

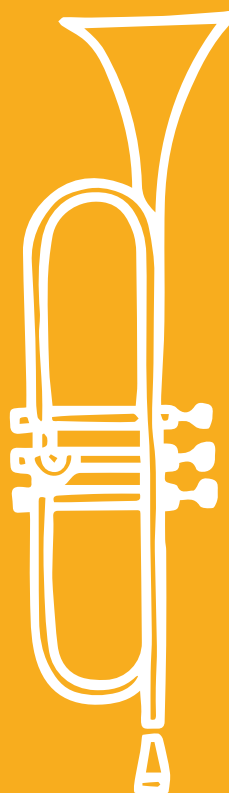
N

Y

O

C

1960
•
2025



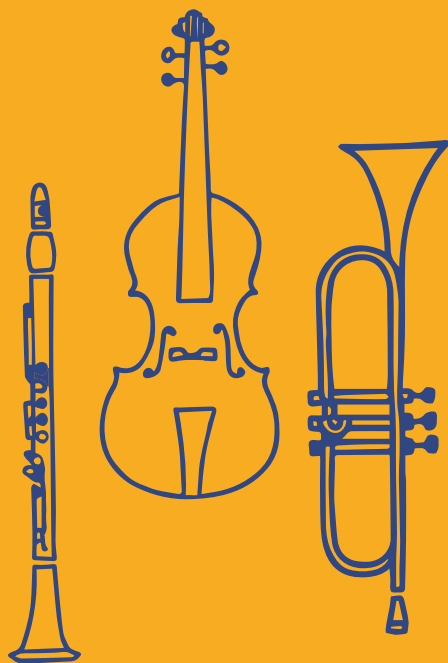
2025
Annual Report
Rapport annuel

O

N

J

C



Nous reconnaissons que les règles actuelles de la langue française ne permettent pas de refléter toute la pluralité des identités de genre qui composent notre orchestre et communauté. Faute de solution parfaitement inclusive, nous avons utilisé le masculin par défaut, tout en réaffirmant notre profond respect pour la diversité de notre communauté.

Table of Contents Table des matières

2	A message from the Chair of the Board of Directors Un message de la présidente du conseil d'administration
3	A message from the CEO and Director of Impact and Engagement Un message de la chef de la direction et du directeur de l'impact et de l'engagement
4	A message from the outgoing Music Director Un message de la directrice musicale sortante
6	About NYO Canada À propos de NYO Canada
7	Naomi Woo, Music Director Naomi Woo, directrice musicale
9	NYO Canada 2025 – Orchestra NYO Canada 2025 – orchestre
10	Canada Council for the Arts Michael Measures Prizes Prix Michael-Measures du Conseil des arts du Canada
11	2025 Awards and Prizes Prix et distinctions 2025
13	2025 SOCAN Foundation Emerging Composer – Nicholas Denton Protsack Compositeur émergent 2025 de la fondation SOCAN – Nicholas Denton Protsack
14	NYO Canada Faculty Corps enseignant de NYO Canada
18	Véronique Lussier – WML Associate Conductor Véronique Lussier – cheffe d'orchestre associée WML
19	J&W Murphy Initiative for Mental Health and Wellness Initiative J&W Murphy pour la santé mentale et le bien-être
20	In the Media Dans les médias
21	Where can I go with a Music Degree? Virtual Conference Conférence virtuelle
22	Big LITTLE Concerts
23	NYO Canada 2025 at a Glance NYO Canada 2025 en un coup d'œil
24	Government, Organization, Foundation and Corporate Giving Soutien du gouvernement, d'organismes, de fondations et de société
25	Individual Donors Donateurs individuels
26	Partners and Sponsors Partenaires et commanditaires
27	Endowment Donors Donateurs, fonds de dotation
29	2025 Financial Statements États financiers 2025
44	NYO Canada Board of Directors & Staff Conseil d'administration et personnel de NYO Canada

A message from the Chair of the Board of Directors

Un message de la présidente du conseil d'administration

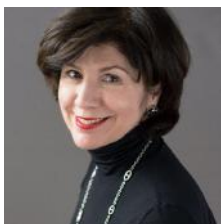
As we conclude our 65th anniversary year, I am filled with immense pride reflecting on the extraordinary milestone we have shared. This past year was more than just a celebration of our history; it was a powerful demonstration of the National Youth Orchestra of Canada's (NYO Canada) enduring relevance and its vital role in the cultural fabric of our nation.

Our 2025 tour served as a living tribute to the generations of young artists who have passed through our ranks. Under the brilliant leadership of Music Director Naomi Woo, this year's orchestra rose to every challenge, delivering world-class performances that resonated from coast to coast. A particular highlight was the premiere of new Canadian music by NYO Canada alumnus Nicholas Denton Protsack—a beautiful full-circle moment that exemplifies our commitment to nurturing the future of Canadian music.

On behalf of the Board, I want to express my deepest gratitude to the faculty, staff, and alumni who lead our mission, and to the donors and audiences whose support makes our work possible. This success is a collective achievement; you are all essential partners in investing in the leaders, educators, and innovators of tomorrow.

As we close the chapter on our 65th year, we do so with a clear vision for the future. We are not just looking back at where we have been, we are looking forward to where we will go next, together.

Thank you for being part of this remarkable journey.



Clare Gaudet
Chair of the Board of Directors | Présidente du Conseil d'administration
NYO Canada

Alors que nous concluons l'année de notre 65^e anniversaire, je suis remplie d'une immense fierté en réfléchissant à cette étape extraordinaire que nous avons partagée. Cette dernière année a été bien plus qu'une simple célébration de notre histoire ; elle a été une démonstration de la pertinence durable de l'Orchestre national des jeunes du Canada (NYO Canada) et de son rôle essentiel dans le paysage culturel de notre nation.

Notre tournée 2025 a servi de vibrant hommage aux générations de jeunes artistes qui ont fait partie de l'orchestre. Sous la direction de la brillante directrice musicale Naomi Woo, l'orchestre de cette année a relevé tous les défis, offrant des prestations de classe mondiale qui ont résonné d'un océan à l'autre. Un moment fort a été la première d'une nouvelle œuvre canadienne composée par un ancien de NYO Canada, Nicholas Denton Protsack — un magnifique moment qui illustre notre engagement à cultiver l'avenir de la musique canadienne.

Au nom du Conseil d'administration, je tiens à exprimer ma plus profonde gratitude aux professeurs, au personnel et aux anciens qui mènent notre mission, ainsi qu'aux donateurs et aux publics dont le soutien rend notre travail possible. Ce succès est une réussite collective; vous êtes tous des partenaires essentiels dans l'investissement pour les chefs de file, les éducateurs et les innovateurs de demain.

Alors que nous terminons le chapitre de notre 65^e année, nous le faisons avec une vision claire de l'avenir. Nous ne nous contentons pas de regarder le chemin parcouru, nous regardons vers l'avenir et vers notre prochaine destination, ensemble.

Merci de faire partie de ce parcours remarquable.



A message from the CEO & Director of Impact and Engagement

Message de la directrice générale et du directeur de l'impact et de l'engagement

2025 marked NYO Canada's 65th anniversary, 65 years of celebrating and uplifting young Canadian musicians. It was a year of renewed ambition, one grounded in confidence, connection, and a clear sense of purpose. We reaffirmed the strength of our programs, re-engaged with communities old and new, and brought the work of Canada's next generation of orchestral musicians to audiences in Ontario and British Columbia.

From my perspective as CEO, 2025 demonstrated what is possible when artistic excellence is paired with dedicated teamwork, and a strong support network. Returning to Wilfrid Laurier University after a five-year hiatus was a homecoming and a recommitment to the intensive, immersive, and holistically supportive learning environment that defines NYO Canada. Music Director, Naomi Woo returned for her second and final summer with us and, with the support of dedicated faculty and staff helped create a space where musicians could challenge themselves artistically while building the relationships, resilience, and professional skills that will sustain them well beyond their time with the orchestra.

This year also reaffirmed the importance of meeting audiences where they are. The Big LITTLE Concert series was a resounding success, welcoming families, youth groups, and first-time concertgoers into joyful, accessible musical experiences, that were equally engaging for seasoned concert attendees. These performances reminded us that music thrives when it is open, welcoming, and rooted in curiosity and innovation, values that are central to NYO Canada's mission.

As Director of Impact and Engagement, and as an alumnus, I was particularly struck by the scale and reach of our 2025 tour. Performing across Ontario and British Columbia allowed our musicians to connect with diverse communities and to experience firsthand the role they play as cultural ambassadors. The tour's culmination at the Symphony Splash Festival in Victoria, performing for an audience of more than 20,000 people, was a powerful moment of collective energy and affirmation. It underscored not only the extraordinary talent of these young musicians, but also the public's appetite for shared musical experiences.

Throughout the year, we continued to strengthen partnerships that reflect NYO Canada's commitment to mentorship, equity, and wellbeing. Our partnerships with organizations and supporters such as the SOCAN Foundation, Women in Musical Leadership, Xenia Concerts, and The J & W Murphy Foundation reinforced our belief that preparing young musicians for the future requires both artistic rigour and holistic care. These relationships enrich our programs and help ensure that NYO Canada remains responsive to the evolving realities of the sector.

L'année 2025 a marqué le 65^e anniversaire de l'Orchestre national des jeunes du Canada (NYO Canada) : 65 ans à célébrer et à propulser de jeunes musiciens canadiens. Ce fut une année d'ambition renouvelée, ancrée dans la confiance et la solidarité. Nous avons réaffirmé la force de nos programmes, renoué avec des communautés de longue date, créé de nouveaux liens, et présenté le travail de la prochaine génération de musiciens d'orchestre canadiens aux publics de l'Ontario et de la Colombie-Britannique.

De mon point de vue de chef de la direction, 2025 a démontré ce qu'il est possible d'accomplir lorsque l'excellence artistique s'allie à un travail d'équipe dévoué et à un solide réseau de soutien. Notre retour à l'Université Wilfrid-Laurier après une absence de cinq ans a été un véritable retour aux sources, ainsi qu'un engagement renouvelé envers l'environnement d'apprentissage intensif, immersif et holistique qui définit NYO Canada. La directrice musicale Naomi Woo est revenue pour son deuxième et dernier été parmi nous. Avec l'appui d'un corps professoral et d'un personnel dévoués, elle a contribué à créer un espace où les musiciens ont pu se dépasser sur le plan artistique tout en tissant les liens et en acquérant la résilience et les compétences professionnelles qui les soutiendront bien au-delà de leur passage à l'orchestre.

Cette année a également réaffirmé l'importance d'aller à la rencontre du public là où il se trouve. La série de concerts *Big LITTLE Concerts* a été un succès retentissant, accueillant des familles, des groupes de jeunes et des néophytes pour des expériences musicales joyeuses et accessibles, tout aussi stimulantes pour nos abonnés de longue date. Ces prestations nous ont rappelé que la musique s'épanouit lorsqu'elle est ouverte, accueillante et ancrée dans la curiosité et l'innovation, des valeurs au cœur de la mission de NYO Canada.

En tant que directeur de l'impact et de l'engagement, et moi-même ancien membre de l'orchestre, j'ai été particulièrement ému par l'ampleur et la portée de notre tournée 2025. Se produire en Ontario et en Colombie-Britannique a permis à nos musiciens d'entrer en contact avec des communautés diverses et de vivre concrètement leur rôle d'ambassadeurs culturels. Le point culminant de la tournée au festival *Symphony Splash* de Victoria, devant plus de 20 000 personnes, fut un moment puissant d'énergie collective et d'affirmation. Cela a mis en lumière non seulement le talent extraordinaire de ces jeunes musiciens, mais aussi l'appétit du public pour les expériences musicales partagées.

Tout au long de l'année, nous avons continué à renforcer des partenariats qui reflètent l'engagement de NYO Canada envers le mentorat, l'équité et le bien-être. Nos collaborations avec des organisations et des partenaires tels que la Fondation SOCAN, *Women in Musical Leadership*, *Xenia Concerts* et la Fondation J & W Murphy ont renforcé notre conviction que préparer les jeunes musiciens pour l'avenir exige à la fois une rigueur artistique et un accompagnement global. Ces relations enrichissent nos programmes et garantissent que NYO Canada demeure attentif aux réalités changeantes du secteur.

The accomplishments of 2025 reflect an organization that is deeply rooted, nationally engaged, and forward-looking. We remain committed to nurturing young musicians who are not only exceptional artists, but thoughtful collaborators and leaders, ready to contribute meaningfully to Canada's cultural life.

None of this would be possible without the steadfast support of our donors, board members, faculty, alumni, and partners. Your generosity and trust allow NYO Canada to be ambitious, to tour widely, to reach new audiences, and to offer transformative experiences to young musicians from across the country. In a time of ongoing change within the arts, your support provides both stability and possibility. Thank you for being part of this journey. Your continued engagement helps ensure that NYO Canada's impact resonates far beyond the concert hall, today and into the future.

We are honoured to be part of this remarkable institution and look forward to empowering Canada's finest young musicians to grow and enrich the country's cultural tapestry in the years to come.



Christie Gray
CEO | Chef de la direction
NYO Canada

Les réalisations de 2025 témoignent d'une organisation profondément enracinée, engagée à l'échelle nationale et résolument tournée vers l'avenir. Nous demeurons déterminés à former des jeunes musiciens qui sont non seulement des artistes d'exception, mais aussi des collaborateurs et des chefs de file réfléchis, prêts à contribuer de manière significative à la vie culturelle du Canada.

