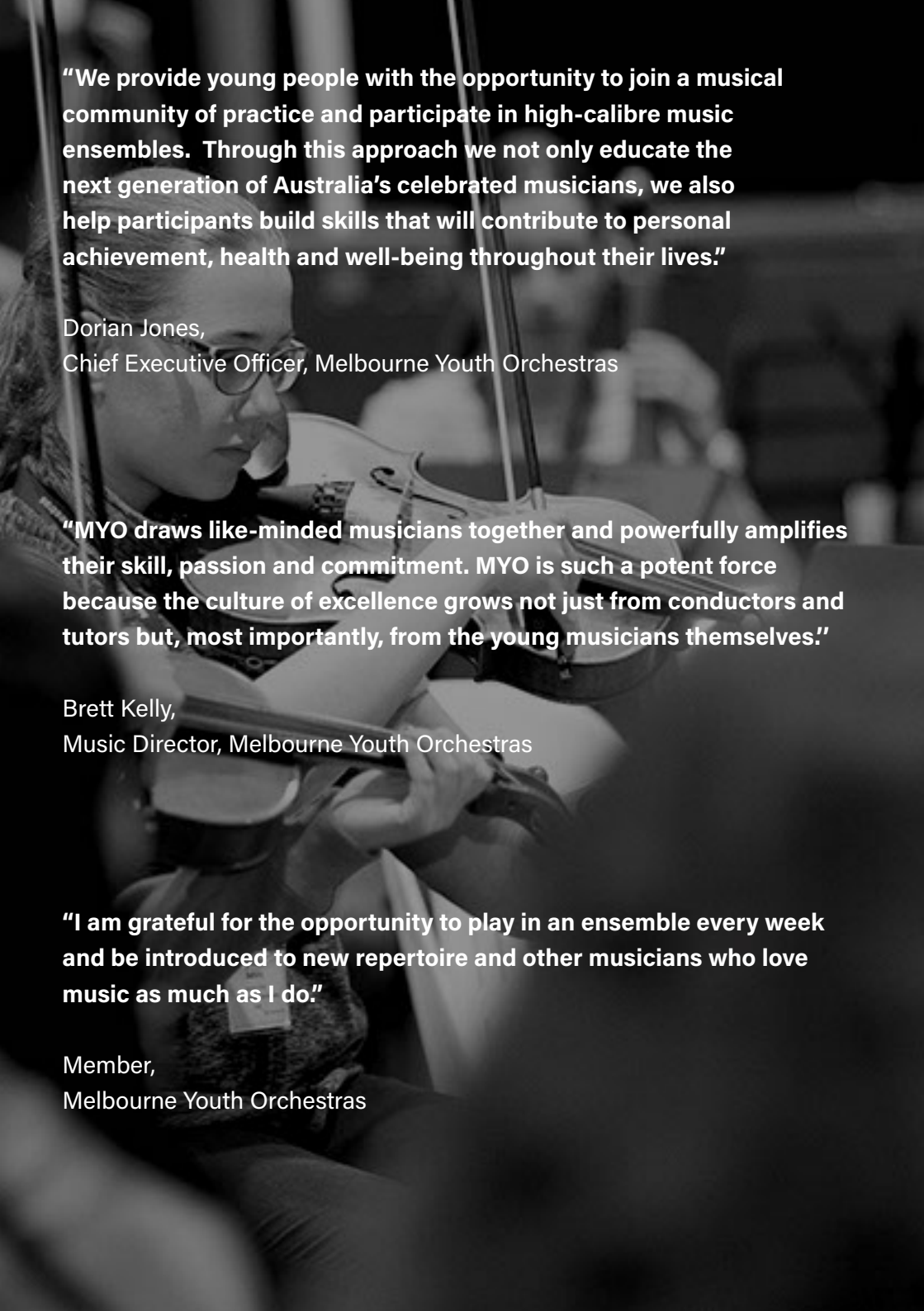




MELBOURNE
YOUTH
ORCHESTRAS

2020
Annual Report



"We provide young people with the opportunity to join a musical community of practice and participate in high-calibre music ensembles. Through this approach we not only educate the next generation of Australia's celebrated musicians, we also help participants build skills that will contribute to personal achievement, health and well-being throughout their lives."

Dorian Jones,
Chief Executive Officer, Melbourne Youth Orchestras

"MYO draws like-minded musicians together and powerfully amplifies their skill, passion and commitment. MYO is such a potent force because the culture of excellence grows not just from conductors and tutors but, most importantly, from the young musicians themselves."

Brett Kelly,
Music Director, Melbourne Youth Orchestras

"I am grateful for the opportunity to play in an ensemble every week and be introduced to new repertoire and other musicians who love music as much as I do."

Member,
Melbourne Youth Orchestras

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Report from the Chief Executive Officer



Having started 2020 with a wonderfully inspirational Summer School, and with all our plans locked in for an orchestral tour of Europe, we found ourselves taken on a roller-coaster ride with all the twists and turns which COVID-19 delivered to MYO, as it has done worldwide.

For the first time since 1967, we placed our program on hold in late-March 2020 and came back after Easter with an alternative to in-person rehearsals, MYO UNLIMITED.

This online offering provided inspiration and engagement for our young musicians and was a platform where they continued to develop technique, build musical understanding and comprehension, refine their listening and perceptual skills, and share a love of music with their MYO friends.

Our conductors and educators did an incredible job continuing to find new ways to keep their ensembles engaged and active as the lockdowns continued in Melbourne and Victoria.

I cannot thank the MYO team enough for their dedication and determination to keep MYO thriving throughout the pandemic. We are all proud to have been able to continue to support young musicians who were isolated from both their school and MYO communities.

There were some really tough decisions made with the support of the board, particularly the cancellations of both the planned tour of Europe and what would have been the fiftieth annual Summer School in 2021. Nevertheless, we made the most responsible decisions and

were grateful for the ongoing vote of confidence from MYO families, evidenced by a student retention rate over 95%.

The full financial impact of COVID-19 will be felt in 2021 when Jobkeeper support falls away and the full impact is felt on our programs. In our case, the cancellation of the 2021 Summer School will mean a projected deficit of over \$300,000 in 2021.

