



# Annual Report 2024



Sydney Youth Orchestras  
is supported by the  
NSW Government  
through Create NSW



Sydney Youth Orchestras acknowledges the Traditional Custodians of the many lands on which we travel, rehearse and perform. We pay our respects to Aboriginal and Torres Strait islander cultures and to elders past and present, and recognize their continuing connection to land, waters, and community.

We are grateful for the opportunity to create music on this ancient and sacred country, adding our harmonies to the songs that have resonated here for thousands of generations.

May our performances honour the enduring wisdom of the First Nations peoples who have nurtured this land for hundreds of thousands of years.



SYO is the pathway  
for young musicians  
to connect, create  
and champion  
orchestral music.



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# Our Values

## **COLLABORATE**

We are not soloists

## **CELEBRATE**

We recognise  
and reward all  
contributions

## **CHALLENGE**

We drive  
innovation  
and embrace  
the new

## **EXCELLENCE**

Is our attitude,  
not only an  
outcome

## **INVEST**

We believe young  
people are the key  
to a progressive  
creative future



We are the only music education program that caters for all young musicians regardless of education system.

We are the only music education provider who offers a **complete PATHWAY** from 4 to 25, from beginner to pre-professional.

Being around for 50 years does not make us excellent; it's the **impact of our alumni** on the music industry and the community that does.

We understand the important role SYO plays in **sector sustainability** and we support feeder programs and instrumental teachers to engage more young musicians.

We **celebrate all contributions** to SYO.



## Chair's Message

**Over the past year, Sydney Youth Orchestras has continued to deliver on its mission to connect, create, and champion orchestral music for young people across New South Wales.**

In 2024, more than 1,300 young musicians engaged in SYO programs, supported by a remarkable community of educators, families, donors, and staff who believe in the power of music to transform lives.

This year, however, also presented significant challenges. Chief among them was the breakdown of our tenancy at Haymarket Creative. Entering the partnership in good faith, we shared a vision of increasing access to cultural spaces for young people in central Sydney. Unfortunately, the reality fell short. Ongoing issues with the building and the early termination of our lease in October 2024 forced SYO to relocate—again—for the third time in four years, incurring considerable financial and operational strain.

In response, we acted decisively to stabilise the organisation and protect its future. We are proud to have secured a new home through the Making Space for Culture Incubation Program, thanks to our new partnership with TAFE NSW. Our relocation to TAFE Ultimo not only offers stability but also marks the beginning of a new chapter—one defined by collaboration, creativity, and purpose. We are deeply grateful to TAFE NSW for embracing our vision and providing a secure base for young musicians to learn and grow.

Toward the end of 2024, SYO undertook a new strategic planning process that culminated in the launch of our 2025–2029 Strategic Plan. This bold and values-driven blueprint renews our commitment to excellence, access, and sustainability. It places young people at the heart of every decision we make, reflected in the



formation of a new Youth Advisory Group. I want to congratulate CEO Mia Patoulios and the SYO team for crafting a plan that speaks so clearly to the goals of the NSW Cultural Policy, and for securing a doubling of Create NSW funding from 2026.

I am also thrilled that SYO has embarked on its first Reconciliation Action Plan, with the aim to launch by the end of 2025. The Innovate plan aims to create space for open dialogue and artistic collaboration with Aboriginal and Torres Strait Islander artists, communities, and young people, and to showcase and amplify First Nations music, stories, and culture.

Through this challenging year, I would like to thank my fellow Board Directors for their wisdom, compassion, and commitment to SYO. In particular, I would like to acknowledge and thank outgoing Director Matthew Campbell for his invaluable knowledge and perspective that enriched our board and organisation. His voice will be missed, and we wish him all the best.

Finally, I offer my sincere thanks to our community, donors, and families for their unwavering support. In a year defined by challenge and change, your trust has allowed SYO not only to endure but to imagine—and begin—a stronger, more ambitious future.

**Andrew Wiseman**  
*Chair*

## CEO's Message

**From vibrant performances in reclaimed powerhouses and on regional tours, to our ongoing digital expansion and deepening work with First Nations artists, this year has been rich in musical and human connection.**

Yet it was not without profound challenges.

The difficulties faced through the Haymarket Creative tenancy presented serious operational and financial challenges. Despite these setbacks, our commitment never wavered. Now in our new home at TAFE Ultimo, this move has brought not just stability, but renewal. It marks the beginning of an exciting new chapter—a place where our young musicians can rehearse, learn, and thrive. My deepest thanks go to our partners at TAFE NSW for believing in our vision and offering a secure and welcoming foundation for the future. I would also like to express sincere gratitude to St Joachim's at Lidcombe—the new home of WSYO—and to our long-standing partners, Santa Sabina College. As we have learned over the past year, SYO would simply not exist without the generosity of educational institutions so willing to share their spaces, and in doing so, create even greater community impact.

The launch of SYO's new 2025–2029 Strategic Plan is a bold roadmap that reaffirms our core values: youth leadership, access and equity, artistic excellence, and long-term sustainability. It is a plan built in consultation with our community, and I'm incredibly proud that it helped secure a doubling of Create NSW multi-year funding from 2026 onward. This is not just a win for SYO—it is a win for every young person who deserves access to high-quality orchestral music education. This funding provides critical support that ensures we can continue reaching more young musicians across the state.

None of this would be possible without the remarkable people who make up the SYO family.



To our conductors and tutors—thank you for the wisdom, energy, and care you bring to every rehearsal. You challenge and inspire our musicians, helping them grow not only as artists but as confident, collaborative people.

To our administrative and production teams—your dedication, resourcefulness, and grace under pressure have kept us moving forward through every twist and turn. You are the quiet force behind everything we do.

To our Senior Leadership Team—thank you for your strength, clarity, and steadfast belief in our mission. Your work this year has been nothing short of heroic, and I am deeply honoured to stand alongside you.

To our Board of Directors—thank you for your guidance, commitment, and support through what has been a complex and transformative year. Your strategic oversight and care for SYO's long-term future have been invaluable, and your belief in the organisation gives us the confidence to dream big. I would personally like to thank you for your care and compassion during my back injury.

To our musicians and families, alumni, donors, and friends—your belief in the power of music and in the potential of young people is what sustains us. Your trust, support, and generosity carry us through the hardest moments and help us celebrate the brightest ones.

As we look ahead to 2025 and beyond, the road may not be easy, but I remain steadfast in my commitment to making orchestral music a joyful, inclusive, and transformative experience for all young people—wherever they live, whatever their background, and whoever they dream of becoming.

The work we do matters—not just because of the music we make, but because of the lives we shape and the communities we build.

**Mia Patoulios**  
*Chief Executive Officer*

# Governance and Leadership

Sydney Youth Orchestras Inc. is an incorporated association, registered in NSW and a not-for-profit registered with the Australian Charities and Not-for-profits Commission.

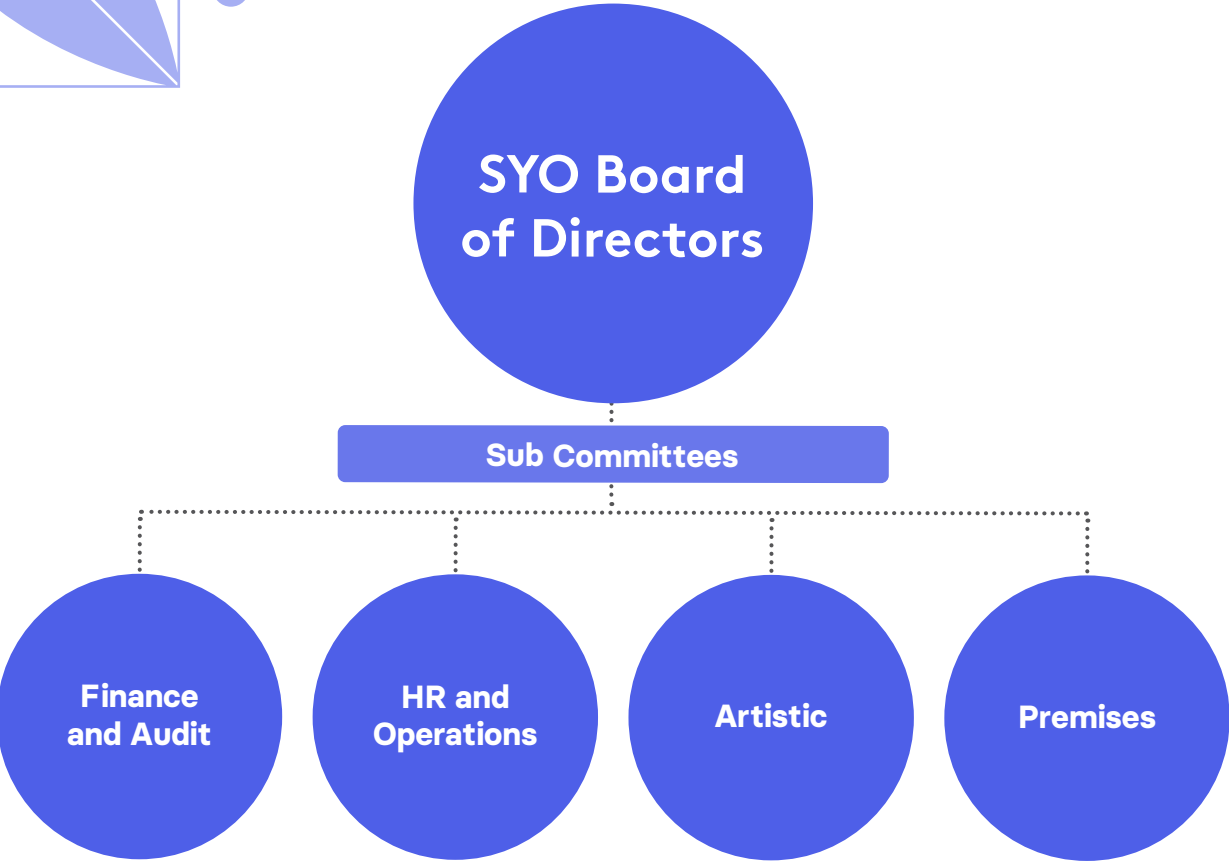
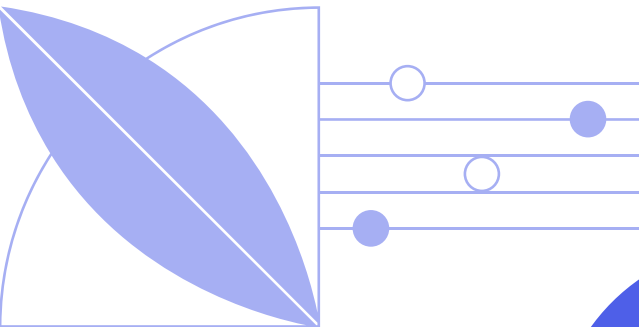
View Annual Reports on our [website](#).

SYO maintains annually

- A Constitution
- A Risk Register
- Staff Handbook
- Student Handbook
- Child Safe Framework
- COVID-19 Policy

## Fundraising Focuses

- Opportunity**  
Supporting financial and geographical needs based scholarships, regional outreach and touring
- Excellence**  
Supporting masterclasses, international touring, sectionals and tutorials with professional artists
- Enterprise**  
Supporting the purchase of musical scores, instruments, insurance, and business infrastructure
- General Giving**  
Support is directed to an area of the business where it is most required.



# Our People

## Board of Directors

- Chair**  
Andrew Wiseman (from February)  
Greg Levy (until February)
- Deputy Chair**  
Tim Downing  
Anne Cahill OAM  
Matthew Campbell (until May 2025)  
Wallis Graham  
Geraldine Doogue AO  
Christopher Lawrence  
Navleen Prasad
- Company Secretary and Public Officer**  
Daniel Placido
- Patron**  
Her Excellency the Honourable Margaret Beazley AC, KC, Governor of New South Wales

## Administration & Management

- Chief Executive Officer**  
Mia Patoulios
- Head of Orchestral Training and Artistic Programming**  
James Pensini\*
- Manager, Artistic Programming**  
Ailsa Fulcher (from April)
- Producer, Artistic Programming**  
Katie Garman\* (until February)
- Artistic Programming Coordinator**  
Ailsa Fulcher (until March)
- Manager, Orchestral Training**  
Sofie Nicolson\* (from April)  
Madeleine Lui\* (until March)
- Orchestral Operations Coordinators**  
Ella Savides (from June)  
Sofie Nicolson\* (until March)

## Digital Training Coordinator

- Stephanie Tran\* (until November)
- Library Assistant**  
Rosie Bennett (until October)
- Manager, Production and Events**  
Gianni Posadas-Sen (from October)  
Cameron Barnett\* (until August)

## Coordinator, Production and Events

- Olivia Bryant (from March)
- Executive Officer**  
Daniel Placido
- Executive Officer and Head of Business**  
Daniel Placido (until February)

## Head of Business Operations

- Katie Garman\* (from March)
- Business and Venue Assistant**  
Sophie Edwards-Argent
- Financial Controller and Head of Finance**  
Vincent Man

## Head of Development

- Georgia Wilson (from October)
- Head of Engagement**  
Sacha Walters
- Digital and Marketing Coordinator**  
Eleanor Lofthouse (until May)
- Media and Marketing Assistant**  
Imogen Mabin (from June)

## Conductors

- Chief Conductor**  
Stanley Dodds
- Conductor Emeritus**  
The late Brian Buggy OAM

## Symphonic Orchestral Program

- Kate Morgan
- Dr Sada Muramatsu
- James Pensini\*
- Tyler Wilkinson\*
- Stephen Williams\*
- Strings Program**  
Niamh Armstrong\*
- Alina Belshaw
- Bronte Ellis\*
- Sada Muramatsu
- Sandi Oh\*

## Accompanist - Strings

- Szu-Yu Chen
- Orchestral Training Assistants**  
Alexandra Arkapaw\*
- Natalie Liu\*

## Orchestral Musicianship Tutors

- Niamh Armstrong\*
- Alina Belshaw
- Adele Cummings
- Miranda Ilchef\*
- Sarah Qiu\*
- Barry Walmsley

## Volunteers

- Stephen Bell
- Ian Hill

## Archivist

- Gail Pryor

## Honorary members

- Ursula Armstrong
- Anthony Bell
- Stephen Bell
- Jan Bowen AM
- Susie Dickson
- Alan Hauserman
- Greg Levy
- Malcolm Long AM
- Jon North
- Greeba Pritchard
- Gail Pryor

\*denotes SYO Alumni



# VALE

## Brian Buggy OAM

Conductor Emeritus



*May the road rise up  
to meet you.*

*May the wind be  
ever at your back.*

*May the sunshine warm  
upon your face.*

*May the rains fall soft  
upon your fields.*

*And until we meet again,  
may God hold you  
in the palm of His hand.*

In 2024 we lost a true champion of orchestral music, with the passing of Brian Buggy OAM, Conductor Emeritus, Sydney Youth Orchestras.

Through a life dedicated to music and education, his legacy extends across Australia and around the world, living on through the many thousands of young people impacted by his work.

Sydney Youth Orchestras was blessed to have Brian lead the SYO Philharmonic for 14 years, becoming our first Conductor Emeritus in 2021. Brian will be remembered for his generosity, wit, vast musical knowledge, and passion for teaching, along with a love of a good piece of cake and a chat.

Most significantly, he adored his family and was a devoted grandfather, father, and husband.

### Career Biography

Brian Buggy OAM was born and educated in Brisbane. He played trumpet in his own jazz band during his school days, winning a violin scholarship to the Queensland Conservatorium. He toured as principal trumpet of the Borovansky Ballet Orchestra.

At 21, he became Musical Director for "The Firm," J C Williamson Theatres. For 15 years, he directed many of the great musicals of the sixties and seventies, including "My Fair Lady", "Man of La Mancha", and "Fiddler on the Roof", throughout Australia, New Zealand, and South Africa. In 1965 Brian conducted the homecoming Australian tour by Joan Sutherland, by then the most famous soprano in the world accompanied by an unknown young tenor, called Luciano Pavarotti.

Following this, Brian took up the position of Head of Music at Knox Grammar School in Sydney for 35 years. His tenure saw numerous City, State, and National Eisteddfod wins by school-based Concert Bands and Symphony Orchestras such as the Knox Abbotsleigh Youth Orchestra (KAYO). Under his leadership, these groups undertook 12 International Tours. Brian was the driving force behind 31 celebrated Knox-Abbotsleigh musicals, which uncovered and nurtured the talent of young performers, including Hugh Jackman, Georgie Parker, Hugo Weaving, and scores of fine musicians now scattered throughout orchestras worldwide.



George Meets the Orchestra | An Introduction to the Orchestra for Children

For 11 years, Brian conducted and presented the Sydney Symphony Orchestra's popular Family Concerts, taking these productions to ABC orchestras in Melbourne, Hobart, Perth, and New Zealand. In 1998, Brian Buggy was awarded the Order of Australia Medal for his services to Music, particularly in Theatre and Youth Orchestras.

In 2007, Brian took the reins of the Sydney Youth Orchestra Philharmonic, and over the next 14 years, he carved an impressive catalogue of concerts, tours, and premieres. Most notably, he created the famous Meet the Orchestra Concert Program for children, the Mosman Concert Series, and introduced Ballet repertoire into the SYO Philharmonic program. In partnership with the Sydney Opera House, Brian presented "Lemony Snicket: The Composer is Dead" and led the creation of "George Meets the Orchestra," a digital introduction to the Orchestra, which has now been viewed over 2.2 million times. His recording of Tchaikovsky's Symphony No. 4 has been watched over 250,000 times on YouTube.

In 2021, Brian was awarded the first Conductor Emeritus position in recognition of his contributions to the Sydney Youth Orchestras. During this time, Brian was also the Artistic Director of the Christchurch Youth Orchestra in New Zealand, mentoring several



Interview with Brian, Sydney Youth Orchestras, 2012

promising young conductors. He conducted the Moriah College Symphony Orchestra and regularly conducted and tutored at Band and Orchestra Camps, working closely with various schools across Sydney.