Rien de tout cela ne serait possible sans le soutien indéfectible de nos donateurs, des membres de notre conseil d'administration, de nos professeurs, de nos anciens et de nos partenaires. Votre générosité et votre confiance permettent à NYO Canada d'être ambitieux, de mener de vastes tournées, de joindre de nouveaux publics et d'offrir des expériences transformatrices aux jeunes musiciens de partout au pays. En cette période de changements constants dans le milieu des arts, votre soutien nous apporte stabilité et perspectives d'avenir. Merci de faire partie de ce voyage. Votre engagement continu garantit que l'impact de NYO Canada résonne bien au-delà de la salle de concert, aujourd'hui et pour les années à venir.

Nous sommes honorés de faire partie de cette institution remarquable et nous nous réjouissons à l'idée de donner aux plus brillants jeunes musiciens du Canada les moyens de s'épanouir et contribuer à la richesse culturelle du pays.



Andrés Tucci Clarke
Director of Impact and Engagement |
Directeur, impact et engagement
2006 Alumnus | Ancien 2006
NYO Canada

A message from the Outgoing Music Director Un message de la directrice musicale sortante

Every time I sat down to write this message over the past weeks, I have been met with writer's block. It's not that I don't have anything to say about the past two seasons that I have spent as Music Director of NYO Canada—but rather, that the depth of my gratitude, admiration, and awe for the colleagues and musicians I have met in this role is difficult to capture in words. I suppose that's why we make music: to communicate ideas and emotions and to hone skills that transcend our capacity for language.

In last year's Annual Report, I wrote about learning: the important role that mentorship has played in my own life, the necessity of life-long learning for musicians, and the ways in which we all learn from one another on and off the stage. This year, at a loss for words, I focus instead on listening.

Listening—as always—was a theme in our rehearsals together this past summer. It's always a great joy in the rehearsal process to witness the moment when an orchestra transforms from 100 individual musicians playing side-by-side to a collective that

Chaque fois que j'ai tenté de rédiger ce message au cours des dernières semaines, j'ai été confronté au syndrome de la page blanche. Ce n'est pas que je n'ai rien à dire sur les deux dernières saisons passées à la direction musicale de NYO Canada — c'est plutôt que la profondeur de ma gratitude, de mon admiration et de mon émerveillement envers les collègues et les musiciens que j'ai rencontrés dans ce rôle est difficile à exprimer par des mots. Je suppose que c'est pour cette raison que nous faisons de la musique : pour communiquer des idées et des émotions, et pour perfectionner des compétences qui transcendent les limites du langage.

Dans le rapport annuel de l'an dernier, j'ai écrit sur l'apprentissage : le rôle important que le mentorat a joué dans ma propre vie, la nécessité d'un apprentissage continu pour les musiciens, et la manière dont nous apprenons tous les uns des autres, sur scène comme à l'extérieur. Cette année, les mots me manquant, je me concentre plutôt sur l'écoute.

breathes and moves as one. It's a transformation that can only happen when musicians listen deeply, driven by a sense of responsibility not only to the music, but also to one another. During our rehearsals and performances together, the musicians of NYO Canada expertly embodied this commitment to deep listening: whether attending to the challenging tempo changes of Mahler's Fifth Symphony, creating an ominous mood together in Shostakovich's Tenth Symphony, or supporting musicians Celeigh Cardinal and Shawnee Kish in our outdoor concert at Symphony Splash in Victoria.

The importance of listening also extends beyond the orchestra itself. It invites us all to engage with the world around us—to hear new perspectives, to honour diverse stories, and, especially, to remain curious. This is among the many reasons I believe live music is more important than ever in a world that can feel increasingly broken and fractured. Through making and experiencing music together, we train our capacity to listen to one another with empathy, imagination, and care. If the young musicians of NYO Canada are any indication, the future is in excellent hands (and ears!)

As this chapter of my journey with NYO Canada comes to a close, I do so with immense pride and optimism. Passing the baton to Daniel Bartholomew-Poyser for the 2026–2027 seasons is a joy and a privilege. Daniel is a conductor of remarkable insight, humanity, and vision—and someone I consider a mentor, colleague, and friend. I am excited to see the orchestra thrive under his guidance.

To the musicians, faculty, staff, board, and supporters who make this organization possible: thank you. It has been an honour to share this music with all of you. I'll be cheering you on next summer—and listening in the audience!



Naomi Woo
Music Director 2024 & 2025 |
Directrice musicale 2024 et 2025
NYO Canada



Naomi Woo leading the NYO Canada 2025 orchestra at Symphony Splash in Victoria
Naomi Woo à la direction de l'orchestre de NYO Canada 2025 au Symphony Splash à Victoria

L'écoute — comme toujours — a été un thème central de nos répétitions l'été dernier. C'est toujours une immense joie, au cours du processus de répétition, de voir le moment où un orchestre se transforme : d'un groupe de cent musiciens individuels jouant côte à côte, il devient un collectif qui respire et bouge à l'unisson. C'est une transformation qui ne peut se produire que lorsque les musiciens écoutent profondément, animés par un sentiment de responsabilité non seulement envers la musique, mais aussi les uns envers les autres. Lors de nos répétitions et de nos concerts, les musiciens de NYO Canada ont incarné avec brio cet engagement envers l'écoute profonde : qu'il s'agisse de négocier les changements de tempo complexes de la Cinquième Symphonie de Mahler, de créer ensemble une atmosphère menaçante dans la Dixième Symphonie de Chostakovitch, ou de soutenir les musiciennes Celeigh Cardinal et Shawnee Kish lors de notre concert en plein air Symphony Splash, à Victoria.

L'importance de l'écoute s'étend également au-delà de l'orchestre lui-même. Elle nous invite tous à nous engager envers le monde qui nous entoure — à entendre de nouvelles perspectives, à honorer des récits diversifiés et, surtout, à rester curieux. C'est l'une des nombreuses raisons pour lesquelles je crois que la musique vivante est plus importante que jamais dans un monde qui peut sembler de plus en plus brisé et fracturé. En créant et en vivant la musique ensemble, nous développons notre capacité à nous écouter les uns les autres avec empathie, imagination et bienveillance. Si les jeunes musiciens de NYO Canada sont une indication de ce qui nous attend, l'avenir est entre d'excellentes mains (et oreilles!).

Alors que ce chapitre de mon parcours avec NYO Canada se termine, je le fais avec une immense fierté et beaucoup d'optimisme. Passer le bâton à Daniel Bartholomew-Poyser pour les saisons 2026-2027 est une joie et un privilège. Daniel est un chef d'une perspicacité, d'une humanité et d'une vision remarquables — et quelqu'un que je considère comme un mentor, un collègue et un ami. Je suis ravi de voir l'orchestre s'épanouir sous sa direction.

Aux musiciens, aux professeurs, au personnel, au conseil d'administration et aux donateurs qui rendent cette organisation possible : merci. Ce fut un honneur de partager cette musique avec vous tous. Je vous encouragerai l'été prochain — et je serai dans le public, à votre écoute !

About NYO Canada

65 Years of Impact – and Counting

For 65 years, NYO Canada has trained the country's most promising young classical musicians and launched them into the world as artists and leaders.

Each year, we bring together musicians aged 16 to 28 through a national audition process. Our tuition-free Summer Institute, hosted at Wilfrid Laurier University in Kitchener-Waterloo, includes intensive orchestral and chamber music training, mentorship from top faculty, wellness programming, and career development workshops.

The program culminates in a national tour where the orchestra performs on major stages across Canada, sharing the next generation of talent with audiences from coast to coast.

More than 3,500 alumni have gone on to shape the cultural life of Canada and beyond, in orchestras, classrooms, communities, and public life.

Thanks to our many donors supporters, and partners, NYO Canada continues to offer high-level training, meaningful connection, and artistic opportunity to young musicians from across the country. Together, we have been shaping Canada's cultural future since 1960.

À propos de NYO Canada

65 ans d'impact – et ça continue

Depuis 65 ans, NYO Canada forme les jeunes musiciens classiques les plus prometteurs du pays et les lance dans le monde à titre d'artistes et de chefs de file.

Chaque année, nous rassemblons de jeunes musiciennes et musiciens de 16 à 28 ans dans le cadre d'un processus d'audition à l'échelle nationale. Notre institut estival sans frais de scolarité, organisé à l'Université Wilfrid-Laurier à Kitchener-Waterloo, comprend une formation intensive en musique d'orchestre et de chambre, le mentorat de professeurs de haut niveau, un programme de bien-être et des ateliers de développement professionnel.

Le programme culmine avec une tournée nationale dans le cadre de laquelle l'orchestre se produit sur de grandes scènes à travers le Canada, mettant en vedette la nouvelle génération de talents auprès de publics d'un océan à l'autre.

Plus de 3 500 anciens étudiants ont continué à façonner la vie culturelle du Canada et d'ailleurs, dans des orchestres, en classe, dans les communautés et dans la vie publique.

Merci à nos nombreux donateurs, sympathisants et partenaires, NYO Canada continue d'offrir une formation de haut niveau, des liens significatifs et des possibilités artistiques aux jeunes musiciens de tout le pays. Ensemble, nous façonnons l'avenir culturel du Canada depuis 1960.



National Youth Orchestra of Canada | Orchestre national des jeunes du Canada





NAOMI WOO

Music Director | Directrice musicale

Canadian conductor Naomi Woo is gaining worldwide attention for her spirited dynamism and infectious musicality both on and off the podium. A widely sought-after symphonic and operatic conductor, Woo is currently in her second season as Assistant Conductor of the Philadelphia Orchestra.

In the 2025/26 season, Woo makes debuts with the New York Philharmonic, National Symphony Orchestra, BBC Philharmonic, Royal Northern Sinfonia and the Royal Ballet and Opera, Covent Garden. She also returns to Montreal's Orchestre Métropolitain, where she was artistic partner from 2023 to 2025, as well as to the Vancouver Symphony, Calgary Philharmonic and City of London Sinfonia. A renowned advocate for contemporary music she conducts the world premiere of Oliver Leith's *Garland* at Bold Tendencies in London and leads a workshop for Huang Ruo's upcoming opera *The Wedding Banquet* at the Metropolitan Opera in New York.

In previous seasons, Woo has appeared with the Toronto Symphony, Baltimore Symphony, Montreal Symphony, and National Arts Centre Orchestra in North America and elsewhere with London's Philharmonia, Orchestra della Svizzera Italiana, Orchestre de Chambre de Luxembourg, and at LSO St. Luke's in London with the ensemble Tangram Sound, an ensemble devoted to celebrating the vitality of Chinese cultures, and creating new music by transnational Chinese creators.

On the opera stage, she has conducted the Canadian premiere of Du Yun's Pulitzer Prize-winning *Angel's Bone* in Vancouver, Puccini *Edgar* at Opera Holland Park, Rossini *La Cenerentola* with English Touring Opera, and the world premiere of Ellis Ludwig-Leone *The Night Falls* in New York City. Recognised for her collaborative approach and natural command for storytelling and language, Woo has conducted more than a dozen operas with students and young professionals in US and the UK, and collaboratively created new, genre-bending operatic works with Sasha Amaya

La chef d'orchestre canadienne Naomi Woo attire l'attention du monde entier grâce à son dynamisme débordant et à sa musicalité contagieuse, tant sur scène qu'en dehors. Chef d'orchestre symphonique et d'opéra très recherchée, Naomi Woo en est actuellement à sa deuxième saison en tant que chef d'orchestre adjointe de l'Orchestre de Philadelphie.

Au cours de la saison 2025/26, Naomi Woo fera ses débuts avec le New York Philharmonic, le National Symphony Orchestra, le BBC Philharmonic, le Royal Northern Sinfonia et le Royal Ballet and Opera, Covent Garden. Elle retournera également à l'Orchestre Métropolitain de Montréal, où elle a été partenaire artistique de 2023 à 2025, ainsi qu'au Vancouver Symphony, au Calgary Philharmonic et au City of London Sinfonia. Reconnue pour son engagement en faveur de la musique contemporaine, elle dirigera la première mondiale de *Garland* d'Oliver Leith au Bold Tendencies à Londres et animera un atelier pour le prochain opéra de Huang Ruo, *The Wedding Banquet*, au Metropolitan Opera de New York.

Pendant les saisons précédentes, Woo s'est produite avec l'Orchestre symphonique de Toronto, l'Orchestre symphonique de Baltimore, l'Orchestre symphonique de Montréal et l'Orchestre du Centre national des Arts en Amérique du Nord, ainsi qu'avec le Philharmonia de Londres, l'Orchestra della Svizzera Italiana, l'Orchestre de Chambre de Luxembourg et au LSO St. Luke's à Londres avec l'ensemble Tangram Sound, un ensemble dédié à la célébration de la vitalité des cultures chinoises et à la création de nouvelles œuvres musicales par des créateurs chinois transnationaux.

