



**NYOC** NATIONAL YOUTH ORCHESTRA CANADA  
**ONJC** ORCHESTRE NATIONAL DES JEUNES CANADA

# ANNUAL REPORT

# 2011

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## A Message from the Executive Director

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The National Youth Orchestra Canada is *the* place to be if you're *serious* about a career in music and, throughout its history, we have strived to remain relevant in an ever changing world by continuing to offer our students opportunities to develop their musical skills to the highest possible level. At the core of our mission is the resolve to continue to be good stewards of our artistic legacy and our relevance to the cultural community in Canada by maintaining and supporting what we clearly do best, questioning and challenging areas of weakness and only making significant changes when analysis and consensus support a different approach.

We recognize that there exists a new spirit in the milieu of classical music and, in particular, Canada's professional orchestras. It is therefore incumbent on the NYOC as this country's preeminent orchestral training institute to closely examine the way we work if we are to continue to offer what has come to be recognized world-wide as the best orchestral training available anywhere.

Our principal function is and will continue to be the training, presentation and performance of

symphonic music at the highest level and the NYOC will continue to focus that training on the identification and development of high level musical skills, as we have done with such success since 1960. We firmly believe however that we must broaden that training and expose NYOC students to the freshest and most positive thinking about the role symphony orchestra musicians can and will play in healthy symphony orchestra organizations.

To that end, we have developed our curriculum modules based on Four Pillars of Learning: Performance Experience; Injury Prevention and Wellness; Marketing and Self-Promotion and Business Skills Development. By providing a bridge between our students' music studies and professional music careers, the NYOC believes in producing well-rounded and capable musicians who can not only survive but, more importantly, thrive in a variety of performance environments. Reaching beyond performance is why we have developed these four pillars of successful musicianship.

While the NYOC continues to perform to the very highest artistic

standards while extending the range of our programming it has also been a challenging year, not only with the general economic climate but with our own efforts to maintain an income level that will allow us to continue to grow and sustain our programs. We are increasingly more reliant on corporations, foundations and individuals to support our educational and performance activities.

The tremendous innovation, change and progress we have made would not be possible without our supporters and we are most grateful to those individuals, corporations, foundations and government funders who continue to enable the National Youth Orchestra Canada to grow and thrive. On behalf of our students, faculty, staff and Board of Directors, a heartfelt thank you to all of you who make this possible!

**Barbara Smith,  
Executive Director**

# Message from the Chair

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In this, the 51<sup>st</sup> year since the founding of the NYOC, an outstanding orchestra comprised of young Canadians, toured from eastern Ontario to the Maritimes and south into New Hampshire. Without a doubt, the NYOC received its best all-round media coverage, with glowing reports of the outstanding performances at each venue. The CD for 2011, *Strike a Chord*, is available for purchase so that you can enjoy the repertoire again and again.

Over our history, we've seen hundreds of Canadian musicians who've gotten their start with us with many now making their living with some of the world's finest professional orchestras. The Board is encouraged by several new fund raising initiatives devised by staff to re-integrate former alumnus with the NYOC.

In addition, we continue to cultivate individual and corporate donors to help meet our \$2 million plus budget each year. On behalf of the Board, I thank all of our donors for their contributions towards the success of each year's tour; without you, our young musicians would not have the exemplary training and rewarding experience of a summer session and tour.

As this will be my last year as Chair, may I thank all of the Board members for their contribution of leadership, time, and money on behalf of the NYOC. Also, my thanks go to our dedicated staff who have supported the Board and the musicians so effectively.

My term has been a life-enriching experience for me, being constantly inspired by the wonderful musical talent that populates our orchestras year after year. I look forward to remaining on the Board to assist my successor in whatever way I can.

May the NYOC continue well into the future for the enjoyment of all Canadians.

**G.R. (Randy) Barber**  
Chair, Board of Directors, NYOC

## Our Mission

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The National Youth Orchestra Canada is this country's leading training organization for aspiring young, orchestral musicians. Selecting only the most gifted musicians from across the country, the NYOC provide world-class training to prepare them for life as professional musician and beyond. Currently, more than 40% of professional Canadian orchestral musicians are alumni of the NYOC.



# Board of Directors

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G.R. (Randy) Barber, <i>Chair</i>	Markham, Ontario	David Lemon, <i>Vice-Chair</i>	Vancouver, B.C.
Todd Buchanan, <i>Treasurer</i>	Oakville, Ontario	Jean Letarte *	Quebec City, Quebec
Alan Convery	Toronto, Ontario	Yves Lorange	Montreal, Quebec
Rives Daley-Hewitt	Toronto, Ontario	Penelope Marrett	Windsor, Ontario
Christian Findlay	Vancouver, B.C.	Beth Martin	Richmond Hill, Ontario
Denise Harrington	Toronto, Ontario	Carole MacKaay	Montreal, Quebec
Tom Heintzman	Toronto, Ontario	John Nagel, <i>Secretary</i>	Toronto, Ontario
Sharman King *	Vancouver, B.C.	Martin Singh	Musquodoboit Harbour, N.S.
Marina Kun	Ottawa, Ontario	Victor Ujimoto	Guelph, Ontario
Sylvia Lécuyer	Vancouver, B.C.		