Throughout his life, Brian was an avid arranger and composer with the ability to work with any instrument. He composed scores for Film Australia, incidental music for the theatre, TV, chamber music, and many arrangements for various ensembles, dedicating much work to school performances. During COVID, Brian arranged Beethoven's 5th for every instrument, including ukulele and guitar, conducting the SYO Classical Karaoke via live stream. For tours across NSW, Brian often wrote and arranged parts so that even beginner musicians could play a symphony in the orchestra. He always found time to mentor and champion young composers in all the programs and schools he was connected to.

**His generosity, vast musical knowledge, and passion for teaching, along with a love of a good piece of cake and a chat, have profoundly changed the lives of all who connected with him.**

Most significantly, he adored his family and was a devoted grandfather, father and husband. In his own words, his dance card remained delightfully full.





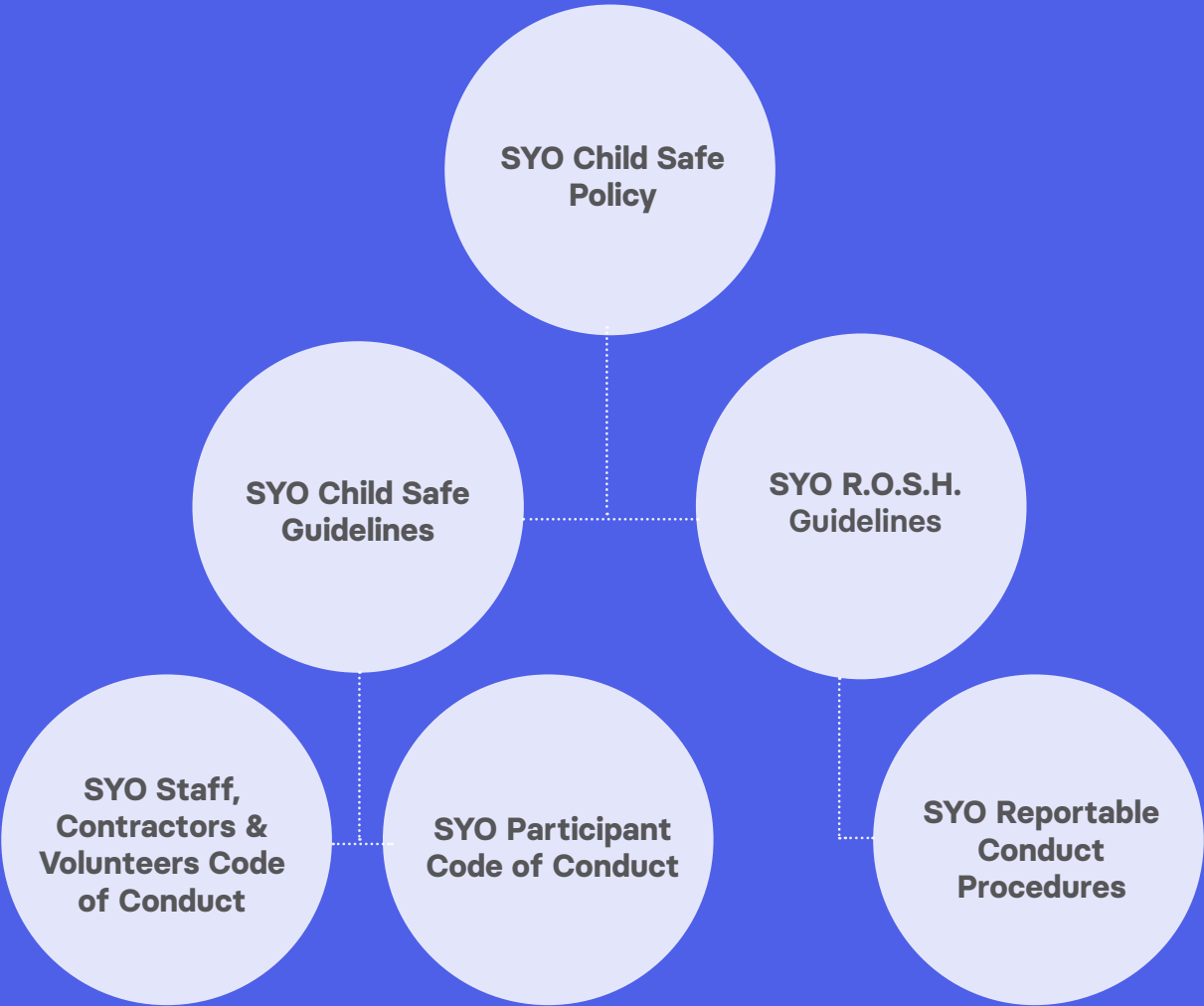
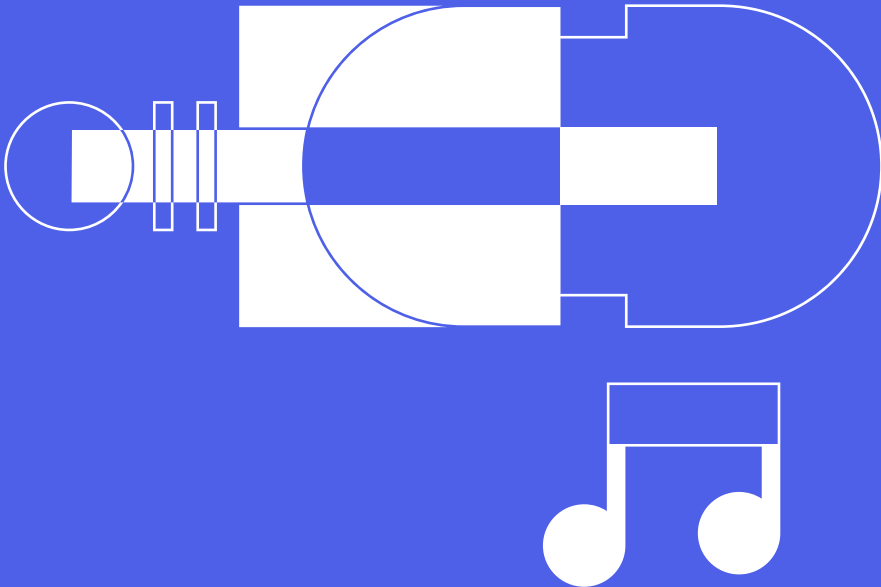
# Young People at SYO

Sydney Youth Orchestras is proudly a child safe organisation and embraces the National Principles for Child Safe Organisations.

This commitment can be viewed publicly on our website.

SYO embeds Child Safety in the following ways:

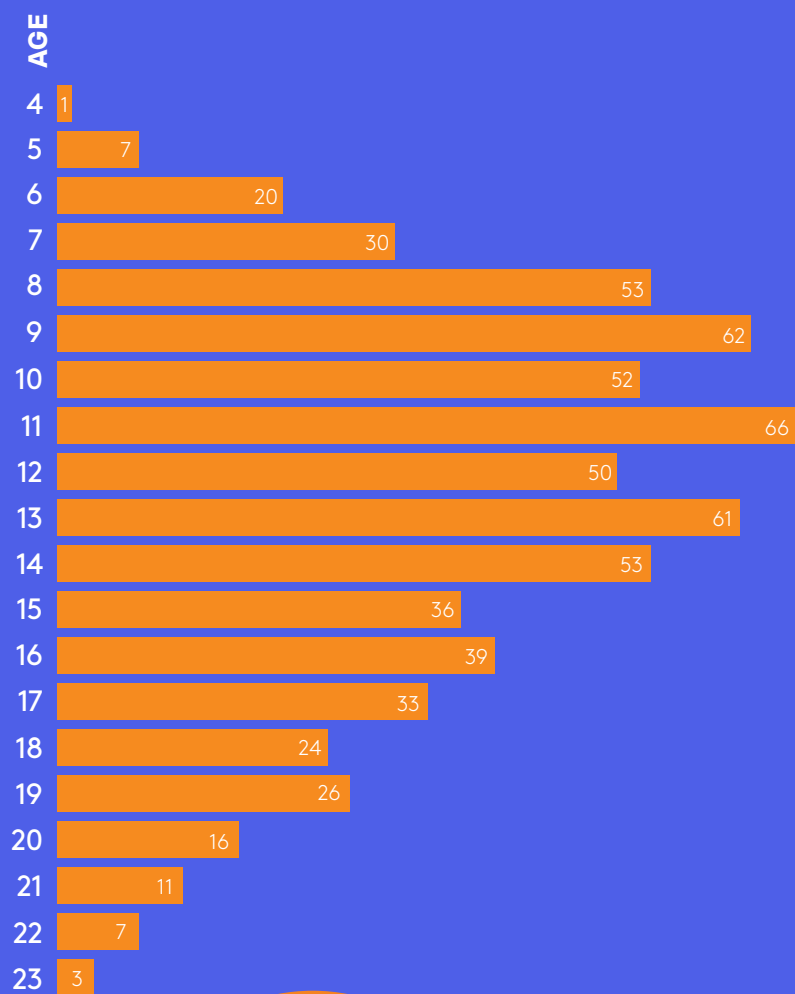
1. Child Safety is at the top of the agenda for all meetings including Bi-monthly Board Meetings, Weekly Staff Meetings and Event Evaluations.
2. Child Safe processes are presented to all SYO musicians as part of the Orientation for weekly and open programs.
3. Child Safe is explicitly addressed in the SYO Musicians Handbook, including how to report issues.
4. Child Safe refresher training is provided to SYO staff annually.
5. Complaint processes are clearly articulated and are accessible to all SYO musicians and parents. Reports can be made at [safe@syo.com.au](mailto:safe@syo.com.au).
6. Child Safe reports are submitted on all SYO activities and submitted including actions to the SYO Board of Directors monthly.
7. Detailed policies and procedures are publicly accessible and reviewed regularly both internally and by external advisors.
8. All staff and volunteers have NSW working with children checks and adhere to the SYO Staff, Contractor and Volunteer’s Code of Conduct.
9. SYO is a mandatory reporting organisation and follows all required reporting requirements of the NSW Ombudsman and Department of Community Services.



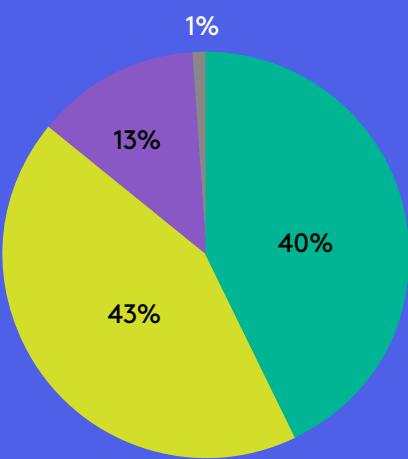


# DIVERSITY

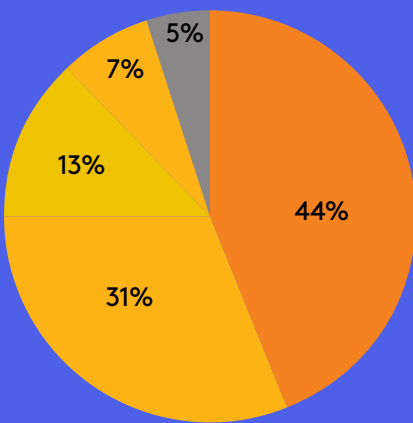
## Age Range



## Education

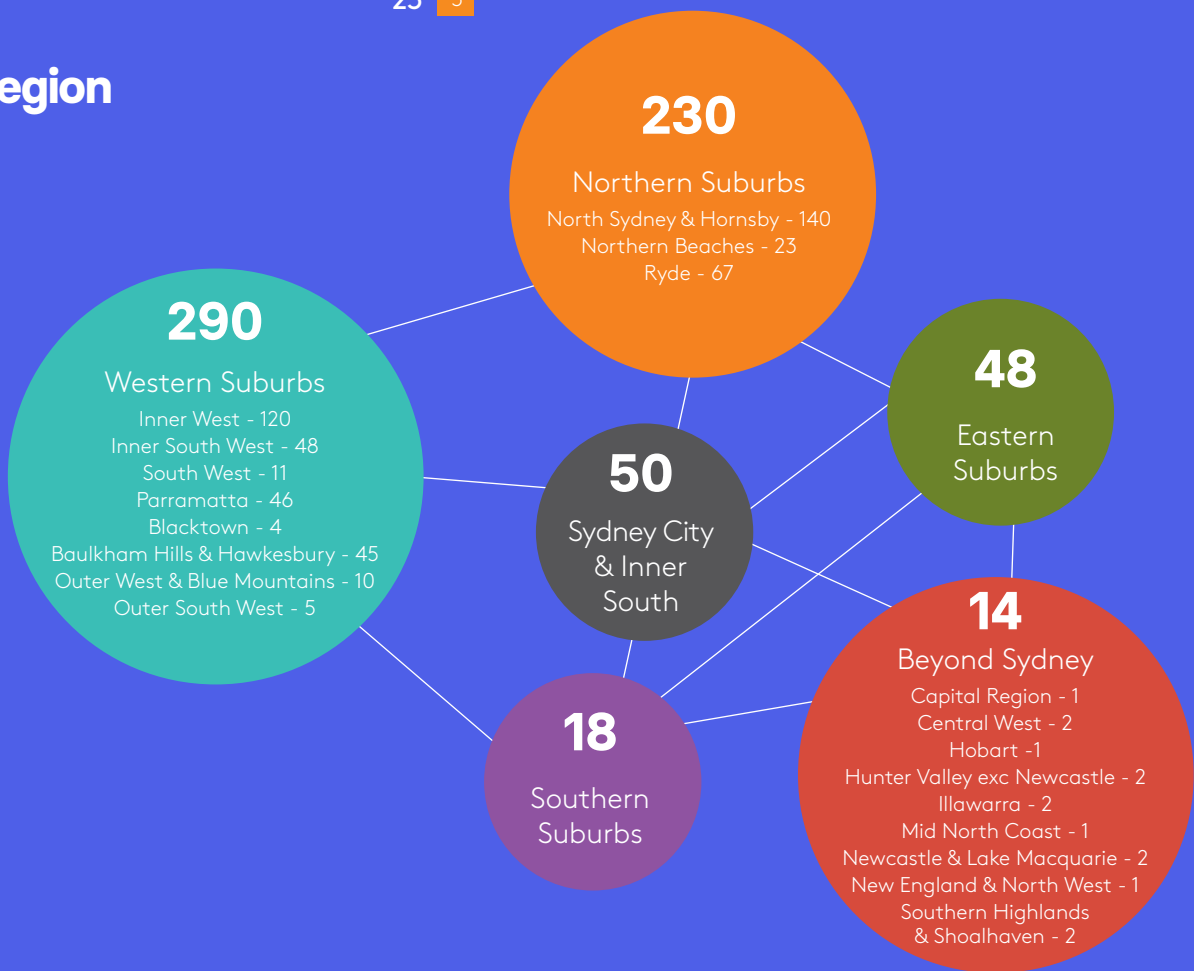


- Primary School
- High School
- Tertiary Education
- Not studying/other



- Independent
- Public School
- Public School Selective
- Tertiary
- Not studying/other

## Region



## Languages

At least 33 languages other than English are spoken across 228 households, with some households speaking multiple languages



- |                               |                     |
|-------------------------------|---------------------|
| Afrikaans                     | Hokkien             |
| Arabic                        | Indonesian (Bahasa) |
| Assyrian                      | Italian             |
| Bulgarian                     | Japanese            |
| Chinese (Cantonese)           | Korean              |
| Chinese (Mandarin)            | Romanian            |
| Chinese (Shanghainese)        | Russian             |
| Chinese (unspecified dialect) | Sinhalese           |
| Croatian                      | Spanish             |
| Dutch                         | Swedish             |
| Farsi                         | Taiwanese Mandarin  |
| Filipino (Tagalog)            | Tamil               |
| Finnish                       | Telugu              |
| French                        | Tewchow             |
| German                        | Thai                |
| Greek                         | Vietnamese          |
| Hindi                         |                     |





# Activity Overview

1237

Total Activities

945

Auditions

Connect with

1360+

Young Musicians

437+

Rehearsals

528+

Digital, Online,  
or Broadcast  
Events

33

Commercial  
Performance  
Activities

262

Orchestral  
Musicianship  
Sessions

366+

Tutorials and  
Sectionals

107+

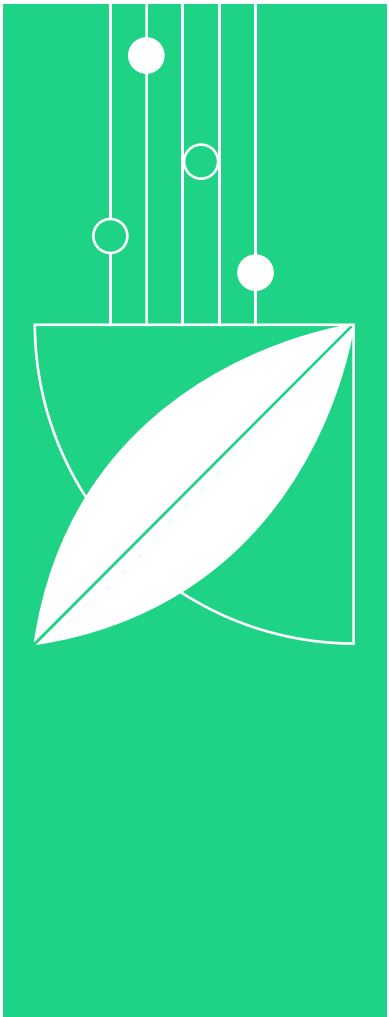
Concerts and  
Performances



# Strategic Pillars and Goals

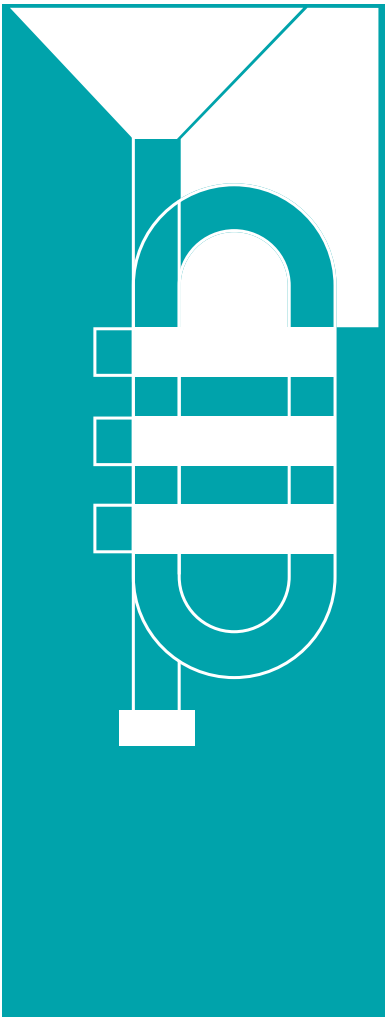
## EDUCATIONAL LEADERSHIP

Nurturing artistic talent and delivering outstanding orchestral education for young musicians.



