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2017**

**Accounting Policy – Revenue continued**

*Asset sales*

The gain or loss on disposal of all non-current assets is determined as the difference between the carrying amount of the asset at the time of the disposal and the net proceeds on disposal.

2017	2016
\$	\$

**4 Net financing income**

Interest income	5,627	8,942
Interest expense (including bank charges)	(8,663)	(4,597)
	<u>(3,036)</u>	<u>4,345</u>

**5 Trade and other receivables**

Trade debtors	79,219	39,360
Less: Impairment losses	-	-
	<u>79,219</u>	<u>39,360</u>

During the year ended 31 December 2017 there were no bad debts written off.

Interest receivable	221	268
	<u>79,440</u>	<u>39,628</u>

Trade receivables are recognised and carried at original invoice amount less an allowance for any uncollectible amounts. Normal terms of settlement vary from seven to 90 days. The carrying amount of the receivable is deemed to reflect fair value.

An allowance for doubtful debts is made when there is objective evidence that the association will not be able to collect the debts. Bad debts are written off when identified.

**6 Other current assets**

Deposits	5,222	22,743
Prepayments	34,977	28,856
Other – undeposited funds	62,650	99,000
	<u>102,849</u>	<u>150,599</u>

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2017

7 Property, plant and equipment

	Musical Instrument	Music Library	Office Furniture and Equipment	Motor Vehicle	Total
	\$	\$	\$	\$	\$
<b>Cost</b>					
Balance at 1 January 2017	91,579	58,374	96,903	7,000	253,855
Acquisitions	-	8,017	14,366	42,281	64,663
Balance at 31 December 2017	91,579	66,390	111,269	49,281	318,518
<b>Depreciation and impairment losses</b>					
Balance at 1 January 2017	89,790	51,809	92,460	7,000	241,059
Depreciation charge for the year	601	4,173	5,091	1,810	11,675
Impairment losses	-	-	-	-	-
Balance at 31 December 2017	90,391	55,982	97,551	8,810	252,734
<b>Carrying amounts</b>					
At 31 December 2016	1,789	6,564	4,443	-	12,796
At 31 December 2017	1,188	10,408	13,717	40,471	65,784

**Accounting Policy**

Plant and equipment is stated at cost less accumulated depreciation and any accumulated impairment losses.

Any plant and equipment donated to the association or acquired for nominal cost is recognised at fair value at the date the association obtains control of the assets.

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2017

**7 Property, plant and equipment continued**

***Depreciation***

Items of plant and equipment are depreciated over their useful lives to the association commencing from the time the asset is held ready for use. Depreciation is calculated on a straight line basis over the expected useful economic lives of the assets as follows:

Musical instruments	10%-25%
Office equipment	10%-33%
Music library	20%
Motor vehicles	12.5%
Software	33%

***Impairment***

The carrying values of plant and equipment are reviewed for impairment at each reporting date, with the recoverable amount being estimated when events or changes in circumstances indicate that the carrying value may be impaired.

The recoverable amount of plant and equipment is the higher of fair value less costs to sell and value in use. Depreciated replacement cost is used to determine value in use. Depreciated replacement cost is the current replacement cost of an item of plant and equipment less, where applicable, accumulated depreciation to date, calculated on the basis of such cost. Impairment exists when the carrying value of an asset exceeds its estimated recoverable amount. The asset is then written down to its recoverable amount.

For plant and equipment, impairment losses are recognised in the statement of comprehensive income.

***Derecognition and disposal***

An item of property, plant and equipment is derecognised upon disposal, when the item is no longer used in the operations of the association or when it has no sale value. Any gain or loss arising on derecognition of the asset (calculated as the difference between the net disposal proceeds and the carrying amount of the asset) is included in surplus or deficit in the year the asset is derecognised.