*\*indicates alumnus/alumna*

# NYOC Staff

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Barbara Smith	Executive Director
Joan Fischer	Interim Director of Marketing and Development
Karen Osmond *	Operations Manager
Jonathan Welmers	Production & Tour Manager
Bo Lee	Librarian & Chamber Music Coordinator
Mercedes Dziver	Development Coordinator
Tara Litvack	Artistic & Administrative Assistant
Chiaki Nemoto	Accounting & Bookkeeper
Lauren Scobie	Marketing Coordinator
Olivia Kotyck	Communications & Marketing Coordinator
Martin Blanchet *	Production Assistant
Karli Montgomery	Production Assistant
Sally Norris	Production Assistant
Steve Salt	Production Assistant

*\*indicates alumnus/alumna*

# Our History

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- The National Youth Orchestra Canada was the brainchild of the noted conductor, Walter Susskind. Based on his earlier experience with the National Youth Orchestra of Great Britain, Susskind became convinced that a training orchestra for outstanding young Canadian musical talent was essential. In the summer of 1960, the National Youth Orchestra Canada was formed.
- Over the years, the NYOC developed and expanded its instructional program. Today, it is primarily a training institute dedicated to perfecting the skills and talents of the best young Canadian musicians through short, but intensive summer programs. Today's NYOC has moved beyond simply orchestral training and now includes training in chamber music, career development, injury prevention and business skills development.
- Today, the NYOC has over 2,800 alumni, many of whom are performing in ensembles throughout Canada and around the world.
- The NYOC is Canada's only orchestral training institute that offers a comprehensive program, including an annual performance tour, with no tuition;
- The NYOC is committed to the creation and performance of Canadian music. Each year, the orchestra commissions a new orchestral work from a Canadian composer.

# What We Do

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## AN OVERVIEW OF THE NYOC

### Training

The National Youth Orchestra Canada's primary focus is to provide world-class training to some of Canada's best young orchestral musicians. Specifically, the NYOC provides:

- More hours of practical orchestral training in one summer than most university programs offer in an entire year;
- An internationally recognized faculty of professional musicians, educators and conductors;
- A tuition-free program that takes place from mid-June to mid-August each year;
- Training 6 days per week that includes orchestral rehearsals, sectionals, private lessons, master classes, career development workshops, faculty round table discussions, guest lecturers and more;
- A 2-week long intensive chamber music session of additional training in small ensembles with an internationally acclaimed faculty of chamber musicians and music educators;
- A \$1,000 scholarship for all students who successfully complete the program;
- Six additional Awards of Excellence, valued at an additional \$4,000 each and awarded to our most advanced students;
- An annual \$1,000 Stephen Sitarski Leadership Prize awarded to one student who demonstrates exceptional leadership attributes;
- The Canada Council – Michael Measures Prize for meritorious achievement, awarded to one “an outstanding, young Canadian musician who plays an orchestral instrument”. In 2011 the prize was valued at \$15,000.
- A holistic approach and multi-disciplinary injury prevention program including sessions on hearing loss prevention and other playing related injuries;
- A business skills development component that includes faculty round table discussions and guest lecturers who provide information on real-life skills necessary to succeed as a professional musician

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### TD Bank National Auditions

The TD Bank NYOC's audition process is an important component of our world-class training program. On average, over 500 students apply annually for 90 to 100 coveted positions in the orchestra. Returning students must reapply and audition each year. Live auditions take place in major cities across Canada and in some locations in the U.S. so as to accommodate Canadian Students who are studying there.

Students are required to perform challenging excerpts of orchestral repertoire. Each audition is recorded live and judged by the NYOC's faculty of professional musicians and educators. This year, 463 students auditioned for the 2011 orchestra. These live auditions, proctored by professional musicians, many of whom are NYOC alumni, were held in 30 locations across the country.

### TD Bank National Tour

The TD Bank National Tour is one of the summer institute's highlights. Each summer, the orchestra embarks on a two to three week tour across Canada and, occasionally, abroad. The NYOC plays to high critical and public acclaim in some of Canada's most prestigious concert halls and festivals, including Roy Thomson Hall in Toronto, the National Arts Centre in Ottawa, the Chan Centre in Vancouver, the Winspear Centre in Edmonton and as part of the Stratford Summer Music Festival, Musicfest Vancouver and Festival Classique des Haute-Laurentides. The NYOC works with internationally renowned conductors: Sir Andrew Davis, Yoav Talmi, Kazuyoshi Akiyama, Simon Streatfeild, Jonathan Darlington and Jacques Lacombe to name a few.

# Jonathan Darlington

## 2011 Principal Conductor



Sensitivity for depth and balance and an infectious dynamism are the hallmarks of Jonathan Darlington's work. As music director of the Duisburg Philharmonic Orchestra and Music Director of Vancouver Opera since 2002, his demand for the highest level of professionalism and precision, infused with genuine enthusiasm, has ever increased the quality and popularity of both orchestras.

Rhein and Eugene Onegin with Vancouver Opera. Last season he directed the Duisburg Philharmonic's second concert tour through major cities in China, including Wuhan, Shanghai and Beijing. He also returned to the stage as accompanist for Schubert's 'Die Schöne Müllerin' with baritone Dietrich Henschel. His most recent live recordings are Mahler's Sixth Symphony and Dvořák's Piano Concerto.