Thanks to a range of government support available throughout 2020, rental waivers, and the encouragingly high student retention rate, MYO has recorded a healthy surplus of \$223,579 at the end of 2020, and \$200,000 has been set aside in a special reserve to partially offset the heavy loss coming in 2021.

A handwritten signature in blue ink, appearing to read 'Dorian Jones'.

DORIAN JONES

Chief Executive Officer

Report from the Board Chair



What a year it was to take on the Board Chair role at Melbourne Youth Orchestras - certainly not one that could have been planned for. I am extremely grateful to have taken the Chair of an organisation that was as well placed as could be to ride out the disruption caused by COVID-19. MYO is where it is today because of the strong Board of Directors built by previous Chair Jeanette Ward, our CEO Dorian Jones and all of the committed and skilled music, administration and technical staff - both permanent and casual.

This strength of organisation was demonstrated by the greater than 95% student retention rate when the regular MYO Ensemble Program transitioned to the remote learning 'MYO UNLIMITED' in Term Two last year. Whilst there is no substitute for face-to-face learning and live music, this program provided students with the opportunity to connect, learn and engage from the safety of their own homes. The collaborative effort by the MYO team to put this program together in six weeks highlighted to me the skills and talent of MYO's staff, all of whom must be congratulated on such an outstanding program.

Throughout the year the agendas for Board and Committee meetings were all dominated by the COVID-19 impact. In a normal year the Finance Risk and Investment Committee meets quarterly, however during 2020 this committee met formally ten times, focusing on cashflow and financial modelling and analysis to ensure MYO would be able to ride out the constraints placed on it by the

pandemic, including the cancellation of the 2021 Summer School. Sound planning by the Board in previous years including building financial reserves has placed MYO in a position to sustain the significant deficit expected in 2021.

My sincere thanks to all of our students, parents and supporters who were able to stay with MYO under such difficult circumstances in 2020. I look forward to seeing everyone back at rehearsals and concerts during the remainder of 2021.

Thank you to the Victorian Department of Education and Training for their ongoing support for MYO, without this funding our program would be severely curtailed.

To our CEO Dorian Jones and all of the staff thank you for your 'over and above' commitment to MYO during such a difficult year and to my fellow Board and Committee members thank you for your support and commitment to the organisation in 2020.

I look forward to more 'normal' times as we move forward, particularly now that planning for the next five years and beyond is foreseeable.

A handwritten signature in black ink, which appears to read 'Carol Benson'.

CAROL BENSON
Board Chair

Educating students across Victoria

Music is a vital component of a well-rounded education system and MYO plays a critical role in strengthening Victoria's music education landscape. Over more than 50 years, MYO has made an important contribution to the musical education of thousands of young people, who attend schools across rural, regional and metropolitan Victoria. Many of the schools they attend do not have the capacity to deliver music programs that cater to their specialised learning requirements. This is because an ensemble program requires teaching expertise, facilities and equipment far beyond the capacity of most schools.

Utilising the educational facilities at Melbourne University's Southbank campus and capitalising on the talents of our team of vibrant and energetic conductors and educators, our program effectively fills this gap in music education.

"Our educators are drawn from a pool of some of Victoria's most accomplished instrumental teachers and professional orchestral players. Not only do they help us provide our high standard of education these many talented music industry professionals become key contacts and mentors for our young people wishing to pursue a career in the Arts"

**Brett Kelly,
Music Director**

Through MYO programs, young musicians meet like-minded peers with a passion for music, and practise and perform with students who share their level of competency.

A highlight for many participants is performing in venues such as the Melbourne Recital Centre, Sydney Myer Music Bowl and ABC's Iwaki Auditorium and having opportunities to build their industry networks through our strategic partnerships with the Melbourne Symphony Orchestra (MSO) and University of Melbourne's Faculty of Fine Arts and Music.



COLLECTIVE

Connecting with like-minded peers to perform as members of an ensemble, developing teamwork and leadership skills.

INDIVIDUAL

Developing a love of music, an appreciation of different approaches to its performance, confidence, personal style, musicianship and taste.



PERCEPTUAL

Creating finely tuned listening skills, and the ability to listen and respond to music with an acute critical awareness of its melodic, harmonic, dynamic, rhythmic and instrumental elements.

PHYSICAL

Mastering the physical ability and technique needed to play a musical instrument with a requisite level of precision and control.



COGNITIVE

Gaining a deep understanding of music's history, theory and cultures which leads to the student's ability to analyse, evaluate.

"The ability to learn with like-minded musicians. Learning the ways of a professional orchestra - how much work I need to put in, how much pressure there is. Because I want to work in a professional orchestra. I get to do what I love at such a standard!"

**Member,
Melbourne Youth Orchestras**

Our Year in Numbers



95.2% of MYO's young musicians continued with their MYO music education despite a global pandemic



70 young musicians were awarded scholarships through our financial assistance program to ensure that no young learner was left behind



MYO musicians performed the world premiere of 1 new Australian work to an online audience. This performance received over **90,000 online engagements.**



6 talks, lectures and workshops delivered through our Teacher Professional Development Program and Prelude Program.



4 Listen Lounges and **7 Masterclasses** were delivered online with world renowned Australian guests and the principal musicians of the Melbourne Symphony Orchestra



2 new works commissioned, specifically created for youth orchestras



Despite the COVID-19 social distancing requirements we delivered **4 community projects**

Our Philosophy



Our Purpose

Enriching young lives through the power of music

Our Spirit

Coming together for the joy of music

Our Beliefs

Music inspires young people to reach their potential

A commitment to excellence is the foundation for success

Creativity is unleashed through inspiration and exploration

A love of music motivates life-long learning and participation

Effective teaching is centred on learners' needs

Great partnerships amplify our impact

Our heritage and alumni are integral to our future achievements

No young learner should be excluded based on disadvantage

Our Attributes

Inspirational
Vibrant
Connected
Engaging
Inclusive
Passionate
Creative
Excellent

Our Focus

Amplify our impact

Our Greatest Imaginable Challenge

To include every young musician who comes to us

Every summer holiday since 1972, MYO has hosted a week-long intensive Summer School Program.

