



NYO
CANADA



Borealis

2022

Annual Report • Rapport annuel

Maestro Sascha Goetzel conducts the 2022 orchestra at Koerner Hall in Toronto. | Le chef Sascha Goetzel dirige l'orchestre 2022 à Koerner Hall, Toronto.



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*The 2022 low brass section with Sasha Johnson (faculty)
La section de cuivres graves 2022 et Sasha Johnson (corps enseignant)*

UN MESSAGE DU PRÉSIDENT DU CONSEIL A MESSAGE FROM THE CHAIR OF THE BOARD

Few would have doubted that 2022 would be challenging. The pandemic continued to hover, and we straddled between the “tried and true” of life before Covid and the imperative, in a time of ambiguity, to innovate quickly and thoughtfully to, not only survive Covid, but to build NYO Canada for the future.

In the absence of certainty, yes, we did innovate. We did find new and better ways to serve our students and our audiences. And, I'm delighted to say that, a year later, reflecting our renewed confidence, we are well into preparations for a full tour of Eastern Canada in 2023.

In many ways, 2022 provided a fresh start for NYO Canada student learning. We pioneered online learning and created our own 'hybrid' model. When our traditional venue at Wilfred Laurier Faculty of Music closed for renovations, we developed an exciting new partnership with Queen's University in Kingston, Ontario, including use of the magnificent Isabel Bader Centre for the Performing Arts.

Many deserve thanks for helping us through this period. Our board remained determined and optimistic. We never lost sight of NYO Canada's larger vision and, as we worked with senior management, remained confident that we would overcome.

Perhaps most moving for me is the steadfast support from our donors. The financial support and the encouragement meant so much. We will never forget your support and, I'm confident in saying that, because of your support, NYO Canada is today stronger than ever.

We are grateful to our now retired CEO Barbara Smith, who expertly steered the ship over 20 years. We thank Barbara and commend her for leaving a strong and vital NYO Canada for our new CEO Christie Gray.

Christie joins us from an impressive career at Sistema Toronto. With Christie at the helm, we have a terrific opportunity to take our energized 63-year-old organization, with an outstanding staff and faculty, and an endowment exceeding \$4.5 million, into an exciting future.

Thanks for your continued interest in, and support of, NYO Canada.

More great days are ahead.



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

Nous savions tous que l'année 2022 serait difficile. La pandémie continuait de planer, et nous nous trouvions entre deux réalités : celle de la vie avant la COVID et celle d'un besoin incontournable, en cette période d'ambiguïté, d'innover rapidement et de manière réfléchie, non seulement pour survivre à la COVID, mais aussi pour bâtir NYO Canada en vue de l'avenir.

En l'absence de certitude, oui, nous avons innové. Nous avons trouvé de nouvelles et de meilleures façons de servir nos étudiants et notre public. Et je suis ravi de vous dire qu'un an plus tard, nous sommes restés fidèles à notre confiance renouvelée : les préparatifs d'une tournée complète de l'est du Canada en 2023 sont presque achevés.

À bien des égards, l'année 2022 a constitué un nouveau départ pour l'apprentissage des élèves de NYO Canada. Nous avons été pionniers de l'apprentissage en ligne et avons créé notre propre modèle « hybride ». Lorsque notre point de rencontre traditionnel, la faculté de musique de l'Université Wilfred-Laurier, a été fermé pour des renovations, nous avons forgé un nouveau partenariat emballant avec l'Université Queen's à Kingston, en Ontario, incluant l'utilisation du magnifique *Isabel Bader Centre for the Performing Arts*.

Beaucoup de gens nous ont aidés durant cette période, et notre gratitude à leur égard est immense. Notre conseil est resté déterminé et optimiste. Nous n'avons jamais perdu de vue la vision globale de NYO Canada et, en travaillant avec la haute direction, notre confiance en la réussite n'a jamais vacillé.

Ce qui m'a probablement le plus touché, c'est le soutien indéfectible de nos donateurs. Leur soutien financier et leur encouragement ont été éloquentes. Nous ne l'oublierons jamais. Je peux dire sans détour que grâce à votre soutien, NYO Canada est aujourd'hui plus fort que jamais.

Nous sommes remplis de reconnaissance à l'égard de notre PDG, Barbara Smith, désormais à la retraite, qui a guidé le navire de main de maître pendant 20 ans. Elle laisse à notre nouvelle PDG Christie Gray un orchestre fort et vivant.

Christie se joint à nous après une carrière impressionnante chez Sistema Canada. Avec Christie à la barre, nous avons une occasion inégalée de mener notre organisme plus que sexagénaire (et pourtant robuste et énergique, doté de personnel et d'enseignants exceptionnels et d'une dotation de plus de 4,5 millions de dollars) vers un avenir brillant.

Je vous remercie de votre intérêt et de votre soutien continu à NYO Canada.

De grands jours s'annoncent.

UN MESSAGE DE LA PRÉSIDENTE ET CHEF DE LA DIRECTION A MESSAGE FROM THE PRESIDENT AND CEO

Our return to in-person training and performances marked the beginning of a whole new chapter for NYO, combining the best of our cherished NYO traditions with the 'new world' of online and distance learning. Despite pandemic uncertainty, we were still able to maintain the high-quality training and performances for which we have become internationally recognized.

On June 19th, 2022, 82 musicians, 48 faculty, 9 staff, plus visiting artists, workshop leaders and commissioned composers converged at Queen's University to rehearse complex repertoire under the baton of our new musical director, Maestro Sascha Goetzl. Following a rigorous and exciting 4-week intensive training institute, the orchestra performed in Toronto, Ottawa, Kingston, Quebec City and Montreal – the first tour in several years, and a welcome return to live performances. It was wonderful for us all to be together again, to enjoy the beautiful Queen's campus as an orchestra, rehearsing and performing in the magnificent state-of-the-art Isabel Bader Centre for the Performing Arts, and to see the friends and supporters we have missed so much.

It was especially poignant for me as the outgoing CEO as I bid farewell, embarking on my own next chapter as I retire from NYO after 20 years. I will never forget the incredible adventures we've all shared together, travelling the world, bringing emotionally moving performances to people from all walks of life, growing to become Canada's leading professional training program, and experiencing the unique alchemy which happens when extraordinary music educators and our nation's most gifted young artists converge during the training session.

Heartfelt thanks to all the board members, donors, staff, students and friends who have supported me and supported NYO Canada over more than 6 decades. It is with utter confidence that I hand the reins of the organization we have all worked so hard to build to Christie Gray, NYO's new CEO. Christie is a visionary leader, and I am confident that she will take NYO in a new and exciting direction.

Notre retour aux formations et aux prestations en personne a marqué le début d'un tout nouveau chapitre pour NYOC, associant le meilleur des traditions qui lui sont chères et ce « nouveau monde » de l'apprentissage en ligne et à distance. Malgré l'incertitude liée à la pandémie, nous avons été en mesure de continuer de fournir la formation et les prestations de haute qualité qui ont forgé notre réputation stellaire à l'échelle internationale.

Le 19 juin 2022, 82 musiciens, 48 membres du corps enseignant, 9 membres du personnel, ainsi que des artistes invités, des animateurs d'ateliers et des compositeurs commandités, ont convergé vers l'université Queen's pour répéter un répertoire complexe sous la direction de notre nouveau directeur musical, le maestro Sascha Goetzl. Après un institut de formation intensive de quatre semaines où rigueur et passion se sont côtoyées, l'orchestre s'est produit à Toronto, Ottawa, Kingston, Québec et Montréal. Il s'agissait de sa première tournée depuis plusieurs années et d'un retour longtemps attendu aux représentations en personne. Quelle joie pour nous tous de nous rassembler de nouveau, de profiter du magnifique campus de Queen's en tant qu'orchestre, de répéter et de nous produire au magnifique et ultramoderne *Isabel Bader Centre for the Performing Arts* et de revoir nos amis et supporteurs qui nous ont tant manqué.

L'expérience a été particulièrement émouvante pour moi en tant que présidente-directrice générale sortante : j'ai dû faire mes adieux et entamer mon propre nouveau chapitre en prenant ma retraite de NYOC après 20 ans. Je n'oublierai jamais les incroyables aventures que nous avons vécues ensemble, en parcourant le monde, en présentant des concerts émouvants à des gens de tous les horizons, en voyant l'orchestre devenir le principal programme de formation professionnelle au Canada et en vivant l'alchimie toute particulière qui se produit lorsque des éducateurs musicaux extraordinaires et de jeunes artistes, parmi les plus doués au pays, se rassemblent en séance de formation.

Je remercie sincèrement tous les membres du conseil d'administration, les donateurs, le personnel, les étudiants et les amis qui m'ont soutenue et qui ont appuyé NYOC pendant plus de six décennies. C'est avec une confiance absolue que je confie à Christie Gray la direction de cet organisme que nous avons tous travaillé si dur à construire. Christie sera la nouvelle chef de la direction de NYOC. Christie est un leader visionnaire, et je suis convaincue qu'elle mènera NYOC dans une nouvelle direction passionnante.



Barbara Smith
President & CEO
Présidente et chef de la direction

UN MESSAGE DE LA CHEF DE LA DIRECTION ENTRANTE A MESSAGE FROM THE INCOMING CEO

It is my honour and privilege to join the team at NYO this year, and lead Canada's foremost youth training orchestra. The history and legacy of this organization is monumental, and I carry the responsibility of stewarding its heritage with solemnity and respect. I'm very much looking forward to working with staff, the Board, faculty, and the inspiring young musicians to carry out Barbara's impressive legacy.

Looking to the future, I see an incredible potential to engage under-represented groups in all aspects of our work. NYO is well positioned to be a leader in inspiring greater diversity and removing barriers, and I look forward to sharing news about new initiatives and programs to expand NYO's commitment to diversity, equity, and inclusion.

As we emerge from a destructive three years of pandemic measures, shrinking audiences, and concert hall closures, and examine the toll those years have taken on the performing arts world, I recognize the work required in preparing emerging musicians for the changing landscape of a performance career. A strengthened focus on mental health supports, building comprehensive professional skills and extended virtual offerings throughout the year will be in the forefront of our minds as we work to support our young people and their visions for their future.

NYO is uplifted by an inspiring community of donors, Board members, staff and faculty who make our work with emerging musicians possible. I look forward to getting to know each and every member of the NYO community in the coming year, and building our vision for NYO's future together.

As we move into 2023, I know that NYO will continue to shine, a star within the constellation of Canada's cultural institutions. Together with your support, we will lift up, inspire and empower our emerging musicians in their journey to lead us forward into the future of music performance in Canada. They could not do it without you.

Quel honneur et quel privilège pour moi de me joindre à l'équipe de NYOC cette année et de diriger le principal orchestre de formation des jeunes du Canada. L'histoire et l'héritage de l'organisme sont monumentaux, et je porte la responsabilité de gérer son patrimoine avec doigté et respect. Je me réjouis de travailler avec le personnel, le conseil d'administration, le corps enseignant et de jeunes musiciennes et musiciens inspirés pour perpétuer l'impressionnant héritage de Barbara.

Pour ce qui est de l'avenir, je perçois un potentiel incroyable pour faire participer des groupes sous-représentés à tous les aspects de notre travail. NYOC est bien placé pour être un chef de file en inspirant une plus grande diversité et l'élimination des barrières. Je suis impatiente de vous parler de nouvelles initiatives et de nouveaux programmes visant à étendre l'engagement de NYOC sur les plans de la diversité, de l'équité et de l'inclusion.

