



2020 Annual Report Rapport annuel 2020



Generations Génération



Phoebe Robertson, flute | flûte
Photo : Dahlia Katz



Table of Contents

Table des matières

2 A message from the Chair of the Board of Directors
Un message du président du conseil d'administration

3 A message from the President and CEO
Un message de la Présidente - directrice générale

4 About NYO Canada
À propos de NYO Canada

5 NYO Canada 2020
NYO Canada 2020

6 Award of Excellence
Prix d'excellence

7 SOCAN Foundation Composer Residency 2020 - Leo Purich
Compositeur en résidence de la Fondation SOCAN 2020 - Leo Purich

8 The Frenergy Tour
La Tournée Frenergy

12 NYO Canada 2020 Online Workshops
Ateliers en ligne de NYO Canada 2020

14 Canada Council for the Arts Michael Measures Prizes
Les prix Michael-Measures du Conseil des arts du Canada

15 The J&W Murphy Initiative for Mental Health
L'initiative J&W Murphy pour la santé mentale

16 NYO Canada Faculty 2020
Corps enseignant de NYO Canada 2020

18 Janelle Johnston, NYO Commissioned Artist
Janelle Johnston, Artiste mandatée par NYO Canada

19 In the media
Dans les médias

20 Supporters
Bailleurs de fonds

22 Government, Organization, Foundation and Corporate Giving
Soutien du gouvernement, d'organismes, de fondations et de sociétés

23 Donors
Donateurs

24 Endowment Donors
Donateurs, fonds de dotation

26 In memoriam
In memoriam

28 NYO Canada At A Glance
NYO Canada en un coup d'œil

29 Board of Directors | Staff
Conseil d'administration | Personnel

30 Financial Report at a Glance
Rapport financier en un coup d'œil

32 2020 Financial Statements
États financiers 2020



Roxanne Sicard, violin | violon
Photo : Dablia Katz

A message from the Chair of the Board

Un message du président du conseil

When our fiscal year began in November 2019, none of us at NYO Canada could have imagined the challenges that lay just ahead, or what this would mean for the orchestra.

We had planned a magnificent 60th anniversary tour in Canada, Germany and Croatia. We were launching a first-ever fall collaboration, kicking off the year with the “Frenergy” tour, mounted with the support and vision of the Delegation of the European Union to Canada. Events in four Canadian cities had just brought the European Union Youth Orchestra (EUYO) into an extraordinary creative collision with talented NYO alumni, and we all looked ahead with excitement to the ways newly formed friendships might mark the beginning of an exciting new chapter of international touring and collaboration at NYO.

When confronted by a sudden global pandemic, I’m pleased to say as Board Chair that NYO Canada did what NYO Canada does best. Staff, faculty, students and donors swung into action, using this time of challenge to innovate and create. With astonishing speed, the entire organization migrated to a full online program, with head office up and running online in mere weeks. We sent each student a professional quality microphone. We contacted faculty, friends, and musicians worldwide. We contacted donors and government partners, and all resoundingly said yes: Use our resources to salvage whatever you can. Some even sent extra funds to help us weather the crisis. It was truly an inspiration.

And in the midst of this unprecedented time, our Board of Directors remained focused on our key roles of oversight and strategic guidance. We supported the extraordinary work of our outstanding staff and, along with management, successfully adopted a new three year plan for NYO. Through it all, our vision remains unchanged – to create a musical community of critical thinkers, sensitive performers, bold leaders and inspired creators who embody Canadians values at home and abroad.

I know I speak for other board members when I say our work is more than rewarded by the magnificence of our inspiring young musicians who consistently represent themselves, the NYO and Canada with distinction. We’re proud of NYO Canada and we’re proud to do our part to sustain this iconic national institution.



Kevin Latimer, QC
Chair, NYO Canada Board of Directors
Président, conseil d’administration NYO Canada

Au début de notre exercice financier, en novembre 2019, nous n’aurions jamais pu imaginer les changements qui nous attendaient au détour du chemin, ni l’impact qu’ils porteraient sur l’orchestre.

Nous avons planifié une extraordinaire tournée du soixantième anniversaire, au Canada, en Allemagne et en Croatie. Nous lançons notre toute première collaboration automnale en commençant l’année avec la tournée « *Frenergy* », mise en place avec le soutien et la vision de la Délégation de l’Union européenne au Canada. Des événements dans quatre villes canadiennes avaient récemment allié l’Orchestre des jeunes de l’Union européenne (EUYO) et de très doués anciens et anciennes de NYO dans un rapprochement propice à une créativité extraordinaire, et nous attendions tous avec empressement de voir se forger de nouvelles amitiés qui formeraient pour NYO le début d’un nouveau chapitre de collaboration et de tournées à l’échelle internationale.

Face à la pandémie mondiale, en tant que président du conseil d’administration de NYO Canada, je suis fier de dire que NYO Canada a choisi de briller. Le personnel, les enseignants, les étudiants et les donateurs sont passés à l’action, convaincus de transformer ce défi en une occasion d’innover et de créer. À une vitesse incroyable, tout l’organisme est passé à un programme complet (et à un siège social) en ligne, prêt à tout en quelques semaines seulement. Nous avons envoyé un microphone de qualité professionnelle à chaque étudiant. Nous avons communiqué avec des enseignants, des amis et des musiciens de tous les coins de la planète. Nous avons tendu la main à nos donateurs et partenaires gouvernementaux, qui nous ont répondu par un grand OUI : « Utilisez nos fonds pour réchapper tout ce que vous pouvez ». Quelques-uns nous ont même versé des fonds additionnels pour nous aider à traverser la crise. Quelle belle façon de nous inspirer.

Au milieu de cette période sans précédent, notre conseil d’administration est resté concentré sur nos rôles clés de surveillance et d’orientation stratégique. Nous avons soutenu le travail extraordinaire de notre personnel exceptionnel et, avec la direction, nous avons adopté avec succès un nouveau plan triennal pour NYO. À travers tout cela, notre vision demeure inchangée: créer une communauté musicale de penseurs critiques, d’interprètes sensibles, de leaders audacieux et de créateurs inspirés qui incarnent les valeurs canadiennes au pays et à l’étranger.

Je sais que je parle au nom des autres membres du conseil lorsque je dis que notre travail est plus que récompensé par le talent de nos jeunes musiciens inspirants qui représentent, notre Orchestre national des jeunes et le Canada avec distinction. Nous sommes fiers de NYO Canada et nous sommes fiers de faire notre part pour soutenir cette institution nationale emblématique.

A message from the President and CEO

Un message de la présidente-directrice générale

For performing arts organizations, which rely so heavily on in-person rehearsals and performances, this year has challenged us all in ways that have cut deeply to the core of who and what we are, what we mean to the citizens we serve, and our hopes for the future.

When the pandemic hit, we knew Canadians were at their most vulnerable. We knew that the orchestral metaphor and its symbolic message of unity and hope needed to prevail. We knew our best and brightest young musicians – Canada's future great artists – from every province and territory had to find a way to come together. It was so important that they not lose time, that they continue their journey as artists. But it was also a time in which we had to take seriously our national duty to show up and help soothe the soul and psyche of a nation. That is also our job as arts leaders. The professionalism and commitment of our students, who moved online with ease was truly a testament to their artistry. But to launch something as comprehensive as we did, in the timeframe in which we did it, takes more than artistry alone. The 2019/2020 story is about the triumph of a whole community, and will stand as one of the great chapters in the storied history of NYO. Our dedicated board believed in us. Our enterprising staff embraced the need to tackle entirely new skill sets. Our faculty migrated seamlessly to the online environment virtually overnight. And together, we wrote the next chapter.

As we close the book on this past year and look toward a future post-pandemic, we realize that this period of extraordinary creativity and resilience was not only a survival story, but a moment which paves the way for an even better NYO Canada. Buoyed by the outstanding success, we are launching NYO Online in 2021, as a permanent anchor in our program, enabling richer learning, broader reach, and an extension of the training through even more of the year.

I would like to offer heartfelt thanks to our generous donors, thanks to whom the show went on. The ways in which NYO Canada donors and friends stepped up during this challenging year was nothing short of extraordinary.

To the RBC Foundation, session sponsor, thank you for staying with us. To our government funders the Government of Canada and The Ontario Arts Council, we are so moved by all the extra support. To BMO Financial Group, the Azrieli Foundation, the J&W Murphy Foundation, Bousfields Inc., the Mary-Margaret Webb Foundation and the Hodgson Family Foundation, we simply couldn't have done it without you. Every one of our many individual supporters Mary Jane Heintzman, Tim and Frances Price, and Longinia Sauro, among so many others, extended continuing generosity in a time of uncertainty, and we are very grateful. To all those who held the long view and made endowment gifts, plus all of you who supported us in other ways as you were able, you have been a part of something truly extraordinary.

While we had to celebrate our 60th anniversary from home this year, we will never stop celebrating the power of the arts, and the tremendous potential that is unleashed when we invest in a new generation of young Canadian artists.



Barbara Smith
President & CEO, NYO Canada
Présidente-directrice générale, NYO Canada

Les organismes des arts de la scène, pour lesquels les répétitions et prestations en personne revêtent une telle importance, ont affronté cette année des défis qui les ont atteints au cœur même de ce qu'ils sont.

Lorsqu'a frappé la pandémie, nous étions conscients que les gens de chez nous se sentaient particulièrement vulnérables. Nous savions donc qu'ainsi, la métaphore orchestrale, avec son message symbolique d'unité et d'espoir, prendrait toute son importance. Nous savions que nos brillants jeunes musiciens et musiciennes de toutes les provinces et de tous les territoires, nos grands artistes canadiens de demain, voudraient trouver un moyen de se rassembler. Il était particulièrement important que rien ne vienne interrompre leur cheminement artistique. Mais nous devions aussi prendre au sérieux notre devoir national : afficher notre présence et jouer un rôle pour apaiser l'existence meurtrie des gens de chez nous. Nous sommes des chefs de file dans la communauté des arts, et cette tâche nous incombe. Le professionnalisme et l'engagement dont nos étudiants ont fait preuve en adoptant l'approche en ligne ont éloquentement évoqué leur sens artistique. Mais pour lancer une initiative de l'ampleur de celle-ci, dans les délais qui nous étaient imposés, le sens artistique devait s'accompagner de nombreux autres atouts. Le récit de notre exercice 2019-2020 en est un de triomphe pour la collectivité dans l'ensemble, et se démarquera comme l'un des chapitres les plus envoûtants de toute l'histoire de NYO. Notre conseil dévoué n'a jamais cessé de croire en nous. Notre personnel, toujours entreprenant, n'a pas hésité à acquérir un ensemble d'aptitudes tout à fait nouvelles. Nos enseignants sont passés sans problème à l'environnement en ligne, presque du jour au lendemain. Et ensemble, nous avons rédigé ce nouveau chapitre.

Alors que nous y mettons maintenant terme, tournés vers un avenir sans pandémie, nous réalisons que cette période de créativité et de résilience extraordinaires a été plus qu'une histoire de survie, mais bien un moment qui nous a ouvert la voie pour devenir un organisme encore meilleur. Encouragés par ce succès retentissant, nous lançons « NYO en ligne » en 2021, une racine permanente de notre programme qui ouvrira la porte à un apprentissage plus fourni, une portée plus vaste et une prolongation de notre formation pour une plus longue partie de l'année.

Je désire offrir de chaleureux remerciements à nos généreux donateurs qui ont fait que le spectacle ait pu continuer. Les donateurs et amis de NYO Canada ont relevé le défi de cette année de façon absolument extraordinaire.

À la Fondation RBC, commanditaire de la session, merci d'être demeurée à nos côtés. À nos bailleurs de fonds gouvernementaux, le Gouvernement du Canada et le Conseil des arts de l'Ontario, votre soutien enrichi nous a énormément touchés. À BMO Groupe financier, l'Azrieli Foundation, la J&W Murphy Foundation, Bousfields Inc., la Hodgson Family Foundation et la Mary-Margaret Webb Foundation, sans vous, nous n'aurions tout simplement pas réussi. À tous nos donateurs particuliers, notamment Mary Jane Heintzman, Tim et Frances Price et Longinia Sauro, parmi tant d'autres, un grand merci pour votre générosité qui a illuminé cette période d'incertitude. Nous sommes tellement reconnaissants. À tous ceux qui ont gardé les yeux fixés sur l'avenir en participant au fonds de dotation, en plus de tous ceux et celles qui ont aidé au meilleur de leur capacité, de tant de façons, sachez que vous avez fait partie d'un mouvement exceptionnel.

