



2019 ANNUAL REPORT

# ODYSSEY ODYSSÉE

RAPPORT ANNUEL 2019



*Maestro Michael Francis conducting the Orchestra during our final concert in Granada at the Charles V Palace at the Alhambra.*

*Le chef Michael Francis dirige l'Orchestre lors du dernier concert de la tournée dans le Palais de Charles V, situé sur la colline de l'Alhambra, à Grenade.*



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*Matthew Christakos, 2019 Michael Measures Prize Winner.  
Matthew Christakos, gagnant du prix Michael-Measures 2019.*

# A MESSAGE FROM THE CHAIR OF THE BOARD

## UN MESSAGE DU PRÉSIDENT DU CONSEIL

For NYO Canada, 2019 represented a landmark year as the Orchestra truly 'broke through' to international recognition and profile.

Musicians received standing ovations in every Canadian venue, and audiences in Spain lined up hours before the concerts. At the beautiful Palace of Charles V in Granada, the excitement built to such a pitch that the orchestra received a spontaneous standing ovation with two encores. European audiences described how moving it was to hear the beautiful voices of the Orchestra resonate through the palace walls, as they rose to sing *Lead Us Home* by Matthew Emery and *Garde ton rêve* by Marie-Claire Saindon.

This year also saw NYO plan its first international collaboration, with the European Union Youth Orchestra. In November 2019, EUYO players and famed international conductor Sascha Goetzl will join forces with NYO alumni to mount four Canadian concerts.

NYO also achieved international interest in our J & W Murphy Initiative, a pilot project in mental health we launched last year to help prepare NYO Canada musicians for the rigours of life as elite professionals. The program has continued to generate headlines and has been described as the world's most comprehensive program addressing the unique mental health needs of gifted young musicians. Our framework and findings were a subject of discussion at two international conferences in Bucharest, Hungary and Paris, France, and we continue to receive inquiries from arts leaders around the world hoping to implement similar programs.

These are just a few of the highlights made possible by our committed community of tireless advocates. Clearly, the world is waiting for more of what NYO Canada has to offer, and we have all our donors to thank for that.

To our staff, board, and faculty, I would like to thank you for your creativity and commitment. To our government sponsors, our heartfelt gratitude. And to the many individuals, foundations and corporations who support us so faithfully with scholarship and operational funds, please know that we simply cannot do it without you.

We look forward with great anticipation to our 2020 *Generations* tour – a 60th anniversary celebration and a time of renewal of our commitment to orchestral training in Canada.

Thank you to everyone who is a part of this growing success story. Together, we are creating something extraordinary.



James Hunter  
Chair, NYO Canada Board of Directors  
Président, conseil d'administration NYO Canada

Pour NYO Canada, l'année 2019 a été marquante : l'orchestre a réellement percé et s'est établi une réputation envieuse à l'échelle mondiale.

Nos musiciens ont été témoins d'ovations dans chacune des salles de concert au Canada, et ont vu les publics espagnols faire la file des heures avant le début des concerts. Au superbe Palais de Charles V à Grenade, l'enthousiasme a atteint une telle effervescence que l'orchestre a reçu une ovation spontanée et deux rappels. Les publics européens ont décrit l'émotion qu'ils ont ressentie en entendant les superbes voix des membres de l'orchestre chanter *Lead Us Home* de Matthew Emery et *Garde ton rêve* de Marie-Claire Saindon, faisant vibrer les murs du palais.

Cette année, NYO a aussi planifié sa première collaboration internationale avec l'Orchestre des jeunes de l'Union européenne. Les musiciennes et musiciens de l'EUYO, accompagnés du célèbre chef d'orchestre de renommée internationale Sascha Goetzl, se rassembleront avec des anciennes et anciens de NYO dans le but de présenter chez nous une série de quatre concerts.