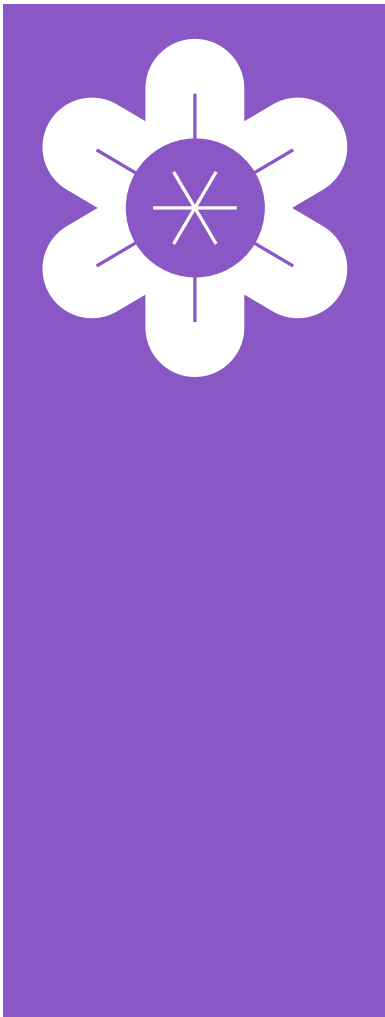
## ARTISTIC EXCELLENCE

Creating pathways for young musicians to explore their creativity by delivering artistic programs which are inspiring, challenging and world-class.



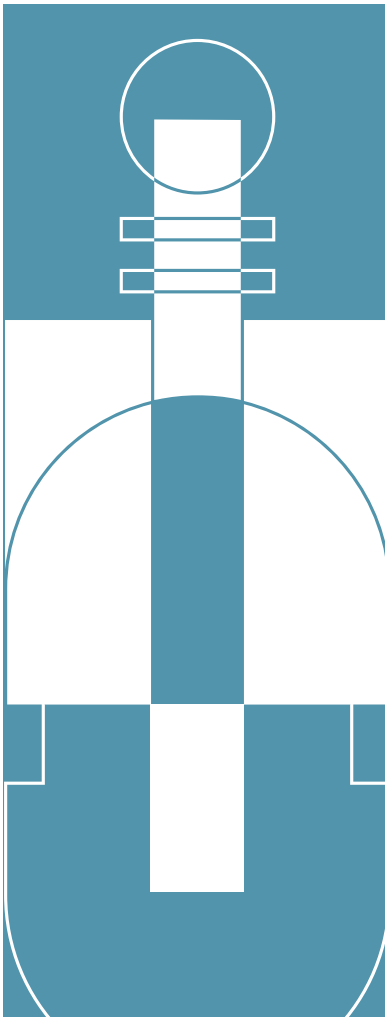
## COMMUNITY ENGAGEMENT

Extending the reach and depth of young people’s engagement with SYO across NSW to stimulate, involve and increase participation in orchestral music making.



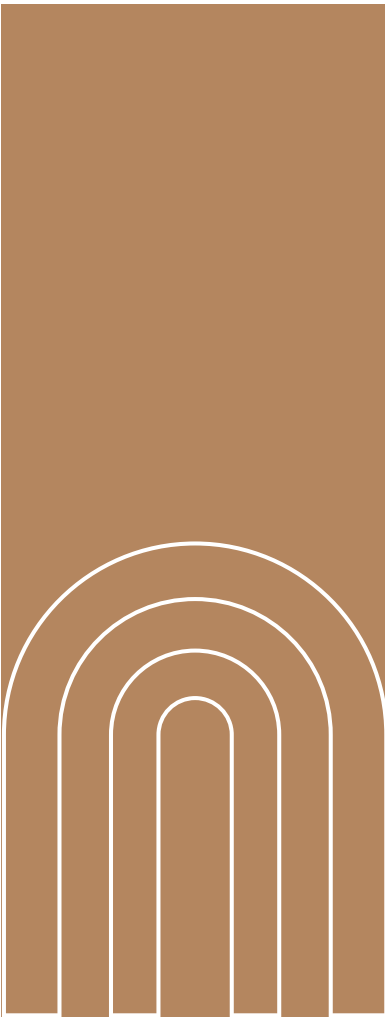
## STAKEHOLDER CONNECTION

Extending the reach and depth between SYO and its stakeholders by sharing and celebrating our musicians’ stories and the impact of SYO programs.



## FINANCIAL STABILITY

Increase and diversify earned income for greater business stability and growth.





# Educational Leadership

## Key Activities

Annual audition progress  
Placement in ensembles and orchestras led by experienced conductors and educators  
34 weeks of orchestral training  
Orchestral camps  
Sectionals and tutorials with leading professional musicians  
Showcase concerts  
Orchestral Musicianship

## Key Measurements

Application: 945 Auditions  
Retention: 72% at audition  
Progression: 29% of musicians moved up within the pathway  
Capacity 84% of available places filled  
SYO Musician Participation Count:  
31,714 Live, 8,133 Digital

## Advisory & Leadership

Head of Orchestral Training  
SYO Conductors  
SYO Operations Team

## Supporting Structures

Orchestral Training Framework  
Conductor Development  
Orchestral Musicianship Framework  
Child Safe Framework  
Digital Delivery (SYOnline)  
COVID-19 Safety  
SYO Child Safety Policy  
SYO Code of Conduct

## Industry Partnerships

Sydney Conservatorium of Music,  
The University of Sydney  
Santa Sabina College  
Professional Musicians and Teachers  
Learning For Good

## Nurturing artistic talent and delivering outstanding orchestral education for young musicians

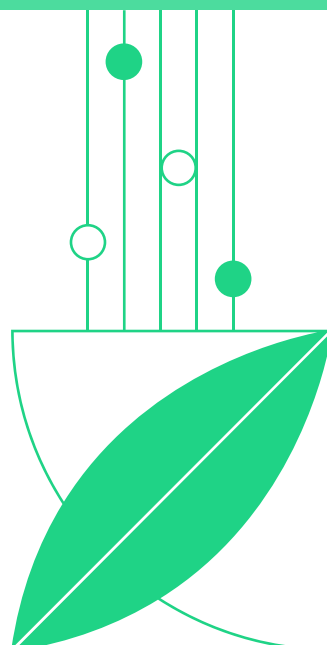
Throughout my years playing in the orchestral program provided by the SYO, I have been able to develop and mature as a musician, both on my instrument and my ability to play in an orchestra. The conductors from SYO have always provided valuable insights into practice habits and the way in which we approach practicing our instruments, including the structure and certain techniques on our instruments which may need focus. Whilst SYO has been key in developing me as a musician, it has served as a place of connection, allowing me to meet some of my closest friends. The regional tours have further promoted me to realise and appreciate the power of music in bringing joy to individuals and have brought further appreciation of events such as The Big Busk which brings the excitement of SYO to the metropolitan area. SYO has provided me opportunities to explore music I am not experienced with, as well as allowing me to develop new friendships.

**Anika**

*Symphonic Wind Orchestra*

## Key Achievements

Membership includes 650 young musicians filling 657 places  
Maintain positive feedback rating at 85% of survey respondents  
262 Sessions of Orchestral Musicianship (digital programs)  
437+ Live Rehearsals  
95% survey respondents reported they felt safe at SYO  
92% of returning musicians felt they were prepared for more complex repertoire





# Head of Orchestral Training and Artistic Programming's Message

2024 for Sydney Youth  
Orchestras was, quite simply,  
epic!

Spearheaded by The Sydney Youth Orchestra, performing some of the most seminal and challenging repertoire in the orchestral canon, culminating in a triumphant presentation of Olivier Messiaen's Turangalila-Symphonie in the grandest of surroundings at White Bay Power Station.

The presentation of this incredible piece of work speaks to so many key aspirations of Sydney Youth Orchestras: to provide the most extraordinary and transformative experiences to our musicians; to play the boldest and bravest works in the orchestral canon; to take risks in reimagining how orchestral concerts sound, look, and feel; to champion creativity and the creative process; and to celebrate the contributions of every musician.

Our musicians are drawn from every region and educational sector in New South Wales, and at SYO, they find "their people."

People who, like them, have practiced hard on their instruments, love music, and share similar hopes, dreams, and ambitions.

**Music 'brings us together, helping us reflect upon who we are, where we have come from, and what lies ahead.' The arts and music transcend 'languages, cultures, and borders...' and help 'exchange ideas and styles and share in the artistic vibrancy born from diverse experiences and traditions.'**

– Barack Obama



We work hard every day to ensure that young musicians will always have these opportunities at SYO and beyond, and were pleased to be able to contribute in a meaningful way to the New South Wales Parliamentary Inquiry into Arts and Music Education and Training, to help shape the future of music-making in our state.

Our musicians are incredibly fortunate to work under the guidance of some of Australia's leading conductors, tutors, and music educators, and SYO is incredibly grateful for all of their contributions in 2024.

Whether a six-year-old string player at their first Saturday rehearsal at Santa Sabina College, or a twenty-four-year-old pre-professional French horn player on stage at the Sydney Opera House, SYO musicians are guided by the best.

Thank you to everyone who contributes to the community that is SYO. Together, we truly are boldly shaping the future of orchestral music.

**James Pensini**  
*Head of Orchestral Training and Artistic Programming*  
*Symphonic Orchestral Program Conductor*





Our Musicians  
Strings Program



SYO PREP	Accompanist: Szu-Yu Chen	
	Conductors: Alina Belshaw, Sandi Oh Repertoire Highlights: American Folk Song arr. Kathryn Griesinger: Fiddles at Sea Kathryn Griesinger: Zenith Deborah Baker Monday arr. Alina Belshaw and Sandi Oh: Bell Carol Tidings Caryn Wiegand Niedhold: Island of Stars	Members: 51 Age Range: 5-10 Average Age: 7

STAGE 1	Accompanist: Szu-Yu Chen		
	<div>ORANGE</div> <div>Conductor: Sandi Oh Repertoire Highlights: Traditional Canadian arr. Deborah Baker Monday: Chumbara Irish Folk Song arr. Deborah Baker Monday: Drowsy Maggie Various arr. Deborah Baker Monday: Fiddlin' with the Classics Soon Hee Newbold: Dragon Dances Soon Hee Newbold: Rock Riffs Yukiko Nishimura: Colorful Sunrise</div> <div>Members: 39 Age Range: 5-8 Average Age: 7</div>	<div>PINK</div> <div>Conductor: Niamh Armstrong Repertoire Highlights: Am're Ford: The Journey Forward David Hinds: Tango Rio Kirt Mosier: Waltz of the Wicked Keith Sharp: The Kings Fiddlers Bruce W. Tippet: Mystic Forest</div> <div>Members: 39 Age Range: 7-11 Average Age: 9</div>	<div>YELLOW</div> <div>Conductor: Alina Belshaw Repertoire Highlights: Erica Donahoe: Air Warriors Erica Donahoe: Smoky Mountain Lullaby Tyler S. Grant: Colliding Fates Kathryn Griesinger: Winter Stars Doug Spata: Zuma Breakers Giuseppe Verdi arr. Jeremy Woolstenhulme: Anvil Chorus</div> <div>Members: 36 Age Range: 6-14 Average Age: 10</div>

STAGE 2	Accompanist: Szu-Yu Chen		
	<div>BLUE</div> <div>Conductor: Alina Belshaw Repertoire Highlights: Kathryn Griesinger: Dynamism Rich Hirsch: Grand Central Soon Hee Newbold: Battle Bedřich Smetana arr. Todd Parrish: The Moldau Telemann arr. Bob Matthews: Sinfonia in A minor</div> <div>Members: 37 Age Range: 11-14 Average Age: 12</div>	<div>RED</div> <div>Conductor: Sandi Oh Repertoire Highlights: Traditional Irish arr. Wiegand Neidhold: John Ryan's Polka Soon Hee Newbold: Warrior Legacy Chevalier de Saint-Georges arr. Cooper Ford: Ballet No. 1 Sarah Siegler: Inoshoven Korean Folk Song arr. Benjamin Snoek: Doraji Anhui Folk Song (Han) arr. Chen Yi: Chinese Folk Song Suite, I. Fengyang Song</div> <div>Members: 38 Age Range: 8-12 Average Age: 10</div>	<div>GREEN</div> <div>Conductor: Niamh Armstrong (until August 2024), Bronte Ellis (from August 2024) Repertoire Highlights: Shirl Jae Atwell: Mystere Arcangelo Corelli: Christmas Concerto (3rd Movement) Modest Mussorgsky arr. Isaac: Hopak Soon Hee Newbold: Ships of Ireland Sergei Prokofiev arr. Stephen Wielezysynski: Troika from "Lieutenant Kije" Jean Sibelius: Andante Festivo</div> <div>Members: 33 Age Range: 11-15 Average Age: 13</div>

STAGE 3	<div>SILVER</div> <div>Conductor: Dr Sadahara Muramatsu Repertoire Highlights: Edvard Grieg: Two Elegaic Melodies, I. Heart's Wound John Ireland arr. Bush: Antique Dances and Airs, V. Masquerade Felix Mendelssohn: String Sinphonia No. 7 (1st Movement) Wolfgang Amadeus Mozart: Eine Kleine Nachtmusik (1st Movement) Ottorino Respighi arr. Alshin: A Downland Suite, I. Prelude</div> <div>Members: 33 Age Range: 8-13 Average Age: 11</div>	<div>PURPLE</div> <div>Conductor: Victoria Jacono-Gilmovich (until August 2024), Niamh Armstrong (from August 2024) Repertoire Highlights: Elena Kats-Chernin: Innocent Clouds Richard Meyer: Century One Tusonic Soon Hee Newbold: Iditarod Keith Richards and Mick Jagger arr. Alison Gillies: Paint it, Black</div> <div>Members: 33 Age Range: 8-13 Average Age: 11</div>
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# Our Musicians Strings Program

## SYO Prep

**CONDUCTORS:**  
**ALINA BELSHAW,**  
**SANDI OH**

### VIOLIN

Henley Chan  
Isabelle Chan  
Lachlan Chan  
Dylan Chappel  
Allegra Costantino  
Erica Dai  
Lucas Gan  
Charlotte Gresham  
Jackson Hatty  
Valentina Howari  
Jett Inthapichai  
Rachel Jeon  
Zahra Khan  
Maxime Lee  
Zoe Li  
Sukie Liu  
Zachary Lu  
Tynan McDonald  
Gem McGuire  
Patricia Mundine  
Adelyn Naidoo  
Kyle Ng  
Isaac Nguyen  
Fraser Pan  
Gordon Pan  
Titus Pullen  
Leon Rosswick  
Caitlin Sekers  
Tiffany Truong  
Madeleine Vohland  
Elena Wang  
Ryan Wang  
Laura Wu  
Ryan Wu  
Leo Xie  
Rui An Zheng

### VIOLA

Lauren Nguyen  
Freya Patoulios  
Ava Tu

### CELLO

Joshua Ahn  
Jack Dunstan  
Ryan Li  
Callan McGrath  
Francesca Philipp  
Helena Underwood

Annabel Weng  
Hesper Wu  
Alvin Yang

### DOUBLE BASS

Xander Brennan  
Stella Lloyd  
Lewis McGrath

## Stage 1 Orange

**CONDUCTOR:**  
**SANDI OH**

### VIOLIN

Renae Cai  
Matthew Cheung  
Adelle Conomos  
James Conomos  
Madeline Dooley  
Emma Dwyer  
Zoleena Fei  
Miller Gan  
Alice Gu  
Isabelle Hong  
Valentina Howari  
Kimberley Jin  
Genevieve Leung  
Eleanor Lim  
Weimi Lu  
Miki Moyes  
Fidela Ng  
Xinyue (Antares) Qi  
Amelia Shen  
Zhixi (Jooshi) Tong  
Katharine Ungureanu  
Kieran Wong  
Aria Xu  
Chloe Xu  
Mia Xu  
Oscar Zijun Xue  
Savannah Yan  
Monica Zhang  
Elsa Zhao

### VIOLA

Monica Zhang

### CELLO

Lukas An  
Irina Gao  
Oliver Kim  
Aiden Lau  
Zion Lee  
Jessica Yang  
Aiden Zhang  
Claire Zhang

### DOUBLE BASS

Emily Ko  
Eunice Rianto

## Stage 1 Pink

**CONDUCTOR:**  
**NIAMH ARMSTRONG**

### VIOLIN

Bernice Ang  
Elin Back  
Thaddeus Candra  
Caitlin Chen  
Claire Chen  
Lachlan Guo  
Bella Han  
Hannah Hau  
Win Huang  
Giuliana Ibarra  
Hugo James  
Erika Kong  
Elise Li  
Zachariah Li  
Jaclyn Liu  
Oliver Ng  
Rishaan Panyam  
Ellie Sloan  
Allan Song  
Zoe Sussman  
Akshaya Geeta Valluri  
Alexandra Wong  
Lucas Wu  
Hana Yao  
Mo Yao  
Sonia Zang  
Ivy Zhou