Alors que nous sortons d'une difficile période de trois ans marquée par des mesures de lutte contre la pandémie, la diminution du public et la fermeture de salles de concert, et que nous examinons les conséquences de ces années sur le monde des arts de la scène, je reconnais le travail qui sera nécessaire pour préparer les musiciens émergents au paysage changeant de leur carrière. Un accent renforcé sur le soutien à la santé mentale, le perfectionnement de compétences professionnelles complètes et des offres virtuelles étendues tout au long de l'année seront au premier plan alors que nous nous efforçons d'appuyer nos jeunes et leur vision pour l'avenir.

NYOC est appuyé par une communauté inspirante de donateurs, de membres du conseil d'administration, de membres du personnel et de professeurs qui rendent possible notre travail auprès des musiciennes et musiciens émergents. Je me réjouis d'apprendre à connaître chaque membre de la communauté de NYOC au cours de l'année à venir, et de concrétiser ensemble notre vision de NYOC.

À l'aube de 2023, je sais que NYOC continuera de briller, telle une étoile dans la constellation des institutions culturelles du Canada. Avec votre soutien, nous appuierons, inspirerons et habiliterons nos musiciens émergents dans leur parcours pour nous mener vers l'avenir de l'interprétation musicale au Canada. Après tout, ils ne pourraient pas le faire sans vous.



A handwritten signature in black ink, appearing to read 'Christie Gray'.

Christie Gray
CEO, NYO Canada
Chef de la direction, NYO Canada





À PROPOS DE NYO CANADA ABOUT NYO CANADA

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

The program begins as early as November with online masterclasses, workshops covering topics from peak performance to business skills, and private mental health support. In late June, the orchestra comes together at Queen's University in Kingston for 5 weeks of training under the leadership of our world-class faculty and conductor, before they leave on tour as youth ambassadors for Canada. Thanks to generous donors, each student receives a \$1,500 scholarship to cover expenses and has the opportunity to receive a \$5,000 Award of Excellence.

Over its 63 years, NYO Canada has evolved into an internationally acclaimed program for young orchestral musicians and is now one of the elite youth orchestras in the world with our alumni forming the core of major Canadian and international orchestras.

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

Le programme s'amorce aussi tôt qu'en novembre avec des ateliers et cours de maître en ligne, ainsi que de la formation sur la concentration de pointe, sur la santé mentale des musiciens et sur les aptitudes commerciales. À la fin juin, l'orchestre se rassemble à l'université Queen's pour vivre cinq semaines de formation, sous la direction d'enseignants et d'un chef d'orchestre de renommée mondiale, avant de partir en tournée à titre de jeunes ambassadeurs du Canada. Grâce à nos généreux donateurs, chaque étudiant reçoit une bourse de 1 500 \$ pour couvrir ses dépenses. De plus, les étudiants ont l'opportunité de remporter des prix d'excellence additionnels de 5 000 \$ chacun.

Au cours de ses 63 ans, NYO est devenu un incubateur de renommée internationale pour les jeunes musiciens d'orchestre et est maintenant l'un des orchestres de jeunes d'élite au monde. Les anciens de NYO Canada forment une grande partie des orchestres canadiens et internationaux.



Olivia Cho, cello | violoncelle



*Noah Bailis and/et Justin Ko,
trumpet | trompette*



Mobin Naeini, viola | alto



MAESTRO SASCHA GOETZEL

CHEF D'ORCHESTRE • CONDUCTOR

A dynamic, charismatic, and compelling musical presence on the podium, Sascha Goetzel has emerged as a multifaceted conductor—a remarkable orchestra builder, creative programmer, entrepreneur, educator, and advocate for musicians and artists.

During his transformative eleven-year tenure as Artistic Director and Principal Conductor of the Borusan Istanbul Philharmonic Orchestra, he significantly raised the artistic profile of the ensemble through imaginative programming, award-winning recordings on the Deutsche Grammophon, Onyx and Warner labels, and widely acclaimed tours to the Salzburg Festival, BBC Proms, Royal Concertgebouw, and Vienna's Musikverein. Currently Principal Guest Conductor of the Sofia Philharmonic, Goetzel continues to diligently build the caliber of the ensemble, burnishing its reputation

He has appeared with the NHK Symphony Orchestra, Munich Symphony Orchestra, Dresden Philharmonic, Israel Philharmonic Orchestra, Orchestre National de France, and London Philharmonic Orchestra, collaborating with major soloists, among them Daniil Trifonov, Joyce Di Donato, Yuja Wang, Maxim Vengerov, Anna Netrebko, and Murray Perahia.

A frequent presence at the Vienna State Opera, he has led productions at the Mariinsky Theatre, the Zürich Opera House, and Tokyo Nikikai Opera Company, among others.

Committed to music education and an advocate for the arts in general, Goetzel is also Co-Founder and Chief Creative Director of the Vienna Art Network, a new digital platform supporting independent musicians and artists; Artistic Director of Music for Peace (El Sistema-Turkey); a conducting mentor at Dirigentloftet, in Norway; and Director and Co-Founder of Opera by the Fjord, an innovative academy and festival for aspiring singers and instrumentalists.

Born and raised in Vienna, Goetzel trained as a violinist and began his conducting studies in Austria with Jorma Panula at the Sibelius Academy. He worked with Seiji Ozawa, Riccardo Muti, Andre Previn, Zubin Mehta, and Bernhard Haitink in the United States and was a Fellow at the Tanglewood Music Festival. His previous posts include Principal Guest Conductor of the Kanagawa Philharmonic (2013-2017) and the Orchestre Symphonique de Bretagne (2012-2015), as well as Principal Conductor of the Kuopio Symphony Orchestra, in Finland (2006-2012).

Avec sa présence musicale dynamique, charismatique et convaincante, Sascha Goetzel s'impose comme un chef d'orchestre aux multiples facettes - un programmeur créatif, entrepreneur, éducateur et défenseur des musiciens et des artistes.

Au cours de son mandat de onze ans en tant que directeur artistique et chef principal de l'Orchestre philharmonique d'Istanbul Borusan, il a considérablement accru le profil artistique de l'ensemble grâce à une programmation imaginative, des enregistrements primés sur les étiquettes *Deutsche Grammophon*, *Onyx* et *Warner*, et des tournées au Festival de Salzbourg, au *BBC Proms*, au *Royal Concertgebouw* et au *Musikverein* de Vienne. Actuellement chef principal invité de l'Orchestre philharmonique de Sofia, Goetzel continue de construire avec diligence le calibre de l'ensemble, redorant sa réputation

Il s'est produit avec l'Orchestre symphonique de la NHK, l'Orchestre symphonique de Munich, l'Orchestre philharmonique de Dresden, l'Orchestre philharmonique d'Israël, l'Orchestre national de France et l'Orchestre philharmonique de Londres, collaborant avec des solistes de renom, notamment Daniil Trifonov, Joyce Di Donato, Yuja Wang, Maxim Vengerov, Anna Netrebko et Murray Perahia.

Fréquemment invité à l'Opéra national de Vienne, il a notamment dirigé des productions au Théâtre Mariinsky, à l'Opéra de Zürich et à la Compagnie d'opéra Tokyo Nikikai, entre autres.

Éducateur passionné et défenseur des arts en général, Goetzel est également co-fondateur et directeur du *Vienna Art Network*, une nouvelle plateforme numérique pour musiciens et artistes indépendants; directeur artistique de *Music for Peace* (El Sistema-Turquie); un mentor de direction à Dirigentloftet, en Norvège; et directeur et co-fondateur d'*Opera by the Fjord*, une académie et un festival innovants pour les chanteurs et instrumentistes émergents.

Né à Vienne, Goetzel a suivi une formation de violoniste et a commencé ses études de direction d'orchestre en Autriche avec Jorma Panula à l'Académie Sibelius. Il a travaillé avec Seiji Ozawa, Riccardo Muti, André Prévin, Zubin Mehta et Bernhard Haitink aux États-Unis et a été membre du *Tanglewood Music Festival*. Ses postes précédents incluent le premier chef invité de l'Orchestre philharmonique de Kanagawa (2013-2017) et de l'Orchestre symphonique de Bretagne (2012-2015), ainsi que celui de chef principal de l'Orchestre symphonique de Kuopio, en Finlande (2006-2012).



NYO CANADA 2022

Violin | Violon

Jennifer Armor	ON
Juliana Cao	ON
David Duan	ON
Alicia Ingalls	NB
Satchi Kanashiro	AB
Diane Dahyeon Kim	ON
Ava Leschyshyn	SK
Manuel Lok	ON
Joseph Machin	ON
Donna Mahboubi	ON
Miona Milovanovic	MB
Nodoka Mitsumoto	BC CB
Robert Mulchrone	AB
Evan Pyne	ON
Kai Rousseau	ON
Rosaleen Ryel	ON
Anastasia Salazar	AB
Justin Saulnier *	ON
Daria Skibitskaya	ON
Jessica Tovey	BC CB
Nicholas A V-K *	ON
Charlotte Van Barr	ON
Lucia Warren	ON
Isaac Willocks	AB
Kasumi Yajima	ON
Sarah Yang	BC CB
Ian Ye	ON

Viola | Alto

Sofia Gabriela Morao Barreto	QC
Anastasia Cipko	AB
Miriam Elswi	ON
Ethan Mung	AB
Mobin Naeini	ON
Leo Purich	QC
Savannah Seibel	AB
Angelina Sievers	ON
Tasman Tantasawat	NS NÉ
Colman Yang	ON

Cello | Violoncelle

Olivia Cho *	BC CB *
Alonso Flores Esquivel	ON
Jonah Song Hansen	AB
Yin Vanny Hu	ON *
Serina Lee	QC
Yuna Lee	ON
Matthew Lei	ON
Christopher Reil	AB
Mario Rodriguez McMillan	ON
Mateo Ronderos	ON

Double Bass | Contrebasse

Cameron Breiter	SK
Émile Cartier	QC
William Deslauriers-Allain *	QC
Peter Eratostene	ON
Jacques Forest	AB
Matthew Hardy	NL TN
Léo Lanièce	SK
Sonja Swettenham	ON

Flute | Flûte

Arin Sarkissian +	ON
Rachel Tormann	ON
Gezi Charles Yu *	QC

Oboe | Hautbois

Emily Brownlee	NB
Luca Ortolani	ON
Tai Yokomori	AB

Clarinet | Clarinette

Kailan Fournier	NS NÉ
Jose David Romero Martinez	BC CB
Yanqing Zhang	BC CB

Bassoon | Basson

Nadia Ingalls	NB
Eric James Li	BC CB
Bobby Thompson	ON

Trumpet | Trompette

Noah Bailis,	MB
Samuel Hughes *	MB
Justin Ko	ON

Horn | Cor

Léa Beaudet	QC
Ming Rou (Anna) Ding *	BC CB
Kevin Li	BC CB
Shin Yu Wang	BC CB

Trombone

Robert Conquer +	ON
Dominic Ghiglione	SK
Léonard Pineault-Deault	QC

Bass Trombone | Trombone basse

Jack Price	BC CB
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Tuba

Benito Vargas	ON
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Harp | Harpe

Honoka C. Shoji	BC CB
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Percussion | Percussions

Calum Crosbie	ON
Samuel Kerr *	AB
Fraser Krips	SK
Jacob Kryger	AB

* 2022 Awards of Excellence | Prix d'excellence 2022

+ Canada Council for the Arts Michael Measures Prize | Prix Michael-Measures du conseil des arts du Canada

PRIX D'EXCELLENCE AWARDS OF EXCELLENCE

AWARD OF EXCELLENCE WINNERS | PRIX D'EXCELLENCE



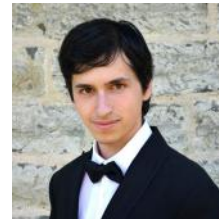
Olivia Cho
cello | violoncelle



William Deslauriers-Allain
double bass | contrebasse



Yin Vanny Hu
cello | violoncelle



Nicholas
Vasilakopoulos-Kostopoulos
violin | violon



Gezi Charles Yu
flute | flûte



Samuel Hughes
trumpet | trompette



Justin Saulnier
violin | violon



Ming Rou (Anna) Ding
horn | cor



Sarah Yang
violin | violon



Samuel Kerr
percussion | percussions



LEADERSHIP AWARDS | PRIX DE LEADERSHIP



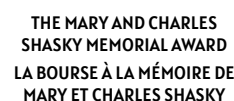
Manuel Lok
violin | violon



Rachel Tormann
flute | flûte



Dominic Ghiglione
trombone



LES PRIX MICHAEL-MEASURES DU CONSEIL DES ARTS DU CANADA CANADA COUNCIL FOR THE ARTS MICHAEL MEASURES PRIZES

Established in 2011 through a generous bequest, the Canada Council for the Arts Michael Measures Prizes annually recognizes two outstanding musicians aged 16-24, who are enrolled in NYO Canada.