NYO a aussi suscité de l'intérêt à l'échelle mondiale avec son initiative J & W Murphy, un projet pilote en santé mentale que nous avons lancé l'an dernier pour aider à préparer les jeunes artistes de NYO Canada pour les rigueurs d'une vie de professionnels d'élite. Le programme a continué de faire les manchettes et a été décrit comme le programme le plus complet au monde pour traiter les besoins particuliers des jeunes musiciens doués en matière de santé mentale. Notre programme a fait l'objet d'entretiens dans le cadre de deux congrès internationaux, à Bucarest, en Hongrie, et à Paris, en France. Nous continuons de recevoir des demandes des quatre coins du monde de la part de chefs de file dans le domaine des arts désireux de mettre en œuvre des programmes semblables.

Ceci ne représente que quelques-uns des points saillants de ce qu'a réalisé notre communauté dévouée de défenseurs acharnés. D'évidence, le monde entier attend de voir ce que lui réserve NYO; nous vous disons merci, car ces accolades sont attribuables à vous en partie.

À notre personnel, au conseil de la direction et au corps enseignant, merci également. Merci pour votre créativité et votre engagement. Aux commanditaires gouvernementaux, notre gratitude profonde. Et enfin aux particuliers, fondations et sociétés qui nous appuient si fidèlement avec des fonds de bourse et opérationnels, sachez que sans vous, rien ne se passerait.

Nous attendons avec impatience le début de notre tournée *Génération* 2020 qui marque notre soixantenaire et un renouvellement de notre engagement à l'égard de la formation orchestrale au Canada. Nous prévoyons une série d'événements extraordinaires et, pour célébrer nos soixante ans, nous lancerons une campagne de financement de 10 millions de dollars pour notre fonds de dotation.

Nous remercions tous ceux et toutes celles qui font partie de l'histoire de notre succès, une histoire qui se poursuit sans cesse. Ensemble, nous créons quelque chose d'exceptionnel.

# A MESSAGE FROM THE EXECUTIVE DIRECTOR

## UN MESSAGE DE LA DIRECTRICE GÉNÉRALE

Standing ovations certainly remind audiences of the excellent calibre of our musicians, but at NYO Canada, we never forget that it all begins with the training. Performances like these take great preparation, focus, and artistry, and we are proud to see our training institute continue to grow and move from strength to strength.

This year's success story began with our most comprehensive summer training institute ever, which launched in June, as 93 students, 55 faculty, visiting artists, commissioned composers and conductor Michael Francis converged for five weeks of intensive residential preparation at the Wilfrid Laurier University Faculty of Music.

This was our most ambitious training institute ever, as we built on mental health programming with a pilot project in high-performance precision mental coaching. This coaching saw the implementation of private performance skills lessons in English and French (not unlike the kind of training undergone by elite athletes) and represents a hoped-for foray into even more sophisticated skills development for our musicians. This new type of training was created at the University of Ottawa by an NYO faculty member, and is designed to boost performance excellence, improve practice planning and skill retention, and help solve challenges like uncertain confidence, losing focus under pressure, and dealing with stress.

Our donors understand the importance of both investing in our students through scholarships, and investing to make our institute the most elite in the world. This year, we are especially grateful to the Azrieli Foundation, and RBC Emerging Artists Project. Both of these donors made substantial new investments in our training institute, with dividends accruing all across the spectrum of NYO activity.

Heartfelt thanks are also due, as always, to the Government of Canada, the Department of Canadian Heritage, the Canada Council for the Arts, and the Ontario Arts Council for their continued foundational support of NYO Canada. We are deeply grateful to our tour and audition sponsor TD Bank Group, to our travel sponsor VIA Rail, and to program supporters including The Leonard and Gabryela Osin Foundation, the J & W Murphy Foundation, Wilfrid Laurier University, and BMO Financial Group, to name just a few. And of course, our thanks to all of you.

As we move towards our 60<sup>th</sup> anniversary in 2020, NYO continues to be an integral part of Canada's cultural landscape. Because of your support, we are able to continue the important work of providing the nation's finest emerging musicians with the tools they need to pursue their dreams. We could not do it without you.



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

Les ovations sont gage de l'excellent calibre de nos musiciens, mais, à NYO Canada, nous ne perdons jamais de vue que tout commence par la formation. Des prestations comme les nôtres demandent préparation, concentration et sens artistique. Nous sommes heureux de voir notre institut de formation continuer de grandir de point fort en point fort.