Cette année, oui, nous avons eu à célébrer notre soixantenaire à domicile. Mais nous ne cesserons jamais de célébrer la puissance des arts et le potentiel formidable qui se déchaîne lorsque nous investissons dans une nouvelle génération de jeunes artistes de chez nous.



*The Frenergy Tour in performance in Montréal, QC | La tournée Frenergy en concert à Montréal, QC
Photo: Tam Lam Truong*

About NYO Canada À propos de nyo canada

NYO Canada (National Youth Orchestra of Canada) is the nation's orchestral finishing school, dedicated to the identification and training of young classical musicians 16 to 28. Through a rigorous blind audition process, the most talented emerging musicians from across the country compete to participate in a comprehensive, tuition-free, world-leading pre-professional program, typically culminating in a national and/or international tour which takes them to some of the most magnificent concert venues in the world.

The program begins as early as January, with online workshops and masterclasses, training in high performance focus, musician mental health and business skills. In late June, the orchestra typically gathers on the campus of Wilfrid Laurier University for 5 weeks of tuition-free in-person training under the leadership of world-class faculty and conductor, before they leave on tour as youth ambassadors for Canada. Thanks to generous donors, each student receives a \$1,000 scholarship to cover expenses, and there are additional special \$5,000 Awards of Excellence which students can also compete for.

Over its 60 years, NYO Canada has evolved into an internationally recognized incubator for young orchestral musicians and is now one of the most elite youth orchestras in the world. Alumni form the core of major Canadian orchestras and are also prominent internationally.

NYO Canada (l'Orchestre national des jeunes du Canada) est l'institution de formation orchestrale du pays, dont la tâche est de cerner et de former de jeunes musiciens classiques de 16 à 28 ans. Dans le cadre d'un rigoureux processus d'auditions à l'aveugle, les musiciennes et musiciens émergents les plus doués du pays s'affrontent afin d'avoir la chance de participer à un programme préprofessionnel complet de renommée mondiale, sans frais de scolarité, normalement couronné par une tournée nationale et/ou internationale qui les mène vers certaines des salles de concert les plus magnifiques du monde.

Le programme s'amorce aussi tôt qu'en janvier avec des ateliers et cours de maître en ligne, ainsi que de la formation sur la concentration de pointe, sur la santé mentale des musiciens et sur les aptitudes commerciales. À la fin juin, l'orchestre se rassemble normalement au campus de l'université Wilfrid-Laurier pour vivre cinq semaines de formation en personne, également sans frais de scolarité, sous la direction d'enseignants et d'un chef d'orchestre de renommée mondiale, avant de partir en tournée à titre de jeunes ambassadeurs du Canada. Grâce à nos généreux donateurs, chaque étudiant reçoit une bourse de 1 000 \$ pour couvrir ses dépenses. De plus, les étudiants peuvent concourir pour mettre la main sur des prix d'excellence additionnels de 5 000 \$ chacun.

Au cours de ses 60 ans, NYO est devenu un incubateur de renommée internationale pour les jeunes musiciens d'orchestre et est maintenant l'un des orchestres de jeunes d'élite au monde. Les anciens et anciennes de NYO forment le cœur de grands orchestres canadiens et sont aussi bien en évidence à l'échelle internationale.



NYO
CANADA

Celebrating Canada's finest emerging artists

Met en scène le meilleur de notre relève artistique



NYO Canada 2020

Violin | Violon

Maya Budzinski	AB
Juliana Cao	ON
David Chen	ON
Thea Coburn	ON
Hannah Corbett	ON
Diana Dawydchak	ON
Béatrice Dénommée-Parent	QC
Chris Fang	AB
Simon Gidora	BC CB
Katrina Johnson	AB
Alina Khvatova	BC CB
Lucy Kim	AB
Emily Kistemaker	ON
Delia Li	ON
Alexandra Miron-Perreault	QC
Ehrentraud Moser	AB
Isabella Perron	BC CB
Emmanuelle Sievers	ON
Yu Kai Sun	QC
Joëlle Vaillancourt	QC
Charlotte Van Barr	ON
Lucia Warren	ON
Jessica Xiong	ON
Sarah Yang	BC CB
Julia Zalkovic	AB
Madeleine Zarry	ON

Viola | Alto

Matthew Chan	ON
Alexander Fox	ON
Madeleine Hubler	QC
Frédérique Le Duc-Moreau	QC
Sofia Morao Barreto	QC
Alexander Moroz	MB
Leo Purich	QC
Ryan Vis	QC
Bing-Luen Yang	ON
Yilin Ye	MB

Cello | Violoncelle

Aidan Fleet	QC
Amos Friesen	SK
Justine Lefebvre	QC
Evelyne Méthot	QC
Juliana Moroz	MB
David Liam Roberts	MB
Aiden Russell	ON
Noah Schuster	ON
Julien Siino	QC
Eugene Ye	ON

Double Bass | Contrebasse

Patrick Bigelow	ON
Philippe Chaput	QC
William Deslauriers-Allain	QC
Peter Eratostene	ON
Matthew Hardy	NL TN
Gabrielle Martin	QC
Alexander Tonelli	AB

Flute | Flûte

Naomi Ford	NB
Florence Laurain	QC
Félicia Lévesque	QC
Esther Su Young Kwon	NB

Oboe | Hautbois

Alexander Mayer	BC CB
Glenda Lindgren	SK
Katelynn Whittle	BC CB
Renz Eulric Adame	MB

Clarinet | Clarinette

Alec Pin Kan	BC CB
Anjali Covill	ON
Matias Perinetti-Paniagua	QC
Mo Yan	BC CB

Bassoon | Basson

Patricia Morin	QC
Rhiannon Madden	MB
Samuel Rouleau	ON
Thomas Roy-Rochette	QC

Horn | Cor

Amrit Gupta	QC
Isabelle Marcucci	ON
Jessica Duranleau	QC
Katrina Dunkle	QC
Lou Anne Gouin Plourde	QC
Shin Yu Wang	BC CB

Trumpet | Trompette

Bradley Cairns-Digel	MB
Charles Watson	ON
Declan Scott	ON
Malcolm Horava	ON

Trombone

Julien Hategan	QC
Leonard Pineault Deault	QC
Robert Conquer	ON

Bass Trombone | Trombone basse

Eric Prodger	QC
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Tuba

Gabrielle Carruthers	NB
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Percussion | Percussions

Aurélien Becht	QC
Brayden Krueger	ON
Jacob Valcheff	ON
Mateen Mehri	ON
Sandra Veilleux	QC

Harp | Harpe

Christina Kant	AB
Sarah Veber	NL TN

Keyboard | Clavier

Dan Luong	ON
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2020 Award of Excellence Winners

Les lauréats de nos prix d'excellence en 2020



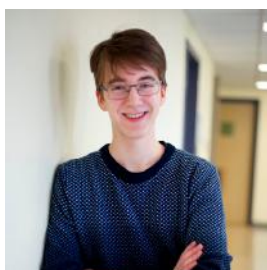
BMO Financial Group 2020 Award of Excellence
 Prix d'excellence Groupe financier BMO 2020



Philippe Chaput
 Double Bass (QC)
 Contrebasse



Jessica Duranleau
 Horn (QC)
 Cor



Thomas Roy-Rochette
 Bassoon (QC)
 Basson



Yu Kai Sun
 Violin (QC)
 Violon



Madeleine Zarry
 Violin (ON)
 Violon

BMO Financial Group 2020 Award of Excellence
 Prix d'excellence Joan & Regis Duffy Foundation 2020



Naomi Ford
 Flute (NB)
 Flûte

The Joan & Regis
 Duffy Foundation

Gail Asper Family Foundation 2020 Award of Excellence
 Prix d'excellence Gail Asper Family Foundation 2020



Julien Siino
 Cello (QC)
 Violoncelle

GAIL ASPER
 FAMILY FOUNDATION

Long & McQuade 2020 Award of Excellence
 Prix d'excellence Long & McQuade 2020



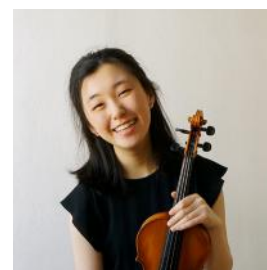
Robert Conquer
 Trombone (ON)

Long & McQuade
 MUSICAL INSTRUMENTS

NYO Canada 2020 Award of Excellence winners
 Prix d'excellence NYO Canada 2020



Hannah Corbett
 Violin (ON)
 Violon



Sarah Yang
 Violin (BC | CB)
 Violon



Leo Purich

2020 SOCAN Composer Residency

Compositeur en résidence de la Fondation SOCAN 2020

FONDATION
SOCAN
FOUNDATION

The SOAN Foundation Composer Residency competition is designed to recognize Canadian composers who are 30 years of age or under, provides an opportunity for young composers to attend an NYO rehearsal reading of their orchestral composition, and have the opportunity for their work to be performed in concert halls across the world.

The 2020 recipient is composer Leo Purich. Leo is a Montreal-based composer and a performer on viola, violin, and piano. Highlights of his past year include commissions from NYO Canada, Chœur Saint-Laurent and Quatuor Saguenay. Among the accolades Leo has received are three Young Composer Awards from the SOCAN Foundation. He was also the recipient of a “33 Musicians’ Grant” in JM Canada’s Domicile adoré contest, for his trio entitled Destination Domicile. As part of the NYO 2020 online season, he orchestrated this work and organized a collaborative remote performance with members of the orchestra.

In 2018, Leo was the soloist in the premiere of his *Variations for Viola and Orchestra* with the Westmount Youth Orchestra (WYO). The Orchestre de la Francophonie has commissioned and performed several of his works, including a “conte musical” (2019), a symphony (2015), as well as an overture (2017) that has since been performed by the Newfoundland Symphony Orchestra. In 2014, Leo’s *Konzertstück for Violin and Orchestra* was performed by Andrew Wan (OSM concertmaster) with the WYO.

Leo holds a Double DEC in Science and Music from Vanier College (Montreal). While at Vanier, he combined the two fields by undertaking a research internship at the Music Perception and Cognition Lab of McGill University’s Schulich School of Music. He is currently majoring in Music Theory at McGill.

For more information, see <https://linktr.ee/leopurich>

Le concours Compositeur en résidence de la Fondation SOCAN 2020 vise à reconnaître les compositrices et compositeurs canadiens de 30 ans ou moins, leur donnant l’occasion de participer à une répétition par NYO de leur pièce orchestrale et d’entendre leur composition présentée dans des salles de concert du monde entier.

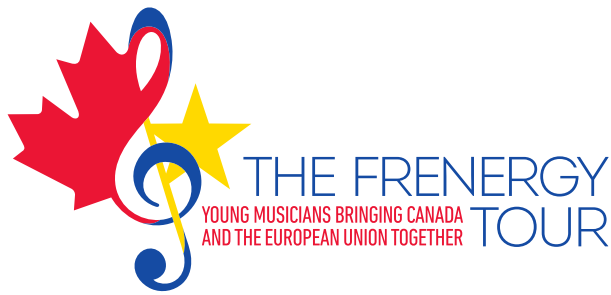
Le lauréat 2020 est le compositeur Leo Purich de Montréal. Non seulement il compose, mais il joue également de l’alto, du violon et du piano. Au cours de la dernière année, il a composé des pièces commandées par NYO Canada, Chœur Saint-Laurent et Quatuor Saguenay. Parmi une foule d’accolades, Leo a reçu trois prix pour jeunes compositeurs de la Fondation SOCAN. Il a aussi remporté un prix « 33 Musicians’ Grant » du concours Domicile adoré de JM Canada pour son trio intitulé Destination Domicile. Dans le cadre de la saison 2020 en ligne de NYO, Leo a orchestré cette pièce et a organisé sa prestation collaborative à distance avec des membres de l’orchestre.

