



SYO™  
SYDNEY YOUTH  
ORCHESTRAS

SYDNEY YOUTH ORCHESTRAS  
2014 ANNUAL REPORT

# SYDNEY YOUTH ORCHESTRAS

A young woman with curly blonde hair is playing a cello in an orchestra. She is looking down at the instrument with a focused expression. The background shows other orchestra members, including a violinist, slightly out of focus.

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Photo Credit Carol Gibonns, Robert Catto &  
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*Sydney Youth Orchestras has the power to change lives  
- Your life as a musician and the lives of the people who  
listen to you make music.  
-Richard Gill OAM*

# VISION AND MISSION

## VISION

*To nurture and inspire young people to achieve artistic excellence and to be celebrated as an integral part of Australia's cultural landscape.*

## MISSION

*To provide the best possible orchestral training program, leading to the highest standards of performance, and supported by an engaged community of members, parents and other stakeholders.*

## STRATEGIC GOALS

**Educational and artistic excellence:** Sydney Youth Orchestras' artistic program is fundamental to its existence and has a direct impact on its students, both in membership and standard.

**Stakeholder and community engagement:** Community awareness and support is essential and allows Sydney Youth Orchestras to survive and flourish.

**Financial stability:** Sydney Youth Orchestras must be able to fund its operations if it is to survive.

## VALUES

In all aspects of its operations, Sydney Youth Orchestras is committed to upholding its core values. These values underpin how we make decisions, how we act, how we respond to challenges and how we embrace the goals to achieve our vision.

**Inspiring** – we engage and empower the artistic development of our members and the wider communities.

**Creativity** – we foster the creative potential within everyone, and provide opportunities for innovation and expression.

**Collaboration** – we provide a supportive and inclusive environment for all who experience Sydney Youth Orchestras.

**Excellence** – we dare to take risks to develop excellence.



# MESSAGE FROM THE CHAIR

Like most years at Sydney Youth Orchestras, 2014 has seen both triumphs and challenges.

At the beginning of the year, following Bernie Heard's resignation we embarked on a search for a new General Manager. After an exhaustive process we were delighted in May to welcome Stephanie Hutchinson. With degrees in music and arts management, Stephanie came with an impressive CV, having worked in recent years in London with the National Theatre and the Royal Opera House, Covent Garden. Full of creative vision and enthusiasm, there is no doubt she is taking SYO to a new level and we on the Board are delighted with her leadership.

At the end of the year, following the expiry of his contract, we said goodbye to our Artistic Director, Max McBride. Max was much-loved by members of the flagship orchestra and I would like to pay sincere tribute to his contribution to SYO during his six years with us.

In these uncertain economic times, the Board is necessarily concerned with keeping SYO on a sustainable financial footing.

Ten years ago state and federal government grants could be relied on to produce at least 25-30% of SYO revenue. In recent years that has steadily declined until in 2014, our grant income had dropped to 12% of revenue. The Board is working from the premise that the trend will continue.

Less than half our revenue comes from fees. For the last three years, fee increases have been limited to the CPI and we try very hard to keep it that way. We are proud that our independently funded scholarship scheme ensures that talented young musicians will not be excluded from SYO simply because of financial hardship.

All of this has meant that we have had to be far more pro-active in raising money from the only other significant source of income available to us – philanthropy. From a standing start six years ago, in 2014 our development program has contributed 38% to our bottom line. Our very grateful thanks go to our corporate supporters and individual donors who have so generously helped SYO not only to survive but to continually strengthen our commitment to one of our primary strategic goals, Artistic Excellence, and to maintain SYO's position at the forefront of orchestral training. In this regard, special mention must be made of Stockland, our loyal partner for nine years, and with whom we have even more exciting plans for 2015.

I doubt if it is generally realised how hard the SYO Board works. Many, many hours of voluntary time are put in to ensure SYO's health and wellbeing, which underpins all our thinking. Board members also sponsor one flagship concert annually by means of personal donations.

Mid-year we welcomed Malcolm Long to the Board. During his very distinguished career, Malcolm has been Managing Director of SBS, Deputy Managing Director of the ABC and Chairman of the National Institute of Dramatic Art [NIDA]. His contribution to SYO is already very apparent.

Finally, on behalf of the Board, my warm thanks is due to the SYO management team. In terms of personnel SYO is a very small organisation but in terms of what it does it is very large. Our team of six works extremely hard to ensure that rehearsals, concerts, tours, camps and the multitude of other activities that our orchestras engage in go smoothly and that our young musicians get the best orchestral training program we can provide.

Jan Bowen  
Chair



# MESSAGE FROM THE GENERAL MANAGER

At SYO, we believe passionately that the world is a better place with music in it. And when the creation and delivery of that music involves exceptionally talented young people, then the experience can be transformative, both for the young musicians involved, as well as for those witnessing and sharing the event.

One of our primary goals at SYO is to provide opportunities for talented young people to have inspirational experiences through performing high quality live orchestral music. The Spanish Jesuit Juan Bonifacio wrote in 1576, *Puerilis institutio est renovatio mundi - the education of youth is the renewal of the world*. Although penned 438 years ago, this remains a potent reminder of what SYO ultimately strives to achieve - contributing to making the world a better place.

Since joining SYO in May 2014, I have come to understand the magnitude and complexity of the various areas of work involved in leading a small but extremely busy organisation. During this period my belief in the potential of SYO has deepened and strengthened my resolve to not only ensure the stability of the organisation in the years ahead, but oversee a new period of growth in its evolution.

This involves enhancing the current offer and experience of our young musicians, as well as developing new strands of work that will further our reach into particular areas of Sydney and NSW to provide more opportunities for young people to engage in a balanced programme of SYO performances and projects. Although as an organisation we are entering middle age (42 years old!) at our heart we remain youthful, spirited and constantly curious. Through our programmes, we want young people to explore music, reinvent and create new music as well as bring life to the great classics.

2014 was a year when SYO consolidated and celebrated past successes as the premier orchestral training organisation in NSW. It was also an opportunity to identify a way going forward and develop strategies to build on these successes. Our Flagship orchestra presented four dazzling concerts that enabled our players to collaborate with prodigiously talented soloists Avan Yu and Simon Tedeschi, as well as perform with Sydney Philharmonia Choirs under the baton of Brett Weymark. We also bade farewell to SYO's long serving and much loved Artistic Director Max McBride in SYO's final concert at the Concourse in Chatswood.

Members of our other ensembles also performed for a wide and diverse group of people throughout Sydney and regional NSW, introducing children as young as two years old to the joys of music. They also shared their skills and passion for music with other young musicians while touring NSW, rehearsing and performing alongside regional musicians, some of whom had travelled several hours to take part.

In 2015 we are aiming to re-position SYO so that in addition to being a training organisation, we are committed to expanding our role as an arts provider and recognise the importance of being responsive and accountable to the communities in which we serve. We see our responsibilities as twofold: as an Orchestral Training Provider - providing skills and experience that will equip our young members to take centre stage as musicians in the 21st century and as an Arts Provider - to innovate, explore new repertoire, extend our reach, and nurture new audiences.

We believe it is important to program repertoire that reflects the world we are a part of. We want to produce work that young people can relate to and reflect on in the process of learning and performing.

Presenting new work has always been and will continue to be, a priority for SYO. New commissions for young composers are an opportunity to engage more meaningfully with communities and explore creative processes in different ways and settings.

There are many special groups of people, individuals and organisations that contribute to the work of SYO and enable us to carry out the activity and service we provide. Thank you to our many supporters including government and corporate allies, individual donors, parents and friends of SYO.

Thank you to our partners, who through their generosity, provide an infrastructure in which we can operate – especially St Mary's Cathedral College and International Grammar School. Finding a permanent home remains a priority for us but until then, we are very grateful for having these spaces in which to work.

I would also like to thank the Board, Staff and team of SYO conductors who work tirelessly to provide our young people with the very best possible orchestral learning experience. To the parents of our members, thank you for entrusting such a large part of your child's musical education with us and to all our many wonderful musicians, thank you for making our work such a joy!

Stephanie Hutchinson  
General Manager, SYO

# 2014 SYO PROGRAM

SYO activity in 2014 continued to focus on the weekly training of musicians aged 6-24, in 11 orchestras and ensembles, and the presentation of concerts and events to audiences of all ages.

In 2014 the organisation delivered concerts, workshops, masterclasses, tutorials, camps and tours in Sydney and across NSW. The activities can be summarised as follows:

**Membership 411**  
in 11 ensembles & orchestras

**Auditions 577**  
(for the 2014 membership year)

## Orchestras

### Senior Program:

Sydney Youth Orchestra  
Sydney Youth Philharmonic  
Peter Seymour Orchestra  
Symphonic Wind Orchestra

### String Orchestral Program:

Sinfonietta  
Chamber Strings  
Camerata  
John Hopkins Orchestra  
Speer Orchestra

### Extension Program:

Brophy Percussion Ensemble  
Percy Grainger Percussion Ensemble  
TangoOz

## Events

SYO Foundation Events (1)  
SYO Gala Event (1)

## Audiences

Hires and Co-presentation  
Ticketed 8,450  
Free 70,750

SYO Events  
Ticketed 6,127  
Free 2,137

Broadcast 3,000,000  
Total Audience 3,087,464

## Self Presented Concerts

SYO Family Concerts (10)  
SYO in Concert (3)  
Toddlers Proms (10)  
Music Camps (2)  
PSO Soiree (1)  
SYOP Soiree (1)

## Tours

SYO - Brisbane (1)  
SYO Philharmonic - Dubbo (6), Gulgong (1)  
SWO & PSO - Grafton (2), Coffs Harbour (3), Newcastle (1), Forster (1)

## Hired Engagements & Co-Presentations

Sydney Philharmonia Choirs, Belshazzar's Feast, Sydney Opera House (2)  
Sydney Opera House, Kids at the House & HouseEd, Lemony Snicket (3)  
Carols in the Domain (1) The Domain  
The Arts Unit and Sydney Opera House Education (4)  
International Student of the Year Awards, Dept Premier and Cabinet, Government House (1)

## Masterclasses & Workshops

PSO SWO tour, workshops with Coffs Harbour Regional Conservatorium and local students (2)

SYO Philharmonic tour, workshop with local musicians in Dubbo (1)

Sitkovetsky Trio masterclass & Ray Chen masterclass, Musica Viva (2)

## Sponsorship & Community Partnership Activities

Baroque Bistro (1) The Rocks  
Sponsor Events & Gigs (13)  
PCYC Gala Dinner (1)  
Lord Mayors Trust, Sydney Town Hall (1)  
Embassy of Israel (1)  
Village Bizarre, Sydney Harbour  
Forsehore Authority (5)

## Metropolitan & Community Concerts

Mosman Music Club (2)  
Sydney International Brass Festival (1)

## Australian Work Premiere

SYO Program 1, 23 March 2014  
Gerard Brophy, *Piano Concerto*  
SYO Program 4, 2 November 2014  
Lachlan Skipworth *The Edge of Forgetting*