His most recent operatic successes include the world première of Manfred Trojahn's La Grande Magia with the Staatskapelle Dresden, Charpentier's Louise with the Deutsche Oper am

Besides Vancouver and Duisburg, 2009 took him to the podiums of the Berlin Konzerthaus Orchester, the Sydney Opera House for Fidelio, and the Canadian Opera Company in Toronto for the Stravinsky Triple Bill.

Jonathan Darlington holds the distinctions of a Chevalier des Arts et des Lettres and Honorary LRAM and Fellow of the Royal Academy of Music, London (FRAM).

## NYOC Faculty

### 2011 Orchestral & Chamber Music Faculty Members

#### Violin

Jonathan Crow  
Mark Fewer  
Steve Sitarski  
Mark Skazinetsky

#### Viola

Che-Yen (Brian) Chen  
Neal Gripp \*

#### Cello

Denise Djokic  
David Hetherington \*

#### Double Bass

Ed Tait \*

#### Flute

Camille Churchfield  
Carolyn Christie \*  
Leonie Wall \*

#### Piccolo

Camille Watts \*

#### Oboe

Chip Hamann  
Beth Orson

#### Clarinet

James Campbell \*  
Alain Desgagné \*

#### Bassoon

Kathleen McLean

#### Horn

Brian G'froerer \*  
Gabe Radford \*

#### Trumpet

Larry Larson

#### Trombone / Tuba

Nick Atkinson

#### Percussion

Aiyun Huang  
John Rudolph

#### Harp

Heidi Krutzen

#### Keyboard

Gregory Oh

#### Guest Lecturer

Tom Allen \*

#### Movement

#### Coaches

Julia Aplin  
Brodie Stevenson

#### Hearing Loss

#### Prevention

Dr. Marshall Chasin

#### Musicians' Health

Dr. John Chong  
Dr. Christine Guptill  
Dr. Pat Potter  
Camille Watts \*

#### Voice / Madrigals

Lee Willingham

#### True North Brass

Scott Irvine, tuba  
Alastair Kay, trombone  
Manon LaFrance, trumpet  
Richard Sandals, trumpet  
Shawn Spicer, trumpet  
Raymond Tizzard, trumpet  
Joan Watson, horn \*

*\*indicates alumnus/alumna*

# Our Students

## 2011 Orchestra Members

### Violin

Emma Bazinet BC  
Erin Burkholder BC  
M Gillian Carrabré MB  
Maria Cherwick AB  
Alex Cho NB  
Christina Deaville ON  
Jeremy Dyck QC  
Jeremy Foster ON  
Cecilia Gee AB  
Laura Hillis SK  
Adrian Irvine PEI  
Bénédicte Lauzière QC  
Byungchan (Chan) Lee BC  
Angela Lim ON  
Iain McKay ON  
Jay Park BC  
Anne-Sophie Paquet QC  
Natasha Penny ON  
Lise-Marie Riberdy QC  
Grace Takeda BC  
Gabriele Thielmann AB  
Kathryn Wiebe ON  
Mikela Witjes ON  
Adora Wong BC

### Viola

Chris Arnold ON  
Dan Brown ON  
Liam Calhoun ON  
Luca Casciato ON  
Catherine Chen BC  
Jolani Domitrovits ON  
Rebecca Gans ON  
Gillian Shaw ON  
Nick Stevens ON  
Ellis Yuen-Rapati NS

### Cello

Amahl Arulanandam NL  
Edward Cho ON  
Nicholas Denton-Protsock BC  
Sarah Gans ON  
Ian Gibbons ON  
Roland Gjernes BC  
Beth Silver ON  
Nicolas Stephenson BC  
Veronica Tjokro BC  
Youngho Yoo ON

### Double Bass

Anthony Blackman BC  
Joël Girard QC  
Dylan Hunter ON  
Graham Isaak MB  
Stéphane Krims AB  
Hugo Rinfret-Paquet QC  
Ian Roberts NS

### Flute

Ariane Brisson QC  
Emilie Carle-Tétrault QC  
Christian Paquette ON  
April Wooley SK

### Oboe

Ron Cohen Mann BC  
Aidan Dugan AB  
Véronique Guay QC  
Hugo Lee ON

### Clarinet

Christopher Lee BC  
Kevin Schaffter BC  
Katherine Schoepflin QC  
Afendi Yusuf ON

### Bassoon

Gabrièle Dostie-Poirier QC  
Darren Hicks NS  
Michael Macaulay AB  
Anna Norris ON

### Horn

Will Callaghan ON  
Aiden Kleer ON  
Emily Lair MB  
Alice Lane Lépine QC  
Julie Rochus ON  
James Tizzard ON

### Trumpet

Tazmyn Eddy BC  
Peter Gajdek ON  
Daniel Mills AB  
Michelle Wylie MB

### Trombone

Chris Graham ON  
Jonathan Morasse ON  
Matthew Russell QC

### Bass Trombone

Matt Jefferson AB

### Tuba

Marshall Gayman ON

### Percussion

Allison Bent NS  
Andrew Harris ON  
Andrew Johnson NS  
Kyle Nurse ON  
Alessandro Valiante QC