En 2018, Leo avait été soliste pour la création de sa pièce *Variations for Viola and Orchestra* avec l’Orchestre des jeunes de Westmount (WYO) (maintenant appelé l’Orchestre des jeunes du Mont-Royal). L’Orchestre de la Francophonie lui a commandé plusieurs pièces qu’il a ensuite présentées, dont un conte musical (2019), une symphonie (2015), ainsi qu’une ouverture (2017) qui a depuis été reprise par le Newfoundland Symphony Orchestra. En 2014, le *Konzertstück for Violin and Orchestra* de Leo a été joué par Andrew Wan (premier violon de l’OSM) avec WYO.

Leo détient deux diplômes d’études collégiales en sciences et en musique du Collège Vanier de Montréal. Pendant ses études à Vanier, il a associé ces deux domaines en entreprenant un stage de recherche au *Music Perception and Cognition Lab* de l’École de musique Schulich de l’Université McGill. Il poursuit actuellement une majeure en théorie musicale à McGill.

Pour plus d’information, rendez-vous à <https://linktr.ee/leopurich>





First Global Collaboration with the European Union Youth Orchestra

Une première collaboration mondiale avec l'Orchestre des jeunes de l'Union européenne

The year kicked off in November 2019 with something new for NYO Canada. For the first time ever, we joined forces with The European Union Youth Orchestra for an historic collaboration, which brought 76 outstanding young musicians together to mount a joint collaboration and tour of Ontario and Quebec. Made possible by the support and vision of the Delegation of the European Union to Canada, the tour reunited members of NYO from years past, while allowing musicians from both orchestras to forge new musical networks and friendships which will no doubt last a lifetime.

A landmark celebration of friendship and artistry

The players, many of whom did not even speak the same first language, convened for the first time just three days before the first concert in Toronto's Koerner Hall. Under the guidance of esteemed conductor Sascha Goetzl, both orchestras gelled together naturally, and even in the small rehearsal room in The Meridian Arts Centre, you could tell that this was going to be a special tour. Maestro Goetzl, from Vienna, inspired the musicians to reach new heights as they weaved through a stunning repertoire featuring Wagner, Stravinsky, Rossini, and Canadian composer John Estacio's *Frenergy*.

NYO Canada alumnus Blake Pouliot joined the orchestra as a guest soloist, and provided a spellbinding performance on Saint-Saëns' *Introduction and Rondo Capriccioso* and Ravel's *Tzigane*. Blake also treated the audience in Koerner Hall to his own special composition, to celebrate the first time he had been on stage at Koerner Hall since 2013 winning the Michael Measures Prize with NYO Canada.

L'année s'est amorcée en novembre 2019 avec du nouveau pour NYO Canada. Pour la toute première fois, nous nous sommes alliés à l'Orchestre des jeunes de l'Union européenne dans le cadre d'une collaboration historique qui a rassemblé 76 jeunes musiciens et musiciennes remarquables pour une initiative commune et une tournée en Ontario et au Québec. Rendue possible grâce au soutien et à la vision de la Délégation de l'Union européenne au Canada, la tournée a regroupé des membres de NYO d'années précédentes, tout en permettant aux musiciens des deux orchestres de se forger de nouveaux réseaux musicaux et de nouvelles amitiés qui dureront probablement toute une vie.

Une célébration de l'amitié et du talent artistique

Les musiciens, dont certains ne parlaient même pas la même langue première, se sont rassemblés la première fois seulement trois jours avant le premier concert à la salle de concert Koerner de Toronto. Sous la direction de l'estimé chef d'orchestre Sascha Goetzl, les deux orchestres se sont unifiés de façon toute naturelle. Même dans une petite salle de répétition au *Meridian Arts Centre*, il était facile de constater que la tournée serait merveilleuse. Le maestro Goetzl, de Vienne, a inspiré les musiciens à atteindre de nouveaux sommets en s'attaquant à un saisissant répertoire : Wagner, Stravinski, Rossini, et le *Frenergy* du compositeur canadien John Estacio.

Blake Pouliot, ancien de NYO Canada, s'est joint à l'orchestre à titre de soliste invité et a donné une prestation époustouflante de *l'Introduction et Rondo Capriccioso* de Saint-Saëns et de la *Tzigane* de Ravel. Blake a également choyé le public présent ce soir-là à la salle Koerner avec sa propre composition spéciale visant à célébrer sa première présence sur cette scène depuis 2013, l'année à laquelle il a remporté le prix Michael-Measures pendant son passage à NYO Canada.



The Frenergy Tour in Montreal | La tournée Frenergy à Montréal
Photo: Tam Lam Truong



The Frenergy Tour in Toronto | La tournée Frenergy à Toronto
Photo: Dablia Katz

From Koerner Hall, the musicians packed up for another concert at the Isabel Bader Centre in Kingston. With an orchestra of 76 musicians, this was no easy task, and thanks to our partners at VIA Rail, we were able to quickly travel from city to city. After Kingston, the *Frenergy* orchestra convened again in Montreal, for their third concert in three days at the gorgeous Basilique Notre-Dame. The magical venue was the perfect backdrop as the orchestra entertained a crowd of over a thousand attendees, who provided donations to The Montreal Symphony Orchestra's educational program, *La Musique aux enfants*.

The tour culminated in Ottawa, where the European and Canadian musicians enjoyed a tour of Canadian Parliament before a concert at the marvelous National Arts Centre. The European musicians had the opportunity to perform for ambassadors and dignitaries from their own countries, and the Canadian musicians showcased why they're the pride of Canada's musical future. The concert concluded with a joint encore: the orchestra performed NYO's traditional choral piece, *Lead Us Home* by Canadian composer Matthew Emery, and following warm embraces, the orchestra played together for one last piece, this time the EUYO's traditional encore.

À partir de la salle Koerner, les musiciens ont pris la route pour un autre concert, celui-ci à l'*Isabel Bader Centre* de Kingston. Naturellement, les déplacements ne sont pas toujours chose facile avec 76 musiciens, mais, grâce à nos partenaires chez *VIA Rail*, nous avons pu nous rendre rapidement d'une ville à l'autre. Après Kingston, l'orchestre *Frenergy* s'est retrouvé à Montréal pour son troisième concert en autant de jours, cette fois-ci à la superbe basilique Notre-Dame. Ce lieu magique a constitué une toile de fond parfaite pour l'orchestre, qui a ébahi plus de mille spectateurs qui avaient tous versé des dons au programme éducatif *La musique aux enfants* de l'Orchestre symphonique de Montréal.

La tournée a atteint son point culminant à Ottawa, où les musiciens européens et canadiens ont profité d'une visite guidée du parlement avant de se produire en concert au merveilleux Centre national des arts. C'est là que les musiciennes et musiciens d'Europe ont eu l'occasion de jouer pour le plaisir d'ambassadeurs et de dignitaires de leurs propres pays, alors que les musiciens de chez nous ont pu montrer exactement pourquoi ils constituent la crème de la crème de l'avenir musical du Canada. Le concert s'est conclu avec deux rappels : l'orchestre a présenté la pièce chorale traditionnelle de NYO, *Lead Us Home*, composée par le canadien Matthew Emery, et, après des chaleureuses embrassades, l'orchestre a joué une toute dernière pièce, cette fois-ci la pièce de rappel traditionnelle de l'EUYO.



The Frenergy Tour in Ottawa | La tournée Frenergy à Ottawa



The Frenergy Tour in Ottawa | La tournée Frenergy à Ottawa



Maestro Sascha Goetzl and violinist Blake Pouliot at Koerner Hall | Le chef Sascha Goetzl et le violoniste Blake Pouliot à la salle Koerner
Photo: Dablia Katz



*The Frenergy Tour at Koerner Hall | La tournée Frenergy à la salle Koerner
Photo : Dablia Katz*

Frenergy Orchestra | Orchestre Frenergy

Violin | Violon

Birgit Katriin Born	Estonia Estonie
Marie-Claire Cardinal	Canada
Ana Isabel García Fernández	Spain Espagne
Malin Janina Grass	Germany Allemagne
Adrian Irvine	Canada
Alison Kim	Canada
Dominik Kossakowski	Poland Pologne
Cassandra Leshchyshyn	Canada
David López Ibáñez	Spain Espagne
Celia Morin	Canada
Astrid Nakamura	Canada
Liliana Popdimitrova	Bulgaria Bulgarie
Tatjana Reuter	Netherlands Pays-Bas
Paula Sanz Alasà	Spain Espagne
Anaïs Saucier-Lafond	Canada
Roxanne Sicard	Canada
Yeganeh Sotudehnia	Canada
Éléonore Soucy-Giguère	Canada
Judith Tiefenthaler	Austria Autriche
Jessica Timmermans	Canada
David Tobin	Ireland Irlande
Karolina Aurelia Walarowska	Poland Pologne
Teresa Wang	Canada
Lia Yeranosan	Portugal Portugal

Viola | Alto

Sarah de-Niverville	Canada
Miguel Erlich	Portugal Portugal
Carolyn Farnand	Canada
Zach Levin	Canada
Pedro Marques	Portugal Portugal
Karolina Pawul	Poland Pologne
Emily Rekrut-Pressey	Canada
John Sellick	Canada
Šimon Truszka	Slovakia Slovaquie
Ellis Yuen-Rapati	Canada

Cello | Violoncelle

Ha Eun Alice Cho	Canada
Olga Chwaszczewska	Poland Pologne
Tonka Javorović	Croatia Croatie
David Liam-Roberts	Canada
Julia Oberndorfer	Austria Autriche
Marion Portelance	Canada
Léa Sol	Canada
Daniel Wade	Canada

Double Bass | Contrebasse

Patrick Bigelow	Canada
Philippe Chapat	Canada
Peter Eratostene	Canada
Marc Sirera Monllor	Spain Espagne
Sébastien Talbot	Canada
David Tinoco Cacho	Spain Espagne

Flute | Flûte

Naomi Ford	Canada
Phoebe Robertson	Canada
Runa Yamamoto-Shuda	Canada

Oboe | Hautbois

Ana Gavilán Quero	Spain Espagne
Max Vogler	Germany Allemagne

Clarinet | Clarinette

Kailan Fournier	Canada
Martino Moruzzi	Italy Italie

Bassoon | Basson

Nicolas Richard	Canada
Marlene Schwärzler	Austria Autriche

Horn | Cor

Rachel Côté	Canada
Rose Deschênes	Canada
Jessica Duranleau	Canada
Henrike Graf	Germany Allemagne

Trumpet | Trompette

Gideon Brooks	England Angleterre
Tobija Hrastnik	Slovenia Slovénie
Christopher Price	Canada

Trombone

Brayden Friesen	Canada
Ricardo Ortiz Rubio	Spain Espagne

Bass Trombone | Trombone basse

Angus Butt	England Angleterre
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Tuba

Ilkka Marttila	Finland Finlande
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Percussion | Percussions

Iris van den Bos	Netherlands Pays-Bas
Jonathan Chapman	England Angleterre
Diego Jaén García	Spain Espagne
Bryn Michael Lutek	Canada
Koen Sloomans	Belgium Belgique

Harp | Harpe

Clara Wang	Canada
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Keyboard | Clavier

Jonathan Mak	Canada
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Sascha Goetzel

conductor | chef d'orchestre



The Viennese conductor Sascha Goetzel has crafted a dynamic global reputation as both a music director and guest conductor. As Artistic Director and Principal Conductor of the Borusan Istanbul Philharmonic Orchestra since 2009, he has raised the ensemble to even higher artistic standards and garnered it international recognition with appearances at the Salzburg Festival, BBC Proms, and Vienna Musikverein. Maestro Goetzel additionally serves as Principal Guest Conductor of the Kanagawa Philharmonic Orchestra in Japan and previously held titles with the Orchestre Symphonique de Bretagne and Kuopio Symphony in Finland.

Maestro Goetzel's upcoming guest conducting arrangements for the 2018-19 season include Würth Philharmonic Orchestra, Yomiuri Nippon Symphony Orchestra, the Orchestre de Chambre de Paris, and the London Philharmonic Orchestra Gala with Juan Diego Florez. During this season, he will tour with the Borusan Istanbul Philharmonic including stops at the Concertgebouw and Paris. Goetzel will also conduct Mozart's *Marriage of Figaro* and Johann Strauss' *Die Fledermaus* with the Vienna State Opera.