### VIOLA

Mariella Cigana  
Kevin Ma

### CELLO

Travis Chen  
Eloise Cheung  
Alba Leung  
Rebecca Lua  
Bronte Lusted  
Sebastian Scarf  
Ned Williams  
Deborah Yu

### DOUBLE BASS

Charissa Chang  
Kite Wang

## Stage 1 Yellow

**CONDUCTOR:**  
**ALINA BELSHAW**

### VIOLIN

Emily Ai  
Celeste Arango  
Esther Chiew  
Jayden Cho  
Rieley Chong  
Andrew Clark  
Rosalind Clemens  
Aisha Ford  
Eve Herald  
Giancarlo Ibarra  
Oliver Lee  
Sophia Lee  
Edelyn Lim  
Jonas Lou  
Hamish Mcgrath  
Elmina Ng  
Banksia Noipa  
Audrey Saliba  
Samantha See  
Olivia Wang  
Celina Xu  
Annie Xue  
Leah Yang  
Yixuan (Sherry) Yang  
Aimee Zankl  
Yu Ping Christy Zhang

### VIOLA

Cosmo Ko  
Alyssa Mok

### CELLO

Stella Boffi  
Sophie Dooley  
Ruby Fletcher  
Sian Lim  
Keeley Shead  
Annika Thomas  
Ivy Wang  
Sophia Xie

## Stage 2 Blue

**CONDUCTOR:**  
**ALINA BELSHAW**

### VIOLIN

Evelyn Chappel  
Leonard Chen  
Vanessa Chen  
Benjamin Chu  
George Dai  
Zachary Gan

Joanna Ge  
Thea Guan  
Riha Han  
Carston Kwan  
Claire Lee  
Xinying (Rachel) Lin  
Lucas Ongqiu  
Bella Sun  
Evelyn Sun  
Natalie Sun  
Annabel Wang  
Emma Wang  
Luke Wang  
Nathan Wang  
Isabella Weng  
Catherine Wu  
Mia Zhang

### VIOLA

Miranda Ke  
Xavier Tang

### CELLO

Abanie Chen  
Hayden Jeon  
Rachel Lee  
Peter Li  
Ailsa Liu  
Arthur Yang  
Zichen (Zane) Zhu

### DOUBLE BASS

Nicholas Hung

## Stage 2 Green

**CONDUCTOR:**  
**NIAMH ARMSTRONG**  
(until August),  
**BRONTE ELLIS** (from August)

### VIOLIN

Allora Bolton  
Karmichael Candra  
Terence Chen  
Coen Chu  
Lucian Dunn  
Joshua Fu  
Lorraine Goh  
Benaya Hartono  
Gabrielle Hulskamp  
Tyler Little  
Katarina Nad  
Abigail Nicholson  
Jay Oh  
Chloe Ouyang  
Sophia Rule

Isabella Tsai  
Mimi Tupman  
Chanel Wolfson  
Naomi Wright  
Holly Zaki  
Riaan Zheng  
Sienna Zheng

### VIOLA

Asher Hollonds  
Susie Kim

### CELLO

Eden Elski  
Sophie Gong  
Hanwen (Evan) Kou  
Zachary Malpass  
Ayrton Randall  
William Robertson  
Viljami Sintonen  
Felicity Wang

### DOUBLE BASS

Aiden Curran

## Stage 2 Red

**CONDUCTOR:**  
**SANDI OH**

### VIOLIN

Stephanie Chen  
Theodore Chen  
Audrey Choi  
Elana Chrun  
Rose Cotis  
Roselyn Deng  
Sophia Gonçalves  
Salles  
Vincent Huang  
Jayden Jung  
Christine Kwak  
Amelie Lam  
Renee Li  
Angela Liu  
Kevin Luo  
Benjamin Nordling  
Maria Pienescu  
Claire Pranata  
Iva Batis Quiwa  
Scarlett Rigato  
Olivia Smith  
Isabella Wang  
Zhixian (Katie) Wang  
Ethan Xie  
Ziyun Chloe Zhou  
Antonio Zhu

### VIOLA

Lucas Leung  
Emily Wen

### CELLO

Hannah Chandra  
Audrey Henderson  
Rebecca Heo  
Ivy Jiang  
Zachary Sekers  
Timothy Z M Wang  
Alannah Xiao

### DOUBLE BASS

Dominic Meisel

## Stage 3 Silver

**CONDUCTOR: DR**  
**SADA MURAMATSU**

### VIOLIN

Isis Bellach  
Terry Chen  
Yik Sun Justin Chen  
Ko-Chen Chou  
Serena Ho  
Amelia Hong  
Naomi Hsieh  
Lila Jezek  
Amelia Lin  
Olivia Hui Jing Ling  
Arianna Ng  
Michelle Ng  
William Shui  
Blair Tang  
Grace Tran  
Lucia Vu  
Lucas Xie  
Sylvia Xie  
Isaac Xu  
Zachary Cheng-Chi  
Yuan  
Sean Zhao

### VIOLA

Davey Austin  
Lynette Mu  
Jialin Shen

### CELLO

Ammiel Chan  
Ellie Gui  
Alexandra Huang  
Mila Huang  
Victor Kang  
Alison Ko  
Eric Li

Felix Li

### DOUBLE BASS

Zechariah Hung

## Stage 3 Purple

**CONDUCTOR:**  
**VICTORIA JACONO-**  
**GILMOVICH** (until August),  
**NIAMH ARMSTRONG**  
(from August)

### VIOLIN

Kristina Baumann  
Jeremy Bellach  
Amalyn Bonduriansky  
Vincent Candy  
Hiu Lam Frances Chan  
Jasmine Chi  
Keira Gan  
Sienna Go  
Emily Greer  
Joshua Hasanoff  
Arden Kloiber  
Vivian Weixin Lin  
Annabelle Liu  
Vianna Lu  
Rebecca Mak  
May Mei  
Anna Prokhorov  
Selena Qiu  
Alicia Randall  
Alexander Tarasov  
Alexander Tyler  
Xierlin (Sherlin) Yan  
Siena Yang  
Samantha Zhang  
Evelyn Zhou

### VIOLA

Katherine Li  
Zoe Lisnic  
Eamon Wong

### CELLO

Patrick (Paddy) Humby  
Amelia Kane  
Lucas Li  
See Wai Sophie Li  
Zhengtong (Dylan) Li  
Eliza Pei  
Sachio Perera  
Matthew Ting  
Joy Wei

### DOUBLE BASS

Hamish Hung



# Our Musicians

## Symphonic Orchestral Program

<b>RICHARD GILL CHAMBER ORCHESTRA</b>	<p><b>Conductor:</b> Kate Morgan</p> <p><b>Repertoire Highlights:</b></p> <p>Swedish Traditional arr. Danish String Quartet: Polska for Dorotea from Last Leaf</p> <p>Joseph Haydn: Sinfonia No.39</p> <p>Leoš Janáček: Suite for Strings, V. Adagio and VI. Andante</p> <p>Wolfgang Amadeus Mozart: Divertimento in D major K136</p> <p>Antonio Vivaldi: L'Olimpiade Sinfonia</p> <p>Members: <b>41</b> Age Range: <b>9-15</b> Average Age: <b>13</b></p>	<b>WESTERN SYDNEY YOUTH ORCHESTRA</b>	<p><b>Conductor:</b> Dr Sadaharu Muramatsu</p> <p><b>Repertoire Highlights:</b></p> <p>Ludwig van Beethoven: Symphony No. 8, I. Allegro vivace e con brio</p> <p>Wolfgang Amadeus Mozart: Der Schauspieldirektor Overture</p> <p>Bedrich Smetana: The Moldau</p> <p>Johann Strauss II arr. Richard Meyer: Thunder and Lightning Polka</p> <p>Members: <b>34</b> Age Range: <b>9-18</b> Average Age: <b>14</b></p>
<b>PETER SEYMOUR ORCHESTRA</b>	<p><b>ConductorS:</b> James Pensini</p> <p><b>Repertoire Highlights:</b></p> <p>Antonín Dvořák: Slavonic Dance No. 8</p> <p>Edward Elgar: Variations on an Original Theme, Op. 36 "Enigma"</p> <p>Jean SIBELIUS: Symphony No. 2 in D major, IV. Finale</p> <p>Members: <b>54</b> Age Range: <b>11-18</b> Average Age: <b>15</b></p>	<b>SYMPHONIC WIND ORCHESTRA</b>	<p><b>Conductor:</b> Tyler Wilkinson</p> <p><b>Repertoire Highlights:</b></p> <p>John Mackey: Strange Humors</p> <p>Michael Markowski: Joyride</p> <p>Alfred Reed arr. Robert Longfield: El Camino Real</p> <p>Franz von Suppe arr. Henry Fillmore: Light Cavalry Overture</p> <p>Frank Ticheli: Sanctuary</p> <p>Members: <b>60</b> Age Range: <b>10-20</b> Average Age: <b>14</b></p>
<b>SYO PHILHARMONIC</b>	<p><b>Conductor:</b> Stephen Williams</p> <p><b>Repertoire Highlights:</b></p> <p>Leonard Bernstein: Overture to Candide</p> <p>George Gershwin: Rhapsody in Blue</p> <p>Graeme Koehne: Powerhouse</p> <p>Dmitri Shostakovich: Symphony No. 9 in E-flat major, Op. 70</p> <p>Paul Stanhope: Fantasia on a Theme of Vaughan-Williams</p> <p>Richard Wagner: Rienzi Overture</p> <p>Members: <b>63</b> Age Range: <b>13-22</b> Average Age: <b>17</b></p>	<b>THE SYDNEY YOUTH ORCHESTRA</b>	<p><b>Chief Conductor:</b> Stanley Dodds</p> <p><b>Guest Conductor:</b> Liz Scott</p> <p><b>Repertoire Highlights:</b></p> <p>Ludwig van Beethoven: Consecration of the House – Overture, Ode to Joy' – Choral finale from Symphony No.9</p> <p>Brett Dean: Komarov's Fall 2006</p> <p>Olivier Messiaen: Turangalila-Symphonie</p> <p>Cathy Milliken: Catalogue of Sky 2022</p> <p>Gabriela Ortiz: Téenek (Invenciones de Territorio) 2017</p> <p>Ethel Smyth: Mass in D major, The March of the Women (Suffragette Song)</p> <p>Richard Strauss: Der Rosenkavalier, TrV 227d, op.59: Suite [1945] 1909-1910</p> <p>Richard Wagner: Tristan und Isolde, WWV 90: Prelude &amp; Liebestod 1857-1859</p> <p>Members: <b>68</b> Age Range: <b>14-23</b> Average Age: <b>19</b></p>

## ENVIRONMENT

The combination of a process-based practice in a structured learning environment and formal performance opportunities makes SYO a unique training provider.





# Our Musicians

## Symphonic Orchestral Program

### Richard Gill Chamber Orchestra

CONDUCTOR: KATE MORGAN

- VIOLIN**  
Marion Choi  
Elisa Chun  
Shirley Feng  
Divyan Gnanasivam  
Grace Hu  
Jaden Kiang  
Sophie Kiang  
Hannah Kim  
Yu Hei Kwan  
Audrey Lee  
Brayden Lee  
Raymond Luo  
Varvara Moldavska  
Amy (Lok Lam) Ouyang  
Juliette Pfeil  
Charlee Potter  
Catherine Rong  
Jamina Scofield  
Lok Tin Samuel Shen  
Sanni Sintonen  
Charlie Wilson  
Isaac Ren Wei Yeow  
Abbie Yu  
Andrew Yu
- CELO**  
Mason Fok  
Caitlyn Kang  
Louis Kerbert  
Jackson Siu Him Lai  
James Mackun  
Daniel Shen  
Natasha Tiet  
James Vu  
Alicia Wang
- DOUBLE BASS**  
Hugo Gilmovich  
Marlowe Hamer-Smith  
Charisse A Rianto
- VIOLA**  
Elliot Bastian  
Estelle Gilmovich  
Madeleine Hsu  
Tomas Mimmocchi  
Serina Moon

### Western Sydney Youth Orchestra

CONDUCTOR: DR SADAHARA MURAMATSU

- FLUTE**  
Thomas Koit  
Isabelle Saliba
- OBOE**  
Aanya Mathur  
Xinluyi Zhang
- CLARINET**  
Freddie Chan
- BASSOON**  
Eowyn Ransley
- FRENCH HORN**  
Nahal Shekarchi  
Chloe Yu
- TRUMPET**  
Uri Choi  
Alexander Koit
- PERCUSSION**  
Jun Cho
- VIOLIN**  
Ahin Cho  
Iris Cho  
Demeil Anokin David  
Angelina J Filipovski  
Amelia Hartog  
Xin Chen (Niki) He  
Faye Lim  
Jesslyn Devika Lo  
Mira Nguyen  
Olivia Sekers  
Yuxi Wang  
Leila Woods  
Alyssa Zhang
- VIOLA**  
Scarlett Cho  
Antonia Touma
- CELO**  
Rowan Bleasel  
Linda Chi  
Gordon Guo  
Wenxin Wang  
Helena Zhang
- DOUBLE BASS**  
Aiden Curran  
Miwa Muramatsu  
Ev Schmidt

### Peter Seymour Orchestra

CONDUCTORS: JAMES PENSINI

- FLUTE**  
Ryan Cai  
Georgie Calleia  
Kai Simpson-Smith
- OBOE**  
Sophia Hillier  
Arthur Munoz
- CLARINET**  
Alice Betteridge  
Lucille Healy
- BASSOON**  
Ruby Bron  
Juliet Brunsdon
- FRENCH HORN**  
Christian Lau  
Kesitaike Nila  
Horace Tan  
Yao Xiao
- TRUMPET**  
Cordelia Highfield  
Darien Sim
- TENOR TROMBONE**  
Rory Kane  
Jacob Littler
- BASS TROMBONE**  
Sebastian Kameron
- TUBA**  
Elise Armour
- PERCUSSION**  
Noam Zemack
- VIOLIN**  
Abigail Bush  
Chloe Chai  
Sarah-Faith Chang  
Annabelle Cho  
Victoria Chu  
Eloise Dahm  
Aaron Hinton  
Amber Jarman  
Angelina Jin  
Zoe Lee  
Anthony Mackun  
Yuta Matsuura  
Caitlin Ong  
Audrey Savage  
Koki Takamura  
Gabrielle Thai  
Catherine Whitehouse  
Annalise Yau  
Kate Yau  
Alyssa Zhang
- VIOLA**  
Emily Colbran  
Kineth Ekanayake  
Rebecca Heo
- CELO**  
Gabriel Chan  
Darius Giann  
Ashley Huang  
Rose Marie Li  
Maia Luo  
Matthew Wong  
Gabriella Wu  
Shine Yang
- DOUBLE BASS**  
Emma Faulkes  
Sophie Gallagher-Horne  
Estelle Lee

### Symphonic Wind Orchestra

CONDUCTOR: TYLER WILKINSON

- FLUTE**  
Clare Agnew  
Evelyn Kim  
Sion Kim  
Neve Peters  
Isabelle Saliba  
Sarah Sommerville  
Caitlin Wolf
- OBOE**  
Seanna Chung  
Eleanor Kohlhoff  
Isabella Lopez Mourade  
Kaylene Park
- CLARINET**  
Joshua Bie  
Megan Cheung  
Christopher Costa  
Tiffany Du  
Isabella Feng  
Lewis Hansen  
Orlando Holmes  
Ryan Larkin  
Deborah Leong  
Zhaohe Liu  
Jessica Robinson  
Emma Shan  
Oliver Sharp  
Ximena Sim  
Anika Sinha  
Wendy Thompson  
Justin Wang  
Peter Xiong
- BASSOON**  
Lucinda Paterson
- SAXOPHONE**  
Felix Coster  
William Huang  
Nikita Jordan  
Catherine Luszczyński  
Jessica Ma  
Zachary Sastradjaja
- Anabelle Van Wyk  
Monica Zhou
- TENOR TROMBONE**  
Wolfgang Hummel  
Rafiya Macpherson  
Ryan Nguyen  
Gilbert Zhang
- BASS TROMBONE**  
Miles Street
- FRENCH HORN**  
James Brunsdon  
James Cheung  
Chloe Robinson  
Bowen Xia  
Alex Yin
- TRUMPET**  
Margot Connell  
Carmel Mayo  
Adam Sher  
Millie Sloan  
Maksim Stevanovski
- TUBA**  
Kirrily Jee  
Jonathan Lo
- PERCUSSION**  
Oliver Cheung  
Jun Cho  
Abigail Combs  
Liam Kim  
Fletcher Netting



# Our Musicians Symphonic Orchestral

## SYO Philharmonic CONDUCTOR: STEPHEN WILLIAMS

- FLUTE**  
Evelyn Hilder  
James Hillier  
Ami Humphreys  
Saskia Scheib
- OBOE**  
Orin Kim Narushima  
Matilda Loomes  
Cate Sandbach
- CLARINET**  
Tessa Darby  
Lara Ueki
- BASSOON**  
Emily Hinwood  
Edmund Huang
- FRENCH HORN**  
Georgia Hammond  
Josephine Kilham  
Sophie Moulds  
McKenzie Robinson
- TRUMPET**  
Matilda Dearden  
Liam McRae  
Percy Speed
- TENOR TROMBONE**  
Louis Fetting  
Hayley Gunsberger  
Isaac Tannous  
Wesley Woodhouse
- TUBA**  
Ashton Parris
- PERCUSSION**  
Joshua Chee  
Marco Constantino  
Ollen Djonov  
Hayden Markham-Ball

- VIOLIN**  
Aaron Bonduriansky  
Andrew Dharma  
Courtney Hamilton  
Isabella Heriot  
Maya Homsma  
Ashley Kim  
Stefan Kowalik  
Jayden Kuris  
David Milic  
Marie Park  
Mi Mi Pau  
Clayton Poon  
Scarlett Seybold  
Jennifer Sung  
Antonia Touma  
Maximilian Wang  
Isabella Wilson  
Sophia Wong  
Lucas Yang
- VIOLA**  
Sophie Gan  
Julian Lang  
Lola McKenzie  
Si-Yun Tan  
Lara van den Dolder
- CELLO**  
James Grennan  
Jacob Koseff  
Claire Pepperell  
Juliette Roumanoff  
Mina Scarratt  
Samantha Su  
Marcus Tyler  
Erik Wild  
Esther Yang
- DOUBLE BASS**  
Yolanda Dolenac  
Eryk Francis  
Amelia Kim