Sur la scène lyrique, elle a dirigé la première canadienne de *Angel's Bone* de Du Yun, lauréat du prix Pulitzer, à Vancouver, *Edgar* de Puccini à l'Opera Holland Park, *La Cenerentola* de Rossini avec l'English Touring Opera et la première mondiale de *The Night Falls* d'Ellis Ludwig-Leone à New York. Reconnue pour son approche collaborative et sa maîtrise naturelle de la narration et du langage, Woo a dirigé plus d'une douzaine d'opéras avec des étudiants et de jeunes professionnels aux États-Unis et au Royaume-Uni, et a créé en collaboration de nouvelles œuvres lyriques qui transcendent les genres avec Sasha Amaya et Catherine Kontz (*A Certain Sense of Order*), Sophie Seita (*Beethoven Was a Lesbian*) et Alex Ho/Julia Cheng.

and Catherine Kontz (A Certain Sense of Order), Sophie Seita (Beethoven Was a Lesbian), and Alex Ho/Julia Cheng.

A passionate educator, Woo was the music director of the National Youth Orchestra of Canada for their 2024 and 2025 seasons and is the former music director of El Sistema Winnipeg. As a pianist, she has led performances from the piano with the Philadelphia Orchestra, Winnipeg Symphony, and others.

Woo holds a PhD from the University of Cambridge, where she was a Gates Cambridge Scholar. She has also studied mathematics, philosophy, and music at Yale College, the Yale School of Music, and Université de Montréal. The 2022 winner of the Canada Council's prestigious Virginia Parker Prize, Woo is a member of Tapestry Opera's Women in Musical Leadership programme and was chosen by her mentor Yannick Nézet-Séguin as a member of the Orchestre Métropolitain's inaugural orchestral conducting academy. She acknowledges generous support over the years from the Manitoba Arts Council, Canada Council for the Arts, Help Musicians UK, and the BC Arts Council.

Passionnée par l'enseignement, Woo a été directrice musicale de l'Orchestre national des jeunes du Canada pour les saisons 2024 et 2025 et est l'ancienne directrice musicale d'El Sistema Winnipeg. En tant que pianiste, elle a dirigé des concerts avec l'Orchestre de Philadelphie, l'Orchestre symphonique de Winnipeg et d'autres formations.

Woo est titulaire d'un doctorat de l'université de Cambridge, où elle était boursière Gates Cambridge. Elle a également étudié les mathématiques, la philosophie et la musique au Yale College, à la Yale School of Music et à l'université de Montréal. Lauréate du prestigieux prix Virginia Parker du Conseil des Arts du Canada en 2022, Woo est membre du programme Women in Musical Leadership de Tapestry Opera et a été choisie par son mentor Yannick Nézet-Séguin pour faire partie de la première académie de direction d'orchestre de l'Orchestre Métropolitain. Elle remercie le Conseil des arts du Manitoba, le Conseil des Arts du Canada, Help Musicians UK et le Conseil des arts de la Colombie-Britannique pour leur généreux soutien au fil des ans.



Violin | Violon

Mona Brihmat, QC
Caleb Chiu, BC | CB
Sacha Dubé, QC
Solana Frebold-Francey, AB *
Tatyana Gilson, AB
Éloïse Gosselin, QC
Natasha Hendra, AB
Annika Maja Kho, ON
Nourit LaCroix, QC
Avital Lacroix, QC
Riverlynn Lee, ON
Lauren D. Lee, ON
Ivan Zifan Li, ON
Joshua Lin, ON
Belle Lin, ON
Aiden MacLean, ON
Isabella MacLellan, QC
Clara Moellman, ON
Mio Nakajo, BC | CB
Claire Qiu, ON
Justin Saulnier, QC +
Tina Sievers, ON
Esther Van Rooi, BC | CB
Angeline Wang, QC *
Anna Yin, AB
Sizhan Zheng, ON

Viola | Alto

Katherine Achtzehner, SK
Hashim Bakjaji, QC
Adélaïde Cadour, QC
Cian Diamond, ON
Isla Ertl, ON
Manuel Jose Galvez, ON
Daniel Hughes, ON
Shyler Macaggi, ON *
Anthony Orsi, ON
Marlon Tong, ON

Cello | Violoncelle

Matthew Craig, AB
Étienne Escalmel, QC
Ethan Hyo Jeon, ON
Emmanuel Marquis-Pelletier, QC
Claire Mindell, BC | CB
Félix Nunes, QC *
Shia Park-Yoo, ON
Sabina Sandvoss, AB +
Emma Tian, ON
Fay Wang, ON

Double Bass | Contrebasse

Cameron Breiter, SK
Luca Carbone Smith, BC | CB
Wang Hin (Marcus) Chan, SK
Charles-Étienne Meloche, QC
Jordan Sirvin, ON
Sean Sneddon, NS | NÉ
Hanna Wilson-Smith, ON *

Flute | Flûte

Alexis Bernier, QC *
Xavier Choquette, QC
Gabriel Lapointe-Guay, QC
Hannah Wang, ON

Oboe | Hautbois

Hingyi Cui, ON
Gilwon Kwack, QC
Sara LeBlanc, ON
Addison Trustham, BC | CB

Clarinet | Clarinette

Matty Angus, BC
Ryan Gao, BC | CB *
Liam Pistor, BC | CB
Mutian Shen, QC

Bassoon | Basson

Haolin Liu, QC
Abigail Minor, ON
Kendal Morrison, ON
Jonathan Tait, SK

Horn | Cor

Sarah Bell, MB
Jonathan Kennedy, AB
Noah Larocque, QC *
Mathilde Lepage, QC
Michael Nunes, AB
Katie Skwarchuk, MB

Trumpet | Trompette

Elias Doyle, ON
Erik Dubeau, ON
Jayang Kim, ON
Toby Mar, BC | CB
Andrew Mendis, ON *

Trombone

Alexis Duvell, QC
Jackson Howard, BC | CB *

Bass Trombone |

Trombone basse
Malena Lorenson, AB

Tuba

Umberto Quattrociochi, ON

Percussion | Percussions

Jason Chin, BC | CB
Mischa Gerbrecht, BC | CB
Jackson Kelly, ON
Yi-Hsuan Lo, ON
Mathias Poirier-Lacroix, QC

Harp | Harpe

Rania Boudrias, QC
Audrey Morris, ON

* 2025 Awards of Excellence | Prix d'excellence 2025

+ Canada Council for the Arts Michael Measures Prizes | Prix Michael-Measures du Conseil des arts du Canada



Michael Measures Prizes Prix Michael-Measures



Canada Council
for the Arts

Conseil des arts
du Canada



JUSTIN SAULNIER

Canada Council for the Arts Michael Measures First Prize
Le premier prix Michael-Measures du Conseil des arts du Canada

Justin Saulnier is a 19-year-old violinist from Orléans, Ontario. He has performed as a soloist with the Montreal Symphony Orchestra, the Orchestre Métropolitain, Canada's National Arts Center Orchestra, the Ottawa Symphony Orchestra, the McGill Symphony Orchestra, the Pembroke Symphony Orchestra and the Ottawa Youth Orchestra, having worked with prominent conductors including Yannick Nézet-Séguin, Tomas Netopil and Alexis Hauser. Justin has received top prizes in the Eckhardt-Gramatté, Golden Violin and NACO Bursary and OSM competitions. Justin plays on a 1680 Ruggeri from Cremona, and a Louis Gillet bow, generously loaned to him by the company Canimex Inc. from Drummondville.

Justin Saulnier est un violoniste de 19 ans d'Orléans, en Ontario. Il a joué comme soliste avec l'Orchestre symphonique de Montréal (OSM), l'Orchestre Métropolitain, l'Orchestre du Centre national des arts, l'Orchestre symphonique d'Ottawa, l'Orchestre symphonique de McGill, l'Orchestre symphonique de Pembroke et l'Orchestre des jeunes d'Ottawa, et travaillé avec d'éminents chefs d'orchestre, y compris Yannick Nézet-Séguin, Tomas Netopil et Alexis Hauser. Justin a remporté le grand prix du Concours de musique national Eckhardt-Gramatté, du concours du violon d'or, du Concours de la Bourse de l'Orchestre du Centre national des arts et du Concours OSM. Justin joue sur un violon Ruggeri datant de 1680, de Cremona, en Italie, avec un archet Louis Gillet, que l'entreprise Canimex Inc., de Drummondville, au Québec, lui a généreusement prêté.



SABINA SANDVOSS

Canada Council for the Arts Michael Measures Second Prize
Le deuxième prix Michael-Measures du Conseil des arts du Canada

Known for her passionate and expressive performances, cellist Sabina Sandvoss is currently pursuing a Bachelor of Music in Cello Performance at the Glenn Gould School, studying with Hans Jørgen Jensen and Andrés Díaz. She has recently won the 2025 Corcoran Concerto Competition, performing Schelomo by Bloch. A three-time concerto competition winner in Calgary, Sabina received early mentorship from her mother, Beth Root Sandvoss, and performs on a cello handcrafted by her father, Christopher Tilman Sandvoss.

Reconnue pour ses prestations fougueuses et expressives, la violoncelliste Sabina Sandvoss est actuellement inscrite au baccalauréat en musique (violoncelle) à l'école Glenn Gould, et étudie auprès de Hans Jørgen Jensen et d'Andrés Díaz. Elle a récemment gagné le concours de concerto Corcoran de 2025, interprétant Schelomo, par Bloch. Gagnante à trois reprises d'un concours de concerto à Calgary, elle a bénéficié très tôt du mentorat de sa mère, Beth Root Sandvoss, et joue sur un violoncelle fait à la main par son père, Christopher Tilman Sandvoss.

What a Prize Makes Possible...

The Michael Measures Prizes, supported by the Canada Council for the Arts, began with a bequest - a lasting gift that continues to support the next generation of Canadian artists.

Ce qu'un prix rend possible...

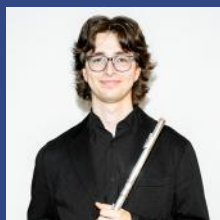
Les prix Michael-Measures, soutenus par le Conseil des arts du Canada, sont nés d'un legs, un don durable qui continue à soutenir la prochaine génération d'artistes canadiens.

2025 Awards & Prizes Prix et distinctions 2025

Awards of Excellence | Prix d'excellence

Each summer, NYO Canada honours outstanding musicianship, leadership, and potential through merit- and need-based prizes, made possible by generous donors who support the next generation of Canadian musical excellence.

Chaque été, NYO Canada rend hommage à la musicalité, au leadership et au potentiel exceptionnels par le biais de prix fondés sur le mérite et les besoins, rendus possibles par de généreux donateurs qui soutiennent la prochaine génération d'excellence musicale canadienne.



Alexis Bernier
Flute | Flûte



Jackson Howard
Trombone



Shyler Macaggi
Viola | Alto



Angeline Wang
Violin | Violon



Félix Nunes
Cello | Violoncelle



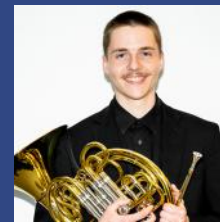
Ryan Gao
Clarinet | Clarinette



Andrew Mendis
Trumpet | Trompette



Hanna Wilson-Smith
Double Bass | Contrebasse



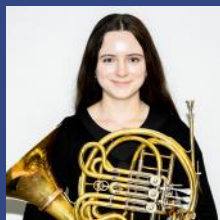
Noah Larocque
Horn | Cor



Solana Frebold-Francey
Violin | Violon



Other Prizes | Autres distinctions



Sarah Bell
Horn | Cor

BRIAN G'FROERER MEMORIAL
HORN SCHOLARSHIP |
BOURSE POUR COR DU FONDS
COMMÉMORATIF BRIAN G'FROERER



Cameron Breiter
Double Bass | Contrebasse

HILLIS PRAIRIE
MUSICIAN AWARD |
PRIX HILLIS DÉCERNÉ
À UN(E) MUSICIEN(NE)
DES PRAIRIES



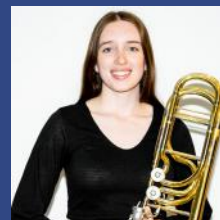
Anna Yin
Violin | Violon

STEPHEN SITARSKI
LEADERSHIP AWARD |
LE PRIX DE LEADERSHIP
STEPHEN SITARSKI



Hannah Wang
Flute | Flûte

THE PAYNE-LYON PRIZE
FOR EXCELLENCE IN FLUTE
LE PRIX D'EXCELLENCE
EN FLÛTE PAYNE-LYON



Malena Lorenson
Bass Trombone |
Trombone basse

NICK ATKINSON
BRASS AWARD
LE PRIX DES CUIVRES
NICK ATKINSON



**Félix Nunes and/et
Hashim Bakjaji**



NYO Canada 2025 Cello Section | Pupitre de violoncelles de NYO Canada 2025



**NYO Canada at Carleton Dominion-Chalmers Centre in Ottawa.
NYO Canada au Carleton Dominion-Chalmers Centre à Ottawa.**



Justin Saulnier



**Hanna Wilson-Smith, Sean Sneddon,
Jordan Sirvin and/et Naomi Woo**



**NYO Canada 2025 Flute Section, Alexis Bernier, Gabriel Lapointe-Guay, Xavier Choquette,
and Hannah Wang with flute faculty and NYO Alumna, Joanna G'froerer**

**Pupitre de flûtes de NYO Canada 2025 : Alexis Bernier, Gabriel Lapointe-Guay, Xavier
Choquette et Hannah Wang, avec la professeure de flûte et ancienne membre de NYO
Canada, Joanna G'froerer**



NICHOLAS DENTON PROTSACK

SOCAN Foundation 2025 Composer-in-Residence | Compositeur émergent 2025 de la Fondation SOCAN

Nicholas Denton Protsack returns to NYO Canada and redefines what artistic legacy means.