With diverse bands and ensembles and a masterclass program in arts administration, the 2020 program was engaging and diverse. Daily opportunities for students to extend themselves through workshops, concerts and group activities were also provided.

A residential camp ran alongside Summer School for regional Victorian musicians. In addition to participating in Summer School activities the group visited Melbourne's music institutions, met professional musicians, and developed friendships with young people living in regional and rural centres like their own.

The week culminated in public concerts where the students demonstrated the talents they acquired and built their performance skills and confidence. For many participants this was the first time they had performed in an Ensemble.

"I had a wonderful time at Summer School, and I discovered how special it is to playing in an ensemble. My conductor was terrific, and my tutor was very engaging. I also made lots of new friends. Overall my experience at Summer School was wonderful!"

**Member,
2020 Summer School Participant**



MYO 2020 Summer School participants. Photography by Meredith O'Shea.

Summer School In Numbers



660

Young Musicians



13

Bands and Ensembles



14

Conductors



46

Tutors



30

Administration and
Coordination Staff



6

Concerts



25

Residential Camp
participants
from regional Victoria



98% said they would recommend Summer School

92% said they would return in the future

95% said they were satisfied with their concerts

MYO UNLIMITED

MYO programs were suspended in March 2020 due to the COVID-19 pandemic. In order to continue to provide a learning community for its members, MYO rapidly developed and introduced MYO UNLIMITED, an online model of delivery for ensemble music.

Despite not being able to provide a synchronous ensemble playing experience, MYO UNLIMITED continued to inspire and engage young Victorian musicians, by developing technique, building musical understanding and comprehension, refining listening and perceptual skills, and instilling a love of music which will inspire life-long learning.

This was achieved through weekly ensemble meetings delivered in Zoom, online masterclasses with MSO's principal musicians, listen lounges with invited world-standard guests, performance outcomes making use of virtual open stages, community engagement initiatives and an online orchestra project.

"I'm proud of the MYO team for creating MYO Unlimited. This incredible program of activities, events and resources, with a stellar line-up of guests, helped keep our young musicians engaged, inspired and connected while they were learning remotely, right across Victoria."

Dorian Jones
Chief Executive Officer

This initiative enabled MYO to offer continued program delivery to over 500 young musicians with a student retention rate throughout 2020 of 96.2% with most participants in MYO UNLIMITED indicating they were either “satisfied” or “very satisfied”.

MYO UNLIMITED allowed Melbourne Youth Orchestras to provide employment and income during turbulent times to:

7 administrative staff

4 technical and operational managers

5 guest educators

6 Australian composers and arrangers

12 principal musicians of the Melbourne

4 audio-visual professionals

28 professional music educators engaged to deliver the program

“It is good that we are staying connected with each other as the connections with other people are such a critical part of MYO”

**Member,
Melbourne Youth Orchestras**

Masterclasses

As part of the MYO UNLIMITED online program we held masterclasses in which the principal musicians of the Melbourne Symphony Orchestra mentored students of the esteemed Melbourne Youth Orchestra. This activity provided unprecedented access for our young musicians to some of Australia’s most talented musicians and further strengthened our valuable education partnership with the Melbourne Symphony Orchestra.

MSO Masterclasses included:

Sophie Rowell

MSO Concertmaster

Violin

Overall attendance: **155 participants**

Jeffrey Crellin

Principal Oboe

Woodwind

Overall attendance: **59 participants**

Christopher Moore

MSO Principal Viola

Viola

Overall attendance: **115 participants**

John Arcaro

MSO Percussion

Percussion

Overall attendance: **38 participants**

David Berlin

MSO Principal Cello

Cello

Overall attendance: **218 participants**

Owen Morris

MSO Principal Trumpet

Brass

Overall attendance: **112 participants**

Prue Davis

MSO Principal Flute

Woodwind

Overall attendance: **74 participants**

Total Participants: 771

Listen Lounges

The MYO UNLIMITED Listen Lounges allowed us to host invited world-standard Australian guests in the fields of performance, composition, conducting, arts management and associated disciplines. In each Listen Lounge, invited guests discussed their careers in music with Music Director Brett Kelly and share curated playlists of music selected to inspire and engage the audience of developing musicians. Listen Lounge guests included:

Elena Kats-Chernin

Australian composer

Overall attendance: **331 participants**

Li-Wei Qin

International cello soloist

Overall attendance: **256 participants**

Andrew Bain

Los Angeles Philharmonic Principal Horn

Overall attendance: **237 participants**

Slava and Sharon Grigoryan


World renowned guitarist and former Australian String Quartet cellist

Overall attendance: **169 participants**

Total Participants in Listen Lounges: **993**



Ensemble Reports





Photography by Meredith O'Shea.

Melbourne Youth Orchestra

*Brett Kelly, Music Director &
Conductor*

Standard: AMEB Grade 8+

Age range: 15 – 25

Instruments: flute, clarinet, oboe, bassoon, French horn, trumpet, trombone, tuba, percussion, timpani, piano/celeste, harp, violin, viola, cello, double bass



The lightning speed required to re-align our goals, plans and expectations in March 2020 has meant that all conventional measures of success now seem just a little inappropriate. Our extraordinary European Tour, 4 concert main-stage MRC series and the whole range of MYO's 2020 activities were swept away in an instant with the year being re-invented 'on a dime.' From today's vantage point, my highlight of 2020 was just being part of the MYO team that explored every opportunity to enhance the place of music in the lives of our young musicians. The 'UNLIMITED' program emerged beautifully to create a wholistic, nourishing and inspiring antidote to the pandemic's bleakness.

MYO's Ensemble Program has always positively dealt with the multiple geographic, economic or social issues of our diverse young musicians, but during 2020, to some extent, all our musicians were faced with these challenges. In the unpredictable pandemic environment MYO UNLIMITED allowed us to connect with our students almost without barriers, right in their own homes. Despite all that was clearly impossible, MYO still continued to nurture a culture of excellence through the kaleidoscopic array of conductors, tutors, "Listen Lounge" guests and Masterclass teachers who lavished their expertise, passion and concern on our young people.

The unchanging challenge for all MYOs staff during 2020 was implementing an entirely “online” approach when previously our musical lives were based solely on face to face personal engagement. As educators ‘In person’ interaction is imprinted on our DNA and it was therefore both surprising and encouraging to discover how our UNLIMITED sessions were providing a potent lifeline for our young musicians, their parents and families.