## The Sydney Youth Orchestra CHIEF CONDUCTOR: STANLEY DODDS

- FLUTE**  
Kara Thorpe \*\*  
Samuel de Kroon  
Isabelle Ironside
- OBOE**  
Gahyun Lee \*\*  
Katia Geha  
Caleb Mayo
- CLARINET**  
Amelia Dillon \*\*  
Aiden Love  
Justin Wang
- BASSOON**  
Dylan Roberts \*\*  
Nathan Marjoram  
Bonna (Jihyun) Yoon
- FRENCH HORN**  
Benjamin Hans-Rosenbaum \*\*  
Sarah Bernard  
Eloise Brunsdon  
Rory Hodgson  
Kian Shanahan
- TRUMPET**  
Toby Rands \*\*  
Tom Lim
- TROMBONE**  
Joshua de Haan \*\*  
Zachary Bonham
- BASS TROMBONE**  
Harry MacPherson
- TUBA**  
Ben Clarke \*\*
- PERCUSSION**  
Grace Lee \*\*  
James Heynes  
Tenor Manns  
Josephine Scott

- VIOLIN**  
Klara Decker-Stewart \*  
Suraj Nagaraj \*  
James Krockenberger \*\*  
Caitriona Fox  
Michelle Hayes  
Sam Jenkin  
Arum Jeon  
Sophia Juarez  
Gabriel Kerridge  
Annabel Krockenberger  
Violet Krockenberger  
May Labios  
Julia Lim  
Natalie Liu  
Khang Mai  
Caitlin Murphy  
Ethan Powell  
Kimberley Santos  
Vicky Ying  
Kerrie Yu
- VIOLA**  
Spencer Oxnam \*\*  
Alexandra Arkapaw  
Lisa Bongpipat  
Alice Moon  
Benjamin Munro  
Haruki Muramatsu  
Aleksei Prakhiiy  
Amayah Ryan  
Asher Tarbox
- CELLO**  
Javier Mobellan \*\*  
Leo Apollonov  
Belvina Bai  
Alexander Benz  
Emily Broomhead  
Charlotte He  
Cadence Ing  
Elden Loomes  
Ellen Polsek  
Elizabeth Ring  
John Wu
- DOUBLE BASS**  
Paignthor Acevedo-Martin \*\*

\* denotes Concertmaster  
\*\* denotes Principal





# Artistic excellence

## Key Activities

Annual program of concerts in premium venues

Style specific skills and technique development

Cross artform and media projects

## Key Measurements

Live audiences: 156,589

Digital/Broadcast Attendance and Participation: 955,208



## Advisory & Leadership

Artistic Director

Head of Artistic Planning

## Supporting Structures

Artistic Plan

Artistic Planning Principles

## Industry Partnerships

Create NSW

Sydney Opera House

Patricia H Reid Endowment

Carols in the Domain

Sydney Philharmonia Choirs

White Bay Power Station

Sydney Conservatorium of Music

ABC

*Creating pathways for young musicians to explore their creativity by delivering artistic programs which are inspiring, challenging and world class*

One of the most rewarding aspects of being part of SYO has been the people I've met along the way. The connections formed through making music together, whether in rehearsal, performance, or simply sharing the experience, are incredibly strong and often long-lasting. From fellow musicians to inspiring tutors and conductors, each person has played a role in shaping both my musical journey and personal growth. What's been especially meaningful, is crossing paths with SYO alumni in professional settings. Whether it's reconnecting with familiar faces or meeting new people who've shared similar experiences, there's an instant sense of community and understanding that makes those moments really special.

**Charlotte**

*The Sydney Youth Orchestra*

## Key Achievements

Maintained the Masterclass Program related to specific instruments and auditions

Showcased Australian composers, guest artists and conductors across the program

First year of 'SYMBIOSIS,' an experimental chamber concert featuring members of The.SYO in specially formed ensembles.

The.SYO conductors included Stanley Dodds (Chief Conductor), Elizabeth Scott, SYMBIOSIS mentors included Mark Bruwel, Andrew Jezek, Kate Morgan, Liisa Pallandi and Joel Walmsley.

First full year of activity from SYO's new administrative and rehearsal home, Haymarket Creative (supported by Create NSW)

### Performance outcomes

107+ live performances

2 recording projects

33 commercial performance activities





## Chief Conductor's Message

**It has been an extraordinary privilege to lead The Sydney Youth Orchestra through 2024 - an ambitious, dynamic year that has affirmed SYO's place as a national leader in orchestral training, youth development, and musical excellence.**

Together with Head of Artistic Programming James Pensini, we shaped a season built around thoughtful repertoire choices that speak directly to the capabilities, passions, and development of young musicians. We considered music that challenges and empowers young players - seminal works that not only stretch technique and interpretation but also open doors to deeper artistic meaning. I am especially drawn to living composers whose music offers commentary on the contemporary world and who reflect our place and time with courage and clarity. Many of these composers I've had the privilege to work with directly, and their creative voices and my experiences with them remain close to my heart.

This season reflected those values. It featured Australian works by Paul Stanhope (*Fantasia on a Theme of Vaughan Williams*), Graeme Koehne (*Powerhouse*), Brett Dean (*Komarov's Fall*), and Cathy Milliken (*Catalogue of Sky*) - each piece and composer at the forefront of our national musical expression. These were presented alongside Ortiz's *Téenek - Invenciones de Territorio*, Ethel Smyth's *Mass in D Major* and *The March of the Women*. We also honoured the great symphonic tradition with performances of Wagner, Strauss, and Shostakovich, and Beethoven's magnificent *Ode to Joy* with Sydney Philharmonia Choirs at the Sydney Opera House.

The year's most ambitious undertaking was Olivier Messiaen's *Turangalila-Symphonie*, a towering 20th-century work of ecstatic beauty and creative complexity. Featuring the rare Ondes Martenot, it was performed



at White Bay Power Station—SYO's new performance home and an ideal canvas for such a visionary piece.

In *Symbiosis*, our chamber program, SYO musicians worked closely with mentors including Mark Bruwel, Andrew Jezek, Kate Morgan, Liisa Pallandi, and Joel Walmsley, honing ensemble skills and artistic leadership in an intimate, collaborative setting.

SYO continues to lead the cultural sector by presenting a full program that achieves artistic excellence, engages a diverse community across NSW—including Western Sydney and regional areas—connects deeply with stakeholders, and nurtures young talent ready to enter a demanding and dynamic industry. These young artists are the future of Australia's musical life, and SYO remains a vital space where they can grow, lead, and inspire.

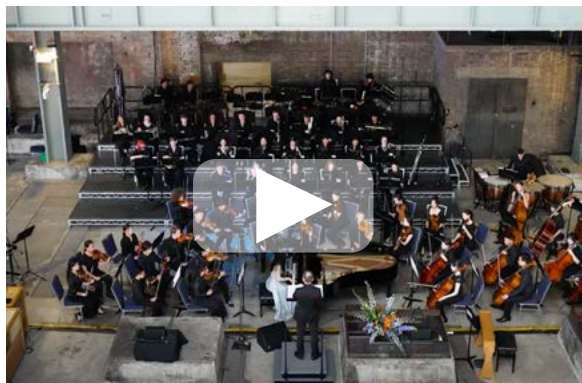
My deepest thanks to our musicians, families, staff, and supporters. I am proud to stand with you in shaping the next generation of Australia's orchestral voices.

**Stanley Dodds**  
*Chief Conductor*





# Artistic Highlights



## Turangalila

Olivier Messiaen's "Turangalila-Symphonie" is a megalithic 10 movement expression of joy and one of the seminal works of the 20th century.

The repertoire demanded that The.SYO work with a large array of exotic instruments, including the Ondes Martenot and a highly virtuoso solo piano part, led by Chief Conductor Stanley Dodds.

The SYO Philharmonic orchestra opened the performance, and again proved themselves a force to be reckoned with, with 'Powerhouse' (Koehne) and Rhapsody in Blue (Gershwin).

This monumental concert was performed at the White Bay Power Station, Rozelle.



## Chronotope

The.SYO launched into 2024 with new Chief Conductor Stanley Dodds at its helm.

Carefully curated by Dodds himself, Chronotope explored contemporary music of our times, featuring works of Milliken, Ortiz & Dean, and a fresh take on great master works of Wagner & Strauss.



## Ode to Joy

In collaboration with the Festival Chorus of the Sydney Philharmonic Choirs, and at the Sydney Opera House, The.SYO performed Beethoven's anthem to 'universal brotherhood', alongside works by Ethel Smyth — a vocal champion of women's rights and the suffrage movement. It was a concert where audiences experienced two impressively defiant personalities who, each in their own way, pursued grand visions and broke new ground with music that speaks powerfully of struggle and triumph.



## Symbiosis

"Symbiosis" is an experimental chamber concert featuring members of The.SYO.

Mentored by Sydney's finest musicians, the chamber ensembles embodied the harmonious relationship between elements to create something greater than the individual, where each musician acts as both soloist and a collaborator.



## Phosphor

The SYO Philharmonic travelled to Bowral Memorial Hall for this awaited concert offering a rich tapestry of musical masterpieces, featuring the stirring melodies of Shostakovich's Symphony No. 9, the vibrant compositions of Bernstein and Stanhope, and the timeless grandeur of Wagner.



## Carols in the Domain

Did you know that Sydney Youth Orchestras has provided the orchestra for Carols in the Domain since at least 1990? In 2024, SYO musicians again performed on this massive production, performing alongside celebrities and media personalities while gaining employment and valuable industry experience at this beloved event.



## Power Up Festival

Sydney Youth Orchestras closed the Power Up Festival in spectacular fashion, with the Peter Seymour Orchestra performing Meet the Orchestra Concerts for children, and the Sydney Youth Orchestra Philharmonic performing original singer-songwriter works by composition students from The Sydney Conservatorium of Music.

The Power Up Festival is a three-day community festival of arts, food and unique experiences at the White Bay Power Station in Rozelle.



## Kids Music Playtime

Sydney Youth Orchestras, in partnership with the Sydney Opera House again presented the monthly Kids Music Playtime, short classical music concerts aimed at very young children. SYO staff and musicians also received training in facilitating performances for young people who have disabilities affecting sensory functions. Several performances were special 'sensory concerts' incorporating sight, touch, movement, as well as music.



# Community Engagement

## Key Activities

Regional Hubs in the Central West, South Coast and North West

SYO Summer and Winter School

## Key Measurements

Western Sydney Activities: 47

Regional NSW Activities: 84

Attendance and Participation: 4,166 in Western Sydney and 3874 in Regional NSW

Summer School Musicians: 320

Winter School Musicians: 350

Scholarships: 220 Scholarships (Tertiary, Opportunity, Principal, Regional, Open Programs, Regional Open Programs, and Partnership-related)

110 Creative Kids voucher redemptions

## Advisory & Leadership

Bi-monthly consultation with leaders in identified communities (Representatives from Regional NSW and Western Sydney)

Head of Community Engagement

## Supporting Structures

Community Engagement and Outreach Framework

SYO Beginners Program

Creative Kids by Create NSW

## Industry Partnerships

Create NSW

Centennial Parklands

River City Voices

Greatorex Fund

New England Conservatorium

Piano+

*Extending the reach and depth of young people's engagement with SYO across NSW to stimulate, involve and increase participation in orchestral music making*



Having these camps outside Sydney, with such a high level of tutorial and performance, provides experiences she has immensely enjoyed and greatly benefited from. Pursuing music in regional centres is often challenging - her school orchestra is the largest in our town and only has 2-3 string players - and so to prepare and perform with an orchestra as large and skilled as the Western Sydney Youth Orchestra is an opportunity we could never have provided locally.

### Parent of Annabel

Regional Musician, Youth Orchestral Camp

## Key Achievements

### Youth Orchestral Camp

16 April 2024 - 20 April 2024

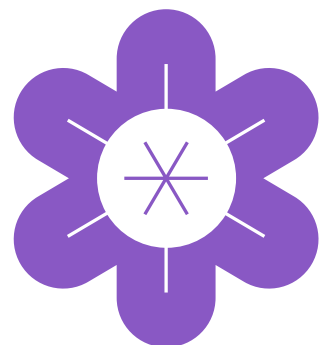
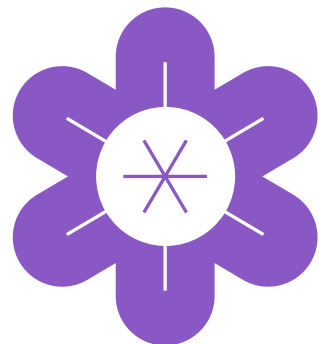
- Residential in Armidale and touring to Gloucester, Inverell and Gunnedah
- 4 orchestras - Richard Gill Chamber Orchestra, Western Sydney Youth Orchestra, Symphonic Wind Orchestra, and Peter Seymour Orchestra
- 39 Regional Musicians attending with all receiving regional scholarships, 5 receiving additional financial hardship support

Regional musicians benefitted from opportunities to engage with SYO through digital access to live rehearsals, and other live digital content

As part of the Kids Music Cafe, SYO musicians and staff received training in facilitating performances for young people who have disabilities affecting their sensory functions, and catering to specific needs

One Aboriginal cultural learning experience delivered to SYO musicians

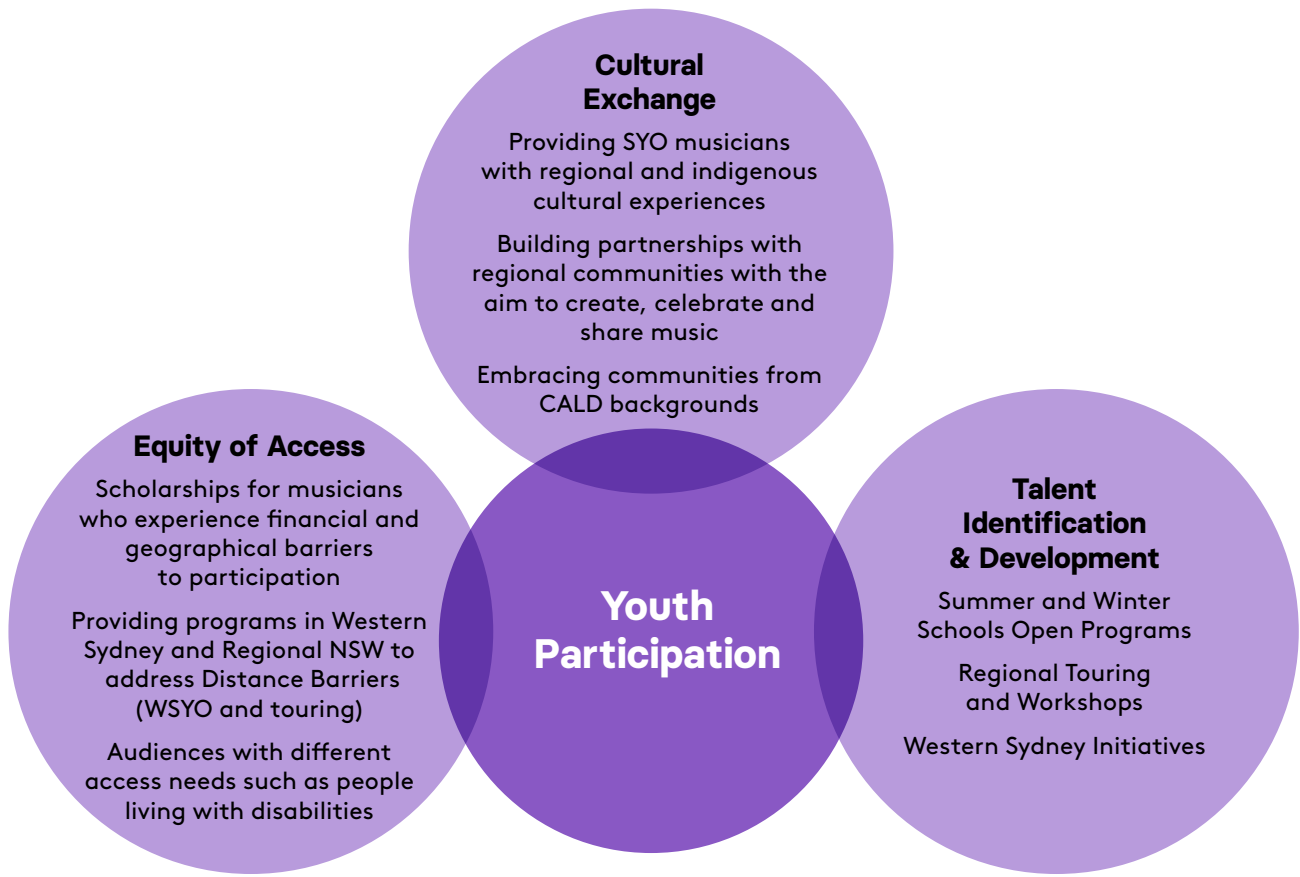
Established a Reconciliation Action Plan Working Group and initiated development of the inaugural draft





# The Community Engagement Framework

The Community Engagement Framework is a guiding set of principles as to how and why SYO will work with individuals and communities across NSW.



## Core Program

Membership of SYO's core program reflected the diversity of NSW with these regional centres represented among 14 young musicians: Capital Region, Central West, Hunter Valley exc Newcastle, Illawarra, Newcastle and Lake Macquarie, New England and North-West, and Southern Highlands and Shoalhaven.



## Youth Orchestral Camp Concert – Piano+ Partnership

In a dramatic finale to the Youth Orchestral Camp in Armidale, the Peter Seymour Orchestra featuring one of the region's best young pianists, Max Buckland, performed the First Movement of Rachmaninov's Second Piano Concerto. The performance was made possible through a partnership with Piano+.