Établis en 2011 grâce à un généreux legs, les prix Michael-Measures du Conseil des arts du Canada récompensent chaque année deux musiciens exceptionnels âgés de 16 à 24 ans, inscrits à NYO.



Robert Conquer

Robert Conquer First Prize - \$25,000 | Premier prix - 25 000 \$

Trombonist Robert Conquer, from Scarborough, Ontario, is quickly establishing himself as one of Canada's top young musicians. In the orchestral setting, he has performed in concert as Acting Principal of the Canadian Opera Company Orchestra and in the section of the Philadelphia Orchestra. As a soloist, Robert was the 2nd prize winner of the Canada Council for the Arts – Michael Measures prize in 2021. In 2020, he won first prize at the Orchestre Symphonique de Montréal competition, wherein he also received the Best Interpretation of a Canadian Work and Domaine Forget prizes. Robert is currently a Presser Scholar at the Curtis Institute of Music in Philadelphia, where he studies with Nitzan Haroz and Matthew Vaughn of The Philadelphia Orchestra.

Le tromboniste Robert Conquer, originaire de Scarborough, en Ontario, s'impose rapidement comme l'un des meilleurs jeunes musiciens du Canada. Dans un cadre orchestral, il s'est produit en concert en tant que chef intérimaire de l'orchestre de la Compagnie d'opéra canadienne et dans la section du *Philadelphia Orchestra*. En tant que soliste, Robert a remporté le 2e prix du Conseil des arts du Canada, prix Michael-Measures, en 2021. En 2020, il a remporté le premier prix au concours de l'Orchestre symphonique de Montréal, où il a également reçu les prix de la meilleure interprétation d'une œuvre canadienne et des prix du Domaine Forget. Robert est actuellement Presser Scholar au *Curtis Institute of Music* de Philadelphie, où il étudie auprès de Nitzan Haroz et de Matthew Vaughn du *Philadelphia Orchestra*.



Arin Sarkissian

Arin Sarkissian Second Prize - \$15,000 | Deuxième prix - 15 000 \$

Arin Sarkissian graduated from Rice University with a Bachelor of Music in Flute Performance studying with Leone Buyse. He recently studied with Jim Walker at The Colburn School. Arin was a 1st Prize winner of the 2022 Yamaha Young Artist Performance Competition and 2020 Orchestre Symphonique de Montréal Concours. This fall, he will join the Victoria Symphony as Principal Flute.

Arin Sarkissian est détenteur d'un baccalauréat en interprétation (flûte) de la Rice University, sous la tutelle de Leone Buyse. Il a récemment étudié avec Jim Walker à la *Colburn School*. Arin a remporté le 1er prix du Concours de performance des jeunes artistes Yamaha 2022 et du Concours de l'Orchestre symphonique de Montréal 2020. L'automne prochain, il se joindra à la *Victoria Symphony* en tant que flûte solo.



Canada Council
for the Arts

Conseil des arts
du Canada

L'INITIATIVE J&W MURPHY POUR LA SANTÉ MENTALE THE J&W MURPHY INITIATIVE FOR MENTAL HEALTH



*First meeting at Queen's University
Première rencontre à l'université Queen's*

A continued commitment to mental health and wellness.

Four years ago, Lisa Murphy, Karen Spaulding, and the J & W Murphy Foundation joined forces with NYO Canada to create a world-first: a mental health and wellness program for musicians. In partnership with Musicians' Clinics of Canada and the Al & Malka Green Artists' Health Centre at Toronto Western Hospital, we developed a series of mental health resources including high-performance coaching, audition preparation, performance psychology and mindfulness. With the pandemic in full-swing by summer 2020, we added new workshops on change and loss as it relates to COVID-19 and skills in coping with self-isolation, anxiety, and loneliness. We are delighted that the J & W Murphy Foundation agreed in 2020 to continue to work with us, with a \$225,000 commitment over three years.

Thanks to their continued support, our program has expanded to include in-person and online psychotherapy sessions with a diverse panel of meditation podcasts, new workshops, goal setting and life coaching opportunities. As young musicians reemerge from the pandemic, providing an essential lifeline to prosper and grow is even more critical than ever.

Together, we are creating a permanent, steady-state, comprehensive program with intersecting pillars in high performance, self-mastery, and mental wellness. We are extraordinarily grateful to the J & W Murphy Foundation for this visionary support.

Un engagement permanent à l'égard de la santé mentale et du bien-être

Il y a quatre ans déjà, Lisa Murphy, Karen Spaulding, ainsi que la *J & W Murphy Foundation* ont uni leurs forces avec NYO Canada pour créer un programme unique de santé mentale pour musiciens. Nous avons développé, en partenariat avec la *Musicians Clinics of Canada* et le *Al & Malka Green Artists' Health Centre* du *Toronto Western Hospital*, une série de ressources en santé mentale incluant de l'encadrement de haute performance, des ateliers de préparation d'auditions, de psychologie de performance et de pleine conscience. En pleine pandémie en 2020, nous avons ajouté de nouveaux ateliers couvrant des sujets reliés à la COVID-19 afin d'offrir des outils pour faire face à l'isolement et l'anxiété. Nous sommes ravis que la *J & W Murphy Foundation* ait accepté, en 2020, de continuer de nous accompagner en s'engageant à verser 225 000 \$ au cours des trois années qui viennent.

Grâce à son soutien nous avons pu développer notre programme davantage en offrant des séances de psychothérapie, méditations et de nouveaux ateliers sur la motivation, comment établir des objectifs, et le dépassement de soi. Alors que les jeunes musiciens sortent de la pandémie, ce service est essentiel.

Ensemble, nous créons un programme permanent, stable et complet, assorti de fondations interreliées en performance de pointe, en maîtrise de soi et en santé mentale. Nous sommes extrêmement reconnaissants à l'égard de la *J & W Murphy Foundation* pour son soutien visionnaire.

J & W Murphy
FOUNDATION

CORPS ENSEIGNANT DE NYO CANADA

NYO CANADA FACULTY

Violin | Violon

Marie Bérard *

Concertmaster, Canadian Opera Company Orchestra |
Violon solo, Orchestre du *Canadian Opera Company*
Faculty, Glenn Gould School (RCM) | Corps enseignant, *Glenn Gould School* (CRM)

Mark Fewer

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

Wayne Lee (Formosa Quartet)

Formosa Quartet
Soloist, Chamber Musician | Soliste, chambriste
Lecturer, University of Illinois | Enseignant, *University of Illinois*

Jasmine Lin

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

Blake Pouliot *

Soloist, Chamber Musician | Soliste, chambriste

Erika Raum *

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

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

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

Aaron Schwebel *

Concertmaster, National Ballet of Canada Orchestra |
Violon solo, Orchestre du National Ballet of Canada
Associate Concertmaster, Canadian Opera Company Orchestra |
Violon solo associé, Orchestre du Canadian Opera Company
Soloist, Chamber Musician | Soliste, chambriste
Artistic Director, Echo Chamber | Directeur, 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)
Faculty, Université de Montréal | Corps enseignant, Université de Montréal

David Harding *

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

Daniel Scholz *

Former Principal Viola, Winnipeg Symphony Orchestra |
Ancien alto solo, Winnipeg Symphony Orchestra
Faculty, University of Manitoba | Corps enseignant, University of Manitoba

Cello | Violoncelle

Bryan Epperson

Principal Cello, Canadian Opera Company Orchestra (retired),
Santa Fe Opera Orchestra (retired) |
Violoncelle solo associé, *Canadian Opera Company* (retraité),
Santa Fe Opera Orchestra (retraité)
Faculty, Glenn Gould School (retired) |
Corps enseignant, *Glenn Gould School* (CRM) (retraité)
Soloist, Chamber Musician | Soliste, chambriste

David Hetherington *

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

Deborah Pae

Formosa Quartet
Soloist, Chamber Musician | Soliste, chambriste
Professor of Cello, Eastern Michigan University |
Professeure de violoncelle, *Eastern Michigan University*

Double Bass | Contrebasse

Jeffrey Beecher

Principal Bass, Toronto Symphony Orchestra |
Contrebasse solo, *Toronto Symphony Orchestra*

Nina DeCesare

Bass, Baltimore Symphony Orchestra |
Contrebasse, *Baltimore Symphony Orchestra*
Soloist, Chamber Musician | Soliste, chambriste
Faculty, Peabody Conservatory | Corps enseignant, *Peabody Conservatory*

Etienne Lafrance *

Former Co-principal bass, Québec Symphony Orchestra |
Ancien Contrebasse Solo associé, Orchestre symphonique de Québec

Flute & Piccolo | Flûte et piccolo

Joanna G'froerer *

Principal Flute, National Arts Centre Orchestra |
Flûte solo, Orchestre du Centre national des arts du Canada
Faculty, McGill University | Corps enseignant, McGill University

Lorna McGhee

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

Camille Watts *

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

Kelly Zimba

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

Oboe | Hautbois

Charles Hamann

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

Sarah Jeffrey *

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

Beth Orson

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

Clarinet | Clarinette**James Campbell ***

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

Alain Desgagné

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

Jose Franch-Ballester

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

Bassoon | Basson**Kathleen McLean**

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

Suzanne Nelsen *

Bassoon, Boston Symphony Orchestra | Basson, *Boston Symphony Orchestra*

Michael Sundell

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

Horn | Cor**Julie Fateux ***

Associate Principal Horn, National Arts Centre Orchestra of Canada |
Cor solo associé, Orchestre du Centre national des arts du Canada
Soloist, Chamber Musician | Soliste, chambriste
Faculty, Conservatoire de Musique de Gatineau |
Corps enseignant, Conservatoire de Musique de Gatineau