My approach to the online ZOOM environment gradually evolved as a fuller picture of its possibilities emerged and also in response to our MYO musicians. Over ZOOM any semblance of a normal rehearsals were clearly impossible due to the complexity of MYO’S major symphonic repertoire. Therefore the focus of UNLIMITED sessions became the exploration and development of skills and knowledge not be possible during normal rehearsals. This approach, when combined with the stream of industry leading performers, composers & administrators who regularly and meaningfully interacted with our musicians, meant the year became one of broadening knowledge, awareness and optimism.

Importantly it was the opportunities for individual musicians to perform for their colleagues, interactively discuss these performances and then freely chat about the various challenges they were all facing which were very powerful. All this taking place in a supportive digital ‘village square’

Although not technically part of 2020, I think the most potent outcome of our efforts in 2020 was reflected in the three projects that materialised in early 2021, i.e the Myer Bowl Summer Concert in January, the MSO Curtain-Raiser in February and the Live-Streamed Program 1 concert in March. Despite some collective trepidation our musicians burst out of the blocks with style, confidence and a sense of sheer exhilaration. For me this was the very best testament to MYOs efforts during 2020. Congratulations and thanks to all who made it possible.

Percy Grainger Youth Orchestra

Mark Shiell, Conductor

Standard: AMEB Grade 6+

Age range: 14 – 20

Instruments: Flute, oboe, clarinet, bassoon, french horn, trumpet, trombone, tuba, percussion, timpani, violin, viola, cello, double bass



To me, the largest benefit to participants working with MYO is that they are able to work in an environment that is focused on music alone. They are also expanding their friendships to include other young people with their interests. They are able to play in an ensemble where everybody is at a comparable level and have quality, focused help with a high quality performance environment/outcome. The benefits are that it is specialised help with people who are not only helping them to play well but also to play in a specific kind of ensemble at a high level - that is a unique and different skill to just playing a solo piece well.

I have a strong focus on making the content of the music as emotionally relatable as possible in order to keep the participants present, listening and reacting.

Giving permission for students to really emotionally engage with the music and to show and express enthusiasm (by modelling that) has had some noticeable impacts. I have students who I can see trust that its safe to be 'all in' with the music. They are not afraid to ask questions and have become very focused and engaged in rehearsals. There are quite a few of them that I can see are now engaged at that level

Melbourne Youth Wind Symphony

Rick Keenan, Conductor

Standard: AMEB Grade 6+

Age range: 12 – 20

Instruments: flute, oboe, clarinet, bassoon, saxophone, French horn, trumpet, trombone, euphonium, tuba, percussion



2020 was a very different year for Melbourne Youth Wind Symphony. I was extremely impressed with the students who stayed enrolled in the program for the entire year. I think the success of the program is best measured by the amount of students who have enrolled in MYWS for 2021. The focus shifted throughout the year to be more about individual development as solo performers, running various masterclasses throughout the year that allowed the students to play to each other. My goal is that as a result of their time under my direction they would have been exposed to enough great repertoire and rehearsal techniques to provide them with a model to start their conducting journey. 2020 allowed me the opportunity to give them even further insight and training into conducting.

As a Conductor, I provide an environment that stimulates the students to develop a sense of intrinsic value. I base my teaching upon an integrated approach that explains pertinent concepts and requires students to fully engage in the learning process. Through this method of teaching, students are able to apply the skills and concepts learnt in rehearsal to any musical or non-musical situation appropriate.

The solo performance masterclasses gave us an opportunity to be able to really know the individual expression and characteristic of each player. This was a great outcome from being online and I felt helped to build a stronger identity of each player.

John Antill Youth Band

Joe O'Callaghan, Conductor

Standard: AMEB Grade 3 – 5 or equivalent

Age range: 10 – 16

Instruments: Flute, oboe, clarinet, bassoon, saxophone, french horn, trumpet, trombone, euphonium, tuba, percussion



Despite the obvious challenges that 2020 presented due to the COVID pandemic it was a great year of music making and discovery for the John Antill Youth Band (JAYB). The weekly Ensemble Program sessions online presented us with the opportunity to “keep the music playing” – a mantra we adopted throughout the year.

Our Saturday morning sessions provided students with the following opportunities:

- Discovery of repertoire through listening and performance activities
- Access to guest performers and educators on a weekly basis
- On-line solo performance opportunities
- On-line workshop opportunities
- Participation in the Surprising Symphony recording project
- A survey of some of the many online performances and recordings on platforms such as YouTube

The JAYB experience offered members the unique opportunity to continue their music education on many different levels at a time where many other opportunities for making music were not available to them. The sequential learning that took place ensured that students finished 2020 with more musical knowledge and many tools for furthering themselves as performers.

Melbourne Youth Concert Band

Erin Ellenburg, Conductor

AMEB Grade 1 – 3 or equivalent

Age range: 8 – 13

Instruments: wind, brass and percussion



2020 saw members of MYCB challenged, stretched and supported in myriad ways and quite surprisingly, the ZOOM environment of MYO UNLIMITED even allowed for some elements of conventional rehearsals to continue. When combined with tutors in 'break-out' rooms and the 'two-way' communication established on the Seesaw platform, MYCB definitely experienced a rich if unusual 2020. MYCB's participation in 'A Very Surprising Symphony' was a highlight for our musicians, not least for the opportunity to 'let loose' in their creative videos.

A primary teaching goal is for the students to learn how to be in an ensemble - the etiquette and self-control required, learning to be supportive and respectful of others, and taking ownership of their own personal responsibility.

Melbourne Youth Chamber Strings

David Le Guen, Conductor

Standard: AMEB Grade 5 – 6

Age range: 14 – 18

Instruments: Violin, viola, cello, double bass



Where to begin in describing the benefits of working with MYO? Participants work with students that are like-minded and have a passion for music. Work with students that perform at a similar standard, have the opportunity to make lifelong friends, to perform repertoire that they would not necessarily be able to perform in a school ensemble, and an opportunity to work and share ideas with some of Melbourne's leading music educators

I find that is incredibly important to make sure the learning environment at Melbourne Youth Chamber Strings (MYCS) is always fun. I always try to use my sense of humour to keep each and every rehearsal fun and upbeat. The students often refer to how terrible my "Dad Jokes" are. However, the best thing about this, is that as the year progresses the students within the ensemble tend to take over, and bring their own jokes to rehearsal to share with the other members of the ensemble.