## Summer School 15-20 January 2024

## Winter School 15-20 July 2024

Summer and Winter Schools are week-long programs run in the school holidays open to all school aged musicians, offering intensive orchestral training culminating in a final concert at the Sydney Conservatorium. Across both programs SYO hosted 670 musicians from across the state, including awarding 35 regional musicians with scholarships which contributed to fees, travel and accommodation.



## New England Sings 25-27 October 2024

A brass quintet from Sydney Youth Orchestras supported New England Sings, an acclaimed choral showcase at the New England Conservatorium of Music that annually brings together over 900 students from across the New England Region. SYO musicians joined the 80-member orchestra, providing leadership and support in their instrument group.



## Youth Orchestral Camp 16-20 April 2024

Four orchestras including the Richard Gill Chamber Orchestra, the Western Sydney Youth Orchestra, the Symphonic Wind Orchestra, and the Peter Seymour Orchestra, with 39 regional musicians from all over NSW, travelled to Armidale for the Youth Orchestral Camp. All regional musicians received scholarships with some receiving further support for financial hardship. Regional musicians were placed within an SYO ensemble for a week of music making, tutorials, and activities. Based at The Armidale School, orchestras travelled to Gloucester, Inverell, and Gunnedah to perform for communities. On the final day, all orchestras performed in a final concert at Armidale Secondary School, to share and showcase their achievements.



## All Aboard with Beethoven 23 November 2024

The Western Sydney Youth Orchestra continues to partner with Western Sydney arts organisations in 2024 with choral organisation River City Voices, presenting All Aboard with Beethoven, a comedic concert for children performed at Discovery Space - Phive in Parramatta.



# Stakeholder connection

## Key Activities

Annual program of stakeholder engagement, including Live at 50 Martin Place, donor events and events for musicians

Masterclasses, scholarships, and events delivered through partnerships

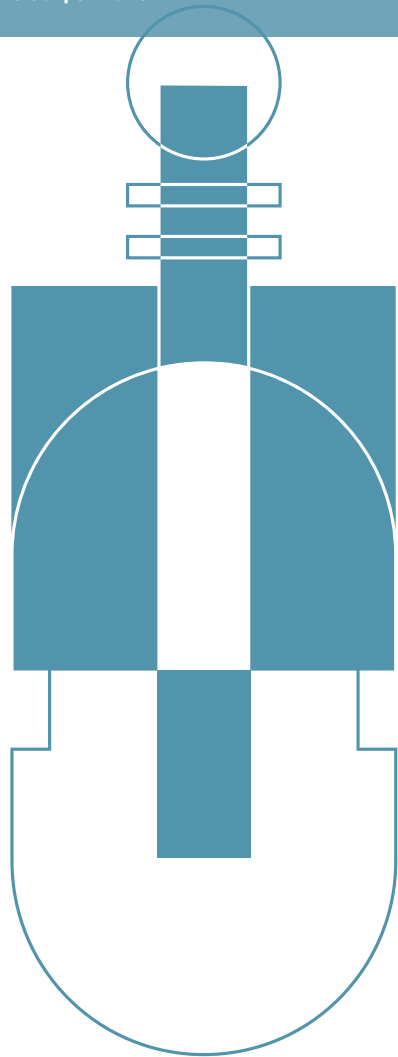
Digital and online content

## Key Measurements

Broadcast & Digital reach: 955,208

890 Donors in 2024

Average donation value: \$527.75



## Advisory & Leadership

Fundraising Committee

Brand, Marketing and Communications Advisors

## Supporting Structures

Development and Partnerships Strategy

Brand, Digital Marketing and Communications Strategy

## Industry Partnerships

Macquarie Group

Allens

Centennial Parklands

Market City Shopping Centre

End of Work: Branding and Design Agency

## Enriching relationships between SYO and its stakeholders by sharing and celebrating our musicians' stories and the impact of SYO program

Playing flute with the WSYO has been a great experience and the variety of music we tackled, from classical pieces to blockbuster film scores, made every rehearsal an adventure. I genuinely enjoyed every second of it.

What made the experience special was the people. The members of the WSYO were not only talented musicians but also some of the friendliest people I've ever met, and our conductor (Sada) was exceptional. The guidance and enthusiasm made every rehearsal memorable.

The schedule was very full on, but time seemed to fly by because we were having so much fun. I looked forward to performing at the concerts, where we were able to share all of our hard work and musical skills with the audience.

**Elana**  
Regional Musician, Youth  
Orchestral Camp



## Key Achievements

Built enhanced brand community through merchandise for musicians and participants for projects and events

SYO's corporate fundraiser 'Live at 50 Martin Place,' was held at Macquarie Group to raise funds for Outreach and Engagement initiatives

The Big Busk was held in Parramatta and Sydney CBD, as well as a live stream from Haymarket Creative

Raised development funding for The Big Busk utilising crowd-funding through the orchestras

First full year at Haymarket Creative, offering Symphonic Program musicians accessible rehearsal space in the Sydney CBD

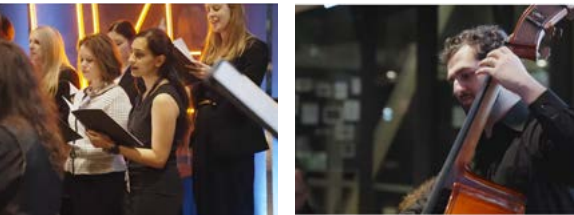
Haymarket Creative Venue Hire provided professional and community orchestras and arts industry organisations space for rehearsals and events

Continued work on SYO Impact measurements

Work completed on 2025 Brand Strategy with End of Work.



# Key Activities



## Live at 50 Martin Place

Combining great music, mouth-watering food and premium beverages from Angullong Wine, Broken Hill Distillery Gin and Garage Roasters Coffee within the prestigious surrounds of Macquarie Group headquarters, Live at 50 Martin Place was an evening that celebrated and supported SYO’s Community Engagement initiatives. Guests were entertained by appearances by SYO Musicians, Aimee Volkofsky, Ben Northey, and the Macquarie Group Choir.



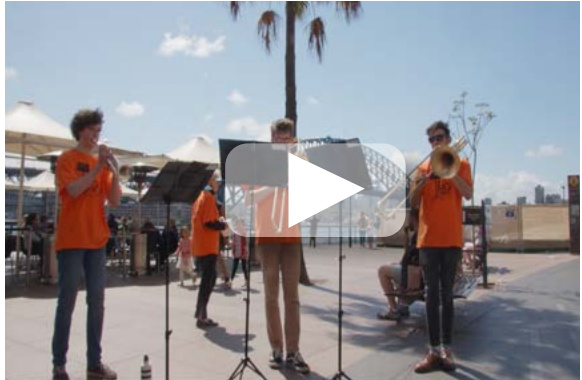
## The Christmas Card

Members of Sydney Youth Orchestras, together with VOX of Sydney Philharmonia Choirs, and with support from the ABC, recorded ‘The Christmas Card,’ a beautiful new Australian Christmas song composed by Deborah Cheetham Fraillon.



## Bicentenary Concert Series

Members of The Sydney Youth Orchestra performed a lunchtime concert as part of the NSW Legislative Council’s Bicentenary Concert Series at Parliament House.



## The Big Busk

Now a mainstay in SYO’s calendar, The Big Busk again featured live performances by SYO orchestras in Sydney, Parramatta, and at Market City Shopping Centre. Orchestras also performed in a 9-hour live stream from SYO HQ at Haymarket Creative.

# Advocacy



## Helping Hands

Mia Patoulios (Chief Executive Officer) and James (SYO Musician) appeared on television program Helping Hands to discuss the benefits of an accessible music education for young people.



## AYO Music in Me Summit

James Pensini (Head of Orchestral Training and Artistic Programming) together with SYO musicians, and Mia Patoulios (Chief Executive Officer) presented at the AYO Music in Me Summit. This event brought together primary educators, specialists and artists to foster engaging and learning creative environments for young people to learn music.

## Left Bank: Making Space for Culture Incubation Program

As spaces for artists and art-making in the city become increasingly unaffordable, SYO took part in the Left Bank program—a collaborative initiative connecting property developers with creative and cultural organisations. The program aimed to empower both sectors to advocate for and sustain spaces dedicated to creativity and culture in our city.



## Inquiry into Arts and Music Education and Training

As well as contributing a written submission, Mia Patoulios (Chief Executive Officer) and James Pensini (Head of Orchestral Training and Artistic Programming) were invited to participate in the public hearing of the Parliamentary Inquiry into Arts and Music Education and Training in NSW, contributing to the important discussion of how to improve music education for primary, secondary, and tertiary students. You can read the full report [here](#).



## For All Earthkind

Sydney Youth Orchestra musicians joined musicians and performers in Sydney and Melbourne for a performance of ‘Tomorrow’s Sun’, as part of a music-led mass-participation, multi-location community climate project that aligns with the UN Climate Summit.



# Our Partners and Donors

On behalf of the young musicians, staff and Board of Sydney Youth Orchestras, we would like to acknowledge and thank the following individuals, companies and foundations for their support and generosity in championing the future of orchestral music in Australia.

## Partners

### ENTERPRISE

Create NSW  
Learning For Good  
Alphasys  
Anguillong Vineyard  
AON  
Crowe  
QBT Consulting

### ARTISTIC PROGRAM

Sydney Opera House  
Sydney Philharmonia Choirs

White Bay Power Station

### COMMUNITY ENGAGEMENT

Macquarie Group Foundation  
Allens  
Greatorex Foundation  
Garage Roasters  
Fresh Tees

### ORCHESTRAL TRAINING

Patricia H Reid Endowment  
Santa Sabina College  
Learning For Good

### SYO FOUNDATION LIFE PATRONS

Stephen Bell  
Jan Bowen AM  
Peter Davidson  
Susie Dickson & Martin Dickson AM  
Tim Samway  
Mike Thompson

## Donors

### DONORS

**\$60,000 +**  
Macquarie Group Foundation

**\$50,000 +**

The Howarth Foundation

**\$40,000 +**

Patricia H Reid Endowment

**\$20,000 +**

Steve Bell

**\$10,000+**

Susie Dickson

Kate & Daryl Dixon

Jason Gan & Vivcourt

Pamela & Ian McGaw

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

Francis Beens

John & Irene Garran

The Greatorex Fund

Peter & Des Hunter

Janet Nash & Alan Hauserman

Ravenmill Foundation

Michael Thompson & Ian Kelly

Anonymous

**\$1,000 - \$ 4,999**

Christine Bishop

Anne Cahill

Citiwise Property - Alex & Clara Dharma

Richard Cobden sc

Joe Costa

Bunny Gardiner-Hill

Wallis Graham

Stuart Green

The Griffin Foundation

Anthony Gregg & Deanne Whittlestone

Reg & Jacqui Johnston

Murray Keir

Michael Thompson & Ian Kelly

Sunny Lusted

Jeffery and Anna Mellefont

Reingard Porges

Vanovac Associates

Andrew Wiseman

**\$500 - \$999**

Antoinette Albert

Jan Bowen AM

Priscilla Cigana

Lounarda David

Suellen Enestrom

Werner Fuggersberger

Sabrina Jajoo

Lah-Lah Productions

Kathryn Lambert & Don Dillon

Carmen Lazar

Chinher Lin

Kerrie Ma

Alex Oh

Albert Poon

Victoria Rands

The Ross Family

**\$250-499**

Rodney Adler

Sally Aves

Rosalind Baker

Robert Cadry

Wei-Weng Chen

Nalen Chrun

Christine Cigana

Suzy David

Efim Elski

Julie Farac

Jane Furlong

Jayne Hughes

Dorothy Larkin

Norman Long

Elaine Pfeil

Estelle Pham

Michael Thompson

Liyun Xue

Nicole Youkhanna

**\$2 - \$249**

Elyka Marisse Agan

Mark Agnew

Kylie Akiyama

Alex Siegers Music

Jie An

Jin An

Julie Andrew

Sonia Arango

Massey Archibald

Marie Armstrong

Lynn Arnold

Brian Austin

Carolanne Austin

Davey Austin

Reggie Austin

Roger Austin

Sammy Austin

L Avila

Amalyn B

Isaac Barnes

Stephen Barrett-White

Annabel Clemens

Atour Beetmirza

Lucy Belfrage,

Melbourne Youth Orchestra

Sarah Bellon

Alina Belshaw

Mardi Bennett

Alice Betteridge

Sonia Betteridge

Lucas Biurra-Hoy

B Blake

Jonathan Boey

Marco Boffi

Eiko Bron

Graeme & Suzanne Bucholtz

Jana Buecker

Robert Burton

Lachlan C

Adrian Cajes

Karen Calleia

Alison Cameron

Yzabelle Celedonio

Gerard Chan

Henley Chan

Charissa Chang

Winnie Chau

Eva Chen

Gladys Chen

Jennifer Chen

Jenny Chen

Kevin Chen

Liam Chen

Ming Chen

Shuyue Chen

Xuhang Chen

Crystal Cheng

Gigi Cheung

Jimmy Cheung

Iris Cho

Sooah Cho

Sung Hwan Cho

Woowon Cho

Mr Andrew S Choi

Duk Sil Chon

Tanya Christensen

Jeff Chu

Andy Chua

Amy Chua

EC Chua

Jenny Chung

Peter Chun

Summer Chua

Chris Cigana

Maddie Cigana

Aniek Cirkel

Annabel Clemens

Sharna Clemmett

Andrew Cliffe

Virginia Comerford

Malcom Cook

Alex Coroneo

Alexandra Coroneo

Frances Costantino

Louise Costantino

Sasha Cotis

Vincent Coudyser

Aiden Curran

Heidi Curran

Fady Daher

George Dai

Michelle Dalah

Assyat David

Lucy Dawes

Emilia Djonov

Ying Du

Zhe Du

Pat Durman

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L.A.B. Fam

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Sandy Farac

Daniel Figeys

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Clarence Fok

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Maohui Fu

Henry Hoi Shan Fung

Miller Gan

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Liz Hardy  
Brett Hau  
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Lina He  
Lucille Healy  
Tim Henderson  
Ann Henrich  
Eureka Henrich  
Ian Hill  
Jocelyn Hing  
Thuy Hinwood  
Milani Ho  
Wen Ley Ho  
Evan Hollonds  
Lisa Holman  
Philip Hood  
Sam Hood  
Kai Hookins  
Audrey Hor  
Kaifeng Huang  
Melanie Hulskamp  
Pauline Hulskamp  
Cristy Hung  
Mina Ibarra  
Jett Inthapichai  
Vincii Ip  
Lea Ittermann  
Lyn James  
Igsaan Jamie  
Karol Jamka  
Jorke Janssen  
Nanny Jean  
Emma Jezek  
Zilin Jin  
Danny Jin  
Belle Jing  
Reiko Joe  
Alisa Kane  
Bala Kanasha  
Anita Kanetkar  
Seon Jeong Kang  
Jia Khan  
Priya Khanna  
Jademon Kiang  
Eunyoung Kim  
Hong Kim  
Jee Un Kim  
Juno Kim  
Susie Kim  
Yoon Kim  
Youngji kim  
Paul King  
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Tania Koit  
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Wai Lun Kong  
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Cindy Lai  
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Julie Leslie  
Denise Leung  
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Andrew Lin  
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Caitlin Murphy  
Jumi Muto  
Mogendren Naidoo  
Sesh Naidoo  
Aakash Narula  
Kamran Nazari  
Narelle Nelson  
Mortgage Nest  
Ainsley Newson  
William Ng  
Pk Ngu  
Eric Nguyen  
Giao Nguyen  
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Ayrton Randall  
Holly Ransley

Firman Rianto  
Fiona Robertson  
Hazel Robinson  
Melanie Robinson  
Suki Roh  
Maia Rose  
Anthony Rossiter  
Ben Rosswick  
Mimi Rosswick  
Robyn Russell  
Genevieve Saliba  
Matthew Saliba  
Flora Salim  
Tom Salmon  
Cate Sandbach  
Jen Sandbach  
Sarah Sandstad  
Vennisa Santoro  
Tsia Sastri  
T V Sastri  
Lach Sav  
Liz Scott  
Kitty See  
Yoo Joo Seo  
Yen Seva  
Frank Shakir  
Narelle Shanahan  
Qinhua Shang  
Marianne Sharp  
Keeley Shead  
Nick Shen  
Yvette Sher  
Phillip Shovk  
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Nerina La Spina  
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Eva Suryapranata  
Matthew Sussman  
Zoe Sussman  
Katie Sutton  
Patricia Sutton  
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Hua Tang  
Yun Tang  
John Taylor  
Nysha Thomas  
Caroline Thung  
Angus Tiet  
Brian Tiet  
Suzanna Touma  
Stephanie Tran  
Tiffany Truong  
Shinya Tsai  
Jia Tsia  
Omar Tuico  
Benjamin Tupman  
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Sacha Walters  
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Ben Wu  
Meishan Wu  
Xue Xia  
Aria Xu  
Tony Xu  
Cici Yan  
Arthur Yang  
Inja Yang  
Junling Yang  
Kate Yau  
Zi Ye  
Michael Ye  
Su Jung Yoon  
Kelly Yu  
Moon Z  
Elizabeth Zaki  
Claire Zhang  
Karen Zhang  
L Zhang  
Li Zhang  
Mia Zhang  
Tianyi Zhang  
Vicky Zhang  
Wei Zhang  
Xuan Zhang  
Chanjuan Zheng  
Victor Zheng  
Mark Zhou  
Xiang Zhou  
Yu Zhou  
Emma Zhuang  
Yitian Zhuang  
Songzheng Zuo



# Financial Stability

## Key Activities

Financial and IT systems  
HR, recruitment and professional development  
Revenue and expense management

## Key Measurements

Improved finance and audit processes  
Secured funding for future projects

## Advisory & Leadership

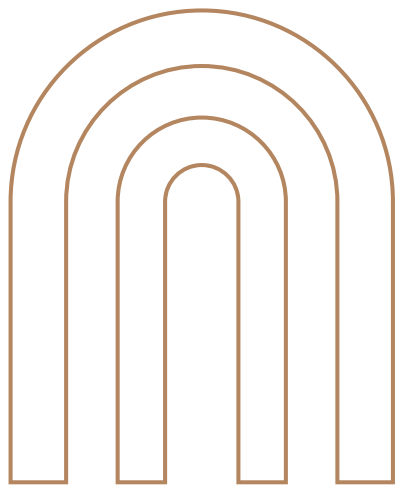
Risk Management Framework  
4-year Financial Plan

## Supporting Structures

SYO Board Meeting Schedule  
Audit and Risk Committee  
HR and Operations Committee  
Premises Committee

## Industry Partnerships

Create NSW  
AlphaSys  
QBT  
Allens  
AON  
Crowe  
Visory



## Increasing and diversifying earned income for greater business stability and growth

It is wonderful to be part of something bigger than myself - being part of Sydney Youth Orchestras makes that possible. I'm always surprised at the opportunities that stand out to me each year. Thank you so much for your financial support made available through the 'Opportunity Scholarship'. It is something that myself and my family take time to pause and be grateful for each year.