### Harp

Liane James ON  
Sophie Rusnock ON

### Keyboard

Wesley Shen ON



## Provincial Breakdown

Alberta : 8	Nova Scotia : 5
B.C : 16	Ontario : 38
Manitoba : 4	Québec : 14
New Brunswick : 1	Saskatchewan : 2
Newfoundland : 1	Prince Edward Island : 1

# Our Programs

## 2011 Training Session

The National Youth Orchestra Canada offers its students unparalleled access to their teachers who represent Canada's most highly regarded orchestral and/or chamber musicians, educators and conductors. A typical day may include private lessons, sectional and full orchestral rehearsals, workshops, guest lectures, faculty concerts, movement classes and social activities. This immersive 5 to 6 week long program contains more hours of practical orchestral training than most universities offer in a full year. In addition, each member receives a full scholarship which covers all of the training costs, food and accommodations throughout the training period as well as travel and accommodations during the annual concert tour.

## Chamber Music

Since 2010, the NYOC has offered a chamber music component as part of its training. In 2011, this program took place over a 14 day period immediately preceding the orchestral training session. Students were divided into ensembles that included string quartets, wind and brass octets, a bass ensemble, a violin quartet, harp, keyboard, brass and percussion ensembles. We also introduced mixed ensembles to the program this year. Other components included string orchestra readings with members of the faculty, a session on performance anxiety delivered by renowned clarinetist, Jim Campbell and master classes and performances by the Supernova String Quartet and True North Brass.

## Orchestral Training Session

The 90 musicians in the 2011 orchestra rehearsed and performed 2 full orchestral programs that included some of the most interesting and challenging repertoire in the orchestral literature.

### Program 1

Der Rosenkavalier	Richard Strauss
Soma *	Brian Current
Symphony No 5	Gustav Mahler

### Program 2

Francesca di Rimini	Pyotr Ilyich Tchaikovsky
I Send Only Angels	Marcus Goddard
Symphony No 15	Dmitri Shostakovich

\*commissioned by the NYOC

In keeping with recent tradition, the orchestra also sang, a cappella, two madrigals, "Sing We and Chant it" by Thomas Morley and "Au Joly Jeu" by Clément Janequin.

## RBC Foundation Emerging Composer Program



With the generous support of the RBC Foundation, we have introduced a new program that helps to support young, emerging composers. After a nation-wide search, Montreal native, **Nicholas Gilbert** was selected as the 2011 and 2012 composer-in-residence. Mr. Gilbert was commissioned to write a work for chamber ensemble which was a composition for open instrumentation that was performed during this year's chamber music concert series. Mr. Gilbert has also been commissioned by us to write a new work for orchestra that will be premiered during the 2012 season

Nicolas Gilbert studied composition and analysis at the Conservatoire de musique de Montréal with composers Michel Gonneville and Serge Provost, and at McGill University, with composer John Rea.

He is recipient of numerous grants and awards including the 2008 "Composer of the year" Opus Prize awarded by the Quebec Music Council, eight SOCAN Awards for Young Composers, the Third and Special Prizes in the 2006 Serocki International Competition (Poland) and a dozen grants from the Canada and Quebec arts councils. He has also received the Opus Prize for Best Premiere of the year in both 2007 and 2008.

## Commission



The NYOC remains committed to the creation and performance of Canadian Compositions and supports emerging and established composers by regularly commissioning new works for orchestra. This year, **Brian Current**, one of Canada's most highly acclaimed young composers, was commissioned to write a new work for the Orchestra. His piece "SOMA" was premiered in Ottawa, Ontario and subsequently performed several more times during the tour. It is also included on the NYOC's 2011 CD recording.

## TD Bank National Tour

Following the 5 week training session, the students, now a polished professional-calibre ensemble, embark on a national tour lasting between 2 and 3 weeks. Generously sponsored by TD Bank, the orchestra performs in venues that include major concert halls, churches, outdoor stages and community theatres. The orchestra makes a point of travelling to smaller and more remote communities that would otherwise not have access to a professional calibre symphonic performance.

In 2011 the orchestra toured for 19 days across eastern Canada in addition to a special performance in the United States. The NYOC was hosted by Summer Music Associates of New London, New Hampshire on the picturesque campus of Colby-Sawyer College.

The orchestra also travelled to Atlantic Canada, staying overnight in Fredericton and Halifax before travelling to Wolfville for a performance on the campus of the historic Acadia University. The ensemble then travelled to Montreal where our flash mob performance was presented on the steps of Notre Dame Basilica a few hours before our concert in the same venue. To see the NYOC flash mob in Montreal, log onto our YouTube channel at [www.youtube.com/nyoconjc](http://www.youtube.com/nyoconjc).

Other concert locations included Kingston, Ottawa, Brockville, Stratford and Toronto, Ontario as well as Mont-Tremblant, Quebec.

## Workshops & Presentations

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### Injury Prevention

Musicians' injuries are a growing concern. Up to 76% of professional musicians have identified problems that interfere with their work and up to 87% have a physical problem with playing their instruments at some point in their career. There is some limited evidence that rates of injury are higher for students than for professional musicians, and a recent study found that new university students had already encountered injuries. Accordingly, we developed and delivered a program that addresses these issues. Clearly, having an impact on young musicians (and their teachers) is a key target for health promotion and injury prevention programs.