One of the most enjoyable aspects of working with MYCS is watching the students who are given leadership roles within the ensemble develop their leadership skills and grow in confidence. The ability of the MYO program to give these students an opportunity to develop in a way they may not have been given in their own school environment is very important and special. Taking the time to work with these students and develop their skills is always very gratifying.

Melbourne Youth Strings

Amberley Bremner, Conductor

AMEB Grade 4 – 5

Age range: 10 – 16

Instruments: Violin, viola, cello, double bass



In 2020, I loved seeing the positive attitudes the students had towards creative activities, trying their best with open minds and challenging themselves constantly. My personal student outcome highlight was the over 200 contributions (recordings) which were combined into a playlist to sent to aged care resident facilities to reach out in lockdown, share the student's skills and promote happiness and connectedness through music.

The benefits of being in an MYO ensemble is connecting students with like-minded peers to enjoy shared musical experiences together. Extension opportunities to their school and private music studies with wider opportunities such as top performance venues, working with tutors and professional musicians and access to achieving more challenging repertoire due to more rehearsal time than schools.

Alexandra Cameron Strings

Sarah Busuttill, Conductor

Standard: AMEB Grade 3 – 4

Age range: 9 – 13

Instruments: Violin, viola, cello, double bass



I believe that in order to allow young musicians to develop, one must firstly teach repertoire at an achievable level in order for your group to have the confidence to advance.

Each year, I start with repertoire at grade 2.5 and by the end of the year, the group are playing more challenging works at grade 4 level. Leading up to each concert, the members develop the culture of feeling at ease before the concert day comes and they practise performing in order to feel and play at their best at EP concerts.

Confidence is a major factor and this is what I focus on throughout the ensemble program. By the end of each year, I hope to have assisted all of our members to feel confident and happy with their musical achievements.

It's amazing to watch and listen to the progress of the group over the course of the year. As they become more at ease and feel that they have permission to play louder, using more bow contact, they gain more confidence and enjoy listening to their sound develop, mature and flourish within the orchestra. My goal is always to allow my members to feel confident to play music at their technical and musical best.

Melbourne Youth Junior Strings

Kieran Casey, Conductor

Standard: AMEB Grade 2 – 3 or equivalent

Age range: 8 – 12

Instruments: Violin, viola, cello, double bass



The need to operate remotely on ZOOM created the major ongoing challenge of 2020 for MYJS - the regular tuning of the young players' instruments without staff actually able to handle the instruments in rehearsals. But with our wonderful students and highly resourceful tutors, parents and teachers we managed to keep all those pesky strings on the straight and narrow.

Being the youngest musicians in MYOs' program, MYJS members were in turn unpredictably fragile and impressively resilient, but despite all the challenges most made strong individual progress during the year. 'A Very Surprising Symphony', the Listen Lounges & MSO Masterclasses provided a nice extra dose of variety, energy and colour.

The thing that makes MYO different is that MYO develops the whole musician through multiple and diversified experiences. It is also a program where like-minded individuals can interact in a safe environment.

A VERY Surprising Symphony

As a performance outcome for MYO UNLIMITED, over 400 of MYO's talented young musicians, under the guidance of Music Director Brett Kelly, worked on a special recording project with composer-arranger Sean O'Boyle.

This project provided the opportunity for MYO's students to perform as a collective, despite Victoria's physical distancing restrictions. The performance premiered on Friday 30 October live via the Melbourne Youth Orchestras Facebook page.

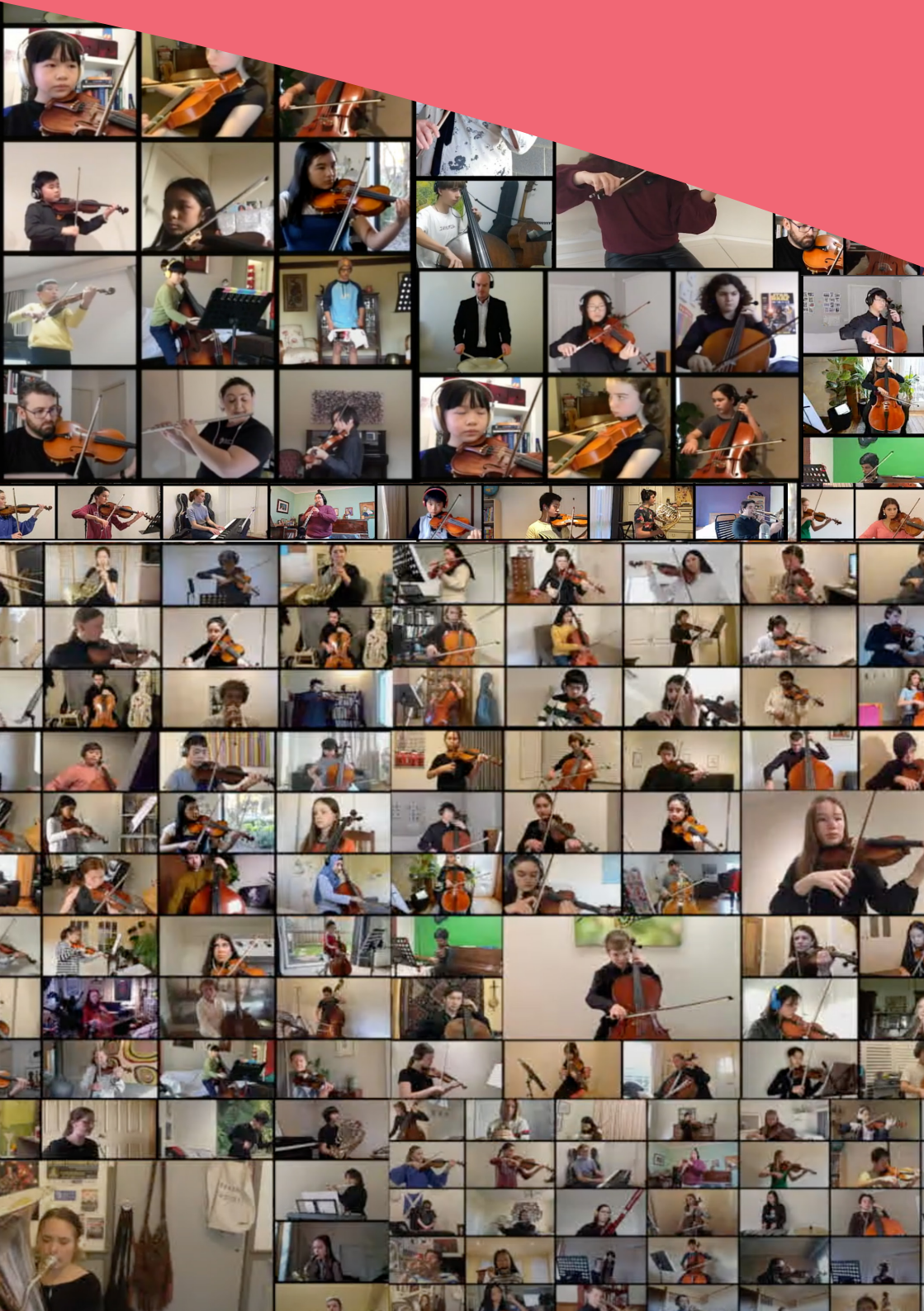
The video received an online engagement of over 90,000 viewers.