During the previous season, Goetzel led the NHK Symphony, Münchner Symphoniker, Brandenburgisches Staatsorchester, Teatro Comunale Bologna, Orchestre de Chambre de Paris, Slovak National Philharmonic, Orchestre Symphonique et Lyrique Nancy, Orchestre National de Bordeaux, Helsingborg Symphony Orchestra, Orchestre National de Pays de la Loire, Dresden Philharmonic at the Abu Dhabi Music Festival, Orchestre National de France, Orchestre Philharmonique de Luxembourg, Israel Symphony Orchestra, Aarhus Symphony Orchestra, Orchestre Philharmonique de Strasbourg, Große Orchester Graz at the Stefaniensaal Graz, Orchestra di Padova e del Veneto, Kioi Sinfonietta, National Orchestra of Belgium, and Netherlands Radio Symphony Orchestra. Goetzel has worked with soloists including Vadim Repin, Daniel Hope, Yuja Wang, Hillary Hahn, and Branford Marsalis.

Goetzel is also highly regarded as an opera conductor and has appeared at the Wiener Staatsoper, Wiener Volksoper, Opera Anger-Nantes, Tiroler Landestheater, Opera de Montpellier, Opera de Rennes, Tokyo Nikkikai Opera Company at Tokyo Bunka Kaikan. His 2014 direction of *Le Nozze di Figaro* at Wiener Staatsoper garnered high praise and re-engagement to conduct six more operas- *Don Giovanni*, *Rigoletto*, *La Traviata*, *La Bohème*, *Die Zauberflöte*, and *Die Fledermaus*- in the coming seasons. He has conducted many famed singers in concerts including Renee Fleming, Roberto Alagna, Juan Diego Flores, Thomas Hampson, Bryn Terfel, Piotr Beczala, Bo Skovhus, and Ian Bostridge.

Recording on Deutsche Grammophon and Onyx labels, Goetzel and the Borusan Istanbul Philharmonic have released international award winning albums: Tchaikovsky: Violin Concerto *Rococo Variations* (2017), *Carmen* (2016), Rimsky-Korsakov: *Sheherazade* (2014), *Music from the Machine Age* (2012), and *Sascha Goetzel conducts Respighi, Hindemith & Schmitt* (2010).

Le chef d'orchestre viennois Sascha Goetzel s'est forgé une réputation dynamique à l'échelle mondiale, autant à titre de directeur musical que de chef d'orchestre invité. Au poste de directeur artistique et de chef d'orchestre principal du *Borusan Istanbul Philharmonic Orchestra* depuis 2009, il a mené l'ensemble à de nouveaux sommets artistiques et lui a valu une reconnaissance internationale et des apparitions au Festival de Salzbourg, au *BBC Proms* et au *Vienna Musikverein*. Le maestro Goetzel est également chef d'orchestre invité principal du *Kanagawa Philharmonic Orchestra* du Japon et travaillait auparavant auprès de l'Orchestre symphonique de Bretagne et du *Kuopio Symphony* en Finlande.

Pendant la saison 2018-2019, le maestro Goetzel a été invité à diriger le *Würth Philharmonic Orchestra*, le *Yomiuri Nippon Symphony Orchestra*, l'Orchestre de chambre de Paris et le gala du *London Philharmonic Orchestra* avec Juan Diego Florez. Pendant la même saison, il tournera avec le *Borusan Istanbul Philharmonic* dont au *Concertgebouw* et à Paris. Monsieur Goetzel dirigera aussi *Le Nozze di Figaro* de Mozart et *La Chauve-souris* de Johann Strauss du *Vienna State Opera*.

Au cours de la saison précédente, le maestro Goetzel a dirigé les orchestres *NHK Symphony*, *Münchner Symphoniker*, *Brandenburgisches Staatsorchester*, *Teatro Comunale Bologna*, l'Orchestre de chambre de Paris, *Slovak National Philharmonic*, Orchestre symphonique et lyrique Nancy, Orchestre national de Bordeaux, *Helsingborg Symphony Orchestra*, Orchestre National des Pays de la Loire, *Dresden Philharmonic* à l'*Abu Dhabi Music Festival*, Orchestre national de France, Orchestre philharmonique de Luxembourg, *Israel Symphony Orchestra*, *Aarhus Symphony Orchestra*, Orchestre philharmonique de Strasbourg, *Große Orchester Graz* au Stefaniensaal Graz, *Orchestra di Padova e del Veneto*, *Kioi Sinfonietta*, *National Orchestra of Belgium* et *Netherlands Radio Symphony Orchestra*. Monsieur Goetzel a aussi travaillé auprès de solistes de renom comme Vadim Repin, Daniel Hope, Yuja Wang, Hillary Hahn, et Branford Marsalis.

Le maestro Goetzel s'est aussi forgé une solide réputation de chef d'orchestre dans le monde de l'opéra et a fait des apparitions aux *Wiener Staatsoper*, *Wiener Volksoper*, Opéra Anger-Nantes, *Tiroler Landestheater*, Opéra de Montpellier, Opéra de Rennes et *Tokyo Nikkikai Opera Company* au Tokyo Bunka Kaikan. Sa direction en 2014 de *Nozze di Figaro* au *Wiener Staatsoper* lui a valu les éloges et un engagement à diriger six opéras de plus au cours des saisons à venir : *Don Giovanni*, *Rigoletto*, *La Traviata*, *La Bohème*, *Die Zauberflöte*, et *La Chauve-souris*. Il a également dirigé des chanteurs de renom en concert, dont Renee Fleming, Roberto Alagna, Juan Diego Flores, Thomas Hampson, Bryn Terfel, Piotr Beczala, Bo Skovhus et Ian Bostridge.

Enregistrés sur étiquettes *Deutsche Grammophon* et *Onyx*, Monsieur Goetzel et le *Borusan Istanbul Philharmonic* ont lancé plusieurs albums primés à l'échelle internationale : Tchaikovsky: Violin Concerto *Rococo Variations* (2017), *Carmen* (2016), Rimsky-Korsakov: *Sheherazade* (2014), *Music from the Machine Age* (2012) et *Sascha Goetzel conducts Respighi, Hindemith & Schmitt* (2010).



NYO
CANADA

online workshops
ateliers en ligne

NYO Canada 2020 Online Workshops

2020 marks first foray in online learning

Ateliers en ligne de NYO Canada 2020

L'année 2020 marque notre percée dans le monde de l'apprentissage en ligne

In 2020, NYO Canada joined the rest of the nation in struggling to meet new realities and rise up during a time of great challenge. When the pandemic hit, just 8 weeks before the launch of our spectacular planned national and international 60th anniversary session and tour, students, faculty, staff and donors were heartbroken and lost. Imagine coming within just a few months of reaching your dream, only to face disappointment and an extended period of uncertainty.

We knew how hard this would hit the deserving and hopeful young people who had worked so hard to win a place for this once-in-a-lifetime opportunity. But just two months from our planned summer session and tour, could we salvage anything?

Rising to serve through a time of great challenge

As a whole organization and community, we needed to draw on all our will and creativity. We were all desperate to try to ensure that the cancelled 60th anniversary tour would not spell the end of NYO, but the beginning of becoming something better, ensuring the continuity of excellent orchestral training into the distant future. But would our donors be there for us? Would we be able to pivot fast enough? Could we rise to a new reality, while cancelling the myriad details years in the making?

En 2020, NYO Canada s'est joint au reste du pays pour s'adapter à de nouvelles réalités et continuer de servir même quand sévit l'orage. Lorsque la pandémie a frappé, juste huit semaines avant le lancement de la spectaculaire session et tournée nationale et internationale de notre soixantenaire, nos étudiants, nos enseignants, notre personnel et nos donateurs se sont tous sentis dévastés. Imaginez plutôt : à quelques mois seulement de transformer un rêve en réalité, ne ressentir que de la déception colorée d'incertitude.

Nous étions conscients que la situation serait difficile pour nos jeunes gens doués et pleins d'espoir, des jeunes qui avaient travaillé si fort pour gagner leur place dans le cadre de cette occasion réellement unique en son genre. Mais seulement deux mois avant la session et la tournée prévues, pourrions-nous rattrapper quoi que ce soit?

Continuer de servir même quand l'orage sévit

En tant qu'organisme, nous devons faire preuve de volonté et de créativité. Nous voulions tous faire en sorte que l'annulation de la tournée du soixantenaire ne sonne pas la fin de NYO, mais bien qu'elle marque le début de quelque chose d'encore mieux, de quelque chose qui garantirait la continuité de notre excellente formation orchestrale dans un avenir lointain. Mais nos donateurs demeureraient-ils présents pour nous? Pourrions-nous nous adapter assez rapidement? Pourrions-nous briller dans une nouvelle réalité tout en annulant une foule de petits détails mis au point pendant des années?



We contacted donors, and they stayed with us. The Azrieli Foundation agreed to a special grant. The RBC Foundation agreed to a re-allocation of funds. And scholarship donors resoundingly said: Take our gifts and do what you can. We immediately made our first foray into the world of online learning, learning as we went. Thanks to all of you, we offered our musicians:

- 29 online workshops
- 45 days of musical training and professional development
- 263 hours of private and group lessons, masterclasses
- A professional quality microphone for each participating 2020 musician
- A robust and novel mental wellness program bringing new presentations in high-performance training and focus
- Online performance opportunities and international exposure

Nous avons communiqué avec nos donateurs : ils sont restés à nos côtés. L'*Azrieli Foundation* a convenu de nous verser une subvention spéciale. La Fondation RBC a accepté un réajustement des ressources. Et les donateurs de bourses nous ont dit d'une seule voix : « Acceptez nos dons et faites tout ce que vous pouvez ». Nous avons immédiatement fait notre percée dans le monde de l'apprentissage en ligne, tout en nous formant nous-mêmes. Grâce à chacun et chacune d'entre vous, nous avons pu offrir à nos musiciens :

- 29 ateliers en ligne
- 45 jours de formation musicale et de perfectionnement professionnel
- 263 heures de cours individuels et de classes de maître
- Un microphone de qualité professionnelle pour chaque musicien de l'orchestre 2020
- Un programme de santé mentale robuste et innovant avec de nouvelles présentations sur la concentration de pointe
- Des occasions de se produire en ligne et de profiter d'une visibilité internationale

Here are just a few of the things our students had to say about it

Voici quelques commentaires formulés par nos étudiants

“In a normal year, NYO already stands as the most well-organized festival I’ve done. Now with the worldwide situation, it’s even more impressive how they are determined to offer the best for the participants.”

« Dans le cadre de toute année normale, NYO est le festival le mieux organisé auquel j’aie participé. Et maintenant, dans le cadre de la situation qui affecte le monde entier, NYO m’impressionne encore plus avec ses efforts déterminés à offrir ce qu’il y a de mieux à ses participants. »

“Everything went above my expectations. I feel like I’ve learned a lot about stuff I thought weren’t as essential as they turn out to be and I would willingly participate in another month of workshops if there was one.”

« Tout a largement dépassé mes attentes. J’ai l’impression d’avoir appris beaucoup au sujet de choses qui me semblaient peu importantes, mais qui se sont révélées l’être. Je serais disposé à participer à un mois de plus d’ateliers s’il était offert. »

“I enjoyed learning about how to adapt to the present environment. I found it informative and useful.”

« J’ai bien aimé découvrir comment m’adapter à l’environnement actuel. J’ai trouvé les ateliers informatifs et utiles. »

To all our donors, and everyone in our community who worked so hard for this, THANK YOU. When it comes to online learning, we have truly broken new ground. But we’re not stopping, we’re just getting started, we plan to make online learning an integral part of NYO Canada moving forward.

À tous nos donateurs, à tous les membres de notre collectivité qui ont travaillé si fort dans cette visée, merci! Sur le plan de l'apprentissage en ligne, nous pouvons dire que nous avons défriché de nouveaux territoires. Mais nous ne nous arrêtons pas. Nous venons de commencer, et nous comptons faire de l'apprentissage en ligne partie intégrante de NYO Canada à l'avenir.

Canada Council for the Arts Michael Measures Prize

Le Prix Michael-Measures du Conseil des arts du Canada

Our colleagues at the Canada Council for the Arts were firm in their belief that the annual Michael Measures prizes should be awarded to two deserving students, despite the cancellation of the session and tour. Two outstanding members received their prizes in an online ceremony on July 24, 2020.