Nicholas Denton Protsack revient à NYO Canada et redéfinit ce que signifie l'héritage artistique.

At 17, cellist Nicholas Denton Protsack experienced something few young musicians ever do: six weeks of music so transformative, it rewired his future.

"I remember my brain buzzing with inspiration almost non-stop," he recalls his first summer with NYO in 2011. "By the end, it felt like I had lived inside a piece of music."

Today, Nicholas returns, as NYO Canada's and SOCAN Foundation 2025 Composer-in-Residence. His commission is a tribute to the organization that gave his compositional voice its first spark.

Now a globally recognized composer, Nicholas merges classical technique with ecological inspiration. This commission is the result of a long-standing partnership between NYO Canada and the SOCAN Foundation, this partnership supports not only the premiere of a new orchestral work, but the return of an alum whose artistic voice was shaped, in part, by the program itself.

By supporting this residency, SOCAN Foundation and NYO Canada affirm their shared commitment to mentorship, innovation, and long-term contribution to Canada's cultural life.

Nicholas Denton Protsack is a BMI Award-winning Canadian composer and cellist (b. 1994) whose work explores connections between music and the natural world. Described by the Canadian Music Centre as "a composer to keep a close eye on," his music blends notated, recorded, and improvised mediums. His works have been performed across North America, Europe, and New Zealand, with recent commissions from Stroma Ensemble, Toronto Summer Music Festival, and Ensemble for These Times. As a cellist, he collaborates across contemporary classical and experimental genres, performing with Moth Quartet (NZ), Branchroot Ensemble, and Sounds Like Things (Canada).

À 17 ans, le violoncelliste Nicholas Denton Protsack a vécu une expérience que peu de jeunes musiciens connaissent : six semaines de musique qui l'ont tellement transformé qu'elles ont réorienté son avenir.

« Je me souviens que mon cerveau bourdonnait d'inspiration presque sans arrêt, se remémore-t-il de son premier été auprès de NYO en 2011. À la fin, j'avais l'impression d'avoir vécu à l'intérieur d'un morceau de musique. »

Aujourd'hui, Nicholas est de retour en tant que compositeur en résidence de NYO Canada et de la Fondation SOCAN pour l'année 2025. Sa pièce commandée est un hommage à l'organisation qui a donné à sa voix de compositeur sa première étincelle de vie.

Aujourd'hui compositeur mondialement reconnu, Nicholas fusionne la technique classique et l'inspiration écologique. Cette pièce commandée est le résultat d'un partenariat de longue date entre NYO Canada et la Fondation SOCAN. Ce partenariat soutient non seulement la création d'une nouvelle œuvre orchestrale, mais aussi le retour d'un ancien étudiant dont la voix artistique a été façonnée, en partie, par le programme lui-même.

En soutenant cette résidence, la Fondation SOCAN et NYO Canada affirment leur engagement commun envers le mentorat, l'innovation et un apport à long terme à la vie culturelle du Canada.

Nicholas Denton Protsack est un compositeur et violoncelliste canadien né en 1994, lauréat d'un prix BMI, dont le travail explore les liens entre la musique et le monde naturel. Nicholas a été remarqué comme « compositeur à surveiller de près » par le Centre de musique canadienne, et sa musique combine des éléments écrits, enregistrés et improvisés. Ses œuvres ont été interprétées à travers l'Amérique du Nord, l'Europe et la Nouvelle-Zélande, et il a récemment reçu des commandes du *Stroma Ensemble*, *Toronto Summer Music Festival* et de *l'Ensemble for These Times*. À titre de violoncelliste, il collabore dans les sphères de la musique contemporaine et expérimentale avec le *Moth Quartet* (Nouvelle-Zélande), le *Branchroot Ensemble* et le collectif canadien *Sounds Like Things*.

NYO Canada Faculty | Corps enseignant de NYO Canada



« Les jeunes musiciens participant à NYO (...) apprennent l'étiquette orchestrale, la collaboration et le jeu d'ensemble... Quelque chose de bien différent survient en passant des semaines à jouer avec les mêmes personnes tous les jours... »

Florence Rousseau, cor
NYO Canada : 2015 et 2016



"The intense experience at NYO provides fuel and inspiration that can last decades... I made friends, and contacts at NYO who are still some of my closest friends..."

Karen Donnelly, trumpet
NYO Canada 1992

Violin | Violon

Marie Bérard *

Concertmaster, Canadian Opera Company Orchestra |
Violon solo, Compagnie canadienne d'opéra
Faculty Glenn Gould School (RCM) | Corps enseignant, école Glenn Gould (RCM)

David Bernat (Formosa Quartet)

Soloist, Chamber Musician | Soliste, chambriste

Mark Fewer

Soloist, Chamber Musician | Soliste, chambriste
Associate Professor, University of Toronto | Professeur adjoint, Université de Toronto

Wayne Lee

Violin, Seattle Symphony | Violon, *Seattle Symphony*

Jasmine Lin (Formosa Quartet)

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

Erika Raum *

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

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

Associate Concertmaster (Retired), Toronto Symphony Orchestra |
Violon solo associé (retraité), Orchestre symphonique de Toronto
Faculty, University of Toronto and Glenn Gould School (RCM) |
Corps enseignant, Université de Toronto et école Glenn Gould (RCM)
Conductor, various ensembles | Chef d'orchestre, divers ensembles

Aaron Schwebel *

Concertmaster, National Ballet of Canada Orchestra | Violon solo, Ballet national du Canada
Associate Concertmaster, Canadian Opera Company Orchestra |
Violon solo associé, Compagnie nationale d'opéra du Canada
Soloist, Chamber Musician | Soliste, chambriste
Artistic Director Echo Chamber | Directeur artistique, *Echo Chamber*

Viola | Alto

Matthew Cohen (Formosa Quartet)

Soloist, Chamber Musician | Soliste, chambriste

Neal Gripp *

Principal Viola, Orchestre symphonique de Montréal (retired) |
Alto solo, Orchestre symphonique de Montréal (retraité)

David Harding *

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

Cello | Violoncelle

David Hetherington *

Assistant Principal Cello, Toronto Symphony Orchestra (Retired) |
Violoncelle solo associé, Orchestre symphonique de Toronto (retraité)
Faculty, Glenn Gould School (RCM) | Corps enseignant, école Glenn Gould (RCM)

Deborah Pae (Formosa Quartet)

Soloist, Chamber Musician | Soliste, chambriste
Professor of Cello, Eastern Michigan University |
Professeure de violoncelle, Université d'Eastern Michigan

Double Bass | Contrebasse

Jeffrey Beecher

Principal Bass, Toronto Symphony Orchestra | Contrebasse solo, Orchestre symphonique de Toronto
Faculty, Glenn Gould School (RCM) | Corps enseignant, école Glenn Gould (RCM)
Co-Artistic Director, Silkroad (2017-2019) | Co-directeur artistique, *Silkroad* (2017-2019)

Étienne Lafrance *

Former Co-principal bass, Orchestre symphonique de Québec |
Ancien contrebasse solo associé, Orchestre symphonique de Québec
Soloist, Chamber Musician | Soliste, chambriste

Ali Yazdanfar

Principal Double Bass, Orchestre symphonique de Montréal |
Contrebasse solo, Orchestre symphonique de Montréal
Faculty, McGill University | Corps enseignant, Université McGill

Flute & Piccolo | Flûte et piccolo

Lorna McGhee

Principal Flute, Boston Symphony Orchestra | Flûte solo, Orchestre symphonique de Boston
Faculty, Carnegie Mellon University | Corps enseignant, Université Carnegie Mellon

Joanna G'froerer *

Principal Flute, National Arts Centre Orchestra |
Flûte principale, Orchestre du Centre national des arts

Kelly Zimba Lukić

Soloist | Soliste
Principal Flute, Toronto Symphony Orchestra | Flûte solo, Orchestre symphonique de Toronto

Oboe | Hautbois

Charles Hamann

Principal Oboe, National Arts Centre Orchestra |
Hautbois solo, Orchestre du Centre national des arts du Canada

Jonathan Fischer *

Principal Oboe, Houston Symphony | Hautbois solo, *Houston Symphony*

Anna Petersen

Oboe, National Arts Centre Orchestra | Hautbois, Orchestre du Centre national des arts

Clarinet | Clarinette

James Campbell *

Soloist | Soliste
Faculty, Indiana University, Jacobs School of Music (retired) |
Corps enseignant, Université de l'Indiana, école de musique Jacobs (retraité)
Artistic Director, The Festival of the Sound | Directeur artistique, *The Festival of the Sound*

Alain Desgagné

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



"I won my position in the NACO in June of 1992... The mentorship, the training and the experience that I received at NYO that summer meant that I could confidently step into my new position..."

Joanna G'froerer, flute
NYO Canada 1991 & 1992



"NYO was my first ever orchestra — it was daunting and exhilarating. Those summers made me fall in love with music on a whole new level."

Aaron Schwebel, violin
NYO Canada 2003–2006



"Many of the friendships that began with colleagues in the orchestra have lasted a lifetime. Bonds made while making music together are never forgotten."

James Campbell, clarinet
NYO Canada 1968 & 1969



"The culture of NYO taught me to stay positive and grateful to make music for a living. That mindset has shaped my career more than anything else."

David Hetherington, cello
NYO Canada
1967 & 1968

Jose Franch-Ballester

Soloist, Orchestral Musician | Soliste, Musicien d'orchestre

Faculty, University of British Columbia | Corps enseignant, Université de la Colombie-Britannique

Bassoon | Basson

Kathleen McLean

Former Associate Principal Bassoon, Toronto Symphony Orchestra |

Ancien basson solo associé, Orchestre symphonique de Toronto

Associate Professor, Indiana University | Professeure adjointe, Université de l'Indiana

Marlène Ngalissamy

Principal Bassoon, Toronto Symphony Orchestra | Basson solo, Orchestre symphonique de Toronto

Horn | Cor

Allene Hackleman

Principal Horn, Edmonton Symphony | Cor solo, Orchestre symphonique d'Edmonton

Florence Rousseau *

Third Horn, Orchestre symphonique de Montréal |

Troisième cor, Orchestre symphonique de Montréal

Soloist, Chamber Musician | Soliste, chambriste

Catherine Turner

Principal Horn, Orchestre symphonique de Montréal |

Cor solo, Orchestre symphonique de Montréal

Trumpet | Trompette

Karen Donnelly *

Principal Trumpet, National Arts Centre Orchestra |

Trompette solo, Orchestre du Centre national des arts du Canada

James Ross

Trumpet, Metropolitan Opera Orchestra | Trompette, *Metropolitan Opera Orchestra*

Steve Woomert *

Principal Trumpet, Toronto Symphony Orchestra |

Trompette solo, Orchestre symphonique de Toronto

Low Brass | Cuivres graves

Pierre Beaudry

Principal Bass Trombone, Orchestre symphonique de Montréal |

Trombone basse solo, Orchestre symphonique de Montréal

Faculty, McGill University and the Conservatoire de musique de Québec |

Corps enseignant, Université McGill et Conservatoire de musique de Québec

Vanessa Fralick *

Second / Associate Principal Trombone, Toronto Symphony Orchestra |

Trombone solo associée, Orchestre symphonique de Toronto

Sasha Johnson *

Principal Tuba, National Ballet of Canada Orchestra |

Tuba solo, orchestre du Ballet national du Canada

Faculty, Glenn Gould School (RCM) and McGill University |

Corps enseignant, école Glenn Gould (RCM) et Université McGill

Percussion | Percussions

John Rudolph

Percussion (retired), Toronto Symphony Orchestra |

Percussions (retraité), Orchestre symphonique de Toronto

Faculty, University of Toronto | Corps enseignant, Université de Toronto

* Indicates NYO Canada Alumna/Alumnus /
Anciennes et anciens de NYO Canada

Ryan Scott

Principal Percussion, The Esprit Orchestra | Percussion solo, *The Esprit Orchestra*
Artistic Director, Continuum Contemporary Music |
Directeur artistique, *Continuum Contemporary Music*

Aiyun Huang

Faculty, University of Toronto | Corps enseignant, Université de Toronto
Soloist, Chamber Musician | Soliste, chambriste

Harp | Harpe

Isabelle Fortier *

Principal Harp, Orchestre symphonique de Québec | Harpe solo, Orchestre symphonique de Québec
Faculty, Conservatoire de musique de Québec, Université Laval and Cégep de Sainte-Foy |
Corps enseignant, Conservatoire de musique de Québec, Université Laval et Cégep de Sainte-Foy
Soloist, Chamber Musician | Soliste, chambriste

Lori Gemmell *

Harpist, Kitchener-Waterloo Symphony | Harpiste, Orchestre symphonique de Kitchener-Waterloo
Faculty, Wilfrid Laurier University | Corps enseignant, Université Wilfrid-Laurier

Keyboard | Clavier

Geoffrey Conquer

Collaborative Pianist | Pianiste collaborateur
Editor for RCM Publishing | Éditeur pour *RCM Publishing*
Faculty, The Royal Conservatory | Corps enseignants, Conservatoire royal de musique