## String Orchestral Program

### Commissioned Works

Rowen Fox, Troll's Winter  
Rowen Fox, Gliding Floating Flying  
Harry Burgess, In Pursuit  
Elizabeth Jigalin, Rubiks Waltz  
Elizabeth Jigalin, Three City Sketches



# 2014 AUDITIONS SUMMARY

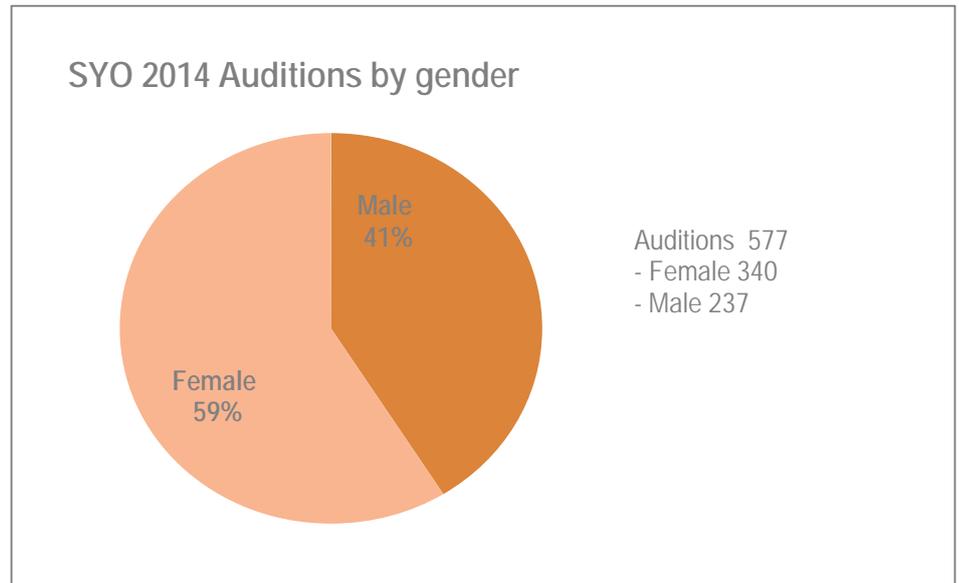
## AUDITIONS

577 musicians auditioned in for the 2014 SYO program, in October and November 2013. There were 340 female and 237 male participants (see Diagram 1, SYO Auditions for 2014 by gender).

## AUDITION PANEL

Max McBride  
Leone Ziegler  
Brian Buggy  
Jane Hazelwood  
James Pensini  
Greg Van der Struik  
John Ockwell  
Michael Wray  
Heloise Pyne  
Mardi Chillingworth  
Joanne Waples  
Diana Doherty  
Maggie Fergusson  
Kees Boersma  
Josephine Costantino  
Rosamund Plummer  
Adrian Mansukhani  
Christopher Tingay  
Synergy

Diagram 1



# 2014 MEMBERSHIP SUMMARY

## MEMBERSHIP

A total of 411 young musicians, aged between 7 and 24 (see Diagram 3, SYO 2014 Membership Number by Age) were successful in their audition and went on to be members of Sydney Youth Orchestras in 2014, participating in our weekly training program. There were 224 female musicians and 187 male musicians (see Diagram 2, SYO 2014 Membership by Gender) participating in 11 ensembles. 22 musicians were members of more than one ensemble, bringing the total participant number by ensemble to 433 (see Diagram 4, SYO 2014 Participant Number by Ensemble).

Members joined us from across the Sydney Greater Metropolitan area, Blue Mountains, Hunter and Central Coast, Illawarra and South East, ACT, New England and North Coast (see Diagram 5, SYO 2014 Membership by Region); and from varied educational backgrounds (see Diagram 6, SYO 2014 Membership by Education Level).

Diagram 2

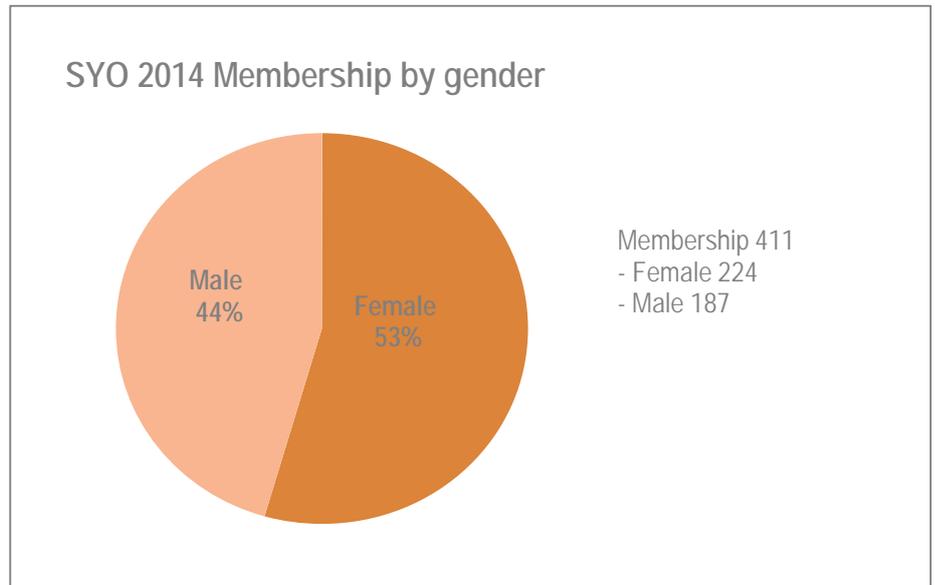
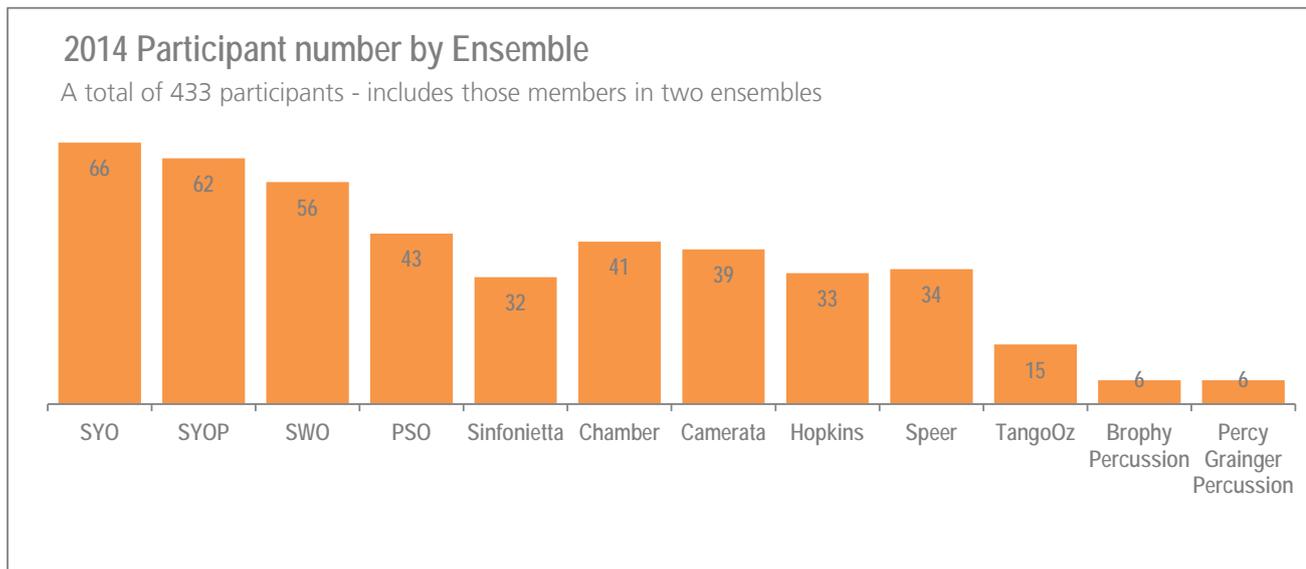