Our goals for an injury prevention and health promotion program include identifying the signs and symptoms of common concerns, what services are provided by healthcare practitioners, and where the participants can turn for help during the training program and after they leave the NYOC.

Hearing protection and mental health issues are also important concerns and some NYOC students have pre-existing mental health issues that include depression, anxiety (including performance anxiety) and eating disorders. Some mental health concerns have arisen during the program.

## Injury Prevention, cont.

Our injury workshop was delivered by Dr. Christine Guptill, an occupational therapist and specialist in rehabilitation sciences. Dr. Guptill is also a freelance musician (oboist) so she knows firsthand, the issues related to musician injuries. Her workshop included information about achieving physical and mental health through posture, ergonomic principles, relaxation and practice techniques. The focus was on information related to known, modifiable risk factors for playing-related musculoskeletal disorders (PRMD). Information about the high prevalence of PRMD is provided with the intent of dismantling the culture of silence that has persisted around these injuries. Principles of ergonomics and good posture for instrumental performance are presented, with examples for a variety of instrument groups. General principles for designing effective warm-up and cool-down routines as well as pauses and scheduled breaks are discussed. Signs and symptoms were discussed, along with conservative treatment measures that can be implemented by students and faculty.

Dr. John Wong, founding Medical Director of the Musicians' Clinics of Canada was instrumental in helping to design and implement this new holistic health / musician health program. Dr. Wong also presented an interactive workshop that, through biofeedback technology, demonstrated how stress can effect performance.

Mental health was presented as part of the holistic health program with the aim of shedding light on an often silent concern for musicians. Symptoms of stress and strategies for management were presented. Nutrition and fitness were discussed as strategies for managing both physical and mental health.

The workshop concluded with volunteers performing for the presenter and audience, with feedback on posture and practice techniques provided as an example for others. If time is available, relaxation and stretching techniques are also addressed. The overall message is that health concerns are common for musicians, and that prevention and early recognition are key to cultivating a generation of healthy, productive musicians.

The NYOC also provides its students with a preferred list of health care providers who are able to provide rapid-response treatment for students while they are in residence with the NYOC. These include family practitioners, a physiatrist with an interest in musicians' medicine and specialists at a Hand and Upper Limb Centre. We also make physiotherapy and occupational therapy available, particularly by providing on-site ergonomic assessment and equipment recommendations in addition to massage therapy and osteopathy.

Dr. Peter Fonti, a chiropractor and musician himself provides chiropractic emergency on-call services and Psychiatric services are available from Dr. Noel Laporte, who also holds a masters degree in music performance. Dr. Pat Potter, a physician who specializes in rehabilitative medicine also presented a workshop designed to help students identify early signs of repetitive strain syndrome and other playing related injuries.

With respect to hearing loss prevention and protection, we engaged Dr. Marshall Chasin who is an expert in this field. He has designed custom made ear plugs for musicians (donating a pair to each student) and published a book on the subject of hearing loss in musicians "Hear the Music", copies of which were donated to our students.

Students also had an opportunity to participate in morning exercise classes that were designed and delivered by our two movement coaches, Brody Stevenson and Julia Aplin. In addition, as part of the holistic approach to injury prevention, students rehearsed a choreographed dance most afternoons. The dance was ultimately performed several times during our tour as part of a "flash mob" presentation.

## Faculty Roundtable

One of the most popular presentations during the training session each year is our faculty roundtable discussion. This is an interactive presentation by members of our faculty of professional musicians and educators in addition to guest speakers. These roundtables combine a structured format with informal discussions based around a general theme of what a professional career in music entails.

Students have an opportunity to pose questions and engage all members of the panel thereby benefitting from the wide ranging experience of our coaches, instructors and guests. Topics might include the variety of career options available, professional auditions, financial aspects, collective agreements, rehearsal and concert etiquette and the tremendous rewards of a career in music. This year we welcomed Katherine Carleton, Executive Director of Orchestras Canada who spoke about the state of Symphony Orchestras in North America.



True North Brass

# Awards & Scholarships

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Each student in the NYOC receives a scholarship valued at approximately \$15,000 that covers the entire cost of the training and tour.

In recognition of the fact that our students must forfeit any summer employment opportunities in order to participate in the NYOC program, our Awards Program intends to provide students with financial assistance to aid them in pursuit of their musical goals. Accordingly, all students who successfully complete the program and tour receive an additional \$1,000 scholarship.

## Awards of Excellence

Six of our highest achieving students received an additional \$4,000 scholarship. Full biographical information on the six winners can be found in the Spring 2011 NYOC Newsletter, available at <http://www.nyoc.org/newsletter>. The 2011 recipients were:

### Sarah Gans



Sarah Gans, age 19, began playing the cello at the age of 8 in Toronto, ON. Since then, she has toured throughout Canada and Europe as a cellist for the National Youth Orchestra of Canada, the Toronto District Youth Orchestra and the Toronto Symphony Youth Orchestra. Aside from music, Sarah enjoys playing hockey, soccer, downhill skiing and biking. Sarah is currently studying with Matt Haimovitz while working towards obtaining her Bachelor of Music in Cello Performance at the McGill Schulich School of Music.