Nos collègues du Conseil des arts du Canada croyaient fermement que les prix Michael-Measures devaient être remis à deux étudiants méritoires malgré l'annulation de la session et de la tournée. Deux de nos membres remarquables ont reçu leur prix dans le cadre d'une cérémonie qui s'est déroulée en ligne le 24 juillet 2020.



Canada Council
for the Arts

Conseil des arts
du Canada



Isabella D'éloize Perron

violin | violon

First Prize of \$25,000 | Premier prix de 25 000 \$

Isabella D'éloize Perron (Montreal, Quebec) won first prize at the International Radio Competition for Young Musicians Concertino Praga, which earned her a tour in the Czech Republic; and in San Francisco, she won first prize at the National Music Festival. In Canada, Isabella was awarded the first prize and highest score in all categories at the Canadian Music Competition. Isabella studied at the Conservatory of Music at Mount Royal University in Alberta with violinist Bill Van der Sloot from 2010- 2017.

Isabella D'éloize Perron, de Montréal, a remporté le premier prix de l'*International Radio Competition for Young Musicians Concertino Praga*, qui lui a valu une tournée en République tchèque. Elle a par la suite remporté le premier prix du *National Music Festival* à San Francisco. Au Canada, Isabella a remporté le premier prix et la note la plus élevée dans toutes les catégories du Concours de musique du Canada. Isabella a fait ses études de 2010 à 2017 au *Conservatory of Music* de l'université Mount Royal, en Alberta, auprès du violoniste Bill Van der Sloot.



David Liam Roberts

cello | violoncelle

Second Prize of \$15,000 | Deuxième prix de 15 000 \$

The winner of the first prize and grand award at the 2018 National Music Festival, in Canada, cellist David Liam Roberts (Winnipeg, Manitoba) was named one of Canada's "30 Hot Classical Musicians Under 30" by CBC in 2019. A full scholarship student at the Glenn Gould School of the Royal Conservatory of Music, he is currently studying under Hans Jørgen Jensen and Andrés Díaz.

Le gagnant du premier prix du Festival de musique national 2018 au Canada, le violoncelliste David Liam Roberts, de Winnipeg, au Manitoba, a été nommé parmi les « 30 Hot Classical Musicians Under 30 » du Canada par la CBC en 2019. Étudiant avec bourse complète à l'École Glenn Gould du Conservatoire royal de musique, il étudie actuellement auprès de Hans Jørgen Jensen et d'Andrés Díaz.

A Continued Commitment to Mental Health

J & W Murphy Foundation commits to 3-year program expansion beyond pilot

Un engagement permanent à l'égard de la santé mentale

La J & W Murphy Foundation s'engage à fournir une expansion de trois ans du programme-pilote

Three years ago, Lisa and Karen Murphy and the J & W Murphy Foundation of Halifax joined forces with NYO Canada to create a program in gifted mental health, which we believe to be a world first. For the first time, we introduced mental wellness support, workshops and training to the session, and professional therapist Dr. John McMillan of Musicians Clinics of Canada joined the students on tour.

The program was so successful, it garnered the attention of international media, and orchestras around the world sought to learn more about how they can follow our lead in an area that challenges the profession, but is often kept out of the spotlight. When competition is fierce, demands and high, expectations are off the chart, and the environment is physically and emotionally grueling and stressful, it's vital that young people learn the skills of mental wellness and self care. In 2020, we offered 10 online mental health workshops, and began to set our sights on ways we could expand and extend the offering post COVID-19.

We are delighted that the J & W Murphy Foundation agreed in 2020 to continue to work with us at this new frontier, with a \$225,000 commitment over the next 3 years. Together, we are creating a permanent, steady-state, comprehensive program with intersecting pillars in high performance, self mastery, and mental health/wellness, which will include development of an online library of lectures, workshops, original custom mindfulness tools, plus lectures, workshops and individual sessions in :

- High performance coaching/performance enhancement
- Mindfulness and self regulation
- Mental Health First Aid

Dr. Jon McMillan and Musicians Clinics of Canada will be back with us, as will Dr. Sommer Christie, Mental performance consultant and McGill Post Doctoral expert. Once again, Matt Eldridge, MSW, and the Al & Malka Green Artists' Health Centre at Toronto Western Hospital will be integral partners. We are extraordinarily grateful to the J & W Murphy Foundation for this visionary support.

J & W Murphy
FOUNDATION

Il y a trois ans déjà, Lisa et Karen Murphy, ainsi que la *J & W Murphy Foundation* d'Halifax, ont uni leurs forces avec NYO Canada pour créer un programme de santé mentale pour jeunes personnes exceptionnellement douées. Nous croyons que le programme était le premier en son genre à l'échelle mondiale. Pour la première fois, nous avons présenté, dans le cadre de la session, du soutien, des ateliers et de la formation en matière de santé mentale. De plus, le thérapeute professionnel Dr John McMillan de la *Musicians Clinics of Canada* s'est joint aux étudiants pendant la tournée.

Le programme a connu un tel succès qu'il a saisi l'attention des médias internationaux et d'orchestres partout au monde, qui voulaient en savoir plus et nous suivre dans notre cheminement. En effet, le domaine de la santé mentale pose des défis dans notre profession, mais passe souvent sous silence. Lorsque la concurrence est vive, que les exigences sont plus élevées que jamais, que l'environnement est difficile et éprouvant, autant physiquement que sur le plan émotif, il est d'une importance absolue que les jeunes acquièrent des aptitudes en bien-être mental et en soins autothérapeutiques. En 2020, nous avons proposé 10 ateliers en ligne sur la santé mentale et avons commencé à envisager de nouvelles façons d'élargir et de prolonger nos enseignements sur ce plan après la COVID-19.

Nous sommes ravis que la *J & W Murphy Foundation* ait accepté, en 2020, de continuer de nous accompagner vers cette nouvelle frontière en s'engageant à verser 225 000 \$ au cours des trois années qui viennent. Ensemble, nous créons un programme permanent, stable et complet, assorti de fondations interreliées en performance de pointe, en maîtrise de soi et en santé mentale/bien-être mental. Le programme inclura la mise au point d'une bibliothèque en ligne bien garnie de présentations, d'ateliers, d'outils originaux et conçus sur mesure au sujet de la pleine conscience, en plus de conférences, d'ateliers et de séances individuelles portant sur les sujets suivants :

- Entraînement en vue d'une performance de pointe/rehaussement de la performance
- Pleine conscience et autodiscipline
- Premiers soins en santé mentale

Le Dr Jon McMillan et la *Musicians Clinics of Canada*, ainsi que Sommer Christie, conseillère en performance mentale et experte au niveau postdoctoral de McGill, se joindront à nous encore une fois. De plus, Matt Eldridge, MSW, et l'*Al & Malka Green Artists' Health Centre* du *Toronto Western Hospital* seront d'importants partenaires. Nous sommes extrêmement reconnaissants à l'égard de la *J & W Murphy Foundation* pour son soutien visionnaire.

NYO Canada Faculty 2020

Corps enseignant de NYO Canada 2020

Violin | Violon

Marie Bérard *

Concertmaster, Canadian Opera Company Orchestra |
Premier violon, orchestre de la Compagnie d'opéra canadienne
Faculty, Glenn Gould School (RCM) | Corps enseignant, *Glenn Gould School* (CRM)

Mark Fewer

Soloist, Chamber Musician | Soliste, chambriste
Associate Professor, McGill University | Professeur adjoint, Université McGill

Wayne Lee (Formosa Quartet)

Soloist, Chamber Musician | Soliste, chambriste
Assistant Teacher, The Juilliard School | Enseignant adjoint, *The Juilliard School*

Jasmine Lin (Formosa Quartet)

Soloist, Chamber Musician | Soliste, chambriste
Faculty, Roosevelt University | Corps enseignant, *Roosevelt University*

Erika Raum *

Soloist, Chamber Musician | Soliste, chambriste
Faculty, University of Toronto and Glenn Gould School (RCM) |
Corps enseignant, *University of Toronto* et *Glenn Gould School* (CRM)

Mark Skaznitsky (Assistant Conductor | Chef d'orchestre adjoint)

Associate Concertmaster, Toronto Symphony Orchestra |
Premier violon solo associé, *Toronto Symphony Orchestra*
Faculty, University of Toronto and Glenn Gould School (RCM) |
Corps enseignant, *University of Toronto* et *Glenn Gould School* (CRM)
Conductor, various ensembles | Chef d'orchestre, divers ensembles

Viola | Alto

Che-Yen Chen (Formosa Quartet)

Soloist, Chamber Musician | Soliste, chambriste
Former Principal Viola, San Diego Symphony | Ancien alto solo, *San Diego Symphony*
Faculty, California State University, UCLA and USC Thornton |
Corps enseignant, *California State University, UCLA* et *USC Thornton*

Neal Gripp *

Principal Viola, Orchestre symphonique de Montréal (retired) |
Alto solo, Orchestre symphonique de Montréal (retraité)
Faculty, Université de Montréal | Corps enseignant, Université de Montréal

David Harding *

Soloist, Chamber Musician | Soliste, chambriste
Faculty, Carnegie Mellon University | Corps enseignant, *Carnegie Mellon University*

Daniel Scholz *

Principal Viola, Winnipeg Symphony Orchestra |
Alto solo, *Winnipeg Symphony Orchestra*
Faculty, University of Manitoba | Corps enseignant, *University of Manitoba*

Cello | Violoncelle

David Hetherington *

Assistant Principal Cello, Toronto Symphony Orchestra (Retired) |
Violoncelle solo associé, *Toronto Symphony Orchestra* (retraité)
Faculty, Glenn Gould School (RCM) | Corps enseignant, *Glenn Gould School* (CRM)

Deborah Pae (Formosa Quartet)

Soloist, Chamber Musician | Soliste, chambriste
Associated Artist, Queen Elizabeth Music Chapel |
Artiste associée, Chapelle musicale Reine Elisabeth
Professor of Cello, Eastern Michigan University |
Professeure de violoncelle, *Eastern Michigan University*

Joseph Johnson

Principal Cello, Toronto Symphony Orchestra |
Violoncelle solo, *Toronto Symphony Orchestra*
Professor of Cello, University of Toronto |
Professeur de violoncelle, *University of Toronto*

Double Bass | Contrebasse

Jeremy McCoy *

Assistant Principal Bass, Metropolitan Opera Orchestra |
Contrebasse solo associé, *Metropolitan Opera Orchestra*
Faculty, Manhattan School of Music and Columbia University |
Corps enseignant, *Manhattan School of Music et Columbia University*

Flute & Piccolo | Flûte et piccolo

Lorna McGhee

Principal Flute, Pittsburgh Symphony Orchestra |
Flûte solo, *Pittsburgh Symphony Orchestra*
Faculty, Carnegie Mellon University | Corps enseignant, *Carnegie Mellon University*

Kelly Zimba

Soloist | Soliste
Principal Flute, Toronto Symphony Orchestra | Flûte solo, *Toronto Symphony Orchestra*

Camille Watts *

Flute and Piccolo, Toronto Symphony Orchestra |
Flûte et piccolo, *Toronto Symphony Orchestra*
Faculty, University of Toronto | Corps enseignant, *University of Toronto*

Oboe | Hautbois

Sarah Jeffrey *

Principal Oboe, Toronto Symphony Orchestra |
Hautbois solo, *Toronto Symphony Orchestra*
Faculty, University of Toronto and Glenn Gould School (RCM) |
Corps enseignant, *University of Toronto* et *Glenn Gould School* (CRM)

Beth Orson

Assistant Principal Oboe and English Horn, Vancouver Symphony Orchestra |
Hautbois solo associé et cor anglais, *Vancouver Symphony Orchestra*
Faculty, University of British Columbia and Vancouver Academy of Music |
Corps enseignant, *University of British Columbia* et *Vancouver Academy of Music*

Clarinet | Clarinette

James Campbell *

Soloist | Soliste
Faculty, Indiana University, Jacobs School of Music |
Corps enseignant, université de l'Indiana, *Jacobs School of Music*
Artistic Director, The Festival of Sound | Directeur artistique, *The Festival of Sound*