Diagram 3



# 2014 MEMBERSHIP SUMMARY CONTINUED...

Diagram 4



## SYDNEY YOUTH ORCHESTRA (SYO)

Members	66
Gender	Male: 31 Female: 35
Age Range	15-24

## SYO PHILHARMONIC (SYOP)

Members	62
Gender	Male: 31 Female: 31
Age Range	12-22

## SYMPHONIC WIND ORCHESTRA (SWO)

Members	56
Gender	Male: 30 Female: 26
Age Range	12-19

## PETER SEYMOUR ORCESTRA (PSO)

Members	43
Gender	Male:15 Female: 28
Age Range	12-19

## TANGOZ

Members	15
Gender	Male: 3 Female: 12
Age Range	13-24

## SENIOR PERCUSSION

Members	6
Gender	Male: 5 Female: 1
Age Range	18-22

## SINFONIETTA

Members	32
Gender	Male: 16 Female: 16
Age Range	10-18

## CHAMBER STRINGS

Members	41
Gender	Male: 18 Female: 23
Age Range	10-17

## CAMERATA

Members	39
Gender	Male: 16 Female: 23
Age Range	7-16

## HOPKINS

Members	33
Gender	Male:13 Female: 20
Age Range	9-12

## SPEER ORCHESTRA

Members	34
Gender	Male: 13 Female: 21
Age Range	8-12

## JUNIOR PERCUSSION

Members	6
Gender	Male: 3 Female: 3
Age Range	12-17

# 2014 MEMBERSHIP SUMMARY CONTINUED...

## 2014 MEMBERSHIP REACH

Diagram 5

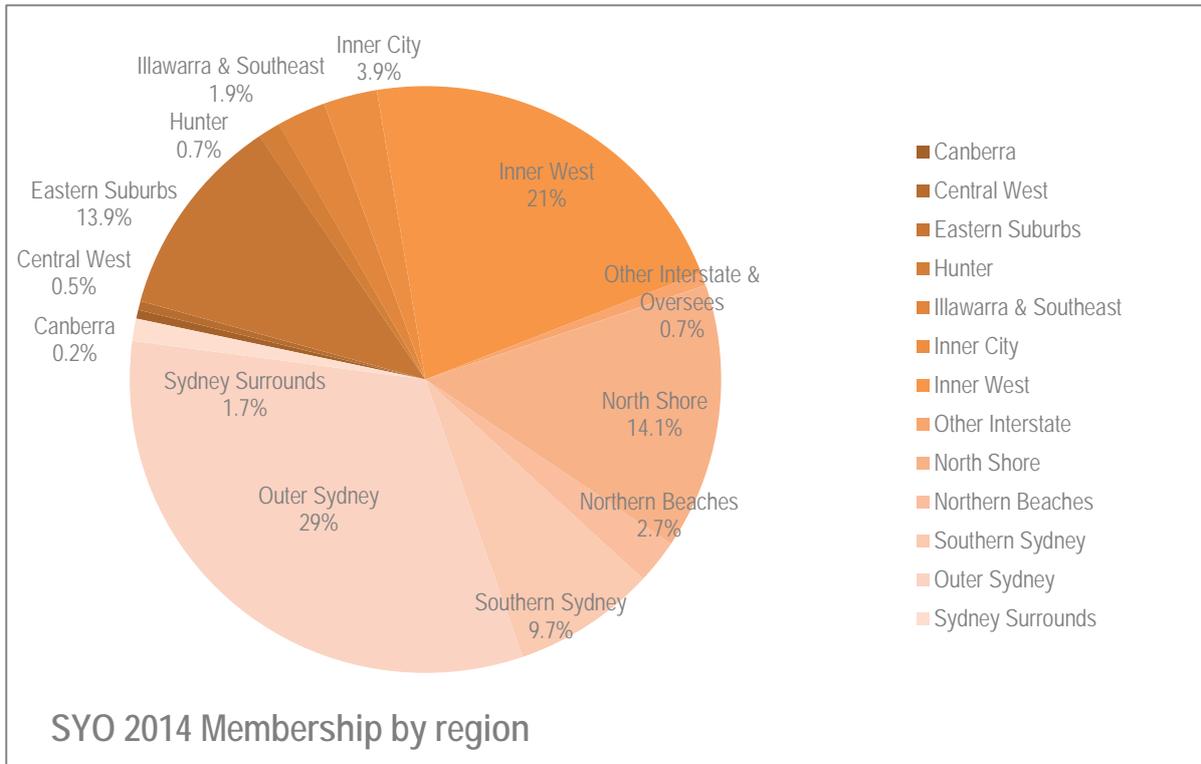
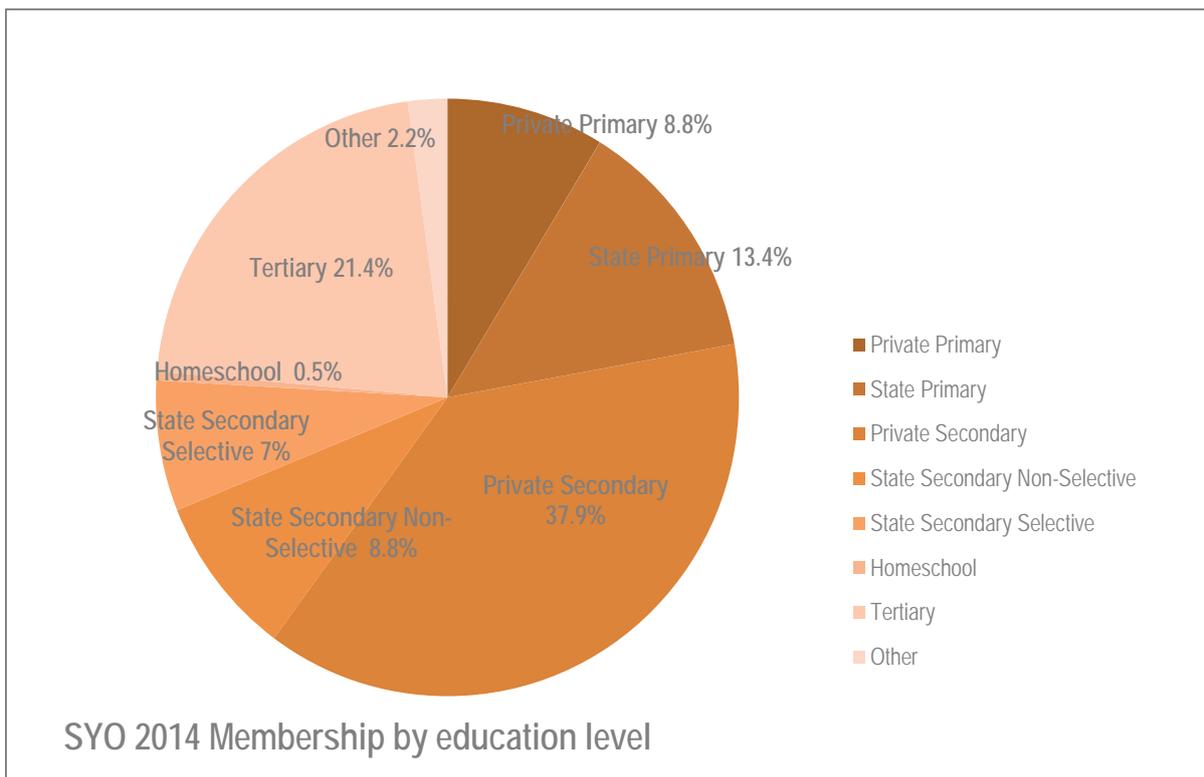


Diagram 6



# 2014 HIGHLIGHTS

## REGIONAL TOURING

### PSO / SWO Tour

June 6-9, 2014

Two senior ensembles, the Peter Seymour Orchestra (John Ockwell) and the Symphonic Wind Orchestra (James Pensini) toured over the June long weekend to the Clarence Valley, Mid North Coast and Hunter Valley regions of NSW, presenting concerts for all ages, and workshops with local musicians in Grafton, Coffs Harbour, Newcastle and Gosford.

### SYO Philharmonic Tour

September 11-14, 2014

The SYO Philharmonic, led by Brian Buggy OAM, toured to the Central West region of NSW including the towns of Dubbo and Gulgong. The musicians were accompanied by SYO staff, parents and supporters. The ensemble collaborated with students from the Macquarie Conservatorium Dubbo Christian School, St Johns College Dubbo and the Mitchell Conservatorium.

### SYO Tour

December 3-6, 2014

SYO toured to Brisbane to take part in The Prodigy Collective – a celebration of youth orchestras, at QPAC. Led by Max McBride, this was a valuable collaboration with members of Queensland Youth Orchestra, Gold Coast Youth Orchestra, Canberra Youth Orchestra and Christchurch Youth Orchestra

### SYO Gala Event

Held on Thursday 16 October at the Cell Block Theatre, National Art School this event included performances by a range of SYO musicians, from our youngest to most advanced, and a range of fundraising activities. The cocktail party event was successful in building awareness and profile of the organisation, and raising much needed funds. Attended by corporate partners and private supporters, board members, current artistic staff and parents of current SYO members, it was a wonderful celebration.

### Lemony Snicket, *The Composer is Dead*

On 8 and 9 August, the SYO performed in 3 concerts of the popular program: Lemony Snicket, *The Composer is Dead*, in collaboration with Sydney Opera House. This project involved a combined senior orchestra, conducted by Brian Buggy OAM and featuring narrator Frank Woodley. The event was positive on many levels, providing a mentoring opportunity for senior players, and an extension opportunity for less senior players. Furthermore, it provided a valuable professional experience and alternative repertoire study for the SYO musicians. Audiences were delighted with the entertaining script and presentation, and the thrill of experiencing a full symphony orchestra in a concert designed especially for young audiences.

*For me, 2014 held some really exciting experiences, including the SYO tour to Brisbane. We had such a rewarding time at the Prodigy Collective Youth Orchestra Festival on tour, and had the opportunity to perform alongside other youth orchestras from both Australia and New Zealand.*

*I also had the privilege of playing in beautiful, professional venues with SYO in 2014. Performing in the Sydney Opera House is something I will never forget.*

*-Tim Dickinson  
SYO Violist*



## EVENTS

### Toddlers Proms

Since the early 1980's, SYO has presented Toddlers Proms concerts especially for families with very young children. These interactive, engaging performances are powerful in their inspiring and joyful nature, with young people performing for young people. In 2014, the SYO's Philharmonic and Peter Seymour Orchestras presented Toddlers Proms concerts in Paddington, Leichhardt, Ultimo and Chatswood as well as part of their Regional tours.





# SYDNEY YOUTH ORCHESTRA

## CONDUCTOR

Max McBride

SYO presented a public subscription series of four programs, and a range of other performance and learning activities. The subscription program was performed at City Recital Hall Angel Place and The Concourse in Chatswood, also touring to the Queensland Performing Arts Centre, Brisbane. Led by Chief Conductor Max McBride, the series included guest artists Avan Yu and Simon Tedeschi, collaborations with the Canberra Youth Orchestra, Gold Coast Youth Orchestra, Christchurch Orchestra and Queensland Youth Orchestra and a world premiere performance by Australian composer Lachlan Skipworth.

### **Sydney Opera House Collaboration: Leomony Snicket, the Composer is Dead**

Presented by the Sydney Opera House Education Program, SYO performed Leomony Snicket, The Composer is Dead, in three performances in the Concert Hall. Performing to capacity schools and general public audiences, this project was a great success. Led by Brian Buggy, and featuring actor Frank Woodley, the project provided valuable industry experience for senior SYO musicians.

### **World Premiere Lachlan Skipworth The Edge of Forgetting**

Emerging Australian composer, Lachlan Skipworth, was commissioned in 2014 to write a composition for the SYO's subscription series. The work was performed by SYO in early November, 2014 conducted by Max McBride. Skipworth produced a work which was evocative and youthful, enjoyed immensely by the musicians and the audience.

*The greatest place to learn fantastic repertoire, perform under wonderful conductors and make friends that will last a lifetime*

*-Owen Morris,  
SYO Principal Trumpet*

### **SYO Tour and Prodigy Youth Orchestra Festival Collaboration**

Repertoire included Lachlan Skipworth's newly composed The Edge of Forgetting and Tchaikovsky Symphony No.4. A highlight was Johannes Fritzsich conducting Glinka Russlan and Ludmilla Overture in the QPAC hall. The tour was a great opportunity for the orchestra members to bond and collaborate with musicians from other orchestras.

### **Musica Viva Collaborations, Sitkovetsky Trio and Ray Chen**

Leading musicians from the SYO performed in masterclasses with members of the Sitkovetsky Trio and again later in the year with Ray Chen, continuing the collaboration between Musica Viva and Sydney Youth Orchestra. This was the realization of an exciting partnership, enabling the principals and associates of the SYO to develop their skills in communication and ensemble, preparing challenging repertoire under the guidance of their mentors.