<b>8 Trade and other payables</b>	2017	2016
	\$	\$
PAYG and superannuation contributions	23,864	9,344
Other payables and accruals	87,211	44,170
	111,075	53,514
	111,075	53,514

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2017**

**Trade and other payables continued**

**Accounting Policy**

These amounts represent liabilities for goods and services provided to the association prior to the end of the financial year which are unpaid. The amounts are unsecured and are usually paid within 30 days of recognition. The notional amount of the payables is deemed to reflect fair value.

<b>9 Unearned income</b>	2017	2016
	\$	\$
Memberships, camp and tour fees received in advance	319,363	342,979
Sponsorship income received in advance	25,256	25,256
Arts NSW grant received in advance	-	100,000
	<u>344,619</u>	<u>468,235</u>

**Accounting Policy**

The liability for unearned income is the unutilised amounts of grants, sponsorship and membership fees that are received in advance. The services are usually provided or the conditions of the grant usually fulfilled within 12 months of receipt of the grant.

<b>10 Employee benefits</b>	2017	2016
	\$	\$
Provision for annual leave	41,453	37,049
Provision for long service leave	9,664	7,706
	<u>51,117</u>	<u>44,755</u>

**Accounting Policy**

The Association does not make contributions to a defined contribution plan.

Employee benefits comprise wages and salaries, annual and non-accumulating sick leave.

Liabilities for wages and salaries expected to be settled within 12 months of balance date are recognised in other payables in respect of employees' services up to the reporting date. Liabilities for annual leave in respect of employees' services up to the reporting date which are expected to be settled within 12 months of balance date are recognised in the provision for annual leave. Both liabilities are measured at the amounts expected to be paid when the liabilities are settled.

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2017

<b>11 Equity</b>	2017	2016
	\$	\$
Opening accumulated funds	345,229	305,000
Current year surplus / (deficit)	80,030	40,229
	<u>425,259</u>	<u>345,229</u>

**12 Operating leases**

*Leases as lessee*

Non-cancellable operating lease rentals are payable as follows:

	2017	2016
	\$	\$
Less than one year	85,000	85,000
Between one and five years	141,431	226,431
	<u>226,431</u>	<u>311,431</u>

The Association has one operating lease at 31 December 2017 in relation to the rental of its current premises at 182 Cumberland St, The Rocks. This is a five-year lease ending 31 August 2020. This lease does not include contingent rental.

During the year ended 31 December 2017, \$85,580 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2016: \$84,655).

**13 Key management personnel compensation**

The aggregate compensation made to members of key personnel of the association is set out below:

	2017	2016
	\$	\$
Compensation to members of key personnel	<u>213,642</u>	<u>210,122</u>

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2017

**14 Related parties**

The following were related parties of the Association at any time during the reporting period, unless otherwise indicated were members for the entire year:

Jan Bowen AM	<b>Chair, Director from 2 November 2005</b> All committees [ex officio]
Anthony Bell	<b>Deputy Chair, Director from 15 May 2004</b> All committees [ex officio]
Jon North	<b>Director from 24 February 2009</b>
Pieter Oomens	<b>Director from 19 July 2011</b>
Geraldine Doogue AO	<b>Director from 5 February 2013</b> Chair, Community Engagement and Media
Malcolm Long	<b>Director from 20 May 2014</b> Chair, Human Resources and Operations committee
Greg Levy	<b>Director from 19 July 2016</b>
Tim Downing	<b>Director from 16 August 2016</b> Chair, Finance Committee
Ursula Armstrong	<b>Director from 16 August 2016</b> Chair, Community Engagement and Philanthropy
Wallis Graham	<b>Director from 19 September 2017</b>

**Transactions with related parties**

All members of the Board act in an honorary capacity and no board member has received, or become entitled to receive, remuneration for services from the Association during the financial year ended 31 December 2017.

The Association's constitution states that no member shall profit from transactions with related parties.

**15 Financial risk management**

The association's financial instruments consist mainly of deposits with banks, local money market instruments, short-term investments, accounts receivable and payable, and leases.