### Darren Hicks



Darren Hicks is a third year student pursuing a BMus in Bassoon Performance at the University of Ottawa with Christopher Millard, principal bassoonist of the NACO. Born in Winnipeg, but raised in small town Nova Scotia, Darren is a latecomer to classical music, starting private lessons on bassoon at the age of 17. He hopes to one day hold a principal position in an orchestra and have a teaching studio at a university or conservatory. His interests outside of music include literature, physics, architecture, volleyball and travelling the globe.

### Byungchan (Chan) Lee



Byungchan (Chan) Lee, aged 16, started playing the violin at age 6. He currently studies with Prof. Taras Gabora. Chan has led the Vancouver Youth Symphony Orchestra for two seasons, including the 2010 Vancouver Winter Olympics Closing Ceremonies, and the 2010 NYOC. Solo performances include the Khachaturian and Vieuxtemps 5th violin concerti. Laureate winner of the 1st International Yuri Yankelevich Violin Competition in 2009, he has also participated in the Casalmaggiore International Summer Music Festival in Italy. He currently attends Port Moody Secondary as an IB Diploma student. Chan enjoys playing sports during his spare time.

## Christopher Lee



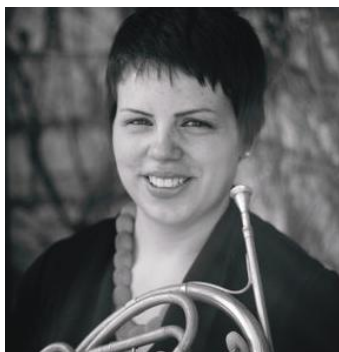
Aged 24, Christopher Lee began his study of the clarinet with his father, Ken Lee, when he was 9 years old. He has won many major competitions throughout Korea and Canada, such as the Korean Clarinet Association, Burnaby Clef, Vancouver Academy of Music and the Korean Young Artist Competition. Christopher has played in many orchestras as a principal clarinetist, including the Vancouver Youth Symphony Orchestra, the Vancouver Academy of Music Orchestra and the Urek Symphony Orchestra. He has performed with the Korean Clarinet Orchestra, the Vancouver Symphony Orchestra and the Pilgrim Orchestra. Christopher is also a talented and successful teacher, with students in Canada and the U.S.A., some of whom have been accepted, with scholarships, to the Julliard Pre-College, Mannes School of Music and the Peabody School of Music. He is currently a director of “First Steps Benefit Concert”, which has raised about \$30 000 since 2009. He is working on his Bachelors degree on scholarship at the Julliard School and he studies with Charles Neidich and Ayako Oshima.

## Ian Roberts



A native of Halifax, Ian Roberts began playing bass at the age of 13, studying with Symphony Nova Scotia bassist Lena Turofsky. In 2003, Ian first worked with world renowned bassist Joel Quarrington at the Centre d’Arts Orford and went on to complete a Bachelor of Music with Mr. Quarrington at McGill University. Ian has played with many major Canadian orchestras, including the National Arts Centre Orchestra, Symphony Nova Scotia, l’Orchestre Symphonique de Gatineau and the Montreal Symphony Orchestra, bringing him across Canada, China and Europe. Ian is currently living in Montréal, pursuing independent studies and is a strong advocate of the double bass tuned in fifths.

## Julie Rochus



Hailing from Aylmer, ON, Julie Rochus, French Horn, has performed across Canada and in the United States as a chamber and orchestral musician. Julie has performed with the Kitchener-Waterloo Symphony, the Toronto Philharmonia, the National Academy Orchestra, the Royal Conservatory Orchestra, the Sneak Peek Orchestra and is an alumna of the National Youth Orchestra of Canada, 2008 and 2009. Julie graduated with an Artist Diploma from the Glenn Gould School and an Honours Bachelors of Music from Wilfrid Laurier University under teachers Christopher Gongos and Nina Brickman. Julie teaches, freelances and reads in Toronto.



## Canada Council Michael Measures Prize



Commencing in 2011 and in partnership with the Canada Council for the Arts, an annual prize will be awarded to one student of the National Youth Orchestra of Canada who is a Canadian Citizen between the ages of 16 and 22, as of January 1, 2011, who is “an outstanding, young Canadian musician who plays an orchestral instrument”. In 2011, this prize in the amount of \$15,000 was designated to be awarded to a violin student as Concertmaster for the 2011 session and tour. The inaugural award was presented to 21-year old **Bénédicte Lauzière** from the province of Quebec.

Bénédicte Lauzière began learning the violin at the age of five, and, in 2000, she started studying at Conservatoire de Musique de Montréal with Mr. Helmut Lipsky. Bénédicte is currently pursuing a Bachelor degree with Jonathan Crow at the Schulich School of Music of McGill University, where she has been awarded the Lloyd Carr-Harris scholarship.

In February 2010, Bénédicte won the silver medal of the Stulberg String Competition, an International competition in Kalamazoo, Michigan. She was invited to come back to Kalamazoo on October 8, 2010 to perform the Korngold violin concerto with the Western Michigan University Symphony Orchestra. Bénédicte also won the 2010 Peter Mendell award, which annually honours one of the most promising string players in one of the four universities in Montreal. She won the first prize in her age category at Canadian Music Competition three years in a row, in 2006, 2007 and 2008. That last year, she was invited to play as a soloist Prokofiev’s first concerto with Quebec Symphony Orchestra and maestro Yoav Talmi.