*Every SYO concert is full of goosebump moments. Getting to play the top note of a perfectly tuned wind chord feels like having the planets align.*

*-Li Chloe Chung,  
SYO Flautist*



# SYDNEY YOUTH ORCHESTRA CONTINUED...

## REPERTOIRE

BORODIN, Polovtsian Dances  
BRITTEN, Young Person's Guide To The Orchestra: Fugue  
BROPHY, Piano Concerto, with Avan Yu  
DEBUSSY, Prelude l'apres-midi d'un faune  
DVORAK, Symphony No.9  
GLINKA, Russlan & Ludmilla Overture  
GRIEG, Piano Concerto, with Simon Tedeschi  
HINDSON, It Is Better To Be Feared Than Loved  
MOZART, Symphony No.34  
SKIPWORTH, The Edge of Forgetting  
SIBELIUS, Symphony No.2  
SMETANA, Wallenstein's Camp  
STOOKEY, The Composer Is Dead  
TCHAIKOVSKY, Symphony No.4  
WALTON, Belshazzar's Feast

## PERFORMANCE DATES

### SYO1

23 March

### Family concert

5 April

### SYO2

5 June

### Lemony Snicket

6-8 August

### SYO3

8-9 October

### SYO tour

3-6 Decmeber

**Carols** 20 December

## MEMBERSHIP

### Flute

Kinsey Alexander  
Li Chloe Chung  
Kathryn Robinson

### Oboe

Niamh Dell  
Ennes Mehmedbasic  
Alex Norden

### Clarinet

George Bishop  
Cameron Burgess  
Katrina Todd

### Bassoon

Harley Milano  
Justin Sun  
Alison Wormell

### French Horn

Natasha Allen  
Thomas Edwards  
Eve Mcewen  
Lotti Ropert  
Tim Skelly

### Trumpet

Owen Morris  
Jenna Smith  
Sam Thompson

### Tenor Trombone

Christopher Retter  
Minami Takahashi

### Bass Trombone

Chris Upton

### Tuba

Liam Acheson

### Percussion

Sara Delavere  
James Guest  
Stuart Rynn  
Mitchell Sloan  
Rory Wilson

### Violin

Benjamin Tjoa  
(Concertmaster SYO1)  
Darcy Dauth  
(Concertmaster SYO2)  
Meg Cohen (Concertmaster  
SYO3 & SYO4)  
Lidia Bara  
Emily Beauchamp  
Amy Cohen  
Clare Cooney  
Miriam Greenbaum  
Ashkan Khoshab  
Christina Lee  
Francis Levitt  
Sam Li  
Sabrina Macdonald  
Helena Popovic  
Holly Smith  
Charles (Yu-Cho) Su  
Angus Wong  
Daniel Zhou

### Double Bass

Jessica Brown  
Hamish Gullick  
Jaan Pallandi  
Benjamin Saffir

### Viola

Zoe Brown  
Tim Dickinson  
Sergio Insuasti  
Samuel Lord  
Mariette Reefman

### Cello

Patrick Carreon  
George Cayas  
Gabrielle Fahy  
William Goh  
Joshua Grasso  
Rachel Liang  
Nicholas Mcmanus  
Katherine Moses

### Double Bass

Jessica Brown  
Hamish Gullick  
Jaan Pallandi  
Benjamin Saffir



# SYO PHILHARMONIC

## CONDUCTOR

Brian Buggy OAM

The SYO Philharmonic is the organisation's second most senior ensemble, a full symphony orchestra led by acclaimed Australian conductor, composer and educator, Brian Buggy OAM.

In the Philharmonic musicians learn orchestral technique and ensemble skills with great works of the 19th and 20th century. An orchestra of over 70 musicians, it presents public performances, regional tours, Toddlers' Proms, and workshops.

## REPERTOIRE

BARBER, The School for Scandal:

Overture

BERNSTEIN, Candide: Overture

BRITTEN, Soiree Musicales - Suite of

Five Movements from Rossini  
Orchestra

KABALEVSKY, Colas Breugnon:

Overture

TCHAIKOVSKY, Capriccio Italien

TCHAIKOVSKY, Francesca da Rimini

TCHAIKOVSKY, Symphony No 6,  
'Pathetique'

TCHAIKOVSKY, Swan lake, Op. 20: Act  
IV, scene 28 & 29

## MEMBERSHIP

### Flute

Gianna Cheung

Jessi Deere

Anna Latham

Marcus Paxton

### Oboe

Caitlin Benz

Sam Lambert

Eve Osborn

### Clarinet

Melody Carreon

Sam Cass

Victoria Gray

Rachel Thompson

### Bassoon

Nicola Bandler-Llewellyn

Tiger Chou

Jordy Meulenbroeks

### French Horn

Noah Cass

Andrew London

Sarah Morris

Billy Nicolson

### Trumpet

Tyler Wilkinson

Alfie Carslake

Holly Luke-Paddon

Dennis van Rooyen

### Trombone

Cian Malikides

Victoria Schulz

Darcy Shevlin

### Tuba

Yoann Degioanni

### Percussion

James Guest

Carl Hemsworth

Shane Leviton

Stuart Rynn

### Harp

Kate Moloney

### Violin

Robert Baudish

Annabelle Breyley-Smith

David Carreon

Samantha Chiu

Kelly Gao

Elizabeth Hunt

Christopher Lai

Janice Lai

Milan Malesevic

Victoria Radosevic

Sophia Vasic

Yuxi Wen

Maya Yaffe

Jessica Zhu

### Viola

Joshua Cannon

Niamh Armstrong

Ashleigh Hannes

Liam Kinney

Ethan Taylor

### Cello

Amy Chang

Sophia Clark

Eryn Deys

Oscar Eggleton

Victoria Hofflin

Florence Lee

Avan Li

Michelle Pham

Ryan Quek

Madeleine Tropman

### Double Bass

Eamon Roffe

Vanessa Li

Adrian Whitehall

*...Having a great educator like Brian Buggy OAM made rehearsals engaging and fun!*

*-Darcy Shevlin*

*SYO Philharmonic*

## PERFORMANCE

### DATES

#### Family Concerts

5 April

14 June

6 December

#### Toddlers' Proms

16 March

2 November

#### Regional Tour

11-14 September

#### SYOP Soiree

8 November

#### Mosman

10 August



# PETER SEYMOUR ORCHESTRA

## CONDUCTOR

John Ockwell

The Peter Seymour Orchestra, named after the founder of the Sydney Youth Orchestra Association, is where many of our musicians will get their first chance to tackle major orchestral repertoire. Under the leadership of the inspiring John Ockwell, musicians learn the foundations of orchestral training – instrumental technique, ensemble skills, understanding of style and symphonic form, sight reading, listening and communication skills. This orchestra specialises in the classical repertoire – Haydn, Mozart and early Beethoven.

## REPERTOIRE

BEETHOVEN, Symphony No 5

HAYDN, Symphony no 93

MOZART, Titus Overture

MOZART, Symphony no 38

SCHUBERT, Symphony No 4, 'Tragic'

## PERFORMANCE

### DATES

#### Family Concerts

5 April

14 June

6 December

#### PSO Soiree

11 October

#### Toddlers Proms

25 May

17 August

#### Regional Tour

6-9 June

## MEMBERSHIP

### Flute

Dana Alison

Simon Gorta

### Oboe

Whansae Chung

Mikaela Sukkar

### Bassoon

Ashleigh Jo

Arjun Nair

### French Horn

Oliver Harris

Emily Luo

### Timpani

Christian McLoughlin

### Violin

Joshua Behar

Lydia Besterwitch

Jacqueline Brown

Sarah Chang

Bernadette Chuan

Emily Eom

Matthew Gerrard

Linus Gibson

Isabella Janic

Elizabeth Kalotay

Joanna Lin

Isabella Loong

Stephen Mataafa

Maddison McCauley

Olivia Petersen

Katarina Popovic

Ariana Ricci

Caitlin Sandiford

Emma Scolaro

Jacqueline Wesiak

Jason Yip

### Viola

Angus Robertson

Lucy Stafford

Po-Shen Wang

Chloe Wine

### Cello

Jessie Abrahams

Alisdair Guiney

Lauren Olofsson

Thomas Williams

Lien Zhu

### Double Bass

Jason Henery

Max Lim Scrimali

*John was very engaging for young and old and we really appreciated the patience and talent of the young musicians.*

*-The Thomas Family  
Toddlers' Proms Audience  
Members*



# SYMPHONIC WIND ORCHESTRA

## CONDUCTOR

James Pensini

Founded in 2005, and under the leadership SYO alumnus James Pensini, the Symphonic Wind Orchestra provides development of invaluable ensemble and performance skills for a large number of talented wind, brass and percussion players to broaden their repertoire knowledge.

Covering a diverse range of repertoire from popular 20th Century film scores, jazz classics through to core orchestral repertoire, this is the training ground for future orchestral wind and brass players.

## REPERTOIRE

BACH, arr. REED, My Heart is Filled with Longing  
BERNSTEIN, Slava  
KOZHEVNIKOV, Symphony no. 3, 'Slavyanska'  
DVORAK, Slavonic Dance No. 8  
WHITACRE, Lux Aurumque  
HESKETH, Danceries  
HOLST, First Suite In E Flat For Military Band  
SOUSA, Hands Across The Sea  
SOUSA, Semper Fidelis  
STRAUSS, Allerseelen

## PERFORMANCE DATES

### Family Concerts

5 April  
14 June  
6 December

### Regional Tour

6-9 June  
St. Aloysius  
20 July

### ABODA Workshop

23 August  
Mosman  
19 October

## MEMBERSHIP

### Flute

James Armstrong  
Elizabeth Cheung  
Courtney Coates  
Ella (Hae won) Jeong  
Hannah Kroeger  
Emily Redfern  
Jessie Slater  
Shanky Yip

### Oboe

Florence Chou  
Lachlan Gordon  
Cindy Ta

### Clarinet

Miriam Alperovich  
Shannon Brown  
Poppy Fitzgerald  
Clara Freeman  
Nathan Gambi  
Victor Kirk  
Lucas Leung  
Bethany Maranthou  
Ethan Pang  
Isabelle Rafferty

Isabella Robitschko  
Veronica Schulz  
Georgina Turner  
Ivan Yip  
Yinnie Yip

### Saxophone

Jed Burley  
Witney McCulloch  
Jack Peggie  
Isabella Stanhope  
Aileen Wang

### French Horn

John Morabito

### Trumpet

Nicholas Allen  
Sergio Barca  
Matthew Carter  
Samuel Craft  
Andrew Hemsworth  
Ruth Kartika Speirs  
Jessica Mendham  
Alex Michaux  
Christian Sharpe

### Trombone

Nicholas de Bres  
Fergus Nelson  
Rhys Oldham

### Euphonium

Phillip Cachia

### Tuba

Thomas Coates  
Emmanuel Djayasukmana  
Lucas Polivas

### Percussion

Shoshana Broyda  
Nandini Kaushik  
Christian McLoughlin  
Mason Pun



# TANGO OZ

## CONDUCTOR

Maggie Ferguson

Led by tango specialist Maggie Ferguson, TangoOz is Australia's first authentic tango orchestra to give young musicians the unique opportunity to learn and play authentic Argentine tango music. TangoOz is an associate of the Orquesta Escuela de Tango of Buenos Aires, Argentina's national school of orchestral tango. TangoOz regularly performs in SYO concerts and public festivals

## PERFORMANCE DATES

### Family Concerts

5 April

14 June

6 December

## REPERTOIRE

BALCARCE, De Contrapunto  
CASTELLANOS, La puñalada (milonga)  
COBIAN, arr. DI SARLI, Mi Refugio  
GOBBI, Redención  
PIAZZOLLA, Contrabajeando  
PIAZZOLLA, Decarissimo  
PIAZZOLLA, Libertango  
PIAZZOLLA, Michelango 70  
PIAZZOLLA, Resurreccion del Angel  
PUGLIESE, Recuerdo  
PLAZA, Melancolico  
RODRÍGUEZ, La Cumparsita  
SCARPINO & CALDARELLA, Canaro En Paris  
TROILO, Responso

## MEMBERSHIP

### Flute

Elizabeth Cheung  
Jessica Xu

### Clarinet

Melody Carreon  
Claudia Jelic

### Alto Saxophone

Aileen Wang

### Violin

Jacqui Carias  
David Carreon  
Miriam Greenbaum  
Penny Talalak

### Cello

Patrick Carreon  
Sophia Clark  
Andie Wittenoom Louw

### Double Bass

Jessica Brown  
Annabel Cameron

### Piano

Francis Carreon

# PERCUSSION ENSEMBLES

## CONDUCTOR

Synergy Percussion

This exciting initiative is in collaboration with Synergy Percussion, Sydney's leading percussion ensemble. SYO percussionists receive specialist training with Synergy, and are then placed in the orchestra that needs them for the relevant concerts or rehearsals. In this way, SYO percussionists gain maximum range of orchestral and ensemble percussion with training from acclaimed performers and teachers.