Jeff Nelsen *

Canadian Brass
Faculty, Jacobs School of Music, Indiana University (USA) |
Membre du corps enseignant, Jacobs School of Music, Indiana University (ÉU)

Gabriel Radford *

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

Jamie Sommerville *

Principal Horn, Boston Symphony Orchestra | Cor solo, *Boston Symphony Orchestra*
Faculty, New England Conservatory, Boston University |
Corps enseignant, *New England Conservatory*, *Boston University*

Trumpet | Trompette**Stephane Beaulac**

Principal Trumpet, Orchestre Métropolitain de Montréal |
Trompette solo, Orchestre Métropolitain de Montréal
Faculty, Conservatoire de musique de Montréal and the Université de Montréal |
Corps enseignant, Conservatoire de musique de Montréal et la Université de Montréal
Soloist, Chamber Musician | Soliste, chambriste

Karen Donnelly *

Principal Trumpet, National Arts Centre Orchestra of Canada |
Trompette solo, Orchestre du Centre national des Arts du Canada
True North Brass
Faculty, University of Ottawa | Corps enseignant, Université d'Ottawa

Larry Larson

Principal Trumpet, Kitchener-Waterloo Symphony |
Trompette solo, *Kitchener-Waterloo Symphony*
Faculty, Wilfrid Laurier University | Corps enseignant, *Wilfrid Laurier University*

James Ross

Metropolitan Opera Orchestra | *Metropolitan Opera Orchestra*

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 du Québec |
Corps enseignant, Université McGill et Conservatoire de musique du Québec

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, *Glenn Gould School* (CRM) et Université McGill

David Pell *

Bass Trombone, National Ballet of Canada Orchestra |
Trombone basse, Orchestre du National Ballet of Canada
Principal Trombone, Hamilton Philharmonic Orchestra |
Trombone solo, *Hamilton Philharmonic Orchestra*
Artistic Director, Hannaford Street Silver Band |
Directeur artistique, *Hannaford Street Silver Band*
Faculty, University of Toronto, Glenn Gould School (RCM)
Corps enseignant, *University of Toronto*, *Glenn Gould School* (CRM)

Peter Sullivan

Principal Trombone, Pittsburgh Symphony Orchestra |
Trombone solo, *Pittsburgh Symphony Orchestra*
Faculty, Duquesne and Carnegie Mellon University |
Corps enseignant, Duquesne et *Carnegie Mellon University*

Percussion | Percussions**John Rudolph**

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

Ryan Scott

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

Nicholas Stoup

Principal Timpani, Canadian Opera Company |
Timbales solo, Canadian Opera Company
Soloist, Chamber Musician | Soliste, chambriste

Harp | Harpe**Isabel Fortier ***

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

Lori Gemmell *

Harpist, Kitchener-Waterloo Symphony | Harpiste, *Kitchener-Waterloo Symphony*
Faculty, Wilfrid Laurier University | Corps enseignant, *Wilfrid Laurier University*

Keyboard | Clavier

Geoffrey Conquer

Soloist, Chamber Musician | Soliste, chambriste

Choir Director | Chef de chœur

Mitchell Pady

Guest Conductor, Elmer Iseler Singers | Chef d'orchestre invité, *Elmer Iseler Singers*
Recording Artist, Naxos, Perimeter Records and Centrediscs |
Artiste exécutant, Naxos, *Perimeter Records* et *Centrediscs*

Guest Lecturers | Conférenciers

Gregory Oh

New Music | Musique nouvelle

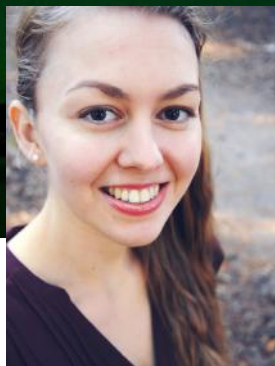
Tom Allen *

Host of *About Time*, CBC Music | Animateur de *About Time*, CBC Music

Andrew Kwan

Director, Andrew Kwan Artists Management |
Directeur, *Andrew Kwan Artists Management*

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



KATERINA GIMON

COMPOSITRICE EN ÉMERGENCE SOCAN 2022

2022 SOCAN EMERGING COMPOSER

Composer, improviser and vocalist Katerina Gimon's uniquely dynamic, poignant, and eclectic compositional style is rapidly gaining her a reputation as a distinctive voice in contemporary Canadian composition and beyond. Her music has been described as "sheer radiance" (*Campbell River Mirror*), "imbued...with human emotion" (*San Diego Story*), and capable of taking listeners on a "fascinating journey of textural discovery" (*Ludwig Van*), earning her several honours including two SOCAN Awards (2015, 2021), nomination for Western Canadian Composer of the Year (2021), and inclusion on the CBC's list of Canada's "hot 30 classical musicians under 30" (2017).

Katerina's music draws influence from a myriad of places — from Eastern European folk music to indie rock, as well as from her roots as a songwriter. Her compositions have been performed widely across Canada, the United States, and internationally, including at Carnegie Hall, Orpheum Theatre, and the Hong Kong Cultural Centre. Recent commissions include new music for the Vancouver Symphony Orchestra, the University of Montana, the Hamilton Children's Choir, and the Orpheus Choir of Toronto. Katerina is the composer-in-residence for female vocal ensemble *Myriad* and is currently based in Vancouver, British Columbia, Canada.

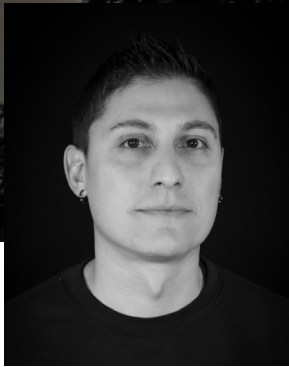
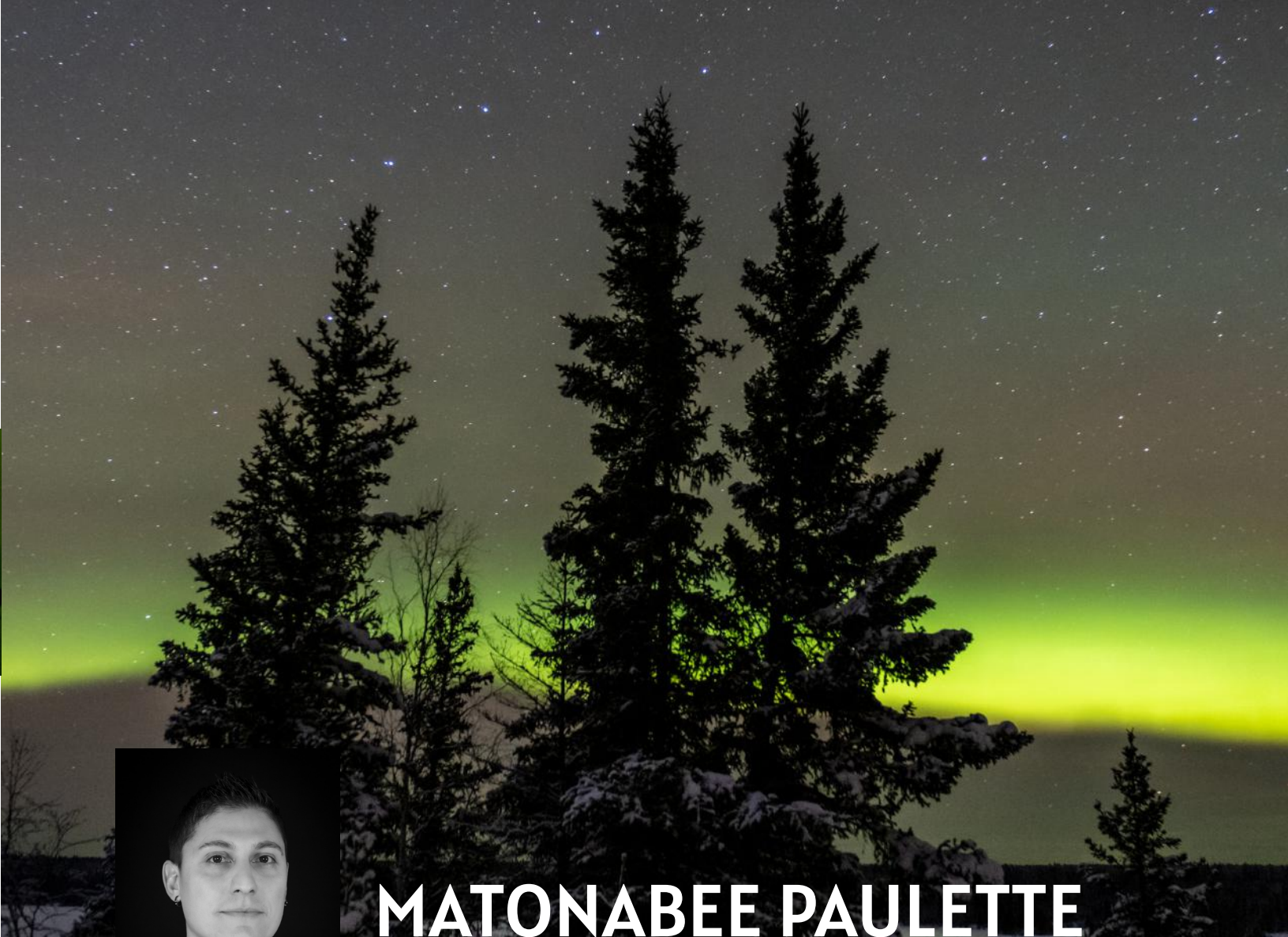
Katerina Gimon's piece *Ice Forms* was her submission to the Socan Foundation and it blew the jury and NYO Canada completely away!

Compositrice, improvisatrice et chanteuse, Katerina Gimon présente un style de composition unique, dynamique, poignant et éclectique qui lui vaut une réputation de voix distincte dans la composition contemporaine au Canada et au-delà. Sa musique a été qualifiée de « *pure radiance* » (*Campbell River Mirror*), « imprégnée... d'émotion humaine » (*San Diego Story*) et en mesure de transporter les auditeurs dans un « fascinant voyage de découverte texturale » (*Ludwig Van*), lui valant plusieurs honneurs, dont deux prix de la SOCAN (2015, 2021), une nomination au titre de compositrice de l'année de l'Ouest canadien (2021) et une inclusion dans la liste de la CBC des « 30 musiciens classiques les plus en vue de moins de 30 ans » (2017).

La musique de Katerina s'inspire d'une myriade d'endroits – de la musique folklorique d'Europe de l'Est au rock indépendant, ainsi que de ses racines en tant qu'auteur-compositeur. Ses compositions ont été jouées partout au Canada, aux États-Unis et à l'étranger, notamment au *Carnegie Hall*, à l'*Orpheum Theatre* et au *Hong Kong Cultural Centre*. Parmi ses commandes récentes, citons de nouvelles musiques pour le *Vancouver Symphony Orchestra*, l'université du Montana, le *Hamilton Children's Choir* et l'*Orpheus Choir* de Toronto. Katerina est compositrice en résidence de l'ensemble vocal féminin *Myriad* et est actuellement établie à Vancouver, en Colombie-Britannique, au Canada.

La pièce *Ice Forms* de Katerina Gimon était sa soumission à la Fondation Socan et elle a complètement époustoufflé le jury et NYO!