She has participated in masterclasses with Mr Salvatore Accardo, Mr Martin Beaver, Mr Pinchas Zukerman, Mr Alexandre DaCosta, Mr Régis Pasquier and Mr Leonidas Kavakos.

## The Womens’ Musical Club of Toronto Centennial Foundation Leadership Award

This prize was awarded at our final concert in Toronto to a student who throughout the training and tour, embraced the program and demonstrated outstanding leadership. The award was presented to Double Bass player, **Hugo Rinfret-Paquet** from the Province of Quebec.

Having first learned to play electric bass and ukulele, 22 year old double bassist Hugo Rinfret-Paquet was ahead of the curve when he decided to take up orchestral playing at the age of 17. Hugo explains that he first discovered the double bass while studying pop music, “It was my bass teachers, who I admire so much, that inspired me to pursue classical music.” Despite his busy practice schedule, Hugo continues to perform in jazz ensembles, read and relax with friends. Hugo’s professional goal is to become an orchestral performer, and in his own words, “[He is] convinced that the NYOC [has given him] essential tools to reach this goal.”



## The Stephen Sitarski Leadership Award



This prize, which honours and recognizes the career of one of our faculty members, violinist, Stephen Sitarski, is awarded to one student who demonstrates outstanding leadership skills throughout the training session and tour. This year's prize, in the amount of \$1,000 was awarded to Trumpet player, Daniel Mills, from Alberta

22 year old Calgarian, Daniel Mills, explains how he came to play the trumpet, "I went to be in my Junior High's Jazz Band, so I had to pick an appropriate instrument. My dad played the trombone in high school, and my sister despises the saxophone, so I defaulted to the trumpet. Thus my fate was sealed." Having come a long way since junior high, Daniel has since graduated with distinction from the prestigious Schulich School of Music where he earned his degree in both trumpet performance and music theory. Though Daniel cannot say that he will one day become an orchestral performer, he is certain that his future is most definitely in the arts.

## Collaborations

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### University of Western Ontario

2011 marked the 5th consecutive year that the NYOC held its training session at the University of Western Ontario. The Don Wright School of Music, under the leadership of Dean Robert Wood, has provided us with remarkable support by offering their facilities to the NYOC at minimal cost.

### CBC/Radio Canada

The CBC, once again this year, recorded the final concert of the NYOC's tour in Toronto at Koerner Hall. The concert was subsequently included in the CBC and Radio Canada's broadcast schedule several times and was made available on-line through their "Concerts on Demand".

### McGill University

As we have done for the past 5 years, the NYOC once again recorded its annual CD in partnership with the Schulich School of Music at McGill University. The one-day recording session took place in the school's state-of-the-art multi-media Recording studio.

### Stratford Summer Music Festival

On July 24th, the orchestra was hosted by Stratford Summer Music for a performance at Central Church as part of this year's concert tour. The following day, on July 25th, the NYOC participated in a star-studded tribute to the late, Maureen Forrester. The gala concert was held at the Avon Theatre in Stratford, Ontario. Soloists included our own Bénédicte Lauzière along with Mezzo-Sopranos, Kimberley Barber, Allyson McHardy, Catherine Robbin, Jean Stilwell and Krisztina Szabó. Other soloists included Peter Tiefenbach and Mary Lou Fallis. Members of the NYOC accompanied the soloists and also performed the Suite from Iolanthe by Arthur Sullivan and closed the concert with the fourth (Adagietto) movement of Mahler's 5th Symphony.

### Toronto Summer Music Association

Departing from our usual practice of self-presenting our own concert in Toronto, we partnered this year with Toronto Summer Music Association who hosted our final performance to a sold-out audience in the Royal Conservatory's beautiful Koerner Hall.

# Financial Report

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The National Youth Orchestra of Canada is grateful to our many funders, sponsors and donors. Without their support, we would be unable to grow and thrive as we have done again this past year.

## Sponsors & Donors

Our Lead Sponsor, TD Bank, once again supported our National Auditions and the National Tour and we are extremely grateful for their ongoing commitment to the work of the NYOC.

We would also like to take this opportunity to thank and acknowledge all of our corporate sponsors and donors, including several new partners who have joined us this year in support of the NYOC:

Canadian Western Bank  
RBC Foundation  
BMO Financial  
Yamaha  
Delta Hotels  
Long & McQuade  
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Reitmans (Canada) Limited  
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Ernst & Young  
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Poa Studio  
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Pure Med Spa  
Red Tent Sisters  
Warner Brothers Entertainment  
Park Hyatt Hotel Toronto  
Lost Mile Studios

## Foundations

We would like to thank and acknowledge the many foundation who have provided the NYOC with support and without whom, many of our educational programs would not be possible:

Allard Foundation  
Azrieli Foundation  
C.I. Copland Foundation  
Charles H. Ivey Foundation  
Gail Asper Family Foundation  
Hamilton Community Foundation  
Harold Crabtree Foundation  
Jackman Foundation  
Henry and Beernice Kaufmann Foundation  
Henry White Kinnear Foundation  
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Michael O'Brien Foundation  
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The Davies Charitable Foundation  
Frank Gerstein Charitable Foundation  
Fraser Elliot Foundation  
Kuhl Foundation  
Leonard and Gabryela Osin Foundation  
McLean Foundation  
Winberg Foundation  
WMCT Centennial Foundation

We would also like to sincerely thank and acknowledge the many individual donors, including many of our devoted alumni and faculty members who have generously donated to the NYOC.