## PERFORMANCE DATES

### Family Concerts

5 April

14 June

6 December

## REPERTOIRE

BACH, Trio Organ Sonata in D Minor  
FARR, Little Sea Gongs  
HAMILTON, arr. CASSON, The Ragtime Robin  
HANDEL, Excerpts from The Watermusic Suite  
PRATT, Fast Tracks  
PATERAS, Refractions for 6 percussionists  
REICH, Nagoya Marimbas  
UNKNOWN, Hang Em' High  
WHIBLEY, Blue Motion  
XENAKIS, arr. JACKSON, Rebonds B  
ZIVKOVIC, Trio per Uno

## MEMBERSHIP

### Brophy

Sara Delavere  
James Guest  
Stuart Rynn  
Mitchell Sloan  
Rory Wilson

### Percy Grainger

Nandini Kaushik  
Shane Leviton  
Christian McLoughlin  
Rebecca Raeside



# SYNERGY PERCUSSION

# STRING ORCHESTRAL PROGRAM

## STRING ORCHESTRAL PROGRAM

Each of the five Junior Strings orchestras contains around 40 musicians, and the carefully designed program is constructed expecting students to spend two years in each group. SYO Junior Strings offers fun, motivated and highly skilled conductors who work with musicians every week. This is combined with regular sectional tutorials taken by professional string players, as well as many concerts, an annual music camp and more.

From the outset, the program aims to develop a young musician's love, understanding and expertise in performing orchestral string music through a graded and sequential program. This progressively builds levels of technical expertise, repertoire knowledge, confidence and music skills, with special emphasis on aural training.



## SINFONIETTA

### CONDUCTOR

Heloise Meisel

### REPERTOIRE

BRIDGE, Suite for String Orchestra

HANDEL, Concerto Grosso G Major, Op.6, No.1

HAYDN, String Quartet in A, Op. 20, No 6: I. Allegro di molto e scherzando

LULLY, Chaconne des Scaramouches, Trivelins et Arlequins

MENDELSSOHN, String Symphony No.12 in G minor.

FOX, Troll's Winter

### PERFORMANCE DATES

#### Family Concert

5 April

14 June

6 September

6 December

### MEMBERSHIP

#### Violin

James Armstrong

Koko Barratt

Andre Chen

Saveena Christoforou

Emily Cong

Elizabeth (Lisa) Guo

Gemma Hicks

Edmund Ing

Jackson Li

Jasper Lourey-Gregory

Jarreau McLean

Thomas Meaney

Elena Menacho-Conn

John Paterson

Natasha Petit

Floreen Pribadi

Harry Rice-Rickman

Joanne Silva

Savannah Schonberger

Ella Soussa

#### Viola

Elisheva Biernoff-Giles

Patsy Islam-Parsons

Steven Koroknay

Grace Underhill

Aisha Goodman

#### Cello

Jasper Hong

Elden Loomes

Georgia Plantzos

Lawrence Wei

Victor Zhong

*SYO is filled with young, like-minded and highly skilled musicians. Through SYO I've been able to reach a higher musical potential than would have been possible in my town or school.*

*-Tim Dickinson  
SYO Violist*



# CHAMBER STRINGS

## CONDUCTOR

Joanne Waples

## REPERTOIRE

FRIEDRICH II, Sinfonia in G major  
GLIERE, arr. J. HOFFMAN, Russian  
Sailor's Dance  
JIGALIN, Three City Sketches  
MEYER, Mantras  
MITCHELL, Pizzicato Blues  
PROKOFIEV, arr. GRUSELLE, Classical  
Symphony - Finale  
SILVA, The Sprint  
TCHAIKOVSKY arr. KEISER, "Waltz"  
from Serenade  
TCHAIKOVSKY arr. MEYER, "Finale"  
from Serenade  
VAUGHAN WILLIAMS arr. HOFFMAN,  
Fantasia on a Theme by Thomas Tallis  
VIVALDI arr. FRACKENPOHL, Sinfonia  
in F

## PERFORMANCE DATES

### Family Concert

5 April  
14 June  
6 September  
6 December

## MEMBERSHIP

### Violin

Emily Bang  
Corina Behrens  
Olivia Grace Bonanno  
Juliet Bonanno  
Caroline Brown  
Anika Chan  
Christina Chan  
Mark Chen  
Isabel Fan  
Rhianna Frahill  
Paris Francis  
Olivia Hansen

Timothy Leong  
Geordie Maclean  
Yusei Matsuoka  
Hugh Matthews  
Grace Mitchell  
Ken Noonan  
Matthew Purnama  
Eloise Reddy  
Monique Sheppard  
Peta Somerville  
Rebecca St Vincent  
Selina Ta  
Cassandra Widjaja  
Wai-Yee Wong  
Angelina Yoon

### Viola

Sumire Fuminashi  
Sam Sweeney

### Cello

Jamie Adams  
Luke Barnett  
Lizzie Brenchley  
Noah Faber  
Alex Kim  
Ruby McVicar  
Javier Mobellan  
Imogen Stanford  
Stanley Tyrrell

# CAMERATA

## CONDUCTOR

Nick Tester

## REPERTOIRE

ALBENIZ, arr. SIENNICKI, Tango in D  
BADEL, arr. RICKETTS, Pirates of the  
Caribbean  
DEL BORGIO, Sinfonia in D  
DVORAK, arr. TESTER, New World  
Symphony  
ELGAR, arr. CONLEY, Nimrod from  
Enigma Variations  
GRUSELLE, David and Michael  
JIGALIN, Rubiks Waltz  
SMETANA, arr. DACKOW, Country  
Wedding  
TESTER, Arabian Overture  
TRADITIONAL, arr. SHARP, Drowsy  
Maggie

## PERFORMANCE DATES

### Family Concert

5 April  
14 June  
6 September  
6 December

### SYO Gala

16 October

## MEMBERSHIP

### Violin

Beatrix Blasco  
Ava Broinowski  
Petria Bride  
Jordyn Brundin  
Iris Chang  
Malachi Chen  
Oliver Chen  
Klara Decker-Stewart  
Cassandra Doyle  
Mia Fernandez  
Bill Goh  
George Greenhill  
Lachlan Guiney  
Ella Hackman  
Cody Kim

Jooha Kim  
Amelia Kirkby  
Maya Konakci  
Lina Lee  
Jordan Li  
Stefan Madethen  
Cedar-Rose Newman  
Olivia Pal  
Cathryn Prouzos  
Tara Sweeney  
Jedda Thorley  
Sebastian Wyatt  
Felicity Yau

### Double Bass

Henri Collyer  
Shawn Sun  
Daniel Waters

### Cello

Natalie Chan  
Isaac Duncan-Daley  
Rory McClelland  
Elodie Roumanoff  
Eva Scoufis  
Jeremy Spikmans



# JOHN HOPKINS ORCHESTRA

## CONDUCTOR

Jenny MacQueen

## REPERTOIRE

BAKER MONDAY, St Anthony Chorale and Variation

BALMAGES, Possibilities

BRUBAKER, El Toro

DAY, Shores of Ireland

MEYER, Bio Rhythms

MOZART, arr. DABCZYNSKI, Rondo

Presto

MUSSORGSKY, arr. MISHRA, Selections from Pictures at an Exhibition

FOX, Gliding Floating Flying

SHAFFER, Bavarian Rhapsody

SPATA, Mambo Incognito

TCHAIKOVSKY, arr. DABCZYNSKI, 1812 Overture

## PERFORMANCE DATES

### Family Concert

5 April

14 June

6 September

6 December

## MEMBERSHIP

### Violin

Beatrix Blasco

Anthony Alexiou

Franco Alexis Balmoris

Mia Boccalatte

Jeffrey Chen

Amy Diaz

Georgie Eggleton

Grace Engesser

Jamie Grieve

Jamie Krockenberger

Juliette Lee

Jennifer Leong

Alexander Martinek

Gabe Newhouse

Alex Nicholls

Cherie Pepperell

Angel Poi

Lauren Quach

Freya Saldanha

Hugo Sebesta

Chloe Stewart

Asher Tarbox

Leo Tarbox

Sean Weatherley

Elizabeth Wong

Zachary Wong

Samantha Wy

### Cello

Abby Chan

Cadence Ing

Minerva Khodabandeh

David MacDonald

Madeline Panos

### Double Bass

Eva Tarbox

### Viola

Isabella Evangelista

# SPEER ORCHESTRA

## CONDUCTOR

Susan Collins (until June 2014)

Kathryn Crossing (from July 2014)

## REPERTOIRE

BURGESS, In Pursuit

CHIN, Night Journey

FIN, Jillaroo Jump

HANDEL, arr. MEYER, La Rejouissance

MEYER, Ghosts of Brandenburg

MEYER, Sahara Crossing

MEYER, Slumber Music

MEYER, Tangerine Rag

PHILLIPS, Toucan Tango

PURCELL, arr. MEYER, Rigaudon

RIMSKY-KORSAKOV, arr. DACKOW,

Dance of the Tumblers, from Snow

Maiden

SHARP, Crocodile Hornpipe

SHARP, Haydn's Lost Chorale

TCHAIKOVSKY arr. MEYER, Little

Russian March

TESTER, My Kind of Irish

YAMADA, Hotaka Sunset

## PERFORMANCE DATES

### Family Concert

5 April

14 June

6 September

6 December

## MEMBERSHIP

### Violin

Mieke Barratt

Elizabeth Bergan

Azahlea Biyanwila

Sabrina Blasco

William Chen

Tovia Jakovsky-Coleman

Crystal Jin

Elke Johns

Kyuri Kim

Sophia Lauber

William Lee

Ethan Lim

Rhiannon Lo

Augustine Mahony - Dixon

Savvy Mahony-Dixon

Amber McCulloch

Larysa Melnyk

Eloise Nicholls

Zaree Pham

Violette Roumanoff

Antonina Scheer

Antonia Touma

Samuel Verriest

Evie Watson

Alexandra Wong

Isabella Wong

Lydia Woodward

### Viola

Martina Fazzari

Etienne Roumanoff

### Cello

Toby Biernoff-Giles

Izel Searle Gardunio

James Wang

Alexander Lovelady

### Double Bass

Jack Weaver



# THE SYO ORGANISATION

## BOARD

### Chair

Jan Bowen

### Deputy Chair

Anthony Bell

### Treasurer

Timothy Samway

Geraldine Doogue

Tony Gray (until December 2014)