A VERY Surprising Symphony can be viewed via the [Melbourne Youth Orchestras YouTube channel](#).



Sean O'Boyle
Composer

Awarded the Order of Australia in 2015 for services to music, Sean O'Boyle AM compositions have been performed and/or recorded by all the major Australian orchestras including the Sydney, Melbourne, Adelaide, Tasmanian, West Australian and Queensland Symphony Orchestras, Queensland Youth Orchestra and Melbourne Youth Orchestras. European Orchestras include; Berlin Philharmonic, Orchestre Symphonique Divertimento, Royal Philharmonic Orchestra, BBC Concert Orchestra, Belgrade Philharmonic Orchestra, and by North American orchestras including the Dallas, Atlanta, Tacoma, Lexington, Fort Worth Symphony Orchestras and the Cincinnati Pops Orchestra. Sean is proud to be Composer and Arranger in Residence for the Queensland Pops Orchestra.



Partnerships

Prelude/University of Melbourne



Photography by Meredith O'Shea.

Since launching MYO in 1967, MYO and Melbourne University's Melbourne Conservatorium of Music (MCM) have had a strong association and shared vision to improve pathways into tertiary programs for orchestral music students. In 2020, this partnership continued to strengthen through Prelude, a landmark program that provided 43 MYO senior secondary students, with the opportunity to:

- Access early auditions for a place at MCM – 92% received early acceptance.
- Attend a series of workshops and seminars tailored to the needs of MYO students and aligned to the VCE curriculum. The program was delivered by renowned MCM faculty staff and invited guests.

In addition to helping our members excel at school and prepare for tertiary study, the program has also helped with student retention at MYO. Enrolment data has shown that students tend to leave MYO during VCE to focus on their study, thus losing access to their support network at a time when it is most needed. Through providing a tangible educational outcome for VCE students we are beginning to see stronger enrolments in this age bracket.

The Prelude Program

Performance Preparation and Practice | Saturday 7 March

Participants learned to manage time well, practice efficiently and thoroughly to progress faster and further. The session focussed on understanding personal habits and routines, and learning new ways to maximise self practice. They gained an understanding into the on-stage mental state, and discussed strategies on how to avoid compromising their own successful music performance.

Educators: **Dr Brad Merrick, PhD, Senior Lecturer in Music, MCM & A/Prof Don Immel, Head of Brass, MCM**

Careers in Music | Saturday 12 September

Participants learned about the multitude of career pathways that are possible in music. The session had a strong focus on including the key ways to balance freelance work, such as performing and composing, alongside occupations with steadier employment, like teaching or arts management. The session also examined the many tertiary pathways possible at the Melbourne Conservatorium of Music and how these can lead to a tailored career.

Educators: **Dr Carol Johnson, Dr Leon de Bruin & Justin Kenealy**

Performance Practice | Saturday 21 November

Participants learned practice strategies to optimise their time in the practice room and get the best from themselves. They engaged in the process of self-evaluation as a tool to aid personal development, and discussed the many ways to perform optimally in high pressure situations.

Educators: **Dr Leon de Bruin, Dr Brad Merrick & Justin Kenealy**

Partnership:

Melbourne Symphony Orchestra (MSO)

In our fourth year as an official education partner of MSO we further advanced our collaborative work towards the development of high performing young Victorian musicians.

In 2020, our partnership involved:

Side-by-Side online

As a significant part of our partnership, each year musicians from the Melbourne Youth Orchestra are given the opportunity to perform shoulder to shoulder with the Melbourne Symphony Orchestra, a once-in-a-lifetime career enhancing opportunity. In 2020 this looked a little different. Tutorials were held online via Zoom with musicians of the MSO, MSO's Principal Conductor in Residence Benjamin Northey and MYO's Music Director Brett Kelly. The final 'performance' involved all musicians recording their parts for "The Storm" from Beethoven's Symphony No. 6, independently, to then come together as a whole online.

Beethoven Symphony No. 6. | MSO and MYO Virtual Ensemble can be viewed via the Melbourne Symphony Orchestra's YouTube channel.

The Pizzicato Effect:

Each year up to 20 places, are awarded to young people who have been introduced to ensemble music by participating in The Pizzicato Effect. This MSO program provides free string instrumental and musicianship tuition to children attending low SES schools in the City of Hume. The children from this program who join MYO have demonstrated an aptitude and interest in further pursuing ensemble music making.

MYO at the MSO Sidney Myer Free Concert Series:

On Saturday 8 February the Melbourne Youth Orchestra performed the curtain raiser performance for the Melbourne Symphony Orchestra's concert Dance, Dance, Dance as part of the ever-popular MSO Free Concert Series at the Sidney Myer Music Bowl.