Alain Desgagné

Associate Clarinet, Orchestre symphonique de Montréal |
Clarinette solo, Orchestre symphonique de Montréal
Faculty, McGill University | Corps enseignant, Université McGill

Jose Franch-Ballester

Soloist, BBC Orchestra | Soliste, *BBC Orchestra*
Faculty, University of British Columbia |
Corps enseignant, *University of British Columbia*

Bassoon | Basson

Kathleen McLean

Former Associate Principal Bassoon, Toronto Symphony Orchestra |
Ancien basson solo associé, *Toronto Symphony Orchestra*
Associate Professor, Indiana University | Professeure adjointe, *Indiana University*

Michael Sundell

Contrabassoon, Montreal Symphony Orchestra |
Contrebasson, Orchestre symphonique de Montréal
Former Contrabassoon, Colorado Symphony |
Ancien contrebasson, *Colorado Symphony*

Horn | Cor

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Professor of Horn, Jacobs School of Music at Indiana University |
Professeur de cor, *Jacobs School of Music at Indiana University*

Gabriel Radford *

Third Horn, Toronto Symphony Orchestra |
Troisième cor, *Toronto Symphony Orchestra*
Faculty, University of Toronto and Glenn Gould School (RCM) |
Corps enseignant, *University of Toronto et Glenn Gould School (CRM)*

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Faculty, New England Conservatory, Boston University |
Corps enseignant, *New England Conservatory, Boston University*

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Corps enseignant, *Duquesne et Carnegie Mellon University*

Percussion | Percussions

Aiyun Huang

Soloist, Chamber Musician | Soliste, chambriste
Associate Professor and Chair of Percussion Area, McGill University |
Professeure adjointe et chaire des percussions, *Université McGill*

John Rudolph

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Percussion solo, *Toronto Symphony Orchestra*
Faculty, University of Toronto | Corps enseignant, *University of Toronto*

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Artistic Director, Continuum Contemporary Music |
Directeur artistique, *Continuum Contemporary Music*

Harp | Harpe

Lori Gemmill *

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Faculty, Wilfrid Laurier University | Corps enseignant, *Wilfrid Laurier University*

Caroline Lizotte *

Second Harp/Interim Principal Harp, 2002, 2012,
Orchestre symphonique de Montréal |
Deuxième harpe/Harpe solo intérimaire 2002, 2012,
Orchestre symphonique de Montréal
Professor of Harp, Université de Montréal |
Professeure de harpe, Université de Montréal
Associate Composer, *Canadian Music Centre* |
Compositrice associée, Centre de musique canadienne

Keyboard | Clavier

Gregory Oh

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Associate Professor, McGill University | Professeure adjointe, Université McGill
Masters degree in Human Kinetics |
Maîtrise ès sciences, sciences de l'activité physique

Sommer Christie

Postdoctoral Fellow, Neurosurgical Simulation and
Artificial Intelligence Learning Centre, McGill University |
Chercheuse postdoctorale, Centre d'apprentissage en simulation neurochirurgicale et
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NYO Canada Faculty | Membre du corps enseignant de NYO Canada

Kelly Zimba

NYO Canada Faculty | Membre du corps enseignant de NYO Canada



Janelle Johnston

NYO Canada Commissioned Artist | Artiste mandatée par NYO Canada

Janelle Johnston is a freelance artist born and raised in Regina, Saskatchewan. She aspires to create artwork that illuminates colour, texture and imagination. Janelle was drawn to the visual arts with a yearning to create “a physical something out of almost nothing”. She specializes in alcohol inks which is a relatively new phenomenon in the art world. The organic and natural flow of alcohol inks is unlike any other medium. “You learn a great deal about yourself when you discover that in order to create with this medium, you truly need to let go. They hate being controlled and their beauty shines the most when they are not. This provides you with the permission and freedom to create with them.” Janelle currently helps moderate an alcohol ink arts Facebook page, leads mini workshops in the city of Regina, develops video tutorials to assist with teaching and educating about alcohol inks. You can find Janelle’s Gallery on Facebook or Instagram at *Abstract Living By Janelle*.

Janelle Johnston est une artiste native de Régina, en Saskatchewan. Elle cherche à créer des œuvres qui illuminent les couleurs, les textures et l’imagination. Janelle a toujours été attirée par les arts visuels, animée par un désir de créer « quelque chose de physique à partir de presque rien ». Elle se spécialise en encre à base d’alcool, un phénomène assez récent dans le domaine des arts. La fluidité organique et naturelle des encres à base d’alcool les distingue de tout autre médium. « On apprend beaucoup au sujet de soi-même en découvrant que, pour créer avec ce médium, il faut vraiment se laisser aller. L’encre à base d’alcool déteste se faire contrôler et sa beauté reluit vraiment lorsqu’il ne l’est pas. Ceci nous donne la permission et la liberté nécessaire pour créer ». Janelle est actuellement modératrice d’une page Facebook sur les arts d’encre à base d’alcool et enseigne ce médium dans la ville de Régina. Vous pouvez voir la galerie de Janelle sur Facebook ou Instagram sous *Abstract Living by Janelle*.





In the Media Dans les médias

2019

Nov 1	The WholeNote	November's Panoply of Future Stars
Nov 1	La Scena Musicale	Youth and Energy Jeunesse et énergie
Nov 1	Fugues Magazine	Violinist Blake Pouliot queers the classical music world
Nov 5	The Montrealer	The Frenergy Tour
Nov 6	AsTuVu	Un orchestre, deux continents
Nov 8	Radio-Classique	Entrevue avec Roxanne Sicard
Nov 8	Classical 96.3 FM	Interview with Blake Pouliot
Nov 8	MTL.org	Things to Do in Montreal
Nov 8	BlogTO	The Frenergy Tour
Nov 8	NOW Magazine	The Frenergy Tour
Nov 9	Le Devoir	Les Concerts de la semaine
Nov 12	Radio-Canada	Entrevue avec Roxanne Sicard
Nov 12	ArtsFile	uOttawa bassist builds a bridge to his future
Nov 13	ArtsFile	Ottawa violist returns home
Nov 14	Global News	The Frenergy Tour: Montreal
Nov 14	CBC Radio – Montreal	Interview with musicians from NYO and EUYO
Nov 15	Le Devoir	«Frenergy»: diversifié et enlevant
Nov 15	CTV Ottawa Morning	Interview with Blake Pouliot
Nov 19	La Scena Musicale	Place à de futurs grands musiciens professionnels

2020

Jan 5	CBC In Concert	National broadcast of Toronto concert
Jan 11	Ludwig van Toronto	NYO Canada : Canada's Orchestra Career Launch Pad

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Kevin Latimer
Robin Long
Laurel Malkin and/et David Folk
James Sommerville
Christian Wray
S. Miller Wright
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Farewell Adieu

Tom Heintzman – In memoriam

All of us at NYO Canada were heartbroken at the passing of a dear friend, **Thomas Giles Heintzman, O.C., Q.C., LLD (Hon.)** last October.

Tom was a seminal builder of the NYO we have today, serving on our board for many years, fundraising tirelessly, and inspiring all of us to reach higher and make NYO one of the top youth orchestras in the world. In 2012, Tom's devotion to NYO had him travelling to India with the orchestra to participate in and support NYO's partnership with the India Youth Orchestra. Our hearts go out to his lifelong friend and wife Mary Jane, his sons Tom and Andrew, and all of his extended family. It was a testament to Tom's legacy that so many in the NYO community and beyond honoured his extraordinary work with us by making donations in his name during the year. Tom was a great Canadian who impacted so many parts of Canadian life.

Nous tous, à NYO Canada, avons été terriblement attristés d'apprendre le décès d'un ami cher, **Thomas Giles Heintzman, O.C., Q.C., LLD (Hon.)** en octobre dernier.

Tom a fait partie des pionniers qui ont fait de NYO ce que nous sommes aujourd'hui. Il a siégé au conseil pendant de nombreuses années, ne relâchant jamais ses activités de financement et nous inspirant tous à nous dépasser pour faire de NYO l'un des meilleurs orchestres de jeunes au monde. Le dévouement inébranlable de Tom à l'égard de l'orchestre l'a mené en Inde en 2012, avec l'orchestre, pour participer au partenariat de NYO avec l'*India Youth Orchestra* et y donner son appui. Nous transmettons nos pensées les plus chaleureuses à son amie de toujours et épouse Mary Jane, leurs fils Tom et Andrew et tout le reste de sa grande famille. Rien n'a mieux exprimé le patrimoine de Tom que les



*Tom Heintzman with members of the 2015 orchestra
Tom avec les membres de l'orchestre 2015*

Tom grew up in Toronto and attended Upper Canada College. He received his university education at Harvard University, the University of London and Osgoode Hall Law School. He joined McCarthy & McCarthy (now McCarthy Tétrault) in 1967, where he practiced litigation for the next 44 years. He acted as counsel in courts across Canada, including numerous appearances before the Supreme Court of Canada. In 2012, Tom retired from McCarthy Tétrault and joined Arbitration Place where he enjoyed a second career as a mediator and arbitrator. He was president of both the Ontario Bar Association (1989-1990) and the Canadian Bar Association (1994-1995) and an adjunct professor at Osgoode Hall, University of Toronto and Western University law schools.

Tom received numerous awards and recognitions, including being appointed Queen's Counsel in 1980 and receiving the Ontario Bar Association Award for Excellence in Civil Litigation in 2008 and the Queen Elizabeth II's Diamond Jubilee Medal in 2012. Tom was appointed an Officer of the Order of Canada in 1998 and was presented a Doctor of Laws degree by the Law Society of Upper Canada in 2017.

In addition to his work as a director of the National Youth Orchestra of Canada, Tom was a founding counsellor and director of Camp Oochigeas Oncology Camp for Children, a Trustee of the Canadian Outward Bound Wilderness School, Chairman of the Upper Canada College Association and Foundation, Governor of Upper Canada College, and President of the Harvard Club of Toronto.

A lover of music and player of many instruments, Tom is fondly remembered regaling friends late at night at Bar Association meetings, under the stars by a campfire, or as a dinner party drew to a close. Tom was a proud and dedicated Canadian, and he will be deeply missed.

nombreux membres de la communauté de NYO, et au-delà, qui ont versé des dons en son nom pour rendre hommage à son travail extraordinaire chez nous. Tom était un grand homme qui a porté un grand impact sur la vie des gens de chez nous.

Tom a grandi à Toronto et a fait ses études à l'*Upper Canada College*. Ses études universitaires se sont déroulées à Harvard, à l'université de London et à l'*Osgoode Hall Law School*. Il s'est joint au cabinet McCarthy & McCarthy (maintenant McCarthy Tétrault) en 1967 où il a pratiqué dans le domaine du contentieux pendant 44 ans. Il a joué le rôle d'avocat-conseil devant toute une gamme de tribunaux canadiens, dont la Cour suprême du Canada à plusieurs reprises. L'année 2012 a marqué la retraite de Tom de chez McCarthy Tétrault; il s'est alors joint à *Arbitration Place* où il a joué d'une seconde carrière à titre de médiateur et d'arbitre. Il était président de l'Association du Barreau de l'Ontario (1989-1990) et de l'Association du Barreau canadien (1994-1995) ainsi que professeur adjoint à *Osgoode Hall*, université de Toronto et à l'école de droit de l'université Western.

Tom a reçu au fil des ans de nombreux prix et accolades : il a été nommé conseiller de la Reine en 1980, a reçu le Prix d'excellence en contentieux civil de l'Association du Barreau de l'Ontario en 2008 et s'est vu décerner la Médaille du jubilé de diamant de la Reine Elizabeth II en 2012. Tom a été nommé officier de l'Ordre du Canada en 1998 et a reçu un doctorat en droit du Barreau du Haut-Canada en 2017.

En plus de son travail au conseil de l'Orchestre national des jeunes du Canada, Tom était également moniteur-fondateur et directeur de camp d'oncologie *Camp Oochigeas* pour enfants, administrateur de la *Canadian Outward Bound Wilderness School*, président de l'*Upper Canada College Association and Foundation*, directeur de l'*Upper Canada College* et président de l'*Harvard Club* de Toronto.