Malcolm Long (from May 2014)

Jon North

Pieter Oomens

## ADMINISTRATION

### General Manager

Bernie Heard (until April 2014)

Stephanie Hutchinson (from May 2014)

### Business Manager

Susan Hart

### Fundraising and Philanthropy Manager

Michael Behar (July - December 2014)

### Marketing and Development Manager - Contract

Jill Bryant (from until October 2014)

### Marketing Coordinator

Sarah Stapleton (until November 2014)

### Artistic Operations Manager

Rosalind Horton (until April 2014)

Casey Green (from April 2014)

### Event Operations Manager

David Curro (until October 2014)

Helen Cho (from October 2014)

### Operations Assistant

Casey Green (until April 2014)

Nick Munro (from April 2014)

### SYO Archivist

Gail Pryor

## ARTISTIC STAFF

### Artistic Director

Max McBride (until December 2014)

### SYO Philharmonic

Brian Buggy OAM

### Peter Seymour Orchestra

John Ockwell

### Symphonic Wind Orchestra

James Pensini

### TangoOz

Maggie Ferguson

### Sinfonietta & Junior Strings Coordinator

Heloise Meisel

### Chamber Strings

Joanne Waples

### Camerata

Nick Tester

### John Hopkins Orchestra

Jenny MacQueen

### Speer Orchestra

Susan Collins (until June 2014)

Kathryn Crossing (from July 2014)

### Percussion Ensembles

Synergy Percussion

## ARTISTIC ADVISORY COMMITTEE

Jan Bowen

Max McBride

Bernie Heard (until April 2014)

Stephanie Hutchinson (from May 2014)

Dave Curro

Colin Piper

Alex Briger

Margaret Moore

Liam Acheson

Rita Fin (until March 2014)

## ADMINISTRATION INTERNS

Nick Munro

Julia Luo

Johnson Nguyen

Dane Laboyrie

Katherine Finch

Antonio Fernandez



# 2014 DONORS

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Peter Davidson  
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Tim Samway  
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Andrew and Renata Kaldor  
D Krockenburger  
Barrie Martin  
The Hon Dr Rodney Purvis AM  
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Dr Karen Soldatic  
Jennifer St George  
John Tuckey  
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Giles Woodgate

## **Principal Chair Supporters**

Anonymous (Oboe)  
Bijl Architecture (Double Bass)  
Jane Mathews (Concertmaster)

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The Garrett Rigglement Trust  
The Greatorex Foundation  
Hyperion  
Pieter and Liz Oomens

## **Principal (\$1,000-\$2,999)**

Melonie Bijl-Smith  
Stephen Bell  
Anthony Bell  
Alison Bradford  
Dr Edward Nuffield and Christine Burke  
Neil Burns  
Joan Connery OAM  
Charles Davidson  
Peter Davies  
Pamela Duncan  
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John Star  
Emma Stevens  
Mike Thompson  
Graham Tribe  
John Tuckey  
Cameron Williams

## **Tutti (\$50-\$999)**

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Sabrina Barry  
Anthony Bell  
Pamela Bennett  
Blue River Chinese Restaurant  
Dr Neil Buchanan  
Dr Felicia Chadwick  
Mark Chen  
Bernadette Chuan  
Lisa Chung  
William B Clarke  
Scott Davies  
Janet de Bres  
Ruth and Joe Doyle  
Jane Eagger  
Suellen Enestrom  
Liam Fogerty  
Alana Gao  
Gabrielle Goodman  
Michael Green  
Anthony Gregg

Peter Hales  
Hugh Hallard  
Ann Hazard  
Bernadette Heard  
Janet Nash and Allan Hauserman  
Suzanne Heinrich  
Stuart and Gabriella Hetherington  
Rebecca Holbrook  
Ian Hutchinson  
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Malcolm Long  
Norman Long  
Ian MacRitchie  
Henry Martin  
Jane Mathews  
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Dr Robert Mitchell  
Harsha Nair  
Jon North  
Sarah Ong  
Pieter and Liz Oomens  
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Jean Reed  
Vanessa Rowe  
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# 2014 CORPORATE PARTNERS

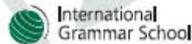
## MAJOR PARTNERS



## GOVERNMENT PARTNERS



## SUPPORTING PARTNERS



## PRODUCTION PARTNERS



## TECHNOLOGY PARTNERS





# SYDNEY YOUTH ORCHESTRAS 2014 FINANCIAL REPORT



SYO™  
SYDNEY YOUTH  
ORCHESTRAS



## SYDNEY YOUTH ORCHESTRAS

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ABN 63 886 284 698

Auditors Crowe Horwath  
Legal Allens Linklaters

Photo Credit Carol Gibonns, Robert Catto &  
Ben Symons

Your Board of directors submit the financial statements of the Sydney Youth Orchestras Inc ("Association") for the financial year ended 31 December 2014.

### **Board Directors**

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

#### **Jan Bowen, 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 / 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.

**Tony Gray | Director (appointed 19 July 2011, resigned 17 November 2014)**

Tony Gray is the Managing Director of Crawford Architects Pty Ltd and has practised architecture for the past 30 years in both Australia and England. Previously he has held the positions of Director at Mellor Gray Architects and Associate Director at Nettleton Tribe Partnership, and has extensive skills in managing businesses of a similar size to the Sydney Youth Orchestras organisation. Tony also brings to the SYO board his expertise and valuable experience as a P&C Executive Committee member.

**Malcolm Long | 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. Pieter is one of the founding partners of the boutique law firm TurksLegal where he heads its Commercial Disputes & Transactions Group, and has served on the NSW Law Society's Litigation Law and Practice Committee, where he has also been an examiner for its specialist accreditation program. Pieter holds a Bachelor of Laws from Sydney University, is a Fellow of the 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 High School P&C.

**Timothy Samway, Treasurer | Director (appointed 1 April 2008)**

Chair, Finance Committee

Board Nomination Committee

Timothy Samway B.Com, CA, FFin, MBA (Exec) AGSM joined the SYO Board in April 2008. Originally trained as a chartered accountant with Deloitte Haskins & Sells, Tim is part owner and Managing Director of boutique Australian Equities Fund Manager, Hyperion Asset Management Limited. He has served on fund raising committees with the Australian Chamber Orchestra and was a member of the St John's (Brisbane) Cathedral Completion Fund Board.

**Secretary (former)**

**Bernadette Heard, General Manager | Secretary (appointed 3 August 2011, resigned 05 April 2014)**

Bernie Heard has a strong interest in developing young and emerging professional musicians. Bernie is a graduate of Sydney Conservatorium with a Bachelor of Music Education, is currently completing an MBA through Deakin University, and was the recipient of the Helen Macpherson Smith scholarship in Arts and Entertainment Management in 2011. Following teaching positions in public and private schools, she worked in the Sydney Symphony Education program for ten years. Inspired by outstanding artistic leadership and mentoring, Bernie completed a Churchill Fellowship in 2007, investigating models of training for emerging professional musicians, and contributed especially to the development of the SSO's Sinfonia and Fellowship programs. In 2012, Bernie was selected to participate in the Australia Council for the Arts Emerging Leaders Program.

**Jill Bryant, Acting General Manager | Secretary (appointed 05 April 2014, resigned 21 May 2014)**

Jill Bryant is an experienced board director and general manager with a focus on corporate strategy and governance. Currently the Director of Keyline Communications Pty Ltd and Chair of the Screenrights board, Jill was Director of Marketing for BBC Worldwide, Asia-Pacific for many years until 2005 when she left to become CEO and Originating Producer of the internationally successful theatre spectacular, "Walking With Dinosaurs - the Live Experience." Jill has recently completed her Master of Arts Administration. Jill was a member of the Sydney Youth Orchestras' Board for 3 years during 2011-13.

**Stephanie Hutchinson, General Manager | Secretary (appointed 21 May 2014)**

Stephanie Hutchinson is an Arts Education specialist with over twenty years experience in Australia and the UK. In London as Director of the Discover Programme at the National Theatre, she delivered a new programme of public engagement and education for people of all ages. Prior to this she was at the Royal Opera House working with students and teachers across the UK, Europe and the USA. Previously in Australia she established the education programme at the ACO and has also taught music in schools in both London and Sydney. Prior to joining SYO, Stephanie worked as a freelance consultant, specialising in arts project management and was the Learning Programme Director for the National Theatre's production of War Horse Australia.

### 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 2014.

Director	Board Meetings	
	A	B
J Bowen	10	10
A Bell	8	10
G Doogue	8	10
T Gray	6	8
M Long	6	6
J North	6	10
P Oomens	7	10
T Samway	8	10
<b>Secretary</b>		
B Heard	3	3
J Bryant	2	2
S Hutchinson	5	5

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 surplus for the year ended 31 December 2014 is \$29,939. This compares to an operating surplus of \$20,867 recorded in the previous financial year.

## Short and Long Term Objectives

### Vision

To nurture and inspire young people to achieve artistic excellence and to be celebrated as an integral part of Australia's cultural landscape.

### Mission

To provide the best possible orchestral training program, leading to the highest standards of performance, and supported by an engaged community of members, parents and other stakeholders.

### Our Values

In all aspects of its operations, Sydney Youth Orchestras is committed to upholding its core values. These values underpin how we make decisions, how we act, how we respond to challenges and how we embrace the goals to achieve our vision.

**Inspiring** – we engage and empower the artistic development of our members and the wider communities.

**Creativity** – we foster the creative potential within everyone, and provide opportunities for innovation and expression.

**Collaboration** – we provide a supportive and inclusive environment for all who experience Sydney Youth Orchestras.

**Excellence** – we dare to take risks to develop excellence.

### Strategic Goals

The strategic goals of Sydney Youth Orchestras are:

- **Educational and artistic excellence:** Sydney Youth Orchestras' artistic program is fundamental to its existence and has a direct impact on its students, both in membership and standard.
- **Stakeholder and community engagement:** Community awareness and support is essential and allows Sydney Youth Orchestras to survive and flourish.
- **Financial stability:** Sydney Youth Orchestras must be able to fund its operations if it is to survive.

### Short and Long Term Objectives to achieve Strategic Goals

- To demonstrate to the membership and music educators, the unique benefits of Sydney Youth Orchestras' training program and why they should be a part of it.
- To build awareness of the organisation throughout the diverse SYO community who influence the ongoing success of SYO and encourage ongoing support.
- To continue to raise the profile of the organisation and continue its development within the cultural landscape of Sydney.
- To consolidate our financial position, through membership development, concert audiences, and management of costs.
- To establish a SYO home to accommodate both orchestras and administration.