Choir Director | Chef de chœur

Mitchell Pady

Artistic Director, Chroma Vocal Ensemble / Oriana Women's Choir / Cellar Singers |
Directeur artistique, *Chroma Vocal Ensemble/Oriana Women's Choir/Cellar Singers*
Recording Artist, Naxos, Perimeter Records and Centrediscs |
Artiste, Naxos, *Perimeter Records* et *Centrediscs*

Guest Lecturers | Conférenciers

Tom Allen *

CBC Host of *About Time & This Is My Music*, Author & Storyteller |
Animateur à CBC Radio des émissions *About Time* et *This Is My Music*, auteur et conteur

Dr. Marshall Chasin

Director of Auditory Research, Musicians' Clinics of Canada |
Directeur de la recherche auditive, *Musicians' Clinics of Canada*

Dr. John McMillan

Physician, Musicians' Clinics of Canada | Médecin, *Musicians' Clinics of Canada*

Matt Eldridge

Social Worker / Counsellor | Travailleur social/Thérapeute

Rory McLeod *

Executive and Artistic Director, Xenia Concerts | Directeur administratif et artistique, *Xenia Concerts*
Founder and Co-director, Pocket Concerts | Fondateur et codirecteur, *Pocket Concerts*

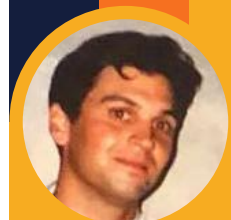
Kaylce Carter

Accessibility Coordinator, Xenia Concerts | Coordinatrice de l'accessibilité, *Xenia Concerts*



« L'ONJC m'a donné la confiance nécessaire pour faire carrière en orchestre. J'ai compris jusqu'où on peut aller quand talent et passion s'unissent. »

Isabelle Fortier, harpe
NYO Canada 1996-1999



"...seldom do we have the level of preparation, energy, emotion, and abandon that we had at NYO... Performing great orchestral music on Canada's finest stages... there was a sense that we had arrived."

Sasha Johnson, tuba
NYO Canada
1993 & 1996

VÉRONIQUE LUSSIER

Women in Musical Leadership • WML Associate Conductor | Cheffe d'orchestre associée WML

The Women in Musical Leadership program, launched by Tapestry Opera with the Toronto Symphony Orchestra, supports exceptional emerging conductors with real-time rehearsal experience, mentorship, and artistic exposure across Canada's top music institutions.

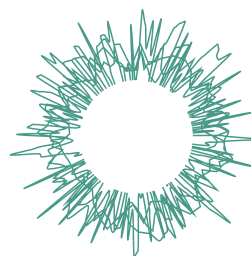
In 2025, NYO Canada welcomed Women in Musical Leadership Associate Conductor Véronique Lussier as assistant conductor for our 65th Anniversary Tour. She worked closely with Music Director Naomi Woo, herself one of the few women to hold a major music directorship in Canada, in a powerful demonstration of what inclusive leadership looks like in practice. The impact of this work is generational.

Véronique Lussier is a Canadian symphonic and operatic conductor from Montreal, Quebec. In 2025, she led the Orchestre Classique de Montréal's *Hansel and Gretel* in collaboration with Jeunesses Musicales Canada, conducted the Orchestre Philharmonique du Maroc, and participated in a major event by the Société de Musique Contemporaine du Québec and Productions Bradyworks. She holds a doctorate in orchestral conducting and is recognized for her emotional intensity, leadership, and dedication to music's transformative power.

Le programme Women in Musical Leadership, lancé par le Tapestry Opera avec l'Orchestre symphonique de Toronto, appuie les cheffes d'orchestre exceptionnelles en leur proposant des expériences de répétition en temps réel, le mentorat et l'exposition artistique dans les plus grandes institutions musicales au Canada.

En 2025, NYO Canada a accueilli Véronique Lussier, cheffe d'orchestre associée de Women in Musical Leadership, à titre de cheffe d'orchestre adjointe pour notre tournée du 65^e anniversaire. Elle a travaillé en étroite collaboration avec la directrice musicale Naomi Woo, qui est elle-même l'une des rares femmes à occuper un poste important de directrice musicale au Canada. Somme toute, une démonstration puissante d'un leadership inclusif dans la pratique! L'impact de ce travail est générationnel.

Véronique Lussier est une cheffe d'orchestre symphonique et d'opéra, et pédagogue canadienne originaire de Montréal, au Québec. En 2025, elle a dirigé l'Orchestre classique de Montréal dans *Hansel et Gretel* en collaboration avec les Jeunesses Musicales du Canada. Elle a également dirigé l'Orchestre philharmonique du Maroc, et a participé à un événement d'envergure de la Société de musique contemporaine du Québec et des Productions Bradyworks. Docteure en musique, elle est reconnue pour son intensité émotionnelle, son leadership et sa foi en la puissance transformatrice de la musique.



**TAPESTRY
OPERA**



Wellness at NYO Canada Le bien-être à NYO Canada



J & W Murphy Initiative for Mental Health and Wellness | Initiative J&W Murphy pour la santé mentale et le bien-être

What Wellness looks like at NYO Canada:

- Group and One-on-One Counseling
- Performance Management
- Physical and Massage Therapy
- Hearing Injury Prevention
- Social-Emotional Wellness: Inclusivity in Artistic Spaces
- Post-Tour: NYOC/Xenia Artist Training

Six years ago, NYO Canada pioneered a unique approach to innovate mental health support for young musicians. What started as a program of online workshops addressing performance anxiety and mindfulness has blossomed into the most comprehensive initiative of its kind globally.

The initiative has evolved to encompass a holistic approach to musicians' well-being. It now includes resources like high performance coaching, audition preparation, and psychotherapy, supplemented by mindfulness meditation, stress management workshops, and physiotherapy services. Additionally, workshops on auditory health and career coaching sessions equip musicians with tools to navigate the physical and emotional demands of their craft.

This holistic support system provides a safe space for open dialogue and personalized support, addressing concerns ranging from performance anxiety to injury rehabilitation. Through evidence-based tools and interventions, NYO Canada fosters resilience, empowering young musicians to thrive both personally and professionally.

The J&W Murphy Foundation's continued generosity has been instrumental in expanding these efforts: With an increased commitment of \$261,000 over three years, NYO Canada elevates wellness as a core aspect of its mental health program, incorporating nutrition education, registered massage therapy, and skills development in professional communication and social-emotional elements.

Through its partnership with Xenia Concerts, NYO Canada continued its comprehensive workshop series designed to enhance musicians' leadership, interpersonal skills, inclusivity, and self-care practices. These workshops continue to provide invaluable tools for fostering a resilient and inclusive musical community.

En quoi consiste le bien-être à NYO Canada:

- Counseling en groupe et individuel
- Gestion des prestations
- Physiothérapie et massothérapie
- Prévention des blessures auditives
- Bien-être socioémotionnel : l'inclusion dans les espaces artistiques
- Après la tournée : formation des artistes NYOC/Xenia

Il y a six ans, NYO Canada a mis en place une approche unique en son genre pour innover en matière de soutien à la santé mentale pour les jeunes musiciens. Ce qui n'était au départ qu'un programme d'ateliers en ligne sur l'anxiété liée à la scène et la pleine conscience s'est transformé en l'initiative la plus complète de ce type à l'échelle mondiale.

L'initiative a évolué pour englober une approche holistique du bien-être des musiciens. Elle comprend désormais des ressources telles que l'encadrement de haut niveau, la préparation aux auditions et la psychothérapie, complétées par la méditation de pleine conscience, des ateliers de gestion du stress et des services de physiothérapie. Des plus, des ateliers sur la santé auditive et des séances d'encadrement professionnel fournissent aux musiciens les outils nécessaires pour faire face aux exigences physiques et émotionnelles de leur métier.

Ce système de soutien holistique offre un espace sûr pour un dialogue ouvert et un soutien personnalisé, répondant à des préoccupations allant de l'anxiété liée à la scène jusqu'à la réadaptation après une blessure. Grâce à des outils et à des interventions fondés sur des données probantes, NYO Canada favorise la résilience et permet aux jeunes musiciens de s'épanouir sur les plans personnel et professionnel.

La générosité constante de la Fondation J&W Murphy a joué un rôle déterminant dans l'expansion de ces efforts : grâce à un engagement accru de 261 000 \$ pour trois ans, NYO Canada peut bien être au rang d'aspect essentiel de son programme de santé mentale, en intégrant l'éducation nutritionnelle, la massothérapie agréée et le perfectionnement des compétences en matière de communication professionnelle et d'éléments socio-émotionnels.

Grâce à son partenariat avec Xenia Concerts, NYO Canada a maintenu sa série complète d'ateliers visant à renforcer le leadership, les compétences interpersonnelles, l'inclusion et les pratiques de soin de soi des musiciens. Ces ateliers continuent de fournir des outils précieux pour favoriser une communauté musicale résiliente et inclusive.

In the Media Dans les medias

2025-07-28 – CHLY 101.7 FM

National Youth Orchestra to play in Nanaimo, featuring local talent

2025-07-28 Frequency News

National Youth Orchestra to play in Nanaimo, featuring local talent

2025-07-28 CBC Music

30 hot Canadian classical musicians under 30, 2025 edition

2025-07-27 Island Social Trends

Victoria Symphony Splash coming up on BC Day long weekend

2025-07-27 Victoria Buzz

Watch Victoria's Symphony Splash in VIP style at Fairmont Empress' Garden Party

2025-07-26 CBC Vancouver

National Youth Orchestra of Canada anniversary concert makes Vancouver stop

2025-07-24 CHEK VIBE

VIBE: Canadian heavy hitters and indie rockers from Down Under

2025-07-24 Nanaimo News Bulletin

2025-07-23 Panorama OHDio Radio-Canada

L'Orchestre national des jeunes du Canada de passage à Vancouver

2025-07-22 Violonist.com

Justin Saulnier performed Prokofiev's Violin Concerto No. 2 with the National Youth Orchestra of Canada and Naomi Woo.

2025-07-21 Ludwig Van Toronto

The National Youth Orchestra of Canada Kicks Off Their 65th Summer Tour In Toronto July 18

2025-07-20 CTV Ottawa

Orléans young violinist wins \$25K music prize

2025-07-20 Saskatchewan weekend with Shauna Powers

Marking the 65th anniversary of the National Youth Orchestra of Canada

2025-07-18 CTV Ottawa

What's happening in Ottawa this weekend: July 18-20

2025-07-18 SaanickNews

The future sounds like this: Shawnee Kish floats into Symphony Splash

2025-07-16 CFAX 1070

Symphony SPLASH!

2025-07-15 Classical FM 107

NYO at 65: Manitoban musicians bring horn energy to anniversary tour

2025-07-13 Delta Optimist

Ladner musician joining NYO Canada for summer tour

2025-07-04 Waterloo Chronicle

Events this weekend in Waterloo from July 4 to July 6

2025-07-03 The Georgia Straight

Free orchestral concert and fireworks coming to Victoria's Inner Harbour

2025-06-30 Rocky View Weekly

Bragg Creek cellist runner up for 2025 Michael Measures Prize

2025-06-27 CTV NEWS

Young musicians showcase why classical music is their forte

2025-06-27 CTV NEWS

National Youth Orchestra performing free shows in Waterloo ahead of national tour

2025-06-25 The Scoop

National Youth Orchestra To Take Audience On A Musical Adventure

2025-06-20 Waterloo Region

Canada's top young musicians perform at Laurier for free

2025-06-20 CBC Kitchener Waterloo

Kate's 5 fun things to do in and around Waterloo region: June 20 to 22

2025-05-28 Ludwig Van Toronto

PREVIEW | Ottawa Chamberfest Announces 2025 Festival Lineup

2025-05-28 Monday Magazine

Oak Bay clarinetist earns spot in National Youth Orchestra of Canada

2025-05-25 The Sherwood Park Strathcona County

Local horn player joins national orchestra

2025-05-21 My Comox Valley Now

Courtenay cellist joining National Youth Orchestra

2025-05-15 Monday Magazine

Young Island cellist joins National Youth Orchestra on Canadian tour

2025-05-14 Ludwig Van Toronto

Meet The Toronto & Area Musicians Who'll Be Part Of The National Youth Orchestra 2025

2025-05-07 La Scena

Justin Saulnier and Sabina Sandvoss Awarded 2025 Michael Measures Prizes

2025-03-18 ABC Action News

Breaking Barriers Through Music: Philadelphia Orchestra's Assistant Conductor, Naomi Woo



Where Can I Go With a Music Degree?

Virtual Conference | Conférence virtuelle

Redefining success in the music industry

In 2025, NYO Canada was proud to join the "Where Can I Go With a Music Degree...?" virtual conference as a collaborative partner. Founded in 2024 by musicians, pedagogues, and academics Dr. Cindy Thong, Dr. Amy Hillis (NYO Canada '07, '08), and Lara Deutsch (NYO Canada '12, '13), this initiative is dedicated to redefining success within the music industry and further afield after formal training in music.

The conference addresses a critical need: bridging the gap between traditional music education and the real-world skills required to thrive in a modern landscape. By showcasing industry professionals who have built sustainable lives through non-linear paths, the program empowers aspiring musicians—specifically those aged 16–28—to see their degree as a versatile foundation rather than a rigid constraint.