Conducted by MYO's Music Director Brett Kelly the orchestra performed works by Tchaikovsky, Sibelius and Bernstein.

MYO families, friends and supporters came together for the annual MYO Family Picnic, to enjoy the concert and celebrate this prestigious partnership.



Photography by Meredith O'Shea.

Teacher Professional Development Program



Photography by Meredith O'Shea.

A series of three workshops was delivered in 2020 as part of our Teacher Professional Development Program. Enhancing the professional knowledge and practice of Victorian teachers, the sessions provided valuable information for delivering engaging and high-quality educational programs in ensemble music performance.

This program was offered thanks to the support of the Victorian Department of Education and Training through the Strategic Partnerships Program.

"I liked [the teacher's] enthusiasm of continually having something to work towards even during the current Covid-19 crisis. It reinforced our decision to present an online/live concert of student recordings. Students really stepped up their game to get their recording together. A very valuable lesson for them."

Victorian Teacher

The 2020 Teacher Professional Development Program

Program 1 - Deepening Musical Understanding Using Repertoire
Saturday 1 August
Karen Kyriakou

Program 2 – The Three R's of Ensemble Direction: Rehearsal Techniques, Repertoire and Retention
Saturday 5 September
Dr Joanne Heaton

Program 3 – Cartoons, Creativity and Choreography: Expressive Conducting is Fun!
Saturday 24 October
Ingrid Martin



Photography by Meredith O'Shea.

Our Donors

Student enrolment fees only cover half of our total operational costs. To deliver MYO's extensive programs and uphold our commitment to ensuring no young learner is excluded based on disadvantage, we are heavily reliant on the generosity of our community.

We recognise our donors through our Songbirds Program that draws inspiration from Australia's melodious songbirds who, like MYO's young musicians, make magnificent music with energy, vibrancy and enthusiasm.

In 2020, support from our community and Australian trusts and foundations helped us to:

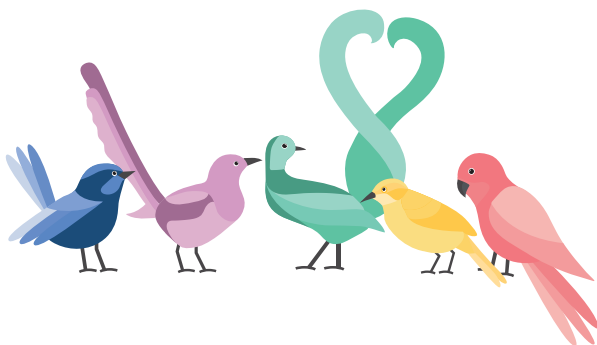
- **Provide financial assistance to young musicians from families living on a low income or in rural or regional Victoria and tertiary students**
- **Make the rapid shift to online learning in response to the COVID-19 pandemic**
- **Employ principal musicians of the Melbourne Symphony Orchestra to deliver masterclasses for senior MYO musicians**
- **Engage world renowned Australian artists to participate in online 'listen lounges' for all MYO musicians**
- **Purchase the materials and equipment needed to safely return to in-person program delivery**
- **Engage specialist educators to provide online tutorials and one on one learning for MYO's junior ensembles**

Government funding allowed us to:

- **Bridge the gap between the revenue raised through participant registration fees and costs of running an ensemble program.**

Funding from the Victorian Department of Education and Training (DET) ensured we could:

- **Deliver our Ensemble Program effectively and extend student learning**
- **Support the growth and improvement in the professional knowledge and practice of Victorian teachers of music, enhancing their capacity to deliver engaging and high-quality learning and teaching programs.**



Thank you for helping Victoria's young musicians reach new heights.

Lyrebird \$5,000+

Ramses Foundation,
Ward Family Endowment,

Magpie-Lark \$1,000+

Mark Weatherseed and Sarah Bartak, Benson Family, Rob Whitbourne and Danielle Dixon, Amy Huva, Simone Hartley-Keane, Crystal Tung, Maddisyn Dixon-Whitbourne, Vowels Family, Youth Music Foundation, Susan Wintermantel, Anonymous (2).

Singing Honeyeater \$500+

Raoul Endres, Belinda King, Marissa Barter-Waters, the late Valda Zegenhagen, Alan Muir, Christian Neeson,

Mark Weatherseed and Sarah Bartak, Anonymous (2)

Crimson Rosella \$100+

Sandy and Damian Abrahams, Rodney Amsha, John Barns, Frances Browne, Peter Burch, Raynor Castles, Julia Cianci, Doug Clark, Camillo Coladonato, Bernard Depasquale, Emily Dittman, Jacinta Ewers, Anne Frankenberg, Elizabeth Gabriel-Jones, Peter Garnick, Carin Goldwasser, Shadi Habash, Alice Hanna, Ying He, Dorian Jones, Van Y Khuu, Matthew Koce, Lisa Hall, Kok Leong Looi, Sara McClintock, Donald McQualter, Anne Moon, Noriko Moriyasu, Mary Muirhead, Weyn Ong, Steve Ovens, Adrienne Roche, Dr Petros Rozakeas, James de Rozario, Rodney Unmack,

Emily Westmore, Lulu Wilms, Rhys Vaughan, Liz Virtue, Sue Yap, Yang Yu

Fairy-Wren <\$100

Wei Cai, Natalie Cain, Gabriele Cannon, Simone Clancy, Colleen Close, Naomi Cooper, Ashwin D'Costa, George Figueira, Zhaoxing Fu, Shannon Gilmore, Dr Michael Hofman, Dianne Kelleher, Mark Krupa, Lac La, Xiao Li, Michelle Long Eleanore Low, Nicholette Marsh, Dr Ellen Maxwell, Helen Millais, Patrick and Jean Moran, Emma Morrison, Li Wah Ng, Sally Pace, Anthony Rossiter, Kailey Scott, Fiona Seers, Amy Sellars, Robert Shirley, Mira Stephens, Nerada Stern, Karen Synon, Lisa Thomas, Natasha Thomson, Binyu Wang, L David Ward, Laura Winter, Jinghui Ye, Anonymous (11).