Grand mélomane et joueur de nombreux instruments, Tom laisse des souvenirs qui font sourire : il aimait divertir ses amis tard le soir après les rencontres de l'association du Barreau, sous les étoiles ou près d'un feu de camp, ou après un souper entre amis. Tom était un homme fier et dévoué, et il manquera profondément à tous.

NYO Canada was deeply moved by the many gifts made in memory of Tom Heintzman to the *Tom Heintzman Memorial Fund*. We thank all those who donated for honouring the memory of this great friend of the orchestra and ensuring that his legacy lives on at NYO.

NYO Canada a été profondément ému par les nombreux dons faits à la mémoire de Tom Heintzman. Nous remercions tous ceux et celles qui ont contribué à honorer la mémoire de ce grand ami de l'orchestre.

NYO Canada

en un coup d'œil
at a glance



43%
Male | Hommes

55%
Female | Femmes

2%
Non-Binary | Non-binaire

orchestra facts | faits sur l'orchestre

1:3

Faculty per Students
Enseignant par étudiants

21.2

Average Age
Moyenne d'âge

71

New Members
Nouveaux membres

21

Alumni
Anciens

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* Indicates NYO Canada Alumna / Alumnus
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Photo: Dablia Katz

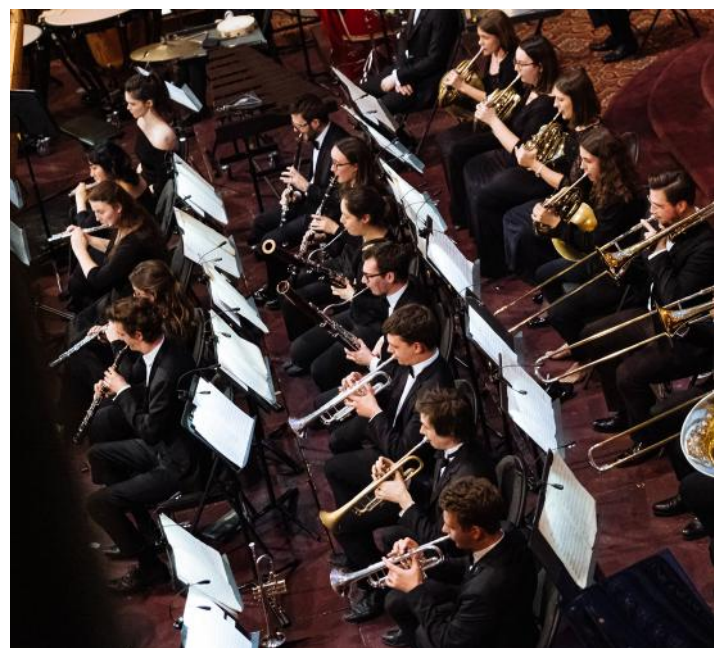


Photo: Tam Lam Truong

Revenue at a Glance

Un coup d'œil sur les recettes

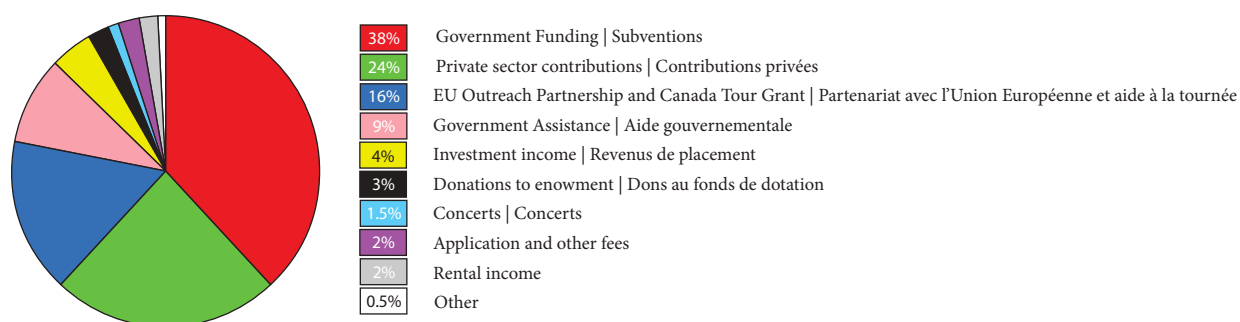
2020 - 2019 Financial Years – Revenue

	2020	2019	Increase / Decrease
Government funding	\$683,763	\$882,753	- \$198,990
Private sector contributions	\$431,607	\$669,065	- \$237,458
EU Outreach Partnership and Canada Tour Grant	\$289,313	-	
Government Assistance	\$162,352	-	
Investment income	\$78,716	\$73,229	+ \$5,487
Donations to endowment	\$42,599	\$47,020	- \$4,421
Concerts	\$22,041	\$58,795	- \$36,754
Application and other fees	\$36,475	\$49,375	- \$12,900
Rental income	\$33,975	\$34,307	- \$332
Other	\$14,364	\$14,826	- \$462
Total	\$1,795,205	\$1,829,370	- \$34,165

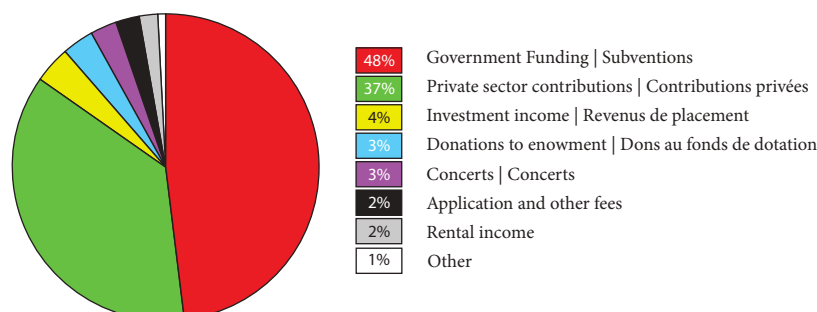
Exercice financier 2020 – 2019 – recettes

	2020	2019	Augmentation / Diminution
Subventions	683 763 \$	882 753 \$	- 198 990 \$
Contributions privées	431 607 \$	669 065 \$	- 237 458 \$
Partenariat avec l'Union Européenne et aide à la tournée	289,313 \$	-	
Aide gouvernementale	162 352 \$	-	
Revenus de placement	78 716 \$	73 229 \$	+ 5 487 \$
Dons au fonds de dotation	42 599 \$	47 020 \$	- 4 421 \$
Concerts	22 041 \$	58 795 \$	- 36 754 \$
Frais d'admission et d'inscription	36 475 \$	49 375 \$	- 12 900 \$
Revenus de location	33 975 \$	34 307 \$	- 332 \$
Autres	14 364 \$	14 826 \$	- 462 \$
Total	1 795 205 \$	1 829 370 \$	- 34 165 \$

2020 Revenue | Recettes



2019 Revenue | Recettes



Expenses at a Glance

Un coup d'œil sur les dépenses

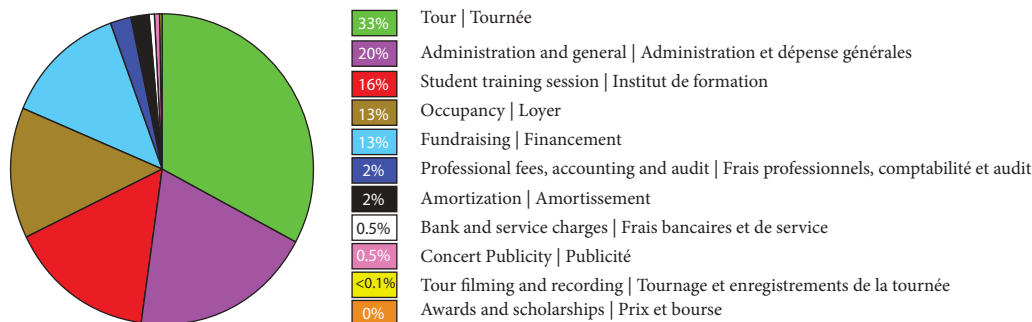
2020 - 2019 Financial Years – Expenses

	2020	2019	Increase / Decrease
Tour	\$440,579	\$703,509	- \$262,930
Administration and general	\$262,310	\$214,534	+ \$47,776
Student training session	\$208,434	\$711,608	- \$503,174
Occupancy	\$180,520	\$174,404	+ \$6,116
Fundraising	\$174,667	\$304,315	- \$129,648
Professional fees	\$28,758	\$28,566	+ \$192
Amortization of capital assets	\$26,629	\$21,287	+ \$5,342
Bank and service charges	\$8,806	\$8,643	+ \$163
Concert publicity	\$8,162	\$38,654	- \$30,492
Tour filming and recording	\$451	\$10,892	- \$10,441
Awards and Scholarships	-	\$152,600	- \$152,600
Total	\$1,339,313	\$2,369,012	- \$1,029,699

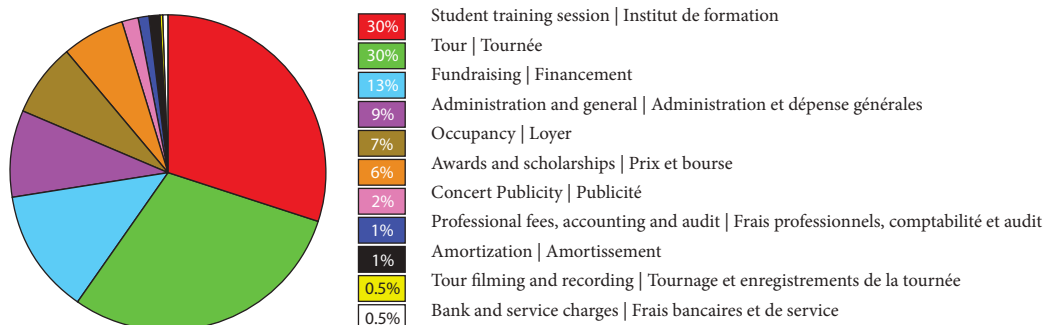
Exercice financier 2020 - 2019 – dépenses

	2020	2019	Augmentation / Diminution
Tournée	440 579 \$	703 509 \$	- 262 930 \$
Administration et dépenses générales	262 310 \$	214 534 \$	+ 47 776 \$
Institut de formation	208 434 \$	711 608 \$	- 503 174 \$
Loyer	180 520 \$	174 404 \$	+ 6 116 \$
Financement	174 667 \$	304 315 \$	- 129 648 \$
Frais professionnels, comptabilité et audit	28 758 \$	28 566 \$	+ 192 \$
Amortissement	26 629 \$	21 287 \$	+ 5 342 \$
Frais bancaires et de service	8 806 \$	8 643 \$	+ 163 \$
Publicité	8 162 \$	38 654 \$	- 30 492 \$
Tournage et enregistrements de la tournée	451 \$	10 892 \$	- 10 441 \$
Prix et bourses	-	152 600 \$	- 152 600 \$
Total	1 339 313 \$	2 369 012 \$	- 1 029 669 \$

2020 Expenses | Dépenses



2019 Expenses | Dépenses



THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Financial Statements

October 31, 2020

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Index to Financial Statements

Year Ended October 31, 2020

	Page
INDEPENDENT AUDITOR'S REPORT	1 - 2
FINANCIAL STATEMENTS	
Statement of Financial Position	3
Statement of Operations	4
Statement of Changes in Net Assets	5
Statement of Cash Flows	6
Notes to Financial Statements	7 - 11

INDEPENDENT AUDITOR'S REPORT

To the Members of The National Youth Orchestra Association of Canada

Qualified Opinion

We have audited the financial statements of The National Youth Orchestra Association of Canada ("NYO Canada"), which comprise the statement of financial position as at October 31, 2020, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of NYO Canada as at October 31, 2020, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion

In common with many charitable organizations, NYO Canada derives revenues from contributions, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of NYO Canada. Therefore, we were not able to determine whether any adjustments might be necessary to revenues, excess (deficiency) of revenues over expenses, and cash flows from operations for the years ended October 31, 2020 and 2019, and current assets and net assets as at October 31, 2020 and 2019 and November 1, 2019 and 2018.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

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

Those charged with governance are responsible for overseeing NYO Canada's financial reporting process.

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are 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 Canadian generally accepted auditing standards will always detect a material misstatement when it exists.