The 2025 conference featured speakers from a wide array of professional backgrounds to demonstrate the versatility of a music degree. Programming was organized into two key areas

- **Careers Outside of Performance:** Insights from professionals who transitioned from music into fields such as medicine and law, demonstrating how the skills learned in music school are highly transferable to other demanding professions.
- **Building a Diverse Music Career:** Workshops led by performers, community engagers, and creative founders focused on creating opportunities, representation in classical music, and multi-faceted artistic lives.

Through targeted workshops, the conference provided participants with the business acumen and agency to navigate systemic barriers and innovate to build viable, resilient careers. By investing in this next generation, NYO Canada and its partners are fostering a more diverse and innovative avenues of success for young professional musicians in Canada. We remain committed to a future where musicians are empowered to define success on their own terms.



Redéfinir la réussite dans l'industrie de la musique

En 2025, NYO Canada était fier de se joindre à la conférence virtuelle « *Where Can I Go With a Music Degree...?* » en tant que partenaire collaboratif. Fondée en 2024 par les musiciennes, pédagogues et universitaires Dre Cindy Thong, Dre Amy Hillis (NYO Canada '07, '08) et Lara Deutsch (NYO Canada '12, '13), cette initiative se consacre à redéfinir la réussite au sein de l'industrie de la musique et au-delà, après une formation musicale formelle.

La conférence répond à un besoin crucial : combler l'écart entre l'éducation musicale traditionnelle et les compétences concrètes nécessaires pour s'épanouir. En présentant des professionnels de l'industrie qui ont bâti des carrières durables grâce à des parcours non linéaires, le programme permet aux musiciens émergents — plus précisément ceux âgés de 16 à 28 ans — de percevoir leur diplôme comme un tremplin plutôt que comme une contrainte rigide.

La conférence de 2025 a réuni des conférenciers issus de divers horizons professionnels afin de démontrer la polyvalence d'un diplôme en musique. La programmation était organisée autour de deux axes principaux :

- **Carrières en dehors de la performance :** Perspectives de professionnels ayant effectué une transition de la musique vers des domaines tels que la médecine et le droit, démontrant comment les compétences acquises à l'école de musique sont hautement transférables vers d'autres professions exigeantes.
- **Bâtir une carrière musicale diversifiée :** Ateliers animés par des interprètes, des intervenants communautaires et des fondateurs créatifs, axés sur la création d'opportunités, la représentation dans la musique classique et les parcours artistiques aux multiples facettes.

Grâce à des ateliers ciblés, la conférence a doté les participants du sens des affaires et de l'autonomie nécessaires pour surmonter les barrières systémiques et innover afin de bâtir des carrières viables et résilientes. En investissant dans cette prochaine génération, NYO Canada et ses partenaires favorisent des voies de réussite plus diversifiées et innovantes pour les jeunes musiciens professionnels au Canada. Nous restons engagés envers un avenir où les musiciens ont le pouvoir de définir la réussite selon leurs propres termes.



Big LITTLE Concerts 2025

A chamber music concert series made possible by the generous support of the Hodgson Family Foundation.

From June 21 to July 11, NYO Canada welcomed 1,516 audience members to Wilfrid Laurier University's Maureen Forrester Recital Hall for a series of nine free, live performances. These concerts featured the extraordinary talent of NYO Canada musicians alongside distinguished faculty members, creating opportunities for collaboration, creativity, and learning, while welcoming community members to connect through intimate musical moments.

More than just a performance series, Big LITTLE Concerts is a celebration of connection, culture, and youth-driven brilliance. Each of the nine concerts offered a unique journey—from beloved classical masterpieces to bold, contemporary works. For our audiences, it was a rare opportunity to witness artistry up close; for NYO Canada's young musicians, it was a vital platform to meet the artistic and technical demands of professional performance.

Une série de concerts de musique de chambre rendue possible grâce au généreux soutien de Hodgson Family Foundation.

Du 21 juin au 11 juillet, NYO Canada a accueilli 1 516 spectateurs au Maureen Forrester Recital Hall de l'Université Wilfrid Laurier pour une série de neuf concerts gratuits. Ces performances mettaient en lumière le talent exceptionnel des musiciens de NYO Canada aux côtés de membres distingués de la faculté, créant ainsi des occasions de collaboration, de créativité et d'apprentissage, tout en invitant les membres de la communauté à se rassembler autour de moments musicaux intimistes.

Plus qu'une simple série de spectacles, les Big LITTLE Concerts sont une célébration du lien social, de la culture et de l'excellence de la jeunesse. Chacun des neuf concerts offrait un voyage unique — des chefs-d'œuvre classiques incontournables aux œuvres contemporaines audacieuses. Pour notre public, ce fut une occasion rare de vivre l'expression artistique de près ; pour les jeunes musiciens de NYO Canada, ce fut un tremplin essentiel pour répondre aux exigences artistiques et techniques de la scène professionnelle.

Hodgson Family Foundation





Each summer, NYO Canada trains the most promising young classical musicians from across the country. Here's who we brought together in 2025.

Chaque été, NYO Canada forme les jeunes musiciens classiques les plus prometteurs de tout le pays. Voici ceux et celles que nous avez réunis en 2025.

en un coup d'œil
at a glance

20

Average Age
Moyenne d'âge

63

New Members
Nouveaux membres

28

Alumni
Anciens



26%

Self Identified as members
of the 2SLGBTQIA+ Community
Auto-identifiés comme membres
de la communauté 2SLGBTQIA+

52%

Male | Hommes

46%

Female | Femmes

2%

Non-binary | Non binaire



Geographic Reach

Many Canadian musicians currently study or train abroad. This summer's orchestra includes players with roots or backgrounds in:

China



Chine

Japan



Japon

Singapore



Singapour

France



France

Syria



Syrie

South Korean



Corée du Sud

Taiwan



Taiwan

U.S.A.



É-U

Hong Kong



Hong Kong

De nombreux musiciens canadiens étudient ou sont actuellement en formation à l'étranger.

L'orchestre de cet été comprend des musiciennes et musiciens ayant des racines ou des antécédents de ces endroits suivants

Portée géographique

Languages Spoken

English
French
Cantonese
Japanese
Mandarin
Spanish
Korean
Arabic
Portuguese
Hungarian
Turkish
Italian

Langues parlées

Anglais
Français
Cantonais
Japonais
Mandarin
Espagnol
Coréen
Arabe
Portugais
Hongrois
Turc
Italien

Education | Éducation

- 19 High School or Equivalent (or currently enrolled)
Diplôme d'études secondaires ou équivalent (ou actuellement inscrit)
- 5 CÉGEP
- 52 Bachelor's Degree or Pursuing
Baccalauréat ou en cours d'obtention
- 9 Master's Degree
Maîtrise
- 2 Doctorate
Doctorat
- 4 Artist's Diploma / Professional Degree
Diplôme d'artiste/licence professionnelle





Government, Organization, Foundations, & Corporate Giving Soutien du gouvernement, d'organismes, de fondations et de sociétés

This list reflects gifts to NYO Canada realized between
1 November 2024 and 31 October 2025.

Cette liste présente les dons versés à NYO Canada entre le 1^{er}
novembre 2024 et le 31 octobre 2025.

\$100,000 + | 100 000 \$ et plus

Funded by the Government of Canada
Financé par le gouvernement du Canada

Canada 



\$50,000 – \$99,999 | 50 000 \$ – 99 999 \$



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario

Ontario 

J & W Murphy
FOUNDATION

\$10,000 – \$49,999 | 10 000 \$ – 49 999 \$



Hodgson Family
Foundation



FONDATION
SOCAN
FOUNDATION

THE MARY-MARGARET
WEBB FOUNDATION

GAIL ASPER
FAMILY FOUNDATION



**The Lloyd Carr-Harris
Foundation**



Vira Curry Fund

**Audrey S. Hellyer
Charitable Foundation**

**The Siludette O'Connor
Memorial Foundation**

**Alan and Gwendoline Pyatt
Foundation**

\$1,000 – \$4,999 | 1 000 \$ – 4 999 \$

The Allard Foundation
The Barraclough Foundation
IronJack Tree Service
Deux Mille Foundation

The Joan & Regis Duffy Foundation
Ingredion Canada Corporation
IODE Canada
Jackman Foundation

The Henry White Kinnear Foundation
The Lohn Foundation
Manulife Financial Corporation
Nancy's Very Own Foundation

Individual Giving Donateurs individuels

This list reflects gifts to NYO Canada realized between
1 November 2024 and 31 October 2025.

Cette liste présente les dons versés à NYO Canada entre le 1^{er}
novembre 2024 et le 31 octobre 2025.

\$10,000 + | 10 000 \$ et plus

Estate of/Succession de Florence Barwell
Ted Cosstick
David Dunlap and/et Pamela Brickenden
Estate of/Succession de Mr. Thomas C. Logan

Robin Long
Estate of/Succession de Sylvia M. McPhee
Longinia Sauro
Anonymous | Anonyme (1)

\$3,000 – \$9,999 | 3 000 \$ – 9 999 \$

Dr. Darius Bägli*
Margaret Campbell
Clare Gaudet* and/et Mitchell Wigdor
Fred* and/et Charleen Gorbet
Neal Gripp and/et Manuel Galego

Gail Harcourt in honour of/en l'honneur de
Annika Kho
Harcus Hennigar
James and/et Jane Hunter
Estate of / La succession de Baird Knechtel

Laurel Malkin* and/et David Folk
Christine Marino*
Brett Murray
G.C. Smith

\$1,000 – \$2,999 | 1 000 \$ – 2 999 \$

Dr. Thomas Beechy and/et Mr. Brian McBurney
Maureen Foley and/et C. John Blankley
Todd M. and/et Wendy Buchanan
Paul Caston
Bruce* and/et Patricia Craig
Michael Dufault
Daniel F. Engels
David Fisher
Hugh R. Franks and/et Emilia Franks
Wayne Garland
The Tom Heintzman Family | La famille de Tom
Heintzman

Terry Holowach
(The Late/Feu) Gregory and/et Sue Irvine
Drs. John and/et Eleanor Irwin
Sharman King*
Kevin Latimer *
Hugo Lee
Dr. John McMillan
Chris Millard and/et Camille Churchfield
Catherine Mossop
Dr. Abilio Nunes
David Oldham
Janice Payne and/et (The Late/feu) Russell Lyon

Karla Pederson
Tim and/et Frances Price
Julie Ranti
Mary Kathryn Retzman
Joseph and Miriam Rogers
John Rudolph
Nan Shuttleworth
Chunhua Wen
Christian Wray*
Daniel Yakymyshyn
Anonymous | Anonyme (2)

Individual Giving

Donateurs individuels

\$500 – \$999 | 500 \$ – 999 \$

Dr. Arlene Aish
Sandra Allan
Hon. Patricia Bovey
John and/et Nancy Burge
Brock Campbell
James and/et Carol Campbell
Graham Carpenter
Caroline and/et (The Late/feu) Simon Davis
Peggy Florida
Christie Gray
Dr. C. P. Huber

Donna Jakowec
Mr. Robert Johnson
Howard Kaplan
Ernest Kassian
Dr. Elaine Keillor, C. M.
George Laverock
Jasmine Lin
Christine MacKimmie
Rod and/et Robin MacLennan
Sharon McKenzie
Lynne Milnes

Christian Perry
Suzanne Shulman and/et Peter Rosenbaum
Yeganeh Sotudehnia *
Lily and/et Robin Stonehouse
Michael Sweeney
Dr. Judy Tant
Anonymous | Anonyme (3)

** NYO Canada Board Member | Membre du conseil d'administration de NYO Canada*

Partners & Sponsors

Partenaires et commanditaires



VICTORIA
SYMPHONY

Christian Kluxen, Music Director

Endowment Donors Donateurs, fonds de dotation



This list reflects cumulative gifts to NYO Canada's endowment fund.

Cette liste présente le cumulatif des dons versés au fonds de dotation de NYO Canada.