FONDATION
SOCAN
FOUNDATION



MATONABEE PAULETTE

ARTISTE MANDATÉ PAR NYO CANADA NYO CANADA COMMISSIONED ARTIST

Matonabee Paulette is a self-taught photographer with a passion for nature, landscapes, and most recently, outdoor portrait photography utilizing natural light. He enjoys going for hikes in the wee hours of the morning to catch the perfect sunrise or braving the cold to capture the northern lights. His passion for photography started in 2014 when his wife gifted him his first camera, which led to the start of Matonabee Paulette Photography.

Matonabee was born and raised in Fort Smith, Northwest Territories, where he and his wife continue to live and raise their two children, with a third on the way. Having grown up near Wood Buffalo National Park, his love of the outdoors grew tremendously with the freedom to hike throughout the Park and photograph the beautiful areas of Fort Smith and wild animals... if he was lucky!

When he is not busy with his family, his other hobbies include snowmobiling in the winter months or riding his dirt bike in the summer, watching Netflix with his wife, or enjoying a strong cup of coffee. Matonabee's goal is to photograph the beauty of Fort Smith and surrounding areas through his lens for you to enjoy inside the comfort of your home, and capture candid images of families to cherish for a lifetime.

Matonabee Paulette est un photographe autodidacte passionné par la nature, les paysages et, plus récemment, la photographie de portraits à l'extérieur utilisant la lumière naturelle. Il aime faire des randonnées aux petites heures du matin pour admirer le lever du soleil ou braver le froid pour photographier les aurores boréales. Sa passion pour la photographie a commencé en 2014 lorsque sa femme lui a offert son premier appareil photo, ce qui a conduit au lancement de Matonabee Paulette Photography.

Matonabee est né et a grandi à Fort Smith, dans les Territoires du Nord-Ouest, où lui et sa femme continuent de vivre et d'élever leurs trois enfants. Ayant grandi près du parc national Wood Buffalo, son amour du plein air s'est considérablement développé avec la liberté de faire de la randonnée dans le parc et de photographier la magnifique région de Fort Smith et les animaux sauvages... quand il en a la chance!

Lorsqu'il n'est pas occupé avec sa famille, ses autres passe-temps incluent la motoneige en hiver ou la moto en été, regarder Netflix avec sa femme ou savourer une tasse de café fort. L'objectif de Matonabee est de photographier la beauté de Fort Smith et de ses environs pour que vous puissiez en profiter dans le confort de votre maison et de capturer des moments candides en famille.

DANS LES MÉDIAS IN THE MEDIA

- 2021-12-15 **La Scena Musicale**
[Maestro Sascha Goetzel named NYO Canada's Music Director for 2022 and 2023](#)
- 2021-12-21 **La Scena Musicale**
[NYO Canada names Matonabee Paulette as 2022's Visual Artist](#)
- 2022 **Western Music - Don Wright Faculty of Music**
[Viola students well represented in 2022 National Youth Orchestra of Canada](#)
- 2022 **Tourisme Hautes-Laurentides**
[Festival Stradivaria présente Sascha Goetzel](#)
- 2022 **Ottawa ChamberFest**
[Chamber Music with the National Youth Orchestra of Canada](#)
- 2022 **Visit Kingston**
[Canada's National Youth Orchestra Live at the Isabel](#)
- 2022-01-31 **ludwig van Toronto**
[THE SCOOP | National Youth Orchestra Of Canada Names Kingston Home Base](#)
- 2022-01-31 **La Scena Musicale**
[National Youth Orchestra of Canada to be Resident at Queen's University in 2022](#)
- 2022-01-31 **Ottawa Citizen**
[National Youth Orchestra of Canada to have summer residency at Queen's](#)
- 2022-02-15 **The Violin Channel**
[Canada's Queen's University Announces Resident Artist](#)
- 2022-05-25 **TSO100**
[Talented TSYO Members Accepted to the National Youth Orchestra of Canada](#)
- 2022-06-17 **The Wholenote**
[Summer Music Festivals - NYO Canada's 2022 Borealis Tour](#)



*Musicians Rachel Tormann and Arin Sarkissian at a reception at Koerner Hall.
Les musiciens Rachel Tormann et Arin Sarkissian à la réception de Koerner Hall.*



*Greg Oh conducts NYO Canada 2022
Greg Oh dirige NYO Canada 2022*

- 2022-07-14 **The Isabel Queen's University**
[National Youth Orchestra of Canada Open Rehearsal - Live Stream - Open Rehearsal](#)
- 2022-07-15 **Global News**
[National Youth Orchestra of Canada holds public rehearsal ahead of summer tour](#)
- 2022-07-16 **The Montrealer**
[National Youth Orchestra at Maison symphonique – July 22, 2022](#)
- 2022-07-20 **The Isabel Queen's University**
[National Youth Orchestra of Canada - Live Stream - Full Concert](#)
- 2022-07-21 **The Kingston Whig Standard**
[Kingstonian earns spot with National Youth Orchestra of Canada](#)
- 2022-07-22 **ludwig van Montreal**
[Trois bonnes nouvelles en musique classique pour terminer la semaine - L'Orchestre national des jeunes du Canada est au Québec](#)
- 2022-08-04 **ludwig van Toronto**
[High Spirits And Bold Sounds From The National Youth Orchestra Of Canada](#)



Shin Yu Wang, Léonard Pineault-Deault, Jack Price, Justin Ko and/et Noah Bailis



Ethan Mung, viola | alto



*Eric James Li, Suzanne Nelsen (faculty/corps enseignant),
 Bobby Thompson and/et Nadia Ingalls*

IN MEMORIAM



BRIAN G'FROERER

1945 – 2021

NYO Canada is profoundly saddened to learn of the passing of Brian G'froerer, one of the most passionate music educators we have had the privilege to work with. An NYO Canada Alumnus and Faculty member, Brian was a joy to know, a wonderful musician, and a superb teacher. His love of music and his ability to share and nurture that love in his students was a wonderful gift.

Brian G'froerer was a member of the Vancouver Symphony Orchestra from 1974 until retirement from the orchestra in 2008, first as Assistant Principal, then moving to Third and Associate Principal horn in 1980. In addition to the VSO, Brian was the principal horn of the CBC Radio Orchestra from 1976 until 2008 and was heard as such in their many CBC recordings, as well as on the orchestra's regular national radio broadcasts. Brian was an active teacher over the years, for a time in the early 1970s as a high school band instructor, then as a horn teacher at the Vancouver Academy of Music, the University of BC, the University of Victoria and at numerous local colleges. Summer programs in which he has been involved include the Courtenay Youth Music Camp, the Saskatchewan Summer School of the Arts, and CAMMAC at Shawnigan Lake, BC.

NYO Canada has lost a dear friend, a truly incredible man who will be missed by many. Our deepest condolences to the G'froerer family. In memory of his life and dedication to music education, along with support from friends and family, the Brian G'froerer Memorial Scholarship will honour his legacy and award scholarships to young horn players accepted into NYO Canada for years to come.

NYOC est profondément attristé d'apprendre le décès de Brian G'froerer, l'un des éducateurs musicaux les plus passionnés avec lequel nous avons eu le privilège de travailler. Ancien de NYOC et membre de son corps enseignant, Brian était un collègue adoré, un merveilleux musicien et un superbe professeur. Son amour de la musique et sa capacité à évoquer et à nourrir cet amour chez ses élèves étaient chez lui un don merveilleux.

Brian G'froerer a été membre du Vancouver Symphony Orchestra de 1974 jusqu'à sa retraite en 2008, d'abord comme assistant-principal, puis comme troisième cor et cor principal associé en 1980. En plus du VSO, Brian a été le cor principal de l'Orchestre radiophonique de la CBC de 1976 à 2008 et a ainsi été présent aux nombreux enregistrements de la CBC, ainsi qu'aux émissions radiophoniques nationales habituelles de l'orchestre. Brian a été un enseignant actif au fil des ans. Pendant un certain temps au début des années 1970, il a été professeur d'orchestre au secondaire, puis professeur de cor à la Vancouver Academy of Music, à l'université de la Colombie-Britannique, à l'université de Victoria et dans de nombreux collèges locaux. Il a participé à de nombreux programmes d'été, dont le Courtenay Youth Music Camp, la Saskatchewan Summer School of the Arts et CAMMAC à Shawnigan Lake, en Colombie-Britannique.

NYOC a perdu un ami cher, un homme vraiment hors pair qui nous manquera beaucoup. Nous offrons nos plus sincères condoléances à la famille G'froerer. En mémoire de sa vie et de son dévouement à l'éducation musicale, et avec le soutien de ses amis et de sa famille, le Fonds commémoratif Brian G'froerer rendra hommage à son héritage et accordera des bourses d'études aux jeunes cornistes acceptés à NYOC pour les années à venir.

LEGS BEQUESTS

NYO Canada has received generous bequests from the Estate of Jannetje Gaveel-Dorrestijn, Thomas C. Logan, Marie June Smyth and James D. Stewart. As long-time donors and supporters, these gifts are a lasting legacy to support young musicians across the country with the tools, resources, and opportunities to fulfill their orchestral dreams for generations.

Jannetje Gaveel-Dorrestijn

Jannetje (Janny) Gaveel-Dorrestijn was a generous person who supported many charities in and around the Kingston community. They include St. Andrews-by-the-Lake United Church, University Hospitals Kingston Foundation, Amnesty International, Canadian Wildlife Foundation, Doctors Without Borders, The United Way of KFL&A and the National Youth Orchestra of Canada.

Thomas C. Logan

Thomas Charles Messcar Logan, (A.R.C.T.) was admired as a musician and as an educator as was his wife, Patsy Jane Hislop (A.R.C.T.). He strongly believed in nurturing young people to see them reach their full artistic potential and supported many music education causes in Toronto and abroad.

Marie June Smyth

Marie June Smyth (Himmelman) BA, BMus BED was an accomplished pianist who taught music throughout the Halifax school system, playing an instrumental role in many Music Festivals and choirs. She was an avid subscriber at Symphony Nova Scotia and Neptune Theatre and was committed to supporting her many charities, including the NYO. In addition, Marie was a loyal member of the Retired Music Teachers Association, an Alumni of St. Mary's University, Dalhousie University and Maritime Conservatory of Music.

James D. Stewart

James D. Stewart B.A.S.C., Ph.D. was a remarkable man of diverse interests who left an impressive legacy as an educator, activist, and supporter of the arts. He was a mathematician, violinist and professor of emeritus of mathematics at McMaster University. As a gifted violinist, he played chamber music whenever possible and performed in the Hamilton Philharmonic. At all stages during his adult life, he held musical salons in his home, where many of the guests were math colleagues who also loved music. He took an interest in promising younger musicians, often featuring them in his house concerts. His final salon at Integral House included a performance by then-20-year-old violinist Blake Pouliot (NYO alum). Throughout his life, he supported many charities and services, including the arts, mathematics, and pro-LGBTQ+ initiatives.

NYOC a reçu de généreux legs de la part de la succession de Jannetje Gaveel-Dorrestijn, de Thomas C. Logan, de Marie June Smyth et de James D. Stewart. Venant de ces donateurs et supporters de longue date, ces dons constituent un héritage durable pour appuyer les jeunes musiciens et musiciennes de chez nous en leur fournissant les outils, les ressources et les possibilités de réaliser leurs rêves orchestraux pour des générations à venir.