### Anonymous

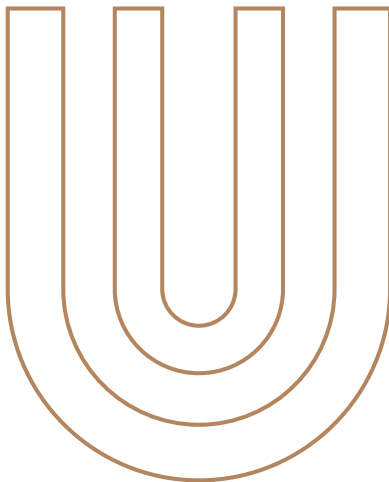
*Recipient of Opportunity Scholarship*

## Key Achievements

Maintained participation income across core and open programs  
Completed Strategic Plan 2025-2029  
Senior Management appointments including Head of Finance and Head of Development  
Secured project funding for major regional activity in 2025

## Employment

282 Artists, Educators, Tutors and Professional Musicians hired to deliver the program  
75 SYO musicians hired into arts admin roles through SYO's Professional Pathways program  
8 high school work experience placements  
4 internships through Tertiary Institutions





# 2024

Financials

SYO  
www.syo.com.au  
Equipment Number

PAIGIE

2024  
PAIGIE  
SYO



The Board of directors submit the financial statements of the Sydney Youth Orchestras Inc (“Association” or “SYO”) for the financial year ended 31 December 2024.

**Board Directors**

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

**Andrew Wiseman, Chair (from 20 February 2024) | Director (appointed 10 August 2021)**

Andrew is an intellectual property and technology lawyer with over 40 years of experience. He has built his reputation through his work for high-profile international and domestic clients across many industries on copyright, piracy, licensing, marketing, confidentiality, trademark and many other issues.

Andrew has a unique blend of litigation, intellectual property and commercial legal skills that makes him one of Australia’s leading music industry lawyers. He has acted on international landmark music industry litigation and commercialisation. Sony Music, Sony/ATV Publishing, Sony Pictures, Sydney Symphony Orchestra, Sydney Youth Orchestras and Australian Brandenburg Orchestra together with a variety of international and local artists, managers and others in the entertainment business have sought Andrew’s ongoing advice and representation. In addition, clients seek Andrew’s drafting and negotiation skills for their general commercial contracts, distribution agreements, recording contracts, publishing contracts and producer contracts.

Andrew is committed to protecting artists that are vulnerable in respect of their legal rights and is dedicated to meeting the needs within Australia’s arts community for practical legal advice and education and other resources to support artist’s rights. Andrew was a partner of Allens for 28 years. He is Vice President of The Arts Law Centre of Australia, Acting Chair of The Bible Society of Australia Inc and on the boards of Documentary Australia and Life Education Australia.

**Greg Levy | Chair (appointed 19 July 2016, resigned 20 February 2024)**

Greg has over 30 years’ experience in the financial sector advising Government and corporate clients on complex acquisition, restructuring and project finance transactions. Greg was most recently Head of Corporate and Leveraged Finance ANZ, Macquarie Capital. Prior to joining Macquarie Capital in 2002, Greg held various positions at Bankers Trust Australia and Dresdner Kleinwort Wasserstein.

**Tim Downing | Deputy Chair (appointed 16 August 2016)**

Tim’s career has focused on the finance sector including investment banking and private equity. During this time he has been a director of a number of public and private companies and Not For Profit organisations for over 40 years. Tim has Bachelor of Commerce and is a Fellow of the Australian Institute of Company Directors and a Fellow of Finsia.

**Anne Cahill OAM (appointed 15 June 2021)**

Anne has over 30 years of experience in the cultural sector, after an early career in banking at BNP. She has worked in and for national, state & local government bodies, including the Australia Council, NSW Ministry for the Arts (now Create NSW) and in arts organisations, including the Australia Music Centre, the Music Council of Australia and Musica Viva Australia where she was Director of Development.

Anne has extensive experience on not-for-profit Boards and is currently a Director of Orange Music Foundation Ltd, Bach Akademie Australia & the Sisters of Charity Foundation.

An active community musician, Anne has played violin in the Ku-ring-gai Philharmonic Orchestra since 1985 and regularly plays chamber music. In 2003 Anne was awarded an OAM for Services to the Arts. She is a graduate of the Australian Institute of Company Directors (GAICD) and holds a BA (UniSyd) & AMusA (piano).

**Matthew Campbell (appointed 15 June 2021 – resigned 25 May 2025)**

Matt brings senior management experience to our Board having held Board and C Level positions in leading public & private businesses within Australia and New Zealand. These businesses include Temple & Webster, Sony Music,

Rebel Sport, The Warehouse Group (New Zealand), Brashs Pty Ltd, The Reject Shop and Coco Republic amongst others.

Matt has also served on community and industry Boards including Mary Potter Hospice, AUSMUSIC, Australian Dance Theatre, SA Great, Bach Akademie, Australian Music Retailers Association and The Royal Childrens Hospital 'My Room' child cancer support charity.

**Geraldine Doogue AO (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 bulleting, 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.

**Wallis Graham (appointed 19 September 2017)**

Wallis has had over 20 years of experience in finance, including funds management, corporate finance, investment banking and private equity. She is currently a Director of Servcorp Limited, Whitehaven Coal, the Wenona School, Wenona Foundation, Garvan Research Foundation and the John Brown Cook Foundation. Wallis holds a BA in Economics Modified with Mathematics from Dartmouth College in the United States.

**Christopher Lawrence (appointed 10 August 2021)**

Christopher’s career has encompassed broadcast and print media, studio recording, arts administration and public speaking over more than 45 years.

He has broadcast extensively on ABC Radio (Radio National, Local Radio and Classic FM), BBC TV, ABC TV and the former Ovation Channel. The Swoon CD collections that evolved out of his ABC Classic breakfast program are the highest-selling classical compilations ever released in Australia exceeding 500,000 units, earning him three Platinum and three Gold album awards.

Christopher has published four books about music including Swooning – A Classical Music Guide to Life, Love, Lust and other Follies; Swing Symphony and Symphony of Seduction that are available in Australia, the US, UK, Hungary and China. His studio productions with the Sydney Symphony Orchestra, Stuart Challender, Peter Sculthorpe, Dame Joan Sutherland and Opera Australia have been awarded three ARIA (Australian Record Industry Association) Awards for Best Classical Recording and the 1989 International Emmy from the US television industry. In 1991 he was made a Churchill Fellow, and in 1999 received an Honorary Doctorate in Communications from the University of Central Queensland for his career in broadcasting.

Christopher has also worked extensively in arts administration as Artistic Director of Musica Viva Australia, Executive Producer of Music (Arts) on ABC TV, and Artistic Director of the Sydney Youth Orchestras. He is currently President of the Van Diemen’s Band Association, Director of the Tasmanian Symphony Orchestra, and serves on a number of other company boards.



Navleen Prasad (appointed 16 August 2022)

Navleen is a corporate executive with more than 25 years’ experience, primarily in corporate affairs roles spanning government and public affairs, reputation and issues management, stakeholder engagement, media relations, CEO and internal communications.

In August 2022, Navleen was appointed CEO of the Australian Investment Council, the peak body for private capital. Prior to this appointment, she worked for Macquarie Group where, over 19 years, she held roles primarily in Corporate Affairs, including leading their Government and External Relations function. Navleen began her career in client-facing roles in the taxation consulting divisions of Deloitte and PwC.

Navleen has extensive experience across the spectrum of sectors making up the Australian economy, particularly financial services, infrastructure, energy and decarbonisation, commodities, and agriculture. She has also previously been an active member of community and semi-professional arts organisations as a flautist, saxophonist and theatre improviser.

Secretary

Daniel Placido, Executive Officer | Company Secretary (appointed 20 April 2021)

Daniel is an accomplished manager with experience across public service and private companies. Having achieved a Master of Arts Management, Daniel is committed to better measuring and articulating the value of the arts and its benefits to young people. Daniel underpins the business of SYO by providing high-level administrative support to the Chief Executive Officer, secretariat duties to the SYO Board, and contributing to SYO’s strategic goals.

Director	Board Meetings	
	A	B
Tim Downing	6	7
Anne Cahill OAM	6	7
Matthew Campbell	5	7
Geraldine Doogue AO	5	7
Wallis Graham	5	7
Christopher Lawrence	5	7
Greg Levy	1	1
Navleen Prasad	5	7
Andrew Wiseman	7	7

A – Number of meetings attended

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

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 2024.

Principal activities

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

Significant changes

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

Operating result

The operating result for the year ended 31 December 2024 is a deficit of \$486,100. This compares to an operating deficit of \$262,370 recorded in the previous financial year.

Our Vision:

SYO is the pathway for young people to connect, create and champion orchestral music.

Our Strategic Pillars and Goals:

**Educational Leadership**

Nurturing artistic talent and delivering outstanding orchestral education for young musicians.

**Artistic Excellence**

Creating pathways for young musicians to explore their creativity by delivering artistic programs which are inspiring, challenging and world-class.

**Community Engagement**

Extending the reach and depth of young people's engagement with SYO across NSW to stimulate, involve and increase participation in orchestral music making.

**Stakeholder Connection**

Extending the reach and depth between SYO and its stakeholders by sharing and celebrating our musician's stories and the impact of SYO programs.

**Financial Stability**

Increase and diversify earned income for greater business stability and growth.

Our Values:

Challenge - We drive innovation and embrace the new

Excellence - Is our attitude not only an outcome

Collaborate - We are not soloists

Celebrate - We recognise and reward all contributions made to SYO

Invest - We believe young people are the key to a progressive

Artistic Principles:

**We empower young people as creatives and expose them to new creative practice, composition and space**

SYO wants to instil a forward-looking mindset on the new generation of 21st-century orchestral players; not just as concert hall-based custodians of ‘heritage’ culture, but as purveyors of new thoughts in music and the business of music-making, and of the orchestral culture as a unique demonstrator of social cohesion. We want the SYO experience to be one of proactive consideration of the challenges posed by new media and consequent changing audience behaviours upon ‘classical’ music – challenges that the players themselves are demographically equipped to solve. We want to foster a dedication to contemporary music, an awareness of different orchestral styles and aesthetics, relationships with living composers, a curiosity about the creative process. We want our players to explore options in matching music to its ‘living’ space – different venues and presentation formats. We want our players to feel the tradition is theirs for the taking and re-making.

**We preserve and acknowledge the importance of the classical canon and young people having the opportunity to present works with an informed sense of style**

SYO embraces performance excellence: a high technical standard of execution, plus a flexibility of response developed through exposure to a succession of conductors and soloists during the players’ progression through the organisation. We believe that the 21st-century player must be equally adept at playing Baroque, Classical-era, Romantic and contemporary music with correct requisite technique (there is no ‘one style fits all’ approach that is any longer credible in instrumental practice as was the case in the previous century).

We seek to develop this expertise through masterclasses and performance situations with noted specialist practitioners, and by providing ‘breakout’ situations with smaller chamber and ensemble music workshops, plus the opportunity to graduate to the newly formed SYCE (Sydney Youth Chamber Ensemble).

**Embrace partnerships as the facilitator of a dynamic dialogue between art forms, artists and young people**

SYO sees the example of the orchestral situation as the cauldron for the future development of the artform, and that responsiveness to others can be extended into any number of creative, cross-genre and pedagogical situations. We believe that exposure to a youth orchestra can have a cathartic effect on young audiences in particular; that the power of collaboration as demonstrated can influence listeners on both an individual and societal level. We want our players to work in any number of collaborative ventures: stage (ballet and opera), in tandem with contemporary



music ensembles, and in emerging multi-media projects – as well as the hugely productive experience of learning from each other.

**We expose young people to differing perspectives through repertory, touring and cross-cultural collaboration**  
Having achieved a consistent high level of performance (maximised at every stage of the young player’s development through the SYO ensemble ‘chain’), we believe that players are entitled to test their abilities and mindset through exposure to others in other places, other disciplines, other genres, and other audiences, and to reflect on their SYO experience as the beginning of a lifelong process of learning. We seek to teach that there is no base that can be ‘home’ for long, and that proselytising music in new, different situations is one of the most important missions of the performing artist, that an effective musician is primarily an effective communicator, and that the benefits of this approach will have significant consequences on every aspect of the player’s personal and professional life in whichever direction he/she chooses. We want our players to engage with the broadest canon of music possible, and to take it to other neighbourhoods, regions, cultures and countries through touring and collaboration.

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

SYO has reported two consecutive years of significant financial losses: \$262,370 in 2023 and \$486,100 in 2024. These losses are primarily attributed to sub-lease arrangements made with Create NSW under the Cultural Infrastructure 2025+ policy, specifically relating to the Registrar General’s Building and Haymarket Creative spaces. This policy aimed to provide greater community participation, a collaborative, thriving Arts sector with increased capacity through partnerships and the adaptive use of unused spaces.

The 2024 loss reflects several compounding factors, including:

- additional staffing and operational costs incurred by SYO as lead tenant, responsible for managing a facility never adequately prepared for its intended use;
- loss of projected rental income, due to Haymarket Creative not being fit for purpose for the majority of the leased period;
- write-off of leasehold improvements following the early termination of the Haymarket Creative agreement.

SYO entered into these lease agreements with the NSW Government in good faith. The Government’s stated objective of increasing access to creative space for young people was a goal that closely aligned with SYO’s mission. Unfortunately, SYO was left to operate in a facility that consistently failed to meet expectations, with critical issues including:

- prolonged delays in building works;
- unresolved venue use and risk management protocols;
- restricted building access; and
- unresponsiveness to numerous rectification requests.

These factors severely limited SYO’s capacity to generate venue hire income critical to offset tenancy costs and resulted in significant unforeseen costs.

SYO’s operations were further destabilised by the initiation and subsequent cancellation of a three-month forced relocation project, followed by an early lease termination.

Following repeated attempts to negotiate a fair and reasonable settlement in relation to these losses, SYO took the step five months ago of escalating the matter to senior leadership at Create NSW as well as the NSW Minister for Arts. As of the signing date of this report, no agreement has been reached.

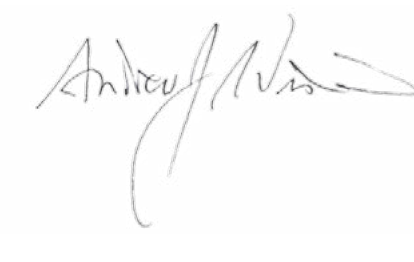
**Likely developments and results**

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

**Indemnifying officers or auditor**

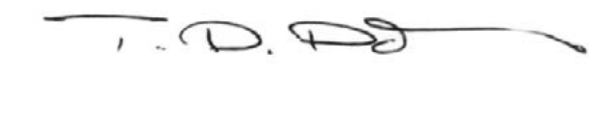
The Association has paid a premium to indemnify its directors and officers to the extent permitted by law. The amount of the premium paid during the year ended 31 December 2024 was \$1,728 (2023: \$1,713).

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



Andrew Wiseman  
Chair | Director

Dated at Sydney on 4 June 2025



Tim Downing  
Director

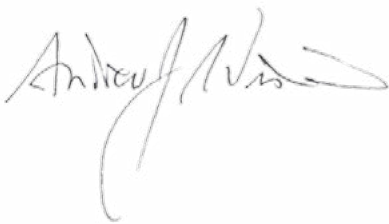
Dated at Sydney on 4 June 2025



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

1. the attached financial statements and notes comply with the Australian Accounting Standards – Simplified Disclosures, the Australian Charities and Not-for-profits Commission Act 2012, the Associations Incorporation Act NSW 2009 and associated regulations.
2. the attached financial statements and notes give a true and fair view of the Association's financial position as at 31 December 2024 and of its performance for the financial year ended on that date; and
3. there are reasonable grounds to believe that the Association will be able to pay its debts as and when they become due and payable.

Signed in accordance with a resolution of the Board:



**Andrew Wiseman**  
Chair | Director

Dated at Sydney on 4 June 2025



**Tim Downing**  
Treasurer | Director

Dated at Sydney on 4 June 2025

# Auditor's Independence Declaration to the Directors of Sydney Youth Orchestras Inc

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

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

Yours sincerely,



**Crowe Sydney**



**Alison Swansborough**  
Partner

4 June 2025  
Sydney

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Liability limited by a scheme approved under Professional Standards Legislation.

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

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Statement of Profit or Loss and Other Comprehensive Income  
For the year ended 31 December 2024

	Note	2024 \$	2023 \$
Grant revenue	3a	150,000	455,990
Other revenue	3b	2,249,681	2,384,609
Total revenue	3	2,399,681	2,840,599
Employee benefits expense		(1,912,730)	(1,804,624)
Marketing		(89,627)	(151,414)
Venue hire		(124,188)	(177,779)
Cost of tours		(132,151)	(333,957)
Sponsor servicing and fundraising expense		(39,699)	(21,225)
Other production		(162,896)	(221,269)
Depreciation and amortisation expense		(197,457)	(169,153)
Other expenses		(212,141)	(188,213)
Surplus/(deficit) before financing income		(471,208)	(227,035)
Financial income		6,082	4,697
Financial expenses		(20,974)	(40,032)
Net financing loss		(14,892)	(35,335)
Loss before tax		(486,100)	(262,370)
Income tax expense		-	-
Loss for the year		(486,100)	(262,370)
Other comprehensive income/(loss), net of tax		-	-
Total comprehensive loss for the year		(486,100)	(262,370)

The statement of profit or loss and other comprehensive income is to be read in conjunction with the notes to the financial statements.