\$1,000,000 + | 1 000 000 \$ et plus

The Leonard and Gabryela Osin Foundation La Fondation Leonard et Gabryela Osin

Government of Canada - Canada Cultural Investment Fund - Endowment Incentives Gouvernement du Canada - Fonds du Canada pour l'investissement en culture - Incitatif aux fonds de dotation

\$100,000 – \$999,999 | 100 000 \$ – 999 999 \$

Heathcliff Foundation

\$10,000 – \$99,999 | 10 000 \$ – 99 999 \$

David Dunlap and/et Pamela Brickenden
Estate of/Succession de Jannetje
Gaveel-Dorrestijn

(The Late/Feu) Charles and/et
(The Late/Feu) Pauline Hannan
Robin Long

Tim and/et Frances Price
Barbara and/et Peter Smith
The Mary-Margaret Webb Foundation
Anonymous | Anonyme

\$1,000 – \$9,999 | 1 000 \$ – 9 999 \$

Dr. Darius Bägli*
(The Late/Feu) Florence Barwell
Ronald Beggs
Bousfields Inc.
Ms. Patricia Bovey
Juliana Boyd
Graham Carpenter in memory of/en souvenir de
Maureen Carpenter
Ted Cosstick
(The Late/Feu) Jim and/et Barb Doherty
David Fisher
Hugh R. Franks and/et Emilia Franks
Wendy Franks
H. Wayne Garland
Clare Gaudet* and/et Mitchell Wigdor
(The Late/Feu) Brian G'froerer, in memory of
Laverne (Stewart) G'froerer
Ms. Joanna G'froerer and/et Paula G'froerer
Michetti in memory of/en souvenir de
Brian G'froerer

Fred* and/et Charleen Gorbet
Neal Gripp and/et Manuel Galego
Ralph and/et Jane Heintzman
The Tom Heintzman Family | La famille de
Tom Heintzman
Harcus Hennigar
Dr. C. P. Huber in memory of/en souvenir de
Dr. K. P. Huber
Drs. John and/et Eleanor Irwin
Diana King
Sharman King*
Hilary Knox
Kevin Latimer*
George Laverock
John B. Lawson
Laurel Malkin* and/et David Folk
Dorothea Manson
Richard McManus
Dr. John McMillan

Chris Millard and/et Camille Churchfield
Lynne Milnes
John Rudolph
Doreen Allison Ryan
Suzanne Shulman and/et Peter Rosenbaum
Longinia Sauro
Paul Schabas
James Sommerville
Edda Stockton
Bo Lee and/et Wendy Suen
Mr. Winston Webber
Christian Wray*
Daniel Yakymyshyn
Anonymous | Anonyme

\$500 – \$999 | 500 \$ – 999 \$

Richard J. Balfour
William Benjamin
Todd M. and/et Wendy Buchanan
William Broadhurst
Brock Campbell
Ms Margaret Campbell
Kathryn Caswell
Janet A. Charlton

Carole Elizabeth Dence
William Egnatoff
Cynthia Garneau
Charles Hamann
Terry Holowach
Sharon McKenzie in memory of/en souvenir de
Brian G'froerer
Catherine Mossop

Brett Murray
Yu Lin Pas
Leslie and/et Christine Pouliot
Michael Sweeney
S. Miller Wright*
Anonymous | Anonyme

* NYO Canada Board Member | Membre du conseil d'administration de NYO Canada



Andrew Mendis, Jonathan Kennedy, Mathilde Lepage, Erik Dubeau, Jayang Kim, and Elias Doyle enjoying BC Ferry Crossing to Vancouver Island

Andrew Mendis, Jonathan Kennedy, Mathilde Lepage, Erik Dubeau, Jayang Kim et Elias Doyle profitant de la traversée de BC Ferries vers l'île de Vancouver.



NYO Canada 2025 Oboe Section, Gilwon Kwack, Addison Trustham, Hingyi Cui, Sara LeBlanc with oboe Faculty, Charles Hamann

Pupitre de hautbois NYO Canada 2025 : Gilwon Kwack, Addison Trustham, Hingyi Cui et Sara LeBlanc, avec le professeur de hautbois Charles Hamann.

NYO Canada 2025 Bass Section, Hanna Wilson-Smith, Luca Carbone Smith, Charles-Étienne Meloche, Marcus Chan, Jordan Sirvin, and Cameron Breiter with Director of Operations Chris Lamont

Pupitre de basses NYO Canada 2025 : Hanna Wilson-Smith, Luca Carbone Smith, Charles-Étienne Meloche, Marcus Chan, Jordan Sirvin et Cameron Breiter, accompagnés du directeur des opérations Chris Lamont.

Tina Sievers performing at Symphony Splash in Victoria.

Tina Sievers en prestation au Symphony Splash à Victoria.



THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA
Financial Statements
October 31, 2025

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Index to Financial Statements

Year Ended October 31, 2025

	PAGE
INDEPENDENT AUDITOR'S REPORT	31 – 32
FINANCIAL STATEMENTS	
Statement of Financial Position	33
Statement of Changes in Net Assets	34
Statement of Operations	35
Statement of Cash Flows	36
Notes to Financial Statements	37 – 42

INDEPENDENT AUDITOR'S REPORT

To the Members of The National Youth Orchestra Association of Canada

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, 2025, and the statements of changes in net assets, operations and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, the accompanying financial statements present fairly, in all material respects, the financial position of NYO Canada as at October 31, 2025, 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 Opinion

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of our report. We are independent of NYO Canada in accordance with the ethical requirements that are relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

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 related 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 this financial information.

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 NYO Canada'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 NYO Canada'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 NYO Canada 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.

Hogg, Shain & Scheck PC

Toronto, Ontario
March 9, 2026

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, 2025

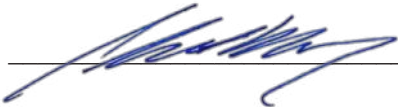
	2025	2024
ASSETS		
CURRENT		
Cash	\$ 401,778	\$ 121,535
Short-term investments (Note 3)	540,345	1,008,883
Accounts receivable (Note 4)	96,935	348,421
Prepaid expenses	66,243	52,065
	1,105,301	1,530,904
CAPITAL ASSETS (Note 5)	6,276	11,889
	\$ 1,111,577	\$ 1,542,793
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 64,166	\$ 72,876
Contribution payable to Ontario Arts Foundation (Note 6)	-	5,614
Deferred revenues (Note 7)	346,758	312,206
	410,924	390,696
NET ASSETS		
UNRESTRICTED	250,653	202,097
INTERNALLY DESIGNATED (Note 8)	450,000	950,000
	700,653	1,152,097
	\$ 1,111,577	\$ 1,542,793

ONTARIO ARTS FOUNDATION ENDOWMENT (Note 6)

COMMITMENTS (Note 9)

APPROVED ON BEHALF OF THE BOARD

 Director

 Director

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, 2025

	Unrestricted	Internally Designated	2025	2024
NET ASSETS - BEGINNING OF YEAR	\$ 202,097	\$ 950,000	\$ 1,152,097	\$ 1,460,088
Deficiency of revenues over expenses	(451,444)	-	(451,444)	(307,991)
Interfund transfer <i>(Note 8)</i>	500,000	(500,000)	-	-
NET ASSETS - END OF YEAR	\$ 250,653	\$ 450,000	\$ 700,653	\$ 1,152,097

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

**Statement of Operations
Year Ended October 31, 2025**

	2025	2024
REVENUES		
Government funding <i>(Note 10)</i>	\$ 882,467	\$ 883,143
Private sector contributions	672,523	660,365
Investment income <i>(Note 6)</i>	311,942	303,909
Concerts	81,442	28,105
Application and other fees	42,850	40,125
Other	11,737	16,694
Donations for endowment <i>(Note 6)</i>	1,506	5,554
Rental income	-	3,900
	<u>2,004,467</u>	<u>1,941,795</u>
EXPENSES		
Student training session <i>(Note 11)</i>	710,483	842,919
Tour <i>(Note 11)</i>	450,053	447,017
Administration and general <i>(Note 11)</i>	400,904	370,579
Fundraising <i>(Note 11)</i>	223,503	201,243
Awards and scholarships	178,500	167,300
Occupancy	97,122	92,342
Concert publicity	63,857	48,421
Professional fees	54,217	51,928
Tour filming and recording	13,307	7,218
Bank and service charges	8,352	7,885
Amortization of capital assets	5,613	7,380
	<u>2,205,911</u>	<u>2,244,232</u>
DEFICIENCY OF REVENUES OVER EXPENSES BEFORE CONTRIBUTIONS TO ONTARIO ARTS FOUNDATION	(201,444)	(302,437)
Less: contributions to Ontario Arts Foundation <i>(Note 6)</i>	<u>250,000</u>	<u>5,554</u>
DEFICIENCY OF REVENUES OVER EXPENSES	\$ (451,444)	\$ (307,991)

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Cash Flows
Year Ended October 31, 2025

	2025	2024
OPERATING ACTIVITIES		
Deficiency of revenues over expenses	\$ (451,444)	\$ (307,991)
Item not affecting cash:		
Amortization of capital assets	<u>5,613</u>	<u>7,380</u>
	<u>(445,831)</u>	<u>(300,611)</u>
Changes in non-cash working capital:		
Accounts receivable	251,486	25,712
Prepaid expenses	(14,178)	(28,238)
Accounts payable and accrued liabilities	(8,710)	11,353
Deferred revenues	<u>34,552</u>	<u>(37,939)</u>
	<u>263,150</u>	<u>(29,112)</u>
Cash flows used by operating activities	<u>(182,681)</u>	<u>(329,723)</u>
INVESTING ACTIVITIES		
Change in short-term investments (net)	468,538	194,705
Purchase of capital assets	-	(1,991)
Decrease in contribution payable to Ontario Arts Foundation	<u>(5,614)</u>	<u>(97,756)</u>
Cash flows from investing activities	<u>462,924</u>	<u>94,958</u>
NET INCREASE (DECREASE) IN CASH	280,243	(234,765)
CASH - BEGINNING OF YEAR	<u>121,535</u>	<u>356,300</u>
CASH - END OF YEAR	<u>\$ 401,778</u>	<u>\$ 121,535</u>

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2025

1. NATURE AND PURPOSE OF THE ORGANIZATION

The National Youth Orchestra Association of Canada ("NYO Canada") was incorporated as a not-for-profit organization without share capital under the Canada Not-for-profit Corporations Act on January 1, 1967. 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.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

These financial statements are the representation of management. They 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, private sector contributions, and donations, 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 and collection is reasonably assured, based on the terms of the lease agreement.

Students are admitted to NYO Canada following successful completion of an audition process. All students pay an application fee to be eligible to audition for the orchestra. The application and other fees are recognized in revenue in the audition period to which it relates and when collection can be reasonably assured.

Investment income is recognized when earned.

Financial instruments

NYO Canada measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets, except for short-term investments, and financial liabilities at amortized cost. Short-term investments are measured at fair value. Changes in fair value are recognized in the statement of operations.

The financial assets subsequently measured at amortized cost include cash and accounts receivable. The financial liabilities subsequently measured at amortized cost includes accounts payable.

(continues)

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2025

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

Impairment of financial instruments

Financial assets measured at cost or amortized cost are tested for impairment, if there are indications of possible impairment. The impairment loss is measured as the difference between the carrying value and estimated recoverable amount. A previously recognized impairment loss may be reversed to the extent of the improvement, either directly or by adjusting the allowance account, provided it is no greater than the amount that would have been reported at the date of the reversal, had the impairment loss not been recognized previously. The amount of the reversal is recognized in deficiency of revenues over expenses.

Prepaid expenses

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

Furniture and fixtures	5 years
Computer equipment	3 years
Musical instruments	5 years

Impairment of long-lived assets

NYO Canada tests for impairment whenever events or changes in circumstances indicate that the carrying amount of the assets may not be recoverable. Recoverability is assessed by comparing the carrying amount to the projected future net cash flows the long-lived assets are expected to generate through their direct use and eventual disposition. When a test for impairment indicates that the carrying amount of an asset is not recoverable, an impairment loss is recognized to the extent the carrying value exceeds its fair value.

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.

Awards and scholarships

Awards and scholarships 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").

Allocation of expenses

NYO Canada allocates salaries and benefits by financial statement expense category based on the percentage of time spent in a given year.

(continues)

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2025

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

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. Such estimates include the collectability of accounts receivable, year-end accrued liabilities, and useful life of capital assets. 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.

4. ACCOUNTS RECEIVABLE

Accounts receivable at October 31 comprise the following:

	2025	2024
Harmonized Sales Tax recoverable	\$ 74,098	\$ 59,918
Trade receivables and other	22,837	59,030
Grants receivable	-	229,473
	<u>\$ 96,935</u>	<u>\$ 348,421</u>

5. CAPITAL ASSETS

	Cost	Accumulated amortization	2025 Net book value	2024 Net book value
Furniture and fixtures	\$ 7,015	\$ 3,507	\$ 3,508	\$ 4,911
Computer equipment	64,234	61,466	2,768	6,978
Musical instruments	156,564	156,564	-	-
	<u>\$ 227,813</u>	<u>\$ 221,537</u>	<u>\$ 6,276</u>	<u>\$ 11,889</u>

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2025

6. 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 fiscal 2025, the Board approved contributions to the Arts Endowment Fund of \$250,000 (2024 - \$5,554). During the fiscal year, NYO Canada received \$1,506 (2024 - \$5,554) of donations towards the funds. Investment income includes \$275,160 (2024 - \$231,555) from the endowment, received by NYO Canada during the fiscal year. Income earned on the Arts Endowment Fund are used for operations and the income earned on the OSIN Scholarship Fund are for awards and scholarships.

The fund balances at year-end are as follows:

	2025	2024
OSIN Scholarship Fund	\$ 1,297,217	\$ 1,298,217
Government matching funds	1,923,327	1,923,886
Arts Endowment Fund	2,508,914	2,256,714
Stephen Sitarski	29,148	29,138
	5,758,606	5,507,955
Contribution payable at year-end	-	5,614
	\$ 5,758,606	\$ 5,513,569

7. DEFERRED REVENUES

Deferred revenues at October 31 comprise the following:

	2025	2024
JP Memorial Fund	\$ 251,722	\$ 269,736
Hodgson Family Foundation	42,000	-
RBC Foundation	25,000	-
Prepaid application fees and other	15,099	14,650
Scholarship fund	12,937	27,820
	\$ 346,758	\$ 312,206

The continuity of deferred revenues is as follows:

	2025	2024
Balance, beginning of year	\$ 312,206	\$ 350,145
Amounts received during the year	187,215	380,853
Amounts recognized as revenues in the year	(152,663)	(418,792)
Balance, end of year	\$ 346,758	\$ 312,206

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2025

8. INTERNALLY DESIGNATED NET ASSETS

The Board set aside funds in reserve for future music projects, acquisition of musical instruments not funded through normal operations, and to support future orchestra tours.