Jannetje Gaveel-Dorrestijn

Jannetje (Janny) Gaveel-Dorrestijn était une personne généreuse qui appuyait de nombreux organismes caritatifs dans la communauté de Kingston et ses environs. Parmi ceux-ci, la St. Andrews-by-the-Lake United Church, l'University Hospitals Kingston Foundation, Amnesty International, la Fédération canadienne de la faune, Médecins sans frontières, Centraide de KFL&A et l'Orchestre national des jeunes du Canada.

Thomas C. Logan

Thomas Charles Messcar Logan, A.R.C.T., était admiré comme musicien et comme éducateur, tout comme l'était son épouse, Patsy Jane Hislop, A.R.C.T. Monsieur Logan croyait fermement qu'il était essentiel d'aider les jeunes à réaliser tout leur potentiel artistique et il appuyait donc de nombreux projets d'éducation musicale à Toronto et à l'étranger.

Marie June Smyth

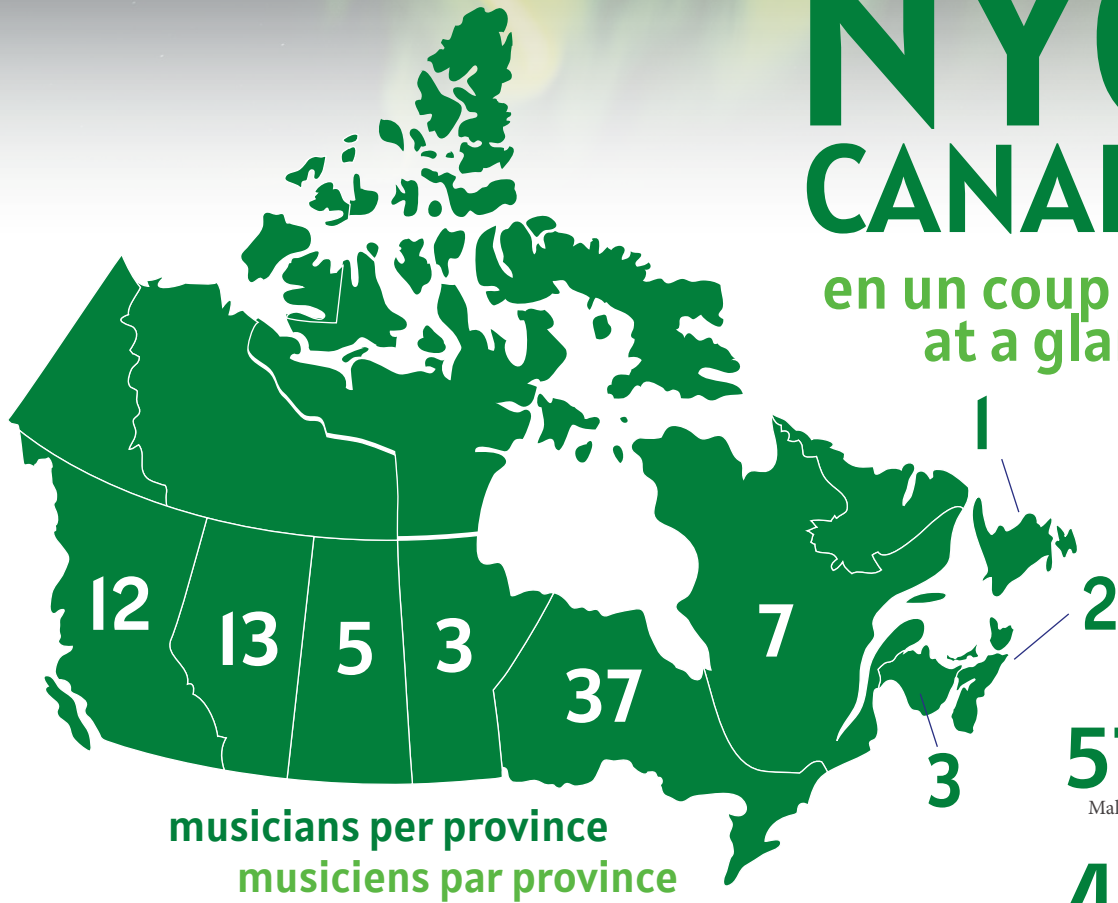
Marie June Smyth (Himmelman), BA, BMus BED, était une pianiste accomplie, enseignant la musique dans tout le système scolaire d'Halifax et jouant un rôle d'importance auprès de nombreux festivals de musique et de chorales. Elle était une abonnée assidue de Symphony Nova Scotia et du Neptune Theatre et s'engageait à soutenir de nombreuses œuvres de bienfaisance, notamment NYOC. En outre, Marie était membre fidèle de la Retired Music Teachers Association, et ancienne élève de l'université St. Mary's, de l'université Dalhousie et du Maritime Conservatory of Music.

James D. Stewart

James D. Stewart, B.A.S.C., Ph. D., était un homme remarquable aux intérêts variés qui a laissé un héritage impressionnant en tant qu'éducateur, activiste et défenseur des arts. Il était mathématicien, violoniste et professeur émérite de mathématiques à l'université McMaster. Violoniste doué, il jouait de la musique de chambre aussi souvent que possible et se produisait au sein de l'orchestre philharmonique de Hamilton. À toutes les étapes de sa vie d'adulte, il a organisé des salons musicaux à son domicile, des rassemblements prisés par ses collègues mathématiciens également passionnés de musique. Il s'intéressait aux jeunes musiciens prometteurs, qu'il invitait souvent à participer à ses concerts à domicile. Dans le cadre de son dernier salon à Integral House, le violoniste Blake Pouliot, ancien élève de NYOC, alors âgé de 20 ans, a eu l'occasion de se produire. Tout au long de sa vie, Monsieur Stewart a appuyé de nombreuses œuvres et de nombreux services de bienfaisance, notamment dans les domaines des arts, des mathématiques et LGBTQ+.

NYO CANADA

en un coup d'œil
at a glance



57%
Male | Hommes

41%
Female | Femmes

orchestra facts | faits sur l'orchestre

1:2

Faculty per Students
Enseignant par étudiants

20.5

Average Age
Moyenne d'âge

60

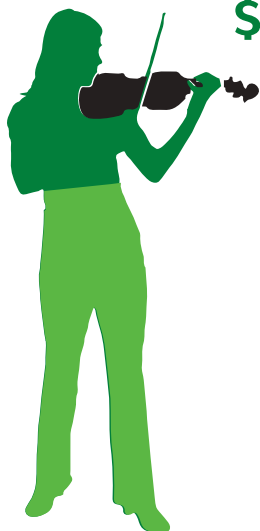
New Members
Nouveaux membres

23

Alumni
Anciens

2%

Non-Binary | Non-binaire



more than
\$25,000

per musician

plus de
25 000 \$

par musicien

- \$8,500 | 8 500 \$
Summer Training Institute, Room & Board
Formation estivale, hébergement et couvert
- \$15,000 | 15 000 \$
National Tour and Recording
Tournée et enregistrement
- \$1,500 | 1 500 \$
Scholarship
Bourse

We offered our musicians: Nous avons pu offrir à nos musiciens:

- Over 8,262 meals in residence
Plus de 8 262 repas en résidence
- Private lessons
with world renowned teachers
Leçons privées avec des
professeurs de renommée mondiale
- 15 chamber music concerts
15 concerts de musique de chambre
- 15 nights on tour
15 nuitées en tournée
- 5 concert tour venues
Une tournée de 5 concerts

COMMANDITAIRES SUPPORTERS

NYO Canada gratefully acknowledges the following supporters:

NYO Canada exprime sa gratitude aux bailleurs de fonds suivants :

*Government Support
Appui gouvernemental*



*Sponsors of NYO Canada's 2022 Summer Training Institute |
Commanditaires de l'institut estival de formation 2022 de NYO Canada*



*Operating, Touring, and Commissioning Support
Soutien aux opérations, à la tournée et aux pièces commandées*



*Emerging Composer-in-Residence Mentorship Program
Programme de mentorat du compositeur émergent en résidence*



*Canada Council for the Arts Michael Measures Prize
Prix Michael-Measures du Conseil des arts du Canada*



Canada Council
for the Arts

Conseil des arts
du Canada

*Awards of Excellence Sponsors
Commanditaires – Prix d'excellence*



GAIL ASPER
FAMILY FOUNDATION



**The Brian G'froerer
Memorial Award of Excellence**

**The S.M. Blair
Family Foundation**

*Official Group Travel Sponsor of the NYO Canada Tour
Transporteur officiel de la tournée de l'Orchestre national des
jeunes du Canada*



*Percussion Section Sponsor
Commanditaire de la section percussions*



SOUTIEN DU GOUVERNEMENT, D'ORGANISMES, DE FONDATIONS ET DE SOCIÉTÉS

GOVERNMENT, ORGANIZATION, FOUNDATION AND CORPORATE GIVING

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

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

\$100,000 – \$999,999 | 500 000 \$ – 999 999 \$

Government of Canada | Gouvernement du Canada
RBC Emerging Artists | RBC Artistes émergents

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

The Azrieli Foundation | La fondation Azrieli
J & W Murphy Foundation
Ontario Arts Council / Conseil des arts de l'Ontario

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

BMO Financial Group | BMO Groupe financier
Bousfields Inc.

The Hodgson Family Foundation
The Mary-Margaret Webb Foundation

\$5,000 – \$9,999 | 5 000 \$ – 9 999 \$

Gail Asper Family Foundation
The S.M. Blair Family Foundation
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Heathcliff Foundation

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Long & McQuade Musical Instruments
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Vira Curry Fund

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

The Allard Foundation
The Barraclough Foundation
Jim and Barb Doherty Fund
Audrey S. Hellyer Charitable Foundation
Craig Foundation
Ingredion Canada

Jackman Foundation
MacMurray Foundation
Nancy's Very Own Foundation
Organization of Canadian Symphony Musicians
The Henry White Kinnear Foundation

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NYO Canada is pleased to recognize the following generous donors for their cumulative support since November 1st, 2021 :

NYO Canada est ravi de reconnaître les généreux donateurs suivants pour leur soutien cumulatif depuis le 1^{er} novembre 2021 :

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

Estate of Jannetje Gaveel-Dorrestijn | La succession de Jannetje Gaveel-Dorrestijn
Estate of Thomas C. Logan | La succession de Thomas C. Logan
Tim and/et Frances Price
Longinia Sauro
Anonymous | Anonyme

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

Dr. Darius Bägli *
Todd M. and/et Wendy Buchanan *
Ted Cosstick
David Dunlap and/et Pamela Brickenden
Clare Gaudet * and/et Mitchell Wigdor
Dr. Gregory * and/et Sue Irvine

Robin Long
Laurel Malkin * and/et David Folk
Peter and/et Barbara Smith
Andrew HC Wong Classical Music Scholarship
Christian Wray *
Anonymous | Anonyme

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

Florence Barwell
Dennis Beck
Dr. Thomas Beechy and/et Brian McBurney
Patricia Bovey
Paul Caston
Daniel Engels
Estate of / Succession de Marie June Smyth
David Fisher
Ralph and/et Jane Heintzman
Harcus Hennigar
Dr. Carol P. Huber in memory of / en souvenir de Dr. K. P. Huber

Dr. Elaine Keillor, C. M.
Kevin Latimer *
Bo Lee and/et Wendy Suen
Esther and (the late | feu) John McNeil
Chris Millard and Camille Churchfield
David Oldham
John Rudolph
James Sommerville *
Winston Webber