Statement of Financial Position  
As at 31 December 2024

	Note	2024 \$	2023 \$
Assets			
Cash and cash equivalents		755,890	966,346
Trade and other receivables		104,642	122,778
Other current assets		138,538	109,491
Total current assets		999,070	1,198,615
Property, plant and equipment	4	68,465	103,339
Right-of-use assets	4	18,454	400,618
Total non-current assets		86,919	503,957
Total assets		1,085,989	1,702,572
Liabilities			
Trade payables and accruals	5	266,644	107,108
Contract liabilities	6	685,705	592,450
Employee benefits provision	7	108,262	73,773
Lease liability	8	6,772	192,644
Total current liabilities		1,067,383	965,975
Employee benefits provision	7	36,379	24,837
Lease liability	8	12,742	256,175
Total non-current liabilities		49,121	281,012
Total liabilities		1,116,504	1,246,987
Net assets		(30,515)	455,585
Equity			
Accumulated funds		(30,515)	455,585
Total equity		(30,515)	455,585

The statement of financial position is to be read in conjunction with the notes to the financial statements.



Statement of Change in Equity  
For the year ended 31 December 2024

	Accumulated Funds
Balance at 1 January 2023	717,955
Total comprehensive loss for the year	<u>(262,370)</u>
Balance at 31 December 2023	<u>455,585</u>
	Accumulated Funds
Balance at 1 January 2024	455,585
Total comprehensive loss for the year	<u>(486,100)</u>
Balance at 31 December 2024	<u>(30,515)</u>

The statement of changes in equity is to be read in conjunction with the notes to the financial statements.

Statement of Cash Flows  
For the year ended 31 December 2024

	Note	2024 \$	2023 \$
<b>Cash flows from operating activities</b>			
Cash receipts from members & concert performances		1,777,527	1,940,862
Cash paid to suppliers and employees		(2,501,427)	(2,878,920)
Grants received		391,220	522,191
Sponsorship received		55,000	150,000
Donations received		339,284	314,198
Interest charges paid		<u>(20,974)</u>	<u>(24,840)</u>
<b>Net cash (used in) / provided from operating activities</b>		40,630	23,491
<b>Cash flows from investing activities</b>			
Interest received		6,082	4,697
Acquisition of property, plant and equipment	4	<u>(29,451)</u>	<u>(48,962)</u>
<b>Net cash (used in) / provided from investing activities</b>		(23,369)	(44,265)
<b>Cash flows from financing activities</b>			
Repayment of lease liabilities		<u>(227,717)</u>	<u>(81,979)</u>
<b>Net cash (used in) / provided from financing activities</b>		(227,717)	(81,979)
Net increase in cash & cash equivalents		<u>(210,457)</u>	<u>(102,753)</u>
Cash and cash equivalents at 1 January		966,346	1,069,099
<b>Cash and cash equivalents at 31 December</b>		<u>755,889</u>	<u>966,346</u>

The statement of cash flows is to be read in conjunction with the notes to the financial statements.



Notes to the financial statements  
For the year ended 31 December 2024

1 General Information

The financial statements cover Sydney Youth Orchestras Inc as an individual entity. The financial statements are presented in Australian dollars, which is Sydney Youth Orchestras Inc’s functional and presentation currency. Sydney Youth Orchestras Inc is a not-for-profit incorporated association, incorporated and domiciled in Australia. Its registered office and principal place of business are The Muse, TAFE NSW, Level 1, 651 Harris Street, Ultimo NSW, 2000

A description of the nature of the incorporated association's operations and its principal activities are included in the Officers’ report, which is not part of the financial statements.

The financial statements were authorised for issue on 4 June 2025.

2 a) Material accounting policy information

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

New or amended Accounting Standards and Interpretations adopted

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

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

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

b) Going concern

As disclosed in the financial statements, SYO made a net loss of \$486,100 for the year ended 31 December 2024 and a \$262,370 loss in 2023. As at that date there were net current liabilities of \$68,313 (2023: net current assets \$232,640).

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

In forming this view, financial forecasts for the period to May 2026 assume the following:

- Participation income (normally received over the Sept-Jan period) remains in line with 2025 actuals.
- Donation and other private sector support increase by at least \$75,000 on 2024 results.
- Commercial revenue including performance fees and ticket sales increase by at least \$55,000 on 2024 results.
- Annual operational funding increases to \$300,000 per annum. At the time of signing these Financial Statements, SYO had received written confirmation from Create NSW that annual funding for the 2026-2028 period will be at this level.

Given the level of uncertainty of these target assumptions and the significant depletion of SYO’s reserves over 2023 and 2024, SYO will consider alternatives should target assumptions not be met.

In the event that financial targets are not met, then the going concern basis may not be appropriate. Under these circumstances, SYO may have to realise its assets and extinguish its liabilities other than in the ordinary course of business and in amounts different to those stated in the financial statements. No allowance for such circumstances has been made in the financial statements.

c) Basis of preparation

These general-purpose financial statements have been prepared in accordance with the Australian Accounting Standards - Simplified Disclosures issued by the Australian Accounting Standards Board ('AASB'), the Australian Charities and Not-for-profits Commission Act 2012 and New South Wales legislation the Associations Incorporation Act NSW 2009 and associated regulations, as appropriate for not-for-profit oriented entities.

Historical cost convention

The financial statements have been prepared under the historical cost convention.

d) 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 association holds deductible gift recipient status.

e) Trade and other receivables

Trade receivables are initially recognised at fair value and subsequently measured at amortised cost using the effective interest method, less any allowance for expected credit losses. Trade receivables are generally due for settlement within 30 days.

f) Critical accounting estimates and judgements

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 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:

Employee Benefits Provision

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. The amount of these provisions would change should any of the employees change in the next 12 months.

Lease term

The lease term is a significant component in the measurement of both the right-of-use asset and lease liability. Judgement is exercised in determining whether there is reasonable certainty that an option to extend the lease or purchase the underlying asset will be exercised, or an option to terminate the lease will not be exercised, when ascertaining the periods to be included in the lease term. In determining the lease term, all facts and circumstances



that create an economical incentive to exercise an extension option, or not to exercise a termination option, are considered at the lease commencement date. Factors considered may include the importance of the asset to the Association's operations; comparison of terms and conditions to prevailing market rates; incurrence of significant penalties; existence of significant leasehold improvements; and the costs and disruption to replace the asset. The Association reassesses whether it is reasonably certain to exercise an extension option, or not exercise a termination option, if there is a significant event or significant change in circumstances.

**Incremental borrowing rate**

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

**Estimation of useful lives of assets**

The association determines the estimated useful lives and related depreciation charges for its property, plant and equipment. The useful lives could change significantly as a result of technical innovations or some other event. The depreciation charge will increase where the useful lives are less than previously estimated lives, or technically obsolete or non-strategic assets that have been abandoned or sold will be written off or written down.

<b>Note 3 - Revenue</b>	<b>2024</b>	<b>2023</b>
	\$	\$
<b>Note 3a - Grant revenue</b>		
Create NSW Annual	150,000	150,000
Create NSW Project	-	37,498
Create NSW Regional Tour	-	75,000
Create NSW Holiday Break Program		55,000
Create NSW Rescue and Restart program	-	129,442
Local Government	-	9,050
	<b>150,000</b>	<b>455,990</b>

<b>Note 3b - Other revenue</b>		
Participation, membership, and audition fees	1,538,299	1,424,512
Ticket sales, performance fees and merchandise	265,778	434,815
Donations and fundraising events	339,284	314,198
Sponsorship fees (including volunteer services)	50,000	150,000
Business related income	56,320	40,483
Government subsidies	-	20,601
	<b>2,249,681</b>	<b>2,384,609</b>

**Accounting Policy**

The Association recognises revenue as follows:

*Revenue from contracts with customers*

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

Variable consideration within the transaction price, if any, reflects concessions provided to the customer such as discounts, rebates and refunds, any potential bonuses receivable from the customer and any other contingent events. Such estimates are determined using either the 'expected value' or 'most likely amount' method. The measurement of variable consideration is subject to a constraining principle whereby revenue will only be recognised to the extent that it is highly probable that a significant reversal in the amount of cumulative revenue recognised will not occur. The measurement constraint continues until the uncertainty associated with the variable consideration is subsequently resolved. Amounts received that are subject to the constraining principle are recognised as a refund liability.

**Grants and sponsorships**

Revenue is recognised in profit or loss when the Association satisfies the performance obligations stated within the funding agreements.

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

**Donations**

Donations are recognised at the time the donation is made.

**Interest income**

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

**Volunteer services**

The Association has elected not to recognise volunteer services as either revenue or other form of contribution received. As such, any related consumption or capitalisation of such resources received is also not recognised. These services include venue hire and catering expenses.

**Membership, audition fees and other programs**

Membership fees received in advance are recorded as contract liabilities in the statement of financial position. The revenue is recognised in the applicable membership year.

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 profit or loss and other comprehensive income at the completion of the activity. Some commercial activities which involve volunteer services are recognised by reference to the fair value of the volunteer services.



Note 4 - Property, plant and equipment

	Musical Instrument	Music Library	Furniture & Equipment	Motor Vehicle	Leasehold Improve- ments	Total Property, Plant & Equipment	Right-of- use Assets
<b>Cost</b>							
Balance at 1 January 2024	155,495	116,865	204,427	42,281	26,470	545,538	493,074
Acquisitions / Additions	12,472	3,932	13,047	-	-	29,451	
Disposals / Modifications	-	(65,340)	-	-	(26,470)	(91,810)	(459,521)
Balance at 31 December 2024	167,967	55,457	217,474	42,281	-	483,179	33,553
<b>Depreciation and impairment losses</b>							
Balance at 1 January 2024	122,877	112,658	173,129	33,535	-	442,199	92,456
Depreciation charge for the year	10,410	5,069	17,076	5,300	-	37,855	159,602
Disposals / Modifications	-	(65,340)	-	-	-	(65,340)	(236,959)
Balance at 31 December 2024	133,287	52,387	190,205	38,835	-	414,714	15,099
<b>Carrying amounts</b>							
At 31 December 2023	32,618	4,207	31,298	8,746	26,470	103,339	400,618
At 31 December 2024	34,680	3,070	27,269	3,446	-	68,465	18,454

Accounting Policy

Plant and equipment are 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	12.5%
Right-of-use	Lease term

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 profit or loss and other 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.

Right-of-use assets

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

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

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

The Association has one lease at 31 December 2024 - an equipment rental lease in relation to two office photocopiers. This five-year lease ends 27 June 2027.

Note 5 - Trade and other payables	2024	2023
	\$	\$
PAYG and superannuation contributions	48,530	66,492
Other payables and accruals	200,657	40,616
	249,187	107,108

Accounting Policy

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

Note 6 - Contract liabilities	2024	2023
	\$	\$
Memberships, camp & tour fees received in advance	477,940	592,450
Other income received in advance	2,110	-
Other grants received in advance	205,655	-
	685,705	592,450

Accounting Policy

Contract liabilities represent the Association's obligation to transfer goods or services to a customer and are recognised when a customer pays consideration, or when the Association recognises a receivable to reflect its



unconditional right to consideration (whichever is earlier) before the Association has transferred the goods or services to the customer.

<b>Note 7 - Employee benefits</b>	<b>2024</b>	<b>2023</b>
	\$	\$
<i>Current</i>		
Provision for annual leave	76,165	45,299
Provision for long service leave	32,097	28,474
	<u>108,262</u>	<u>73,773</u>
<i>Non-current</i>		
Provision for long service leave	36,379	24,837
	<u>36,379</u>	<u>24,837</u>

Contributions to defined contribution superannuation plans are expensed in the period in which they are incurred.

	<b>2024</b>	<b>2023</b>
	\$	\$
Superannuation expense	<u>175,155</u>	<u>147,490</u>

Short-term employee benefits  
Liabilities for wages and salaries, including non-monetary benefits, annual leave and long service leave expected to be settled wholly within 12 months of the reporting date are measured at the amounts expected to be paid when the liabilities are settled.

Other long-term employee benefits  
The liability for annual leave and long service leave not expected to be settled within 12 months of the reporting date are measured at the present value of expected future payments to be made in respect of services provided by employees up to the reporting date. Consideration is given to expected future wage and salary levels, experience of employee departures and periods of service. Expected future payments are discounted using market yields at the reporting date on national corporate bonds with terms to maturity and currency that match, as closely as possible, the estimated future cash outflows.

<b>Note 8 - Lease liabilities</b>	<b>2024</b>	<b>2023</b>
	\$	\$
Lease liability - current	6,772	192,644
Lease liability - non-current	12,742	256,175
	<u>19,514</u>	<u>448,819</u>
<b>Future Lease payments</b>	<b>2024</b>	<b>2023</b>
	\$	\$
Within one year	7,620	222,229
One to five years	13,335	269,999
Less future finance charges	(1,441)	(43,409)
	<u>19,514</u>	<u>448,819</u>

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

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

Notice of early termination of by Create NSW of a rental lease agreement relating to Haymarket Creative was received by SYO in 2024. All rehearsals and performances at Haymarket Creative ceased prior to the end of 2024. SYO’s administrative offices moved in April 2025, with related rental charges for the 2025 period waived by Create NSW.

**Note 9 - Key management personnel compensation**

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

	<b>2024</b>	<b>2023</b>
	\$	\$
Compensation to members of key personnel	<u>272,757</u>	<u>263,031</u>

**Note 10 - 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:

	All committees [ex officio]
<b>Geraldine Doogue AO</b>	<b>Director from 5 February 2013</b>
<b>Greg Levy</b>	<b>Director from 19 July 2016, resigned 20 February 2024</b> Chair to 20 February 2024
<b>Tim Downing</b>	<b>Director from 16 August 2016</b> Deputy Chair, Audit and Risk Committee
<b>Wallis Graham</b>	<b>Director from 19 September 2017</b>
<b>Matthew Campbell</b>	<b>Director from 15 June 2021, resigned 25 May 2025</b>
<b>Anne Cahill OAM</b>	<b>Director from 15 June 2021</b>
<b>Christopher Lawrence</b>	<b>Director from 10 August 2021</b>
<b>Andrew Wiseman</b>	<b>Director from 10 August 2021</b> Chair from 20 February 2024
<b>Navleen Prasad</b>	<b>Director from 16 August 2022</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 2024.

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

Note 11 - Remuneration of auditors

During the financial year the following fees were paid or payable for services provided by Crowe Sydney, the auditor of the association:

	2024	2023
	\$	\$
Audit services - Crowe Sydney	10,120	9,200

Note 12 - Subsequent events

SYO has reported two consecutive years of significant financial losses: \$262,370 in 2023 and \$486,100 in 2024. These losses are primarily attributed to sub-lease arrangements made with Create NSW under the Cultural Infrastructure 2025+ policy, specifically relating to the Registrar General’s Building and Haymarket Creative spaces. This policy aimed to provide greater community participation, a collaborative, thriving Arts sector with increased capacity through partnerships and the adaptive use of unused spaces.

The 2024 loss reflects several compounding factors, including:

- additional staffing and operational costs incurred by SYO as lead tenant, responsible for managing a facility never adequately prepared for its intended use;
- loss of projected rental income, due to Haymarket Creative not being fit for purpose for the majority of the leased period; and
- write-off of leasehold improvements following the early termination of the Haymarket Creative agreement.

SYO entered into these lease agreements with the NSW Government in good faith. The Government’s stated objective of increasing access to creative space for young people was a goal that closely aligned with SYO’s mission. Unfortunately, SYO was left to operate in a facility that consistently failed to meet expectations, with critical issues including:

- prolonged delays in building works;
- unresolved venue use and risk management protocols;
- restricted building access; and
- unresponsiveness to numerous rectification requests.

These factors severely limited SYO’s capacity to generate venue hire income critical to offset tenancy costs and resulted in significant unforeseen costs.

SYO’s operations were further destabilised by the initiation and subsequent cancellation of a three-month forced relocation project, followed by an early lease termination.

Following repeated attempts to negotiate a fair and reasonable settlement in relation to these losses, SYO took the step five months ago of escalating the matter to senior leadership at Create NSW as well as the NSW Minister for Arts. As of the signing date of this report, no agreement has been reached.

Note 13 - Contingent Assets and Contingent Liabilities

The Association had no contingent assets or liabilities as at 31 December 2024 and 31 December 2023.

Note 14 - Commitments

The Association has no commitments for expenditure as at 31 December 2024 and 31 December 2023.



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Independent Auditor’s Report to the Members of Sydney Youth Orchestras Inc

Report on the Audit of the Financial Report

Opinion

We have audited the financial report of Sydney Youth Orchestras Inc (the Association), which comprises the statement of financial position as at 31 December 2024, the statement of profit or loss and other comprehensive income, the statement of changes in equity and the statement of cash flows for the year then ended, and notes to the financial statements, including material accounting policy information, and the statement of members of the Board.

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

1. in accordance with the Division 60 of the *Australian Charities and Not-for-profits Commission Act 2012*, including:
  - (a) giving a true and fair view of the Association’s financial position as at 31 December 2024 and of its financial performance for the year then ended;
  - (b) and complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2022*.
2. in all material respects, in accordance with the requirements of the *Charitable Fundraising Act NSW 1991* and the *Charitable Fundraising Regulation 2021*.

Basis for Opinion

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

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

## Responsibilities of the Directors for the Financial Report

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

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

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

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

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

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

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

Crowe Sydney

**Crowe Sydney**



**Alison Swansborough**  
Partner

4 June 2025  
Sydney

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# SYO

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