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

On 2 February 2015, the option to renew the lease of the office premises at 182-182A Cumberland Street, The Rocks, was exercised for a further term of 5 years commencing 1 September 2015. A formal contract renewal of terms has yet to be received from the property managers at the date of this report.

Except for above, 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.

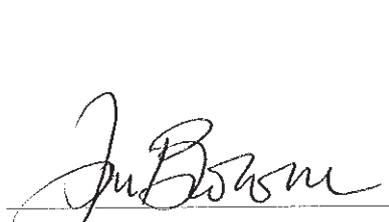
**Likely developments and results**

At the date of the report, the association has received 2015 grant funding amounted to \$104,625. Except for above, 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.

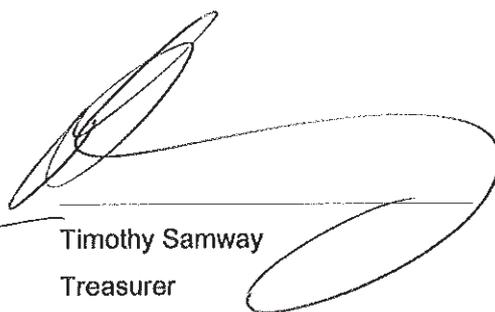
**Indemnifying officers or auditor**

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 2014 was \$4,800 (2013: \$4,550).

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



Jan Bowen  
Chair



Timothy Samway  
Treasurer

Dated at Sydney on 21 April 2015

Dated at Sydney on 21 April 2015

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

21<sup>st</sup> April 2015

Dear Board Members

### **SYDNEY YOUTH ORCHESTRAS INCORPORATED**

In accordance with 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 2014, 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**

*Crowe Horwath Sydney*

*Leah Russell*

**LEAH RUSSELL**  
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 26 are in accordance with:
  - (i) giving a true and fair view of the Association's financial position as at 31 December 2014 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.

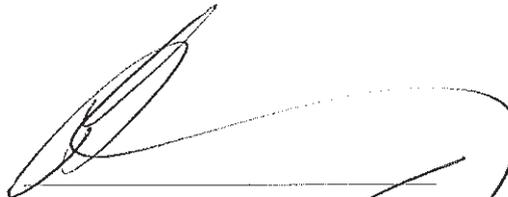
Signed in accordance with a resolution of the Board:



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**Jan Bowen**  
Chair

Dated at Sydney on 21 April 2015



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**Timothy Samway**  
Treasurer

Dated at Sydney on 21 April 2015

**Statement of Profit and Loss and Other Comprehensive Income**  
**For the year ended 31 December 2014**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2014 \$	2013 \$
Grant revenue	3	154,400	162,000
Other revenue	3	1,070,666	1,138,212
<b>Total revenue</b>	<b>3</b>	<b>1,225,066</b>	<b>1,300,212</b>
Employee benefits expense		(739,875)	(782,992)
Marketing		(69,756)	(77,231)
Venue hire		(95,359)	(93,027)
Office rent		(76,224)	(75,546)
Cost of tours		(70,156)	(62,015)
Sponsor servicing and fundraising expense		(31,984)	(51,908)
Other production		(18,940)	(24,008)
Depreciation and amortisation expense		(16,510)	(30,585)
Other expenses	4	(85,226)	(91,735)
<b>Surplus/(deficit) before financing income</b>		<b>21,036</b>	<b>11,165</b>
Financial income	5	15,198	16,906
Financial expenses	5	(6,295)	(7,204)
<b>Net financing income</b>		<b>8,903</b>	<b>9,702</b>
<b>Surplus before tax</b>		<b>29,939</b>	<b>20,867</b>
Income tax expense	2(m)	-	-
<b>Surplus for the year</b>	<b>12</b>	<b>29,939</b>	<b>20,867</b>
Other comprehensive income, net		-	-
<b>Total comprehensive surplus for the year</b>		<b>29,939</b>	<b>20,867</b>

The statement of comprehensive income is to be read in conjunction with the notes to the financial statements set out on pages 13 - 26.

Statement of Financial Position  
As at 31 December 2014  
Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Note	2014 \$	2013 \$
<b>Assets</b>			
Cash and cash equivalents		606,753	551,146
Trade and other receivables	6	38,143	42,520
Other current assets	7	38,597	35,882
<b>Total current assets</b>		<b>683,493</b>	<b>629,548</b>
Property, plant and equipment	8	20,701	28,531
Intangible assets		392	2,781
<b>Total non-current assets</b>		<b>21,093</b>	<b>31,312</b>
<b>Total assets</b>		<b>704,586</b>	<b>660,860</b>
<b>Liabilities</b>			
Trade payables and accruals	9	45,510	70,684
Unearned income	10	328,034	278,305
Employee benefits provision	11	13,742	24,510
<b>Total current liabilities</b>		<b>387,286</b>	<b>373,499</b>
<b>Net assets</b>		<b>317,300</b>	<b>287,361</b>
<b>Equity</b>			
Accumulated funds	12	317,300	287,361
<b>Total equity</b>		<b>317,300</b>	<b>287,361</b>

The statement of financial position is to be read in conjunction with the notes to the financial statements set out on pages 13 - 26.

Statement of Changes in Equity  
 For the year ended 31 December 2014  
 Sydney Youth Orchestras Inc | ABN 63 886 284 698

	Accumulated Funds
Balance at 1 January 2013	<u>266,494</u>
Total comprehensive surplus for the year	<u>20,867</u>
<b>Balance at 31 December 2013</b>	<b><u><u>287,361</u></u></b>
	Accumulated Funds
Balance at 1 January 2014	<u>287,361</u>
Total comprehensive surplus for the year	<u>29,939</u>
<b>Balance at 31 December 2014</b>	<b><u><u>317,300</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 - 26.

**Statement of Cash Flows**  
**For the year ended 31 December 2014**  
**Sydney Youth Orchestras Inc | ABN 63 886 284 698**

	Note	2014	2013
		\$	\$
<b>Cash flows from operating activities</b>			
Cash receipts from members & concert performances		612,728	682,999
Cash paid to suppliers and employees		(1,204,014)	(1,196,468)
Grants received		239,025	155,000
Camp and tour fees received		148,815	148,120
Sponsorship received		91,364	87,045
Donations received		165,077	187,065
Interest charges paid		(6,295)	(7,204)
<b>Net cash provided from operating activities</b>		<b>46,700</b>	<b>56,558</b>
<b>Cash flows from investing activities</b>			
Interest received		15,198	16,456
Acquisition of property, plant and equipment	8	(6,291)	(4,472)
<b>Net cash provided from investing activities</b>		<b>8,907</b>	<b>11,984</b>
Net increase in cash & cash equivalents		55,607	68,542
<b>Cash and cash equivalents at 1 January</b>		<b>551,146</b>	<b>482,604</b>
<b>Cash and cash equivalents at 31 December</b>		<b>606,753</b>	<b>551,146</b>
Non-cash transactions:			
- Barter transaction of the service		70,596	100,550

The statement of cash flows is to be read in conjunction with the notes to the financial statements set out on pages 13 - 26.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2014**

**1 Association information**

The financial report of Sydney Youth Orchestras Inc (the association) for the year ended 31 December 2014 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 21 April 2015.

**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.

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

**AASB 1053 Application of Tiers of Australian Accounting Standards**

The incorporated association has applied AASB 1053 from 1 January 2014. This standard establishes a differential financial reporting framework consisting of two Tiers of reporting requirements for preparing general purpose financial statements, being Tier 1 Australian Accounting Standards and Tier 2 Australian Accounting Standards - Reduced Disclosure Requirements. The incorporated association being classed as Tier 2 continues to apply the full recognition and measurements requirements of Australian Accounting Standards with substantially reduced disclosure in accordance with AASB 2010-2 and later amending Standards, as relevant.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2014**

**AASB 2010-2 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements**

The incorporated association has applied AASB 2010-2 from 1 January 2014. These amendments make numerous modifications to a range of Australian Accounting Standards and Interpretations, to introduce reduced disclosure requirements to the pronouncements for application by certain types of entities in preparing general purpose financial statements. The adoption of these amendments has significantly reduced the incorporated association's disclosure requirements.

**AASB 2011-2 Amendments to Australian Accounting Standards arising from the Trans-Tasman Convergence Project - Reduced Disclosure Requirements, AASB 2012-7 Amendments to Australian Accounting Standards arising from Reduced Disclosure Requirements and AASB 2012-11 Amendments to Australian Accounting Standards - Reduced Disclosure Requirements and Other Amendments**

The incorporated association has applied AASB 2011-2, AASB 2012-7 and 2012-11 amendments from 1 January 2014, to the extent that they related to other standards already adopted by the incorporated association. These amendments make numerous modifications to a range of Australian Accounting Standards and Interpretations to significantly reduce the incorporated association's disclosure requirements.

**AASB 2012-3 Amendments to Australian Accounting Standards - Offsetting Financial Assets and Financial Liabilities**

The incorporated association has applied AASB 2012-3 from 1 January 2014. The amendments add application guidance to address inconsistencies in the application of the offsetting criteria in AASB 132 'Financial Instruments: Presentation', by clarifying the meaning of 'currently has a legally enforceable right of set-off'; and clarifies that some gross settlement systems may be considered to be equivalent to net settlement.

**AASB 13 Fair Value Measurement and AASB 2011-8 Amendments to Australian Accounting Standards arising from AASB 13**

The consolidated entity has applied AASB 13 and its consequential amendments from 1 July 2013. The standard provides a single robust measurement framework, with clear measurement objectives, for measuring fair value using the 'exit price' and provides guidance on measuring fair value when a market becomes less active. The 'highest and best use' approach is used to measure non-financial assets whereas liabilities are based on transfer value. The standard requires increased disclosures where fair value is used.

**AASB 119 Employee Benefits (September 2011) and AASB 2011-10 Amendments to Australian Accounting Standards arising from AASB 119 (September 2011)**

The consolidated entity has applied AASB 119 and its consequential amendments from 1 July 2013. The standard eliminates the corridor approach for the deferral of gains and losses; streamlines the presentation of changes in assets and liabilities arising from defined benefit plans, including requiring remeasurements to be presented in other comprehensive income; and enhances the disclosure requirements for defined benefit plans. The standard also changed the definition of short-term employee benefits, from 'due to' to 'expected to' be settled within 12 months. Annual leave that is not expected to be wholly settled within 12 months is now discounted allowing for expected salary levels in the future period when the leave is expected to be taken.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2014**

***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.

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) Revenue recognition***

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 2014**

*d) Revenue recognition (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.

***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.

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2014**

***e) Expenditure***

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

Wages, salaries & fees include all employment related costs such as wages, superannuation, and provision for annual leave, provision for long service leave and workers compensation. This category also includes all contracts for labour costs.

***Net financing income***

Net financing costs comprise interest payable on credit card facilities calculated using the effective interest method.