* Board Member | Membre du conseil d'administration

\$500 – \$999 | 500 \$ – 999 \$

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Mark Fewer
Maureen Foley and/et C. John Blankley
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Terry Holowach
Dorothea Manson
Richard McManus
Lynne Milnes

Brett Murray
John and Suzanne E. Nuttall
Yu Lin Pas
Suzanne Shulman and/et Peter Rosenbaum
Ruth Scolnik
Robin Stonehouse
Lily Stonehouse
Michael Sweeney
Vernon G. Turner
Anonymous | Anonyme



Robert Conquer, trombone



Isaac Willocks, violin | violon

DONATEURS, FONDS DE DOTATION ENDOWMENT DONORS

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

Government of Canada - Canada Cultural Investment Fund - Endowment Incentives |
Gouvernement du Canada - Fonds du Canada pour l'investissement en culture - Incitatifs aux fonds de dotation
The Leonard and Gabryela Osin Foundation | La fondation Leonard et Gabryela Osin

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

Tim and/et Frances Price
Estate of | Succession de Jannetje Gaveel-Dorrestijn
Charles and Pauline Hannan
Jackman Foundation
Estate of | Succession de Thomas Logan
Estate of | Succession de Rosamond de Maret
Ontario Arts Council
Peter and/et Barbara Smith
Estate of James D. Stewart
The Mary-Margaret Webb Foundation
Christian Wray *
Anonymous | Anonyme

** Board Member | Membre du conseil d'administration*

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

The Gail Asper Family Foundation
Dr. Darius Bägli
Florence Barwell
Bousfields Inc.
Patricia Bovey
Juliana Boyd
Todd M. * and Wendy Buchanan
Graham and/et Maureen Carpenter
Camille Churchfield and/et Chris Millard
Ted Cosstick
Jim and /et Barb Doherty
David Dunlap and/et Pamela Brickenden
David Fisher
Hugh R. Franks and/et Emilia Franks
Wendy Franks
Cynthia Garneau *
Clare Gaudet * and/et Mitchell Wigdor
Brian G'froerer, in memory of | en souvenir de Laverne (Stewart) G'froerer
Joanna G'froerer
Fred * and/et Charleen Gorbet
Neal Gripp and/et Manuel Galego
Mr. and Mrs. Ralph and Jane Heintzman
Harcus Hennigar
Dr. Carol P. Huber in memory of / en souvenir de Dr. K. P. Huber
Dr. Gregory * and Sue Irvine
Drs. John and/et Eleanor Irwin
Sharman King *
Diana King
Kevin Latimer *
George Laverock
John B. Lawson
Bo Lee and/et Wendy Suen
Laurel Malkin * and/et David Folk
Dr. John McMillan
Chris Millard and Camille Churchfield
S. Miller-Wright *
Lynne Milnes
Drs. Bill Pope and/et Elizabeth Tippett Pope
John Rudolph
Doreen Allison Ryan
Paul Schabas
Suzanne Shulman and/et Peter Rosenbaum
James Sommerville *
Bo Lee and/et Wendy Suen
Winston Webber
Daniel Yakymyshyn
Anonymous | Anonyme

* Board Member | Membre du conseil d'administration

\$500 – \$999 | 500 \$ – 999 \$

Richard J. Balfour
John C. Barnum
Winnie Yu and/et Ronald Beggs
William Benjamin
Jonathan Boulakia
William Broadhurst
Brick Campbell
Margaret Campbell
Kathryn Caswell
Peter Cavanaugh and/et Andrea Wood
Janet A. Charlton
Shannon Charnock-Davis
Nathalie Coulombe
Rives Dalley Barbour
William Egnatoff
Sheila and Charles Garrett
Michael Gray
David Hamer
Mary Jane Heintzman
Camille Hodgson
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Tilla A. Moffatt
Catherine Mossop
Brett Murray
Yu Lin Pas
Leslie & Christine Pouliot
Francine Schutzman
Terry Sefton
Godyne Sibay
Edda Stockton
Michael Sweeney
Kent Teeple
Paul Tichauer
Marcello Tonelli
Ted Walden
Leonie Wall
Camille Watts
Rolan and/et Marion Wilk
John Williams
Anonymous | Anonyme

* Board Member | Membre du conseil d'administration



*Maestro Sascha Goetzl conducts the 2022 orchestra at Koerner Hall in Toronto.
Le chef Sascha Goetzl dirige l'orchestre 2022 à Koerner Hall, Toronto.*

UN COUP D'ŒIL SUR LES RECETTES REVENUE AT A GLANCE

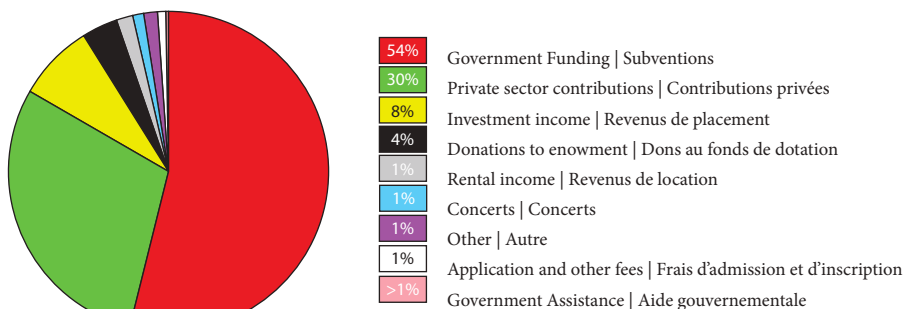
2022 - 2021 Financial Years – Revenue

	2022	2021	Increase / Decrease
Government funding	\$1,291,743	\$810,000	+ \$481,743
Private sector contributions	\$709,535	\$721,994	- \$12,459
Investment income	\$185,992	\$137,708	+ \$48,284
Donations to Endowment	\$87,100	\$32,365	+ \$54,735
Rental Income	\$34,363	\$34,063	+ \$300
Concerts	\$33,029	\$45	+ \$32,984
Application and Other Fees	\$29,500	\$10,175	+ \$19,325
Other	\$20,176	\$14,013	+ \$6,163
Government Assistance	\$3,716	\$179,394	- \$175,678
Total	\$2,395,154	\$1,939,757	+ \$455,397

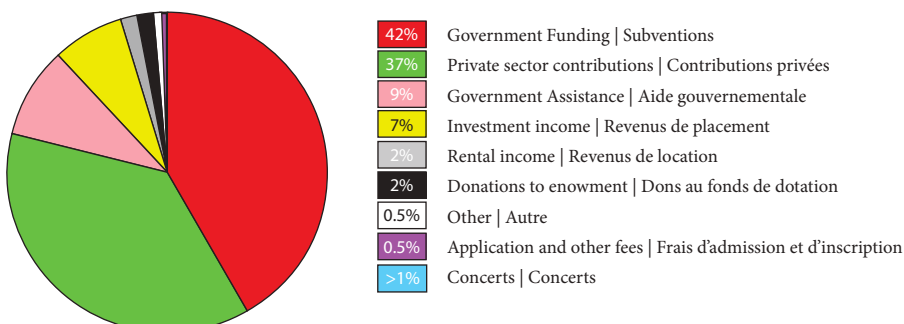
Exercice financier 2022 – 2021 – Recettes

	2022	2021	Augmentation / Diminution
Subventions	1 291 743 \$	810 000 \$	+ 481 743 \$
Contributions privées	709 535 \$	721 994 \$	- 12 459 \$
Revenus de placement	185 992 \$	137 708 \$	+ 48 284 \$
Dons au fonds de dotation	87 100 \$	32 365 \$	+ 54 735 \$
Revenus de location	34 363 \$	34 063 \$	+ 300 \$
Concerts	33 029 \$	45 \$	+ 32 984 \$
Frais d'admission et d'inscription	29 500 \$	10 175 \$	+ 19 325 \$
Autre	20 176 \$	14 013 \$	+ 6 163 \$
Aide gouvernementale	3 716 \$	179 394 \$	- 175 678 \$
Total	2 395 154 \$	1 939 757 \$	+ 455 397 \$ \$

2022 Revenue | Recettes



2021 Revenue | Recettes



UN COUP D'ŒIL SUR LES DÉPENSES

EXPENSES AT A GLANCE

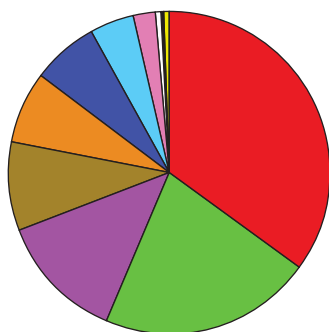
2022 - 2021 Financial Years – Expenses

	2022	2021	Increase / Decrease
Student Training Session	\$753,678	\$302,516	+ \$451,162
Tour	\$462,142	\$120,399	+ \$341,743
Administration and general	\$275,860	\$260,708	+ \$15,152
Occupancy	\$191,460	\$185,523	+ \$5,937
Awards and Scholarships	\$154,950	\$208,750	- \$53,800
Professional Fees	\$142,434	\$53,783	+ \$88,651
Fundraising	\$96,255	\$144,740	- \$48,485
Concert publicity	\$46,192	\$21,610	+ \$24,582
Bank and service charges	\$10,580	\$8,385	+ \$2,195
Amortization of capital assets	\$10,168	\$24,018	- \$13,850
Tour filming and recording	\$6,551	\$1,821	+ \$4,730
Total	\$2,150,270	\$1,332,253	+ \$818,017

Exercice financier 2022 - 2021 – Dépenses

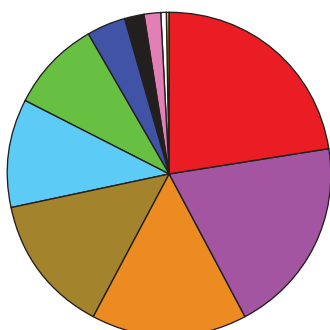
	2022	2021	Augmentation / Diminution
Institut de formation	753 678 \$	302 516 \$	+ 451 162 \$
Tournée	462 142 \$	120 399 \$	+ 341 743 \$
Administration et dépenses générales	275 860 \$	260 708 \$	+ 15 152 \$
Loyer	191 460 \$	185 523 \$	+ 5 937 \$
Prix et bourses	154 950 \$	208 750 \$	- 53 800 \$
Frais professionnels	142 434 \$	53 783 \$	+ 88 651 \$
Financement	96 255 \$	144 740 \$	- 48 485 \$
Publicité	46 492 \$	21 610 \$	+ 24 582 \$
Frais bancaires et de service	10 580 \$	8 385 \$	+ 2 195 \$
Amortissement	10 168 \$	24 018 \$	- 13 850 \$
Tournage et enregistrements de la tournée	6 551 \$	1 821 \$	+ 4 730 \$
Total	2 150 270 \$	1 332 253 \$	+ 818 017 \$

2022 Expenses | Dépenses



35%	Student training session Institut de formation
21%	Tour Tournée
13%	Administration and general Administration et dépense générales
9%	Occupancy Loyer
7%	Awards and scholarships Prix et bourse
7%	Professional fees, accounting and audit Frais professionnels, comptabilité et audit
4%	Fundraising Financement
2%	Concert Publicity Publicité
1%	Bank and service charges Frais bancaires et de service
1%	Amortization Amortissement
>1%	Tour filming and recording Tournage et enregistrements de la tournée