(continues)

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 these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, 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 entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If 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 statements 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 entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Toronto, Ontario
April 20, 2021

Hogg, Shain & Scheck PC

Authorized to practise public accounting by the
Chartered Professional Accountants of Ontario

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Financial Position

As at October 31, 2020

	2020	2019
ASSETS		
CURRENT		
Cash	\$ 982,022	\$ 317,539
Short-term investments (Note 3)	1,136,014	1,098,821
Accounts receivable	65,457	156,942
Prepaid expenses	27,300	130,259
	<u>2,210,793</u>	1,703,561
CAPITAL ASSETS (Note 4)	<u>33,465</u>	49,037
	<u>\$ 2,244,258</u>	\$ 1,752,598
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 79,208	\$ 88,331
Contribution payable to Ontario Arts Foundation (Note 5)	210,621	9,330
Deferred revenues (Note 6)	517,894	424,294
	<u>807,723</u>	521,955
NET ASSETS		
UNRESTRICTED	236,535	130,643
INTERNALLY DESIGNATED (Note 7)	<u>1,200,000</u>	1,100,000
	<u>1,436,535</u>	1,230,643
	<u>\$ 2,244,258</u>	\$ 1,752,598

COMMITMENTS (Note 8)

APPROVED ON BEHALF OF THE BOARD

 Director

 Director

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Operations

Year Ended October 31, 2020

	2020	2019
REVENUES		
Government funding <i>(Note 9)</i>	\$ 683,763	\$ 882,753
Private sector contributions	431,607	669,065
EU Outreach Partnership and Canada tour grant	289,313	-
Government assistance	162,352	-
Investment income	78,716	73,229
Donations to endowment <i>(Note 5)</i>	42,599	47,020
Concerts	22,041	58,795
Application and other fees	36,475	49,375
Rental income	33,975	34,307
Other	14,364	14,826
	<u>1,795,205</u>	<u>1,829,370</u>
EXPENSES		
Tour	440,576	703,509
Administration and general	262,310	214,534
Student training session	208,434	711,608
Occupancy	180,520	174,404
Fundraising	174,667	304,315
Professional fees	28,758	28,566
Amortization of capital assets	26,629	21,287
Bank and service charges	8,806	8,643
Concert publicity	8,162	38,654
Tour filming and recording	451	10,892
Awards and scholarships	-	152,600
	<u>1,339,313</u>	<u>2,369,012</u>
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES BEFORE CONTRIBUTION TO ONTARIO ARTS FOUNDATION	455,892	(539,642)
Less: Contributions to Ontario Arts Foundation <i>(Note 5)</i>	<u>250,000</u>	<u>51,660</u>
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	\$ 205,892	\$ (591,302)

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Changes in Net Assets

Year Ended October 31, 2020

	Unrestricted	Internally Designated	2020	2019
NET ASSETS - BEGINNING OF YEAR	\$ 130,643	\$ 1,100,000	\$ 1,230,643	\$ 1,821,945
Excess (deficiency) of revenues over expenses	205,892	-	205,892	(591,302)
Interfund transfer (<i>Note 7</i>)	(100,000)	100,000	-	-
NET ASSETS - END OF YEAR	\$ 236,535	\$ 1,200,000	\$ 1,436,535	\$ 1,230,643

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Cash Flows
Year Ended October 31, 2020

	2020	2019
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ 205,892	\$ (591,302)
Item not affecting cash:		
Amortization of capital assets	26,629	21,287
	<u>232,521</u>	<u>(570,015)</u>
Changes in non-cash working capital:		
Accounts receivable	91,485	(81,202)
Prepaid expenses	102,959	(100,620)
Accounts payable and accrued liabilities	(9,123)	(48,410)
Deferred revenues	93,600	248,981
	<u>278,921</u>	<u>18,749</u>
Cash flows from (used by) operating activities	<u>511,442</u>	<u>(551,266)</u>
INVESTING ACTIVITIES		
Change in short-term investments (net)	(37,193)	(20,928)
Purchase of capital assets	(11,057)	(26,659)
Increase in contribution payable to Ontario Arts Foundation	201,291	4,330
	<u>153,041</u>	<u>(43,257)</u>
Cash flows from (used by) investing activities	<u>153,041</u>	<u>(43,257)</u>
NET INCREASE (DECREASE) IN CASH	664,483	(594,523)
CASH - BEGINNING OF YEAR	317,539	912,062
CASH - END OF YEAR	\$ 982,022	\$ 317,539

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2020

1. NATURE AND PURPOSE OF THE ORGANIZATION

The National Youth Orchestra Association of Canada ("NYO Canada") is incorporated as a not-for-profit organization without share capital under the Canada Not-for-profit Corporations Act. NYO Canada is exempt from income tax in Canada as a registered charitable organization under the Income Tax Act (Canada).

NYO Canada is primarily a training body dedicated to perfecting the skills and talents of the best young Canadian musicians for careers as professional orchestral players, through short but intensive high-level summer session programs. The performing and touring function of the orchestra remains a vital and integral part of a broader professional instruction program.

Impact of COVID-19

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID-19") as a pandemic, which resulted in a series of public health and emergency measures that were put in place to combat the spread of the virus.

The duration and impact of COVID-19 are unknown at this time. It is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results and condition of NYO Canada in future periods. NYO Canada continues to closely monitor and assess the impact on operations.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements are the representation of management and have been prepared in accordance with Canadian accounting standards for not-for-profit organizations ("ASNPO") in Part III of the CPA Canada Handbook and include the following significant accounting policies.

Revenue recognition

NYO Canada follows the deferral method of accounting for restricted contributions. Restricted contributions, including government funding and contributions, are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Concert and other revenues are recognized as revenue when earned.

Rental income is recognized as revenue in the fiscal year to which it relates.

Students are admitted to the National Youth Orchestra of Canada following successful completion of an audition process. All students pay an application fee to be eligible to audition for the orchestra. The application fees are recognized in revenue in the audition period to which it relates.

Students accepted to the orchestra pay a fee and provide a deposit held on account of the student during the program. Penalties may be applied to a student for contravention of orchestra policies and this amount is taken from the deposit and recorded in revenue. The balance of the deposit is returned to the students at the end of the session.

Investment income is recognized when earned.

(continues)

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2020

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES *(continued)*

Donated goods and services

Donated goods and services, which are not normally purchased by NYO Canada, are not recorded in the accounts.

The operations of NYO Canada depend on the contribution of time by volunteers, the fair value of which cannot be reasonably determined and are, therefore, not reflected in these financial statements.

Scholarships and awards

Scholarships and awards are recorded in the fiscal year that the student participated in the orchestra.

Contributions to Ontario Arts Foundation

Contributions to Ontario Arts Foundation are recorded when approved by the Board of Directors (the "Board").

Prepaid expenses

Prepaid expenses are recorded for goods and services that have been paid for but which will be received in the following year. The balance at year end is composed primarily of last month's rent deposit, and prepaid insurance, travel, and other service contracts.

Capital assets

Capital assets are recorded at cost less accumulated amortization. They are amortized on a straight-line basis over their estimated useful lives as follows:

Musical instruments	5 years
Website	3 years
Computer equipment	3 years

Financial instruments

NYO Canada's financial instruments consist of cash, short-term investments, accounts receivable, and accounts payable.

All financial instruments are initially measured at fair value, and subsequently, at amortized cost, with the exception of the short-term investments, which are measured at fair value. Changes in fair value are recognized in the statement of operations.

Use of estimates

The preparation of financial statements in conformity with ASNPO requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the year. Such estimates are reviewed periodically and any adjustments are reported in the year in which they become known. Actual results could differ from these estimates.

3. SHORT-TERM INVESTMENTS

Short-term investments are comprised of Canadian money market mutual funds issued by a major Canadian chartered bank.

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2020

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2020 Net book value	2019 Net book value
Musical instruments	\$ 156,564	\$ 142,310	\$ 14,254	\$ 22,978
Website	22,987	11,494	11,493	19,156
Computer equipment	41,469	33,751	7,718	6,903
	\$ 221,020	\$ 187,555	\$ 33,465	\$ 49,037

5. ENDOWMENT WITH THE ONTARIO ARTS FOUNDATION

The Ontario Arts Foundation ("OAF") holds funds in trust for NYO Canada that are composed of amounts contributed by NYO Canada and various levels of government through matching fund programs. The funds held in trust are administered by the OAF in a separate trust fund. The OAF funds are not reflected in these financial statements.

In 2020, the Board approved contributions to the Arts Endowment Fund of \$250,000 (2019 - \$51,660). Investment income earned on the Arts Endowment Fund is used for operations and the income earned on the OSIN Scholarship Fund is to be used for awards and scholarships. The fund balances at year-end are as follows:

	2020	2019
OSIN Scholarship Fund	\$ 1,067,725	\$ 1,113,280
Government matching funds	949,086	946,859
Arts Endowment Fund	846,153	828,312
	2,862,964	2,888,451
Contribution payable at year-end	210,621	9,330
	\$ 3,073,585	\$ 2,897,781

6. DEFERRED REVENUES

Deferred revenues at October 31 comprise the following:

	2020	2019
Department of Canadian Heritage	\$ 137,900	\$ 53,860
Scholarship Fund	129,972	-
JP Memorial Fund	114,597	54,222
RBC Foundation	100,000	100,000
The Azrieli Foundation	25,000	-
Prepaid application fees and other	10,425	34,431
EU Outreach Partnership and Canada tour	-	181,781
	\$ 517,894	\$ 424,294

(continues)

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2020

6. DEFERRED REVENUES (continued)

The continuity of deferred revenues is as follows:

	<u>2020</u>	<u>2019</u>
Balance, beginning of year	\$ 424,294	\$ 175,313
Amounts received during the year	1,888,805	2,078,351
Amounts recognized as revenues in the year	<u>(1,795,205)</u>	<u>(1,829,370)</u>
Balance, end of year	<u>\$ 517,894</u>	<u>\$ 424,294</u>

7. INTERNALLY DESIGNATED NET ASSETS

The Board set aside funds in reserve for future music projects and acquisition of musical instruments not funded through normal operations. These funds will also be applied to support future orchestra tours. During the year, the Board approved a transfer of \$100,000 from unrestricted net assets to internally designated net assets.

8. COMMITMENTS

NYO Canada has a premises lease that expires in fiscal 2023. Lease commitments, including base rent plus an estimate for additional rent related to NYO Canada's share of property taxes and utilities as at October 31, 2020, are as follows:

2021	\$ 85,230
2022	88,005
2023	51,336

9. GOVERNMENT FUNDING

	<u>2020</u>	<u>2019</u>
Department of Canadian Heritage - Arts Training Fund	\$ 391,010	\$ 800,000
Department of Canadian Heritage - Emergency Support Fund	200,000	-
Ontario Arts Council - Operating	<u>92,753</u>	<u>82,753</u>
	<u>\$ 683,763</u>	<u>\$ 882,753</u>

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2020

10. ALLOCATION OF COSTS

Staff perform more than one function within NYO Canada, and accordingly, their salaries and benefits have been allocated based on the time devoted to each of these functions. These expenses have been allocated in the statement of operations as follows:

	<u>2020</u>	<u>2019</u>
Student training session	\$ 179,991	\$ 365,098
Fundraising	165,253	268,045
Tour	118,177	148,901
Administration and general	181,423	113,971
	<u>\$ 644,844</u>	<u>\$ 896,015</u>

11. FINANCIAL RISKS

Financial instruments expose NYO Canada to risks which may affect the future cash flows of NYO Canada. The following are those financial instrument risks considered particularly significant and their related financial risks:

Credit risk

NYO Canada is exposed to credit risk arising from accounts receivable, which is the risk that a counterparty will fail to perform its obligations. Accounts receivable are regularly monitored to minimize credit risk from uncollected revenue. NYO Canada's losses from credit have been minimal.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in market interest rates. NYO Canada is subject to interest rate risk on its short-term investments. Fluctuations in market interest rates are not expected to significantly affect NYO Canada's cash flows.

It is management's opinion that NYO Canada is not exposed to significant liquidity, currency, or other price risks arising from its financial instruments.



John Sellick, viola | alto
Photo : Dahlia Katz

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Numéro d'enregistrement d'organisme de bienfaisance : 10776 4557 RR0001