The totals for each category of financial instruments, measured in accordance with AASB 139 as detailed in the accounting policies to these financial statements, are as follows:

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2017

15 Financial risk management (continued)

	Note	2017	2016
		\$	\$
<b>Financial assets</b>			
Cash and cash equivalents		664,234	681,153
Loans and receivables	5	79,440	39,628
Deposits and other		67,872	121,746
<b>Total financial assets</b>		<b>811,546</b>	<b>842,524</b>
<b>Financial liabilities</b>			
Financial liabilities at amortised cost:			
– trade and other payables	8	111,075	53,514
<b>Total financial liabilities</b>		<b>111,075</b>	<b>53,514</b>

16 Subsequent events

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material and unusual nature likely, to affect significantly the operations of the Association, the results of those operations, or the state of affairs of the Association in subsequent financial years.

## **Independent Auditor's Report to the members of Sydney Youth Orchestras Incorporated**

### **Report on the Audit of the Financial Report**

#### *Opinion*

We have audited the financial report of Sydney Youth Orchestras Incorporated (the Entity), which comprises the statement of financial position as at 31 December 2017, 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 statement by the directors.

In our opinion, the accompanying financial report of Sydney Youth Orchestras Incorporated has been prepared in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012* [and the *Associations Incorporation Act NSW 2009*, including:

- (a) giving a true and fair view of Sydney Youth Orchestras Incorporated financial position as at 31 December 2017 and of its financial performance and cash flows 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* and the *Associations Incorporation Regulation*.

#### *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 Sydney Youth Orchestras Incorporated in accordance with the ethical requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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



***Responsibilities of the directors for the Financial Report***

The directors are responsible for the preparation and fair presentation of the financial report in accordance with the financial reporting requirements of the applicable legislation and for such internal control as the directors determine is necessary to enable the preparation and fair presentation of a financial report that is free from material misstatement, whether due to fraud or error.

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

Those charged with governance are responsible for overseeing the Entity's financial reporting process.

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

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with 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, the auditor exercises professional judgement and maintains professional scepticism throughout the audit. The auditor also:

- Identifies and assesses the risks of material misstatement of the financial report, whether due to fraud or error, designs and performs audit procedures responsive to those risks, and obtains audit evidence that is sufficient and appropriate to provide a basis for the auditor's 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.
- Obtains 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 Entity's internal control.
- Evaluates the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Concludes on the appropriateness of management'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 Entity's ability to continue as a going concern. If the auditor concludes that a material uncertainty exists, the auditor is required to draw attention in the auditor's report to the related disclosures in the financial report or, if such disclosures are inadequate, to modify the auditor's opinion. The auditor's conclusions are based on the audit evidence obtained up to the date of the auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluates 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.

The auditor communicates with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that the auditor identifies during the audit.

#### **Report on Other Legal and Regulatory Requirements**

In addition, and with reference to the Charitable Fundraising Act 1991:

- a) the financial report gives a true and fair view of the financial results of fundraising appeal activities for the financial year the ended 31 December 2017;
- b) the financial report has been properly drawn up and the associated records have been properly kept for the year ended 31 December 2017, in accordance with the Charitable Fundraising Act 1991 and Regulations;
- c) money received by the company as a result of fundraising appeal activities conducted during the year ended 31 December 2017 has been properly accounted for and applied in accordance with the Charitable Fundraising Act 1991 and Regulations;
- d) money received by the company for a specific purpose has been applied for the purpose that it has been raised;
- e) money received and sent overseas have been properly accounted for and those funds were used in meeting the society's charitable objective; and
- f) there are reasonable grounds to believe that the company will be able to pay its debts as and

*Crowe Horwath Sydney*

**CROWE HORWATH SYDNEY**

*L Russell*

**LEAH RUSSELL**  
Senior Partner

Dated at Sydney this 15th day of May 2018

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