Alexandra Cameron Memorial Fund

Barbara Argall, Lachlan Chen, Pierre Harcourt, Bruce Morton, Mary R. Kelleher, Mary Rose, Robyn and Roy Rose, Susan Wintermantel, Tao Yu, Anonymous (1).

Anna Chmiel Memorial Fund

Nancy Dowdle, Pamela Jenkins, Anonymous (1)

Bill Heape Scholarship Fund

William Heape, Kerrie Watson

Strategic Partner



Education
and Training

Education Partners



Melbourne
Symphony
Orchestra

2020 Program Partners



The
Kimberley
Foundation



Collier Charitable Fund



Marian and EH Flack Trust

Corporate Governance

The role of the Board on behalf of members is to manage and control the affairs of MYO in pursuing its purpose of enriching young lives through the power of music. It is accountable to members for creating and delivering value through effective governance of the organisation.

This statement outlines MYO's corporate governance arrangements. They are guided by the Australian Charities and Not-for-profits Commission (ACNC) Governance Standards for Charities and the Australian Institute of Company Directors Not-for-Profit Governance Principles set out below.

ACNC Governance Standards:

1. Purposes and not-for profit nature
2. Accountability to members
3. Compliance with Australia laws
4. Suitability of Responsible Persons
5. Duties of Responsible Persons
6. Maintaining and enhancing public trust and confidence of the Australian NFP sector

AICD Not-for-Profit Governance Principles (2019):

1. Purpose and strategy
2. Roles and responsibilities
3. Board composition
4. Board effectiveness
5. Risk management
6. Performance
7. Accountability and transparency
8. Stakeholder engagement
9. Conduct and compliance
10. Culture

To ensure sound governance of the organisation the Board has established policies and processes outlining its role, functions, responsibilities and operating arrangements regarding MYO's:

1. Strategy, objectives, rolling plans and risk management
2. Appointments, delegations and organisation capabilities
3. Board and organisation policies
4. Financial matters and reports
5. Meetings of the Board, Board Committees and the association

Each of MYO's five Board Committees is chaired by a different Board member with the following areas of responsibility:

1. Education and Artistic Committee—Chair, Bernard Depasquale

- a. Education and Artistic Program Development
- b. Education and Artistic Program Evaluation
- c. Audience Development
- d. Industry Trends

2. People and Culture Committee—Chair, Alice Hanna

- a. Workforce wellbeing
- b. Remuneration policy and compensation
- c. Workforce Health and Safety
- d. Workforce Engagement and Development

3. Finance, Risk and Investment Committee—Chair, Grant Purdy

- a. Financial Management and Reporting
- b. Audit and assurance of the financial statements
- c. Risk Management and Controls
- d. Investment of Funds
- e. Compliance with laws, regulations and contractual obligations

4. Marketing and Development Committee—Chair, Sarah Bartak

- a. Income generation
- b. Marketing and Communications
- c. Brand Development

5. Public Fund Committee—Chair, Carol Benson

- a. Allocation of money from the Public Fund for proper purposes

The number of meetings held in 2020 is as follows:

- **4** Board
- **3** Education and Artistic Committee
- **3** People and Culture Committee
- **10** Finance, Risk and Investment Committee
- **3** Marketing and Development Committee:
- **4** Public Fund Committee

MYO sets out an expectation that directors commit to the highest standard of governance and participate in and support the organisation's operations, for example by attending concerts and events, assisting in expanding MYO's area of influence, and contributing to its Songbirds Giving Program.

The Board evaluates its own performance every two years which leads to enhancements of its Board Charter, Board Protocol and other governance arrangements as required.

All MYO directors are volunteers and do not receive any remuneration for their roles as directors of the organisation.

The MYO Board includes Directors with a range of skills and professional competencies including:

- Music Education and Management
 - Music Performance
 - Not-For-Profit and Arts Management
 - Business and Commercial Experience
 - Finance and Accounting
 - Portfolio Investment Management
 - Governance and Risk Management
 - Strategic Planning
 - Fundraising and Philanthropy
 - Human Resources
 - Law
 - Marketing
- 

Board and Management

Our Board of Directors

Board Chair

Carol Benson

Board Deputy Chair

Bernard Depasquale

Board Members

Sarah Bartak

Jo Beaumont

Steven Black

Nancy Calò

Hugh Crosthwaite

Shannon Gilmore

Alice Hanna

Grant Purdy

James de Rozario

Our Management Team

Chief Executive Officer

Dorian Jones

Music Director

Brett Kelly

Programs and Administration Manager

Amy Cutler

Operations Manager

Adele Conlin

Marketing and Development Manager

Alice Currie

Programs and Administration Coordinator

Naomi Holman

Marketing and Development Coordinator

Anador Walsh

Operations Coordinator

Tim Duncan

Ensemble Program Team

Ensemble Coordinators

Kristen Rowlands

Yvette Leach

Jacinta Ewers

Tim Osborne

Chris Robson

Amy Sellars

Mira Stephens

Tutors

Broden Ford

Gareth Hill

Leah Hooper

Amy Sellars

Jess Jacobs

Kristen Rowlands

Atilla Kuti

Chris Robson

Operations Staff

Lakeisha Stephen

Josh Chaffey

Sas Rhodes

Library Staff

Louisa Becker

Eunise Cheng

Ashleigh Robertson

Kaitlin Vella

About Us

Melbourne Youth Orchestras has been a leader in Victorian music education since 1967. We recognise that our heritage and alumni are integral to our future achievements as we continue to build our reputation on the solid foundation laid over our first five decades.

Our purpose is to enrich young lives through the power of music.

We share our passion and expertise by bringing young people together for the joy of music. We believe that music inspires young people to reach their potential and that a commitment to excellence is the foundation for success.

We have great partnerships in place to amplify our impact, and we work tirelessly to ensure that no young learner is ever excluded based on disadvantage.

We know that the most effective teaching is always centred on learners' needs and that only a love of music motivates life-long learning and participation. At Melbourne Youth Orchestras, creativity is unleashed through inspiration and exploration in a vibrant learning community.

Melbourne Youth Music trading as Melbourne Youth Orchestras

ABN 54 089 059 805

ABC Southbank Centre

120-130 Southbank Boulevard Southbank VIC 3006

(03) 9376 8988 | myo@myo.org.au | www.myo.org.au