Interest income is recognised in the statement of comprehensive income as it accrues, using the effective interest methods.

***f) Cash and cash equivalents***

Cash and cash equivalents in the balance sheet comprise cash at bank and in hand and short-term deposits.

***g) Trade and other receivables***

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.

***h) Plant and equipment***

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.

***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	33%
Software	33%

**Sydney Youth Orchestras**  
**Notes to the financial statements**  
**For the year ended 31 December 2014**

***h) Plant and equipment (continued)***

***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.

***i) 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.

***j) Trade creditors and other payables***

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.

***k) Unearned income***

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.

***l) Employee benefits***

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 2014**

*m) 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.

**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.

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2014

	2014	2013
	\$	\$
<b>3 Revenue</b>		
Grants from:		
Australia Council	40,000	62,000
Arts NSW	100,000	100,000
Lord Mayor's Trust	14,400	-
Total Grant Revenue	<u>154,400</u>	<u>162,000</u>
Membership and audition fees	400,660	390,425
Ticket sales, performance fees and merchandise	184,864	208,422
Donations and fundraising events	165,077	186,815
Sponsorship fees (including in-kind)	161,959	187,595
Revenue from music camps and tours	148,815	148,120
Business related income	9,291	16,835
Total Earned Revenue	<u>1,070,666</u>	<u>1,138,212</u>
Total revenue	<u>1,225,066</u>	<u>1,300,212</u>
<b>4 Other expenses</b>		
Net bad and doubtful debts expense including movements in provision for doubtful debts	<u>190</u>	<u>130</u>
	<u>190</u>	<u>130</u>

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2014

	2014	2013
	\$	\$

**5 Net financing income**

Interest income	15,198	16,906
Interest expense (including bank charges)	(6,295)	(7,204)
	<u>8,903</u>	<u>9,702</u>

**6 Trade and other receivables**

Trade debtors	37,288	42,200
Less: Impairment losses	(90)	(130)
	<u>37,198</u>	<u>42,070</u>

During the year ended 31 December 2014, bad debts of \$230 were written off (2013: \$1,865)

Interest receivable	945	450
	<u>38,143</u>	<u>42,520</u>

**7 Other current assets**

Deposits	20,444	14,960
Prepayments	16,278	15,832
Other	1,875	5,090
	<u>38,597</u>	<u>35,882</u>

Sydney Youth Orchestras  
Notes to the financial statements  
For the year ended 31 December 2014

8 Property, plant and equipment

	Musical Instruments	Music Library	Office furniture and equipment	Motor Vehicle	Total
	\$	\$	\$	\$	\$
<b>Cost</b>					
Balance at 1 January 2014	89,542	49,946	87,800	7,000	234,288
Acquisitions	-	4,741	1,550	-	6,291
Balance at 31 December 2014	89,542	54,687	89,350	7,000	240,579
<b>Depreciation and impairment losses</b>					
Balance at 1 January 2014	85,726	34,609	78,422	7,000	205,757
Depreciation charge for the year	2,096	6,370	5,655	-	14,121
Balance at 31 December 2014	87,822	40,949	84,077	7,000	219,878
<b>Carrying amounts</b>					
At 31 December 2013	3,816	15,337	9,378	-	28,531
At 31 December 2014	1,720	13,708	5,273	-	20,701

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	2014	2013
	\$	\$
<b>9 Trade and other payables</b>		
PAYG and superannuation contributions	10,917	9,816
Other payables and accruals	34,593	60,868
	<u>45,510</u>	<u>70,684</u>

<b>10 Unearned income</b>		
Memberships fees received in advance	198,522	235,658
Sponsorship income received in advance	22,647	22,647
Arts NSW grant received in advance	100,000	-
Other grants received in advance	4,625	20,000
Performance fees received in advance	2,240	-
	<u>328,034</u>	<u>278,305</u>

<b>11 Employee benefits</b>		
Provision for annual leave	13,742	24,510
	<u>13,742</u>	<u>24,510</u>

**Defined contribution plans**

The Association makes contributions to a defined contribution plan. The amount recognised as expense was \$23,525 for 2014 (2013: \$22,384).

<b>12 Equity</b>		
Opening accumulated funds	287,361	266,494
Current year surplus	29,939	20,867
	<u>317,300</u>	<u>287,361</u>

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13 Operating Leases

*Leases as lessee*

Non-cancellable operating lease rentals are payable as follows:

	2014	2013
	\$	\$
Less than one year	54,540	75,006
Between one and five years	-	50,003
	<u>54,540</u>	<u>125,009</u>

The Association has one operating lease at 31 December 2014 in relation to the rental of its current premises at 182 Cumberland St, The Rocks. This is a five year lease ending 31 August 2015. This lease does not include contingent rental.

During the year ended 31 December 2014, \$76,224 was recognised as an expense in the statement of comprehensive income in respect of operating leases (2013: \$75,546).

The option to renew the lease was exercised subsequent to year end. See note 17.

14 Key Management Personnel Compensation

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

	2014	2013
	\$	\$
Compensation to members of key personnel	<u>195,494</u>	<u>201,829</u>

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**15 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:

<b>Jan Bowen, Chair</b>	<b>Director from 2 November 2005</b> All committees [ex officio]
<b>Anthony Bell, Deputy Chair</b>	<b>Director from 15 May 2004</b> Finance Committee
<b>Tony Gray</b>	<b>Director from 19 July 2011 to 17 November 2014</b>
<b>Jon North</b>	<b>Director from 24 February 2009</b> Chair, The Staff Committee
<b>Pieter Oomens</b>	<b>Director from 19 July 2011</b> Chair, SYO Foundation
<b>Timothy Samway, Treasurer</b>	<b>Director from 1 April 2008</b> Chair, Finance Committee Board Nomination Committee
<b>Geraldine Doogue</b>	<b>Director from 5 February 2013</b>
<b>Malcolm Long</b>	<b>Director from 20 May 2014</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 2014.

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

**16 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:

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16 Financial Risk Management (continued)

	Note	2014	2013
		\$	\$
<b>Financial assets</b>			
Cash and cash equivalents		606,753	551,146
Loans and receivables	6	38,143	42,520
Deposits		20,444	14,960
<b>Total financial assets</b>		<b>665,340</b>	<b>608,626</b>
<b>Financial liabilities</b>			
Financial liabilities at amortised cost:			
– trade and other payables	9	(45,510)	(70,684)
<b>Total financial liabilities</b>		<b>(45,510)</b>	<b>(70,684)</b>

17 Subsequent events

On 2 February 2015, the option to renew the lease of the office premises at 182-182A Cumberland Street, The Rocks, was exercised for a further term of 5 years commencing 1 September 2015. A formal contract renewal of terms has yet to be received from the property managers at the date of this report.

Except for above, 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.

## **Sydney Youth Orchestras Incorporated**

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

#### **Report on the Financial Report**

We have audited the accompanying financial report of Sydney Youth Orchestras Incorporated, which comprises the statement of financial position as at 31 December 2014, the statement of profit and loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the directors' declaration of the association.

#### *Directors' Responsibility for the Financial Report*

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

#### *Auditor's Responsibility*

Our responsibility is to express an opinion on the financial report based on our audit. We conducted our audit in accordance with Australian Auditing Standards. Those standards require that we comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance about whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the company's preparation and fair presentation of the financial report in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the company's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the directors, as well as evaluating the overall presentation of the financial report.

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

### *Independence*

In conducting our audit, we have complied with the independence requirements of the Australian Charities and Not-for profits Commission Act 2012.

### *Auditor's Opinion*

In our opinion the financial report of Sydney Youth Orchestras is in accordance with the Australian Charities and Not-for profits Commission Act 2012, including:

- a. giving a true and fair view of the company's financial position as at 31 December 2014 and of its performance for the year ended on that date; and
- b. complying with Australian Accounting Standards – Reduced Disclosure Requirements (including Australian Accounting Interpretations) and the Australian Charities and Not-for profits Commission Act 2012 and the Association's Incorporations Act (NSW) 2009.

*Crowe Horwath Sydney*

**CROWE HORWATH SYDNEY**

*Leah Russell*

**LEAH RUSSELL**  
Partner

Dated this 21<sup>st</sup> day of April 2015

## DISCLAIMER

The additional financial information presented on page 30 is in accordance with the books and records of Sydney Youth Orchestras Incorporated which have been subjected to the auditing procedures applied in our audit of the Association for the year ended 31 December 2014. It will be appreciated that our audit did not cover all details of the additional financial information. Accordingly, we do not express an opinion on such financial information and no warranty of accuracy or reliability is given.

In accordance with our Firm policy, we advise that neither the Firm nor any member or employee of the Firm undertakes responsibility arising in any way whatsoever to any person (other than the Association) in respect of the additional financial information, including any errors or omissions therein, arising through negligence or otherwise however caused

*Crowe Horwath Sydney*

**CROWE HORWATH SYDNEY**

*Leah Russell*

**LEAH RUSSELL**  
Partner

Dated this 21st day of April 2015

## Detailed Profit and Loss Statement - For the year ended 31 December 2014

	Note	2014	2013
Income		\$	\$
Donations from Greatorex Foundation		5,000	5,000
Fundraising and other donations		160,077	182,065
Grants			
Australia Council		40,000	40,000
Australia Council Project		-	22,000
Arts NSW		100,000	100,000
Lord Mayor's Trust		14,400	-
Membership fees		400,660	390,425
Revenue from music camps		68,715	66,660
Revenue from performances		184,864	208,172
Revenue from tours		80,100	81,460
Sponsorship fees		91,364	87,045
Sponsorship fees (in-kind)		70,596	100,550
Business related income		9,291	16,835
<b>Total revenue excluding interest income</b>		<b>1,225,066</b>	<b>1,300,212</b>
<b>Expenditure</b>			
Audit and filing fees		10,000	10,000
Cost of tours and performances		184,455	179,050
Couriers and travel		1,866	3,812
Consultants fees		30,512	26,22
Depreciation		16,510	30,585
Fees and penalties		341	244
Insurance		15,649	15,890
IT expense		13,010	13,038
Fundraising Events & Sponsor Servicing		31,984	54,368
Marketing		69,756	74,771
Other administration		2,593	10,136
Photocopying		12,088	15,797
Postage		2,894	2,806
Recruitment		25,801	200
Rent and utilities		86,937	86,717
Salaries and wages			
Conductors		105,536	100,505
Tutors		39,247	36,823
Management salaries		433,468	495,454
Audition panel		14,207	12,588
On-costs		54,290	53,366
Soloist and performers fees		36,814	53,323
Corporate stationery and office supplies		4,132	2,560
Subscriptions and seminars		4,071	2,040
Telephone and facsimile		7,871	8,755
<b>Total expenditure excluding interest paid</b>		<b>1,204,031</b>	<b>1,289,046</b>
Interest income		15,198	16,906
Interest paid: bank charges		6,295	7,204
<b>Operating surplus / (deficit)</b>		<b>29,939</b>	<b>20,867</b>