## Government Support

We would like to gratefully acknowledge our government partners who continue to demonstrate their belief and confidence in the work of the NYOC through their ongoing support once again this year.  
The Department of Canadian Heritage  
The Ontario Arts Council  
The British Columbia Arts Council

# Revenue

## 2010 Financial Year - Revenue

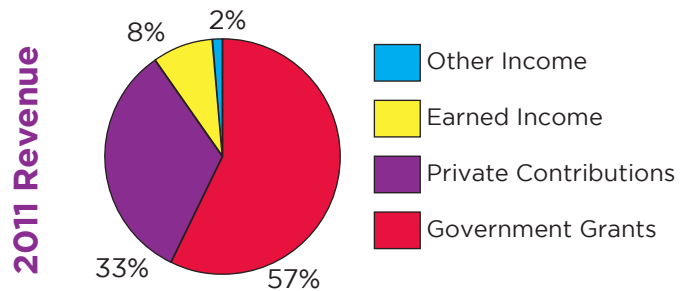
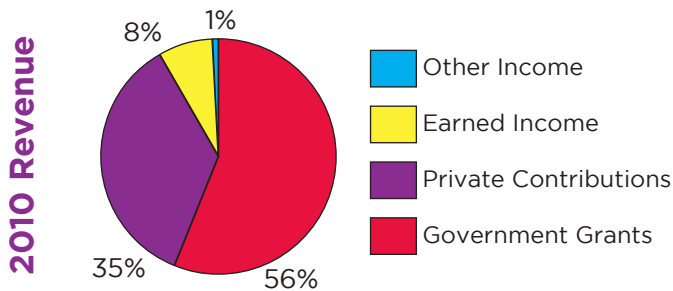
Government Grants	\$	846,640	
Private Contributions	\$	532,255	(Corporations, Foundations, Individuals)
Earned Income	\$	116,121	(Auditions, Concerts, Session)
Other Income	\$	8,816	

**Total** \$ 1,503,832

## 2011 Financial Year - Revenue

Government Grants	\$	915,781	
Private Contributions	\$	527,805	(Corporations, Foundations, Individuals)
Earned Income	\$	134,815	(Auditions, Concerts, Session)
Other Income	\$	20,447	

**Total** \$ 1,598,848

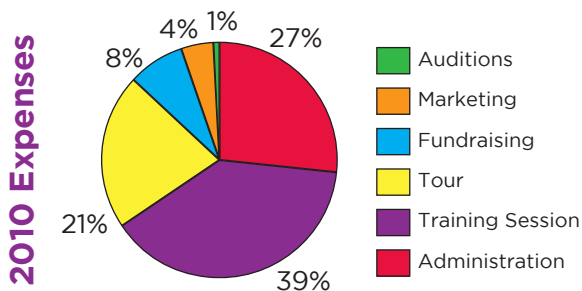


# Expenses

## 2010 Financial Year - Expenses

Administration / General / Rent	\$	406,314
Training Session	\$	588,763
Tour	\$	322,810
Fundraising	\$	119,086
Marketing	\$	67,232
Auditions	\$	10,537

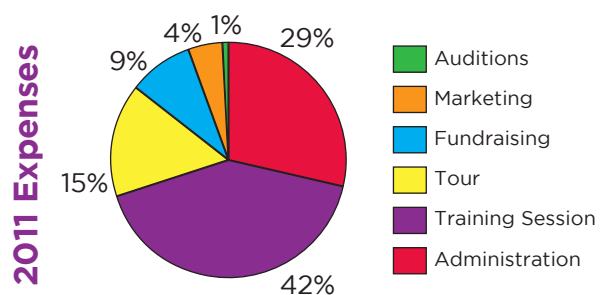
**Total** \$1,514,742



## 2011 Financial Year - Expenses

Administration / General / Rent	\$	434,668
Training Session	\$	630,120
Tour	\$	232,968
Fundraising	\$	134,251
Marketing	\$	71,036
Auditions	\$	10,814

**Total** \$1,513,857





## View Us on YouTube

You can now view all of our chamber concerts and even the NYOC-Idol contestants online! Just click the YouTube link at the top of our homepage.



## Student Blogs

Want more insight on what it's like to be in the NYOC? Check out the NYOC musician blogs, pictures and v-logs at [www.nyoc.org/student\\_blog](http://www.nyoc.org/student_blog).





# NYOC

NATIONAL YOUTH ORCHESTRA CANADA

## Coda

Over its 51 year history, the National Youth Orchestra of Canada has continued to grow and thrive. As the bridge between music studies and a professional music career, the NYOC believes in producing well-rounded and capable musicians who can have successful careers. It is truly “the place to be if you’re serious about a career in music”.

Without question, we could not continue to grow and sustain our program without the help and support of all of our supporters but most especially from our individual donors. We can never say it enough: A sincere and heartfelt THANK YOU!



**National Youth Orchestra of Canada**

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