Les bases du succès de cette année ont été jetées à notre institut estival de formation le plus complet à ce jour, qui a commencé en juin. Quarante-trois étudiantes et étudiants, 55 enseignants, des artistes invités, des compositeurs mandatés et le chef d'orchestre Michael Francis se sont rassemblés pour cinq semaines de préparation intense à la faculté de musique de la *Wilfrid Laurier University*.

Notre institut de formation de cette année était le plus ambitieux à ce jour : nous avons renforcé notre programme de santé mentale avec un projet pilote d'encadrement mental de précision en vue de performances de pointe. Cet encadrement a mené à la mise en œuvre de cours particuliers d'aptitudes de performance en anglais et en français, des cours assez semblables à ceux que doivent suivre les athlètes d'élite. Ainsi, nous nous sommes aventurés encore plus loin pour parfaire les aptitudes de nos musiciennes et musiciens. Cette nouvelle formation a été créée à l'université d'Ottawa par un membre du corps enseignant de NYO, et vise à favoriser l'excellence des prestations, la planification des répétitions et le maintien des compétences, en plus d'aider les élèves à relever les défis liés au manque de confiance en soi, aux pertes de concentration sous pression et au stress.

Nos donateurs comprennent l'importance d'investir dans nos étudiants par l'entremise de bourses, et aussi d'investir pour que notre institut devienne l'un des plus évolués au monde. Cette année, nous sommes particulièrement reconnaissants à l'égard de l'*Azrieli Foundation* et du programme d'artistes émergents de la Banque Royale du Canada. Ces deux donateurs ont fait un investissement important dans notre institut de formation, et les dividendes qui en découlent se sont fait sentir dans la gamme complète des activités de NYO.

Nos chaleureux remerciements, comme chaque année, au gouvernement du Canada, au ministère du Patrimoine canadien, au Conseil des arts du Canada et au Conseil des arts de l'Ontario pour leur soutien fondamental et continu. Nous sommes également très reconnaissants à l'égard du Groupe Banque TD, notre commanditaire pour la tournée et les auditions, de VIA Rail, qui commande nos déplacements, et des supporters du programme comme la *Leonard and Gabryela Osin Foundation*, la *J & W Murphy Foundation*, la *Wilfrid Laurier University* et BMO Groupe financier, pour n'en nommer que quelques-uns. Et bien sûr, un énorme merci à chacun et chacune d'entre vous.

Alors qu'approche notre soixantième anniversaire en 2020, NYO continue de faire partie intégrante du paysage culturel canadien. C'est grâce à votre appui que nous pouvons poursuivre notre tâche importante : donner aux meilleurs jeunes musiciens en émergence au Canada les outils dont ils ont besoin pour réaliser leurs rêves. Sans vous, il ne serait pas possible pour nous de le faire.



NYO Canada 2019 in performance in Alicante, Spain.  
NYO Canada 2019 en concert à Alicante en Espagne.

## ABOUT NYO CANADA À PROPOS DE NYO CANADA

Created in 1960 by noted conductor Walter Susskind, NYO Canada (National Youth Orchestra of Canada) is dedicated to the identification and training of young classical musicians 16 to 28. Annual national auditions are held to find the 100 most talented young musicians in Canada. In late June, these gifted players gather on the campus of Wilfrid Laurier University for 5 weeks of rigorous, tuition-free training under the leadership of world-class faculty and conductors. Following the training session, the orchestra embarks on a national and/or international tour. Thanks to generous donors, each Orchestra member receives a \$1,200 scholarship to cover expenses.

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

NYO Canada offers a tuition-free program providing more hours of practical orchestral training in one summer than many university programs offer in one year. Our goal is to provide the best possible gateway available to musicians aspiring to a professional career in music, including job readiness, mental health, and business training that extends musicianship into professional confidence and preparation for roles as youth ambassadors for Canada.