During fiscal 2025, the Board approved a transfer of \$500,000 (2024 - \$250,000) from internally designated net assets to unrestricted net assets.

9. COMMITMENTS

NYO Canada leases a premise with terms extending to May 31, 2031, including base rent plus an estimate for NYO Canada's share of property taxes and utilities, as at May 31, 2031, are as follows:

2026	\$	84,154
2027		84,290
2028		86,233
2029		88,241
2030		90,329
Thereafter	\$	53,419

10. GOVERNMENT FUNDING

	2025	2024
Department of Canadian Heritage - Arts Training Fund	\$ 812,193	\$ 800,000
Library and Archives Canada	-	10,320
Ontario Arts Council - operating	70,274	72,823
	<u>\$ 882,467</u>	<u>\$ 883,143</u>

11. 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:

	2025	2024
Administration and general	\$ 273,493	\$ 293,539
Fundraising	198,032	186,606
Student training session	102,763	164,561
Tour	60,048	122,834
	<u>\$ 634,336</u>	<u>\$ 767,540</u>

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2025

12. 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 counter-party 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.



WML Assistant Conductor Véronique Lussier rehearsing at the Isabel Bader Centre for the Performing Arts
La cheffe d'orchestre adjointe WML, Véronique Lussier, en répétition au Isabel Bader Centre for the Performing Arts.

Emmanuel Marquis-Pelletier performing at Symphony Splash in Victoria
Emmanuel Marquis-Pelletier en prestation au Symphony Splash à Victoria.

NYO Canada 2025 performing at Ottawa Chamberfest.
NYO Canada 2025 en prestation au Ottawa Chamberfest.



Board of Directors Conseil d'administration



Clare M. Gaudet
Christian Wray
Kevin Latimer
Darius Băgli
Bruce Craig
Frederick Gorbet
Sharman King *
Laurel Malkin
Christine Marino
Sarah Miller-Wright
Yeganeh Sotudehnia *
Rita Toporowski

Board Chair and Secretary | Présidente et secrétaire
Board Vice-Chair and Treasurer | Vice-président et trésorier
Past Chair | Président sortant
Director | Administrateur
Director | Administrateur
Director | Administrateur
Director | Administrateur
Director | Administratrice
Director | Administratrice
Director | Administratrice
Director | Administratrice
Director | Administratrice

**Indicates NYO Canada Alumna/Alumnus*
**Indique les anciens/anciennes de NYO Canada*

Staff Personnel

Christie Gray
Chief Executive Officer | Chef de la direction

Chris Lamont
Director of Operations | Directeur, opérations

Marjorie Maltais
Managing Director | Directrice générale

Andrés Tucci Clarke *
Director of Impact and Engagement |
Directeur, impact et engagement

Emily Dunbar
Communications and Marketing Manager |
Responsable, communications et marketing

David Popoff
Graphic Designer and Seasonal Production Staff |
Graphiste et équipe de la production saisonnière

Andrew Bell *
Seasonal Production Staff | Équipe de la production saisonnière

Clarence Frazer
Seasonal Production Staff | Équipe de la production saisonnière

Dominique Tersigni
Seasonal Production Staff | Équipe de la production saisonnière

**Indicates NYO Canada Alumna/Alumnus*
**Indique les anciens/anciennes de NYO Canada*

Contact us • Contactez-nous

NYO Canada
219 Dufferin St., Suite 300B
Toronto, ON M6K 3J1

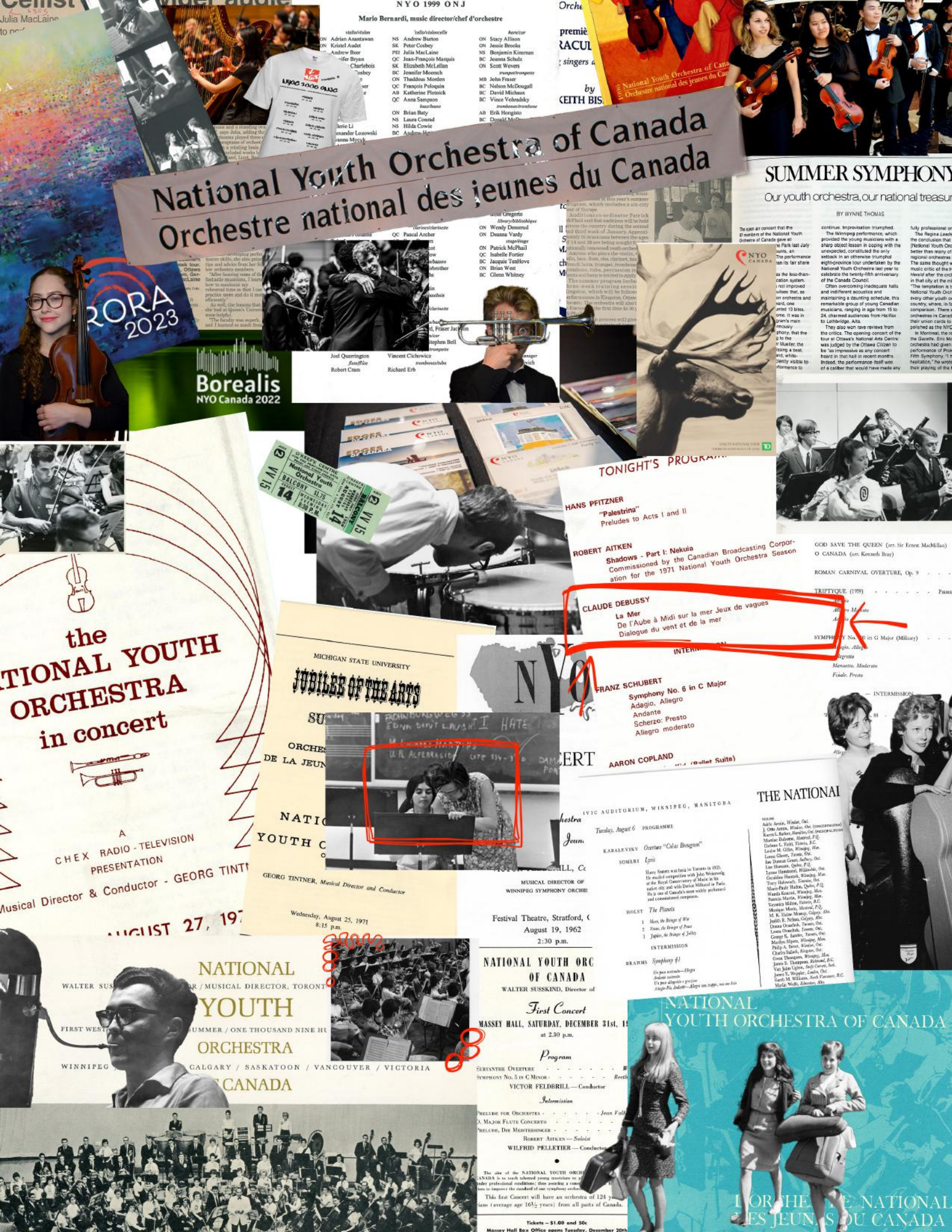
Tel./Tél. : 416.532.4470 / 1.888.532.4470
Fax/Téléc. : 416.532.6879

Email/Courriel : info@nyoc.org
Website/Site Web : <http://www.nyoc.org>

Charitable Organization Registration No.
Numéro d'enregistrement d'organisme de bienfaisance : 10776 4557 RR0001

This report was conceived and written by NYO Canada
Ce rapport a été conçu et rédigé par NYO Canada

Report Design | Design du rapport : David Popoff & Emily Dunbar
Translation | Traduction : Charles Frappier & Associates



National Youth Orchestra of Canada Orchestre national des jeunes du Canada

Mario Bernardi, music director/chef d'orchestre

NS	Andrew Burton	ON	Stacy Allison
SE	Peter Gashby	ON	Jessie Brodie
PEI	Julia MacLaine	NS	Benjamin Kinnman
QC	Jean-François Marquis	BC	Jeanna Schulz
SK	Elizabeth McLellan	ON	Scott Womers
BC	Jennifer Mowbray	MB	John Fraser
ON	Thaddeus Morden	BC	Nelson McDougall
QC	François Pelletier	BC	David Michaux
AB	Kathleen Potvin	BC	Vince Veldersky
QC	Anna Sampson	MB	Michael Thompson
AB	Brian Barry	AB	Erik Hargrave
NS	Laura Connell	BC	Donald McPherson
NS	Hilda Cowie	BC	Andrew...
NS	James Myski		

SUMMER SYMPHONY

Our youth orchestra, our national treasure

BY WYNNE THOMAS

The great art concert that the members of the National Youth Orchestra of Canada gave at the Park last July was an event to be remembered. The performance was a sharp object lesson in coping with the unexpected, conducted by the only setback in an otherwise triumphant eight-hour tour undertaken by the National Youth Orchestra last year to celebrate the twenty-fifth anniversary of the Canada Council.

Often overcoming inadequate halls and maintaining a daunting schedule, this remarkable group of young Canadian musicians, ranging in age from 15 to 24, charmed audiences from Halifax to Lethbridge, Alta.

They also won rave reviews from the critics. The opening concert of the tour at Ottawa's National Arts Centre was judged by the Ottawa Citizen to be "as impressive as any concert heard in that hall in recent months. Indeed, the performance itself was of a caliber that would have made any fully professional orchestra proud."

The Regina Leader-Post called the orchestra "the best of the regional orchestras." The same thought was expressed in the music critic of the Montreal Star: "The youngsters in the orchestra were in the vanguard of the new Canadian music scene, where, in comparison, there are no other youth orchestras in the country, where, in comparison, there are no other youth orchestras in the country, where, in comparison, there are no other youth orchestras in the country."



the NATIONAL YOUTH ORCHESTRA in concert

A CHEX RADIO - TELEVISION PRESENTATION

Musical Director & Conductor - GEORG TINTNER

AUGUST 27, 1971

JUBILEE OF THE ARTS

MICHIGAN STATE UNIVERSITY

SUNDAY, AUGUST 29, 1971

8:15 p.m.

ORCHESTRE DE LA JEUNESSE DU CANADA

GEORG TINTNER, Musical Director and Conductor

TONIGHT'S PROGRAM

HANS PFITZNER
"Palastrina"
Preludes to Acts I and II

ROBERT AITKEN
Shadows - Part I: Nekuia
Commissioned by the Canadian Broadcasting Corporation for the 1971 National Youth Orchestra Season

CLAUDE DEBUSSY
La Mer
De l'Aube à Midi sur la mer Jeux de vagues
Dialogue du vent et de la mer

FRANZ SCHUBERT
Symphony No. 6 in C Major
Adagio, Allegro
Andante
Scherzo: Presto
Allegro moderato

AARON COPLAND
Symphony No. 3 (revised Suite)

THE NATIONAL

Winnipeg, August 6

PROGRAMME

KARAEVYK Quartet "Calixto Brizuela"

SOMERIS Ispis

HOLST The Planets

1. Mars, the Bringer of War
2. Venus, the Bringer of Peace
3. Jupiter, the Bringer of Jolly

INTERMISSION

BRANDES Symphony #1

It has been a long time since we have heard such a fine performance of this work. It is a masterpiece of the modern symphonic language.

THE NATIONAL

Winnipeg, August 6

PROGRAMME

KARAEVYK Quartet "Calixto Brizuela"

SOMERIS Ispis

HOLST The Planets

1. Mars, the Bringer of War
2. Venus, the Bringer of Peace
3. Jupiter, the Bringer of Jolly

INTERMISSION

BRANDES Symphony #1

It has been a long time since we have heard such a fine performance of this work. It is a masterpiece of the modern symphonic language.

NATIONAL YOUTH ORCHESTRA

WALTER SUSSKIND, Director of

FIRST WESTERN CONCERT

Winnipeg

GALGARY / SASKATOON / VANCOUVER / VICTORIA

Canada

NATIONAL YOUTH ORC OF CANADA

WALTER SUSSKIND, Director of

First Concert

MASSEY HALL, SATURDAY, DECEMBER 31st, 1971

at 2.30 p.m.

Program

ERVANTINE OVERTURE - Jean Faller

SYMPHONY NO. 5 in C Minor - Beethoven

VICTOR FELDORIEL - Conductor

Intermission

PRELUDE FOR ORCHESTRA - Jean Faller

MAJOR FLUTE CONCERTO - Jean Faller

PRELUDE, DIS MORTUORUM - Robert Aitken - Soloist

WILFRID PELLETIER - Conductor

NATIONAL YOUTH ORCHESTRA OF CANADA

FOR THE NEW YEAR

LES JEUNES DU CANADA



**ORCHESTRE
NATIONAL DES
JEUNES DU
CANADA**

TOURNÉE 65^e ANNIVERSAIRE



**NATIONAL
YOUTH
ORCHESTRA OF
CANADA**

65th ANNIVERSARY TOUR



**NYO
CANADA**

nyoc.org