2021 Expenses | Dépenses



23%	Student training session Institut de formation
19%	Administration and general Administration et dépense générales
16%	Awards and scholarships Prix et bourse
14%	Occupancy Loyer
11%	Fundraising Financement
9%	Tour Tournée
4%	Professional fees, accounting and audit Frais professionnels, comptabilité et audit
2%	Amortization Amortissement
1%	Concert Publicity Publicité
0.5%	Bank and service charges Frais bancaires et de service
0.5%	Tour filming and recording Tournage et enregistrements de la tournée

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Financial Statements

October 31, 2022

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Index to Financial Statements

Year Ended October 31, 2022

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Statement of Operations	5
Statement of Cash Flows	6
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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, 2022, 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, 2022, 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
February 13, 2023

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, 2022

	2022	2021
ASSETS		
CURRENT		
Cash	\$ 1,082,351	\$ 1,453,806
Short-term investments (Note 3)	1,156,742	1,138,523
Accounts receivable	87,377	43,465
Prepaid expenses	26,639	26,837
	<u>2,353,109</u>	2,662,631
CAPITAL ASSETS (Note 4)	<u>9,415</u>	15,742
	<u>\$ 2,362,524</u>	\$ 2,678,373
LIABILITIES		
CURRENT		
Accounts payable and accrued liabilities	\$ 45,162	\$ 66,517
Contribution payable to Ontario Arts Foundation (Note 5)	185,394	-
Deferred revenues (Note 6)	562,959	1,029,612
	<u>793,515</u>	1,096,129
NET ASSETS		
UNRESTRICTED	369,009	382,244
INTERNALLY DESIGNATED (Note 7)	<u>1,200,000</u>	1,200,000
	<u>1,569,009</u>	1,582,244
	<u>\$ 2,362,524</u>	\$ 2,678,373

APPROVED ON BEHALF OF THE BOARD

_____ Director


 _____ Director

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Changes in Net Assets

Year Ended October 31, 2022

	Unrestricted	Internally Designated	2022	2021
NET ASSETS - BEGINNING OF YEAR	\$ 382,244	\$ 1,200,000	\$ 1,582,244	\$ 1,436,535
Excess (deficiency) of revenues over expenses	(13,235)	-	(13,235)	145,709
NET ASSETS - END OF YEAR	\$ 369,009	\$ 1,200,000	\$ 1,569,009	\$ 1,582,244

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Operations

Year Ended October 31, 2022

	2022	2021
REVENUES		
Government funding <i>(Note 8)</i>	\$ 1,291,743	\$ 810,000
Private sector contributions	709,535	721,994
Investment income	185,992	137,708
Donations to endowment <i>(Note 5)</i>	87,100	32,365
Rental income	34,363	34,063
Concerts	33,029	45
Application and other fees	29,500	10,175
Other	20,176	14,013
Government assistance <i>(Note 9)</i>	3,716	179,394
	<u>2,395,154</u>	<u>1,939,757</u>
EXPENSES		
Student training session	753,678	302,516
Tour	462,142	120,399
Administration and general	275,860	260,708
Occupancy	191,460	185,523
Awards and scholarships	154,950	208,750
Professional fees	142,434	53,783
Fundraising	96,255	144,740
Concert publicity	46,192	21,610
Bank and service charges	10,580	8,385
Amortization of capital assets	10,168	24,018
Tour filming and recording	6,551	1,821
	<u>2,150,270</u>	<u>1,332,253</u>
EXCESS OF REVENUES OVER EXPENSES BEFORE CONTRIBUTION TO ONTARIO ARTS FOUNDATION	244,884	607,504
Less: contributions to Ontario Arts Foundation <i>(Note 5)</i>	<u>258,119</u>	<u>461,795</u>
EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES	\$ (13,235)	\$ 145,709

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Statement of Cash Flows

Year Ended October 31, 2022

	2022	2021
OPERATING ACTIVITIES		
Excess (deficiency) of revenues over expenses	\$ (13,235)	\$ 145,709
Item not affecting cash:		
Amortization of capital assets	<u>10,168</u>	24,018
	<u>(3,067)</u>	169,727
Changes in non-cash working capital:		
Accounts receivable	(43,912)	21,992
Prepaid expenses	198	463
Accounts payable and accrued liabilities	(21,355)	(12,691)
Deferred revenues	<u>(466,653)</u>	511,718
	<u>(531,722)</u>	521,482
Cash flows from (used by) operating activities	<u>(534,789)</u>	691,209
INVESTING ACTIVITIES		
Change in short-term investments (net)	(18,219)	(2,509)
Purchase of capital assets	(3,841)	(6,295)
Increase (decrease) in contribution payable to Ontario Arts Foundation	<u>185,394</u>	(210,621)
Cash flows from (used by) investing activities	<u>163,334</u>	(219,425)
NET INCREASE IN CASH	(371,455)	471,784
CASH - BEGINNING OF YEAR	<u>1,453,806</u>	982,022
CASH - END OF YEAR	<u>\$ 1,082,351</u>	\$ 1,453,806

See the accompanying notes to these financial statements

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2022

1. NATURE AND PURPOSE OF THE ORGANIZATION

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

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

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Basis of presentation

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

Revenue recognition

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

Concert and other revenues are recognized as revenue when earned.

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

Students are admitted to 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 fees are recognized in revenue in the audition period to which it relates.

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

Investment income is recognized when earned.

Government assistance revenues, including the Canada Emergency Wage Subsidy, are recognized on an accrual basis in the year in which the related eligible expenses are incurred and eligibility criteria is met.

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.

(continues)

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2022

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

Scholarships and awards

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

Contributions to Ontario Arts Foundation

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

Prepaid expenses

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

Capital assets

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

Musical instruments	5 years
Website	3 years
Computer equipment	3 years

Impairment of long-lived assets

NYO Canada tests for impairment whenever events or changes in circumstances indicate that the carrying amount may not be recoverable. The impairment loss is measured as the amount by which the carrying amount of the long-lived asset exceeds its fair value. Fair value is determined by the sum of undiscounted cash flows resulting from its use and eventual disposition.

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.

Impairment of financial instruments

Financial assets, measured at cost or amortized cost, are tested for impairment if there are indications of possible impairment. 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 any write down or reversal is recognized in excess of revenues over expenses.

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. Actual results could differ from these estimates.

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2022

3. SHORT-TERM INVESTMENTS

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

4. CAPITAL ASSETS

	Cost	Accumulated amortization	2022 Net book value	2021 Net book value
Musical instruments	\$ 156,564	\$ 154,465	\$ 2,099	\$ 3,149
Website	22,987	22,987	-	3,831
Computer equipment	51,604	44,288	7,316	8,762
	<u>\$ 231,155</u>	<u>\$ 221,740</u>	<u>\$ 9,415</u>	<u>\$ 15,742</u>

5. ENDOWMENT WITH THE ONTARIO ARTS FOUNDATION

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

In 2022, the Board approved contributions to the Arts Endowment Fund of \$258,119 (2021 - \$461,795). Investment income earned on the Arts Endowment Fund is used for operations and the income earned on the OSIN Scholarship Fund is to be used for awards and scholarships. The fund balances at year-end are as follows:

	2022	2021
OSIN Scholarship Fund	\$ 1,082,810	\$ 1,272,336
Government matching funds	1,374,580	1,323,476
Arts Endowment Fund	1,552,366	1,449,094
Stephen Sitarski	22,066	-
	<u>4,031,822</u>	<u>4,044,906</u>
Contribution payable at year-end	185,394	-
	<u>\$ 4,217,216</u>	<u>\$ 4,044,906</u>

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2022

6. DEFERRED REVENUES

Deferred revenues at October 31 comprise the following:

	<u>2022</u>	<u>2021</u>
Department of Canadian Heritage	\$ 65,378	\$ 462,850
Ontario Arts Council	158,608	171,021
JP Memorial Fund	236,736	181,737
Scholarship Fund	65,137	58,429
Mary Margaret Webb Foundation	30,000	-
RBC Foundation	-	120,000
The Azrieli Foundation	-	25,000
Prepaid application fees and other	7,100	10,575
	<u>\$ 562,959</u>	<u>\$ 1,029,612</u>

The continuity of deferred revenues is as follows:

	<u>2022</u>	<u>2021</u>
Balance, beginning of year	\$ 1,029,612	\$ 517,894
Add: amounts received during the year	292,554	2,451,475
Less: amounts recognized as revenues in the year	<u>(759,207)</u>	<u>(1,939,757)</u>
Balance, end of year	<u>\$ 562,959</u>	<u>\$ 1,029,612</u>

7. INTERNALLY DESIGNATED NET ASSETS

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

8. GOVERNMENT FUNDING

	<u>2022</u>	<u>2021</u>
Department of Canadian Heritage - Arts Training Fund	\$ 1,208,990	\$ 800,000
Ontario Arts Council - Operating	82,753	10,000
	<u>\$ 1,291,743</u>	<u>\$ 810,000</u>

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2022

9. GOVERNMENT ASSISTANCE

On March 11, 2020, the World Health Organization characterized the outbreak of a strain of the novel coronavirus ("COVID-19") as a pandemic, which resulted in a series of public health and emergency measures being put in place to combat the spread of the virus. The duration and impact of COVID-19 are unknown at this time. It is not possible to reliably estimate the impact that the length and severity of these developments will have on the financial results and condition of the NYO Canada in future periods. Management continues to closely monitor and assess the impact on operations.

As part of the response to COVID-19, the federal government introduced the Canada Emergency Wage Subsidy ("CEWS") to assist employers whose activities have been affected by COVID-19. NYO Canada received \$3,712 (2021 - \$125,493), which is recognized as government assistance in the current year..

In addition to the CEWS, the Canada Emergency Rent Subsidy ("CERS") provides relief to small businesses experiencing financial hardship due to COVID-19. NYO Canada received \$Nil (2021 - \$53,105) in the current year.

10. ALLOCATION OF COSTS

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

	2022	2021
Student training session	\$ 177,588	\$ 108,198
Fundraising	90,642	80,048
Tour	149,505	120,348
Administration and general	215,480	189,393
	<u>\$ 633,215</u>	<u>\$ 497,987</u>

11. FINANCIAL RISKS

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

Credit risk

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

Interest rate risk

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

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

CONSEIL D'ADMINISTRATION • BOARD OF DIRECTORS

Kevin Latimer	Chair président
Clare Gaudet	Vice-Chair & Secretary vice-présidente et secrétaire
Christian Wray	Treasurer trésorier
Darius Bägli	Member administrateur
Todd Buchanan	Member administrateur
Cynthia Garneau	Member administratrice
Frederick Gorbet	Member administrateur
Gregory B. Irvine *	Member administrateur
Sharman King *	Member administrateur
Laurel Malkin	Member administratrice
Sarah Miller Wright	Member administratrice
James Sommerville *	Member administrateur



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

PERSONNEL • STAFF

Barbara Smith
President and CEO | Présidente et chef de la direction

Christie Gray
Incoming CEO | Chef de la direction entrante

Chris Lamont
Director, Operations | Directeur, opérations

Marjorie Maltais
Executive Assistant | Adjointe exécutive

Emily Dunbar
Administrative Assistant | Assistante administrative

Chantel Balintec
Development Manager |
Responsable du développement philanthropique

Brayden Friesen
Production Coordinator | Coordinateur de production

CONTACTEZ-NOUS • CONTACT US

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

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Cameron Breiter, double bass | contrebasse

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