Fondé en 1960 par le chef d'orchestre de renom Walter Susskind, NYO Canada (l'Orchestre national des jeunes du Canada) se consacre à repérer et à former de jeunes musiciens classiques de 16 à 28 ans. Des auditions annuelles se déroulent pour découvrir les 100 meilleurs jeunes musiciens et musiciennes au pays. À la fin juin, ces jeunes talentueux se rassemblent au campus de la *Wilfrid Laurier University* pour vivre une formation rigoureuse de 5 semaines sans frais de scolarité, auprès d'enseignants et de chefs d'orchestre de renommée mondiale. Après la formation, l'orchestre entreprend une tournée nationale et/ou internationale, et chaque étudiant reçoit une bourse de 1 200 \$ pour couvrir ses dépenses.

Au fil de ses 60 ans, NYO a évolué pour devenir un incubateur de jeunes musiciens d'orchestre reconnu à l'échelle internationale et fait maintenant partie de l'élite mondiale des orchestres de jeunesse. Les anciennes et anciens de NYO forment le cœur des grands orchestres canadiens, et sont également en vue à l'échelle du monde entier.

NYO offre un programme sans frais de scolarité offrant plus d'heures de formation orchestrale pratique en un seul été qu'en offrent de nombreux programmes d'université en une année complète. Notre but est d'offrir le meilleur sentier qui soit aux musiciennes et musiciens qui aspirent à se forger une carrière professionnelle en musique. Le programme touche divers sujets, dont la préparation à l'emploi, la santé mentale et la formation commerciale. Il transforme leur musicalité en confiance professionnelle et en une préparation de pointe pour jouer des rôles de jeunes ambassadeurs du Canada.



NYO  
CANADA

*Celebrating Canada's finest emerging artists*

*Met en scène le meilleur de notre relève artistique*



## MAESTRO MICHAEL FRANCIS

Known for maintaining a diverse repertoire, Maestro Michael Francis enjoys great reception throughout North America, Europe, and Asia.

As the newly appointed Chief Conductor of Deutsche Staatsphilharmonie Rheinland-Pfalz, he brings to NYO Canada diverse experiences with MDR Leipzig Radio Symphony Orchestra, Rochester Philharmonic Orchestra, Indianapolis Symphony Orchestra, Tampere Philharmonic Orchestra and debuts with St. Louis Symphony Orchestra as well as Phoenix and San Diego symphonies. Other guest and return appearances in North America have included Cleveland Orchestra, New York, Cincinnati, Houston, Atlanta and Pittsburgh, as well as the symphonies of Montreal, Toronto and Ottawa.

Working with young musicians has always been a priority for Maestro Francis. Along with his return to the National Youth Orchestra of Canada, Francis has made frequent visits to Miami's New World Symphony and recently returned to the National Youth Orchestra of Scotland. He also works regularly with young musicians in Florida as part of the orchestra's community engagement initiative.

Now entering his fourth season as Music Director of The Florida Orchestra, he has led a transformative community engagement initiative, which has included state-wide residencies, programmatic collaborations with local museums, and a hugely expanded lecture series. He is also Music Director of the Mainly Mozart Festival in San Diego, where he has launched an ambitious multi-year exploration of Mozart's life

We were thrilled to journey into the heart of Spain with this accomplished leader.

Reconnu pour la diversité de son répertoire, monsieur Francis est toujours chaudement accueilli en Amérique du Nord, en Europe et en Asie.

À titre de chef d'orchestre récemment nommé du *Deutsche Staatsphilharmonie Rheinland-Pfalz*, le maestro Francis apporte à NYO Canada une impressionnante diversité d'expériences auprès des *MDR Leipzig Radio Symphony Orchestra*, *Rochester Philharmonic Orchestra*, *Indianapolis Symphony Orchestra*, *Tampere Philharmonic Orchestra*, avec des premières auprès du *St. Louis Symphony Orchestra* ainsi que des orchestres symphoniques de Phoenix et de San Diego. Parmi ses retours et apparitions en tant que chef invité en Amérique du Nord, mentionnons le *Cleveland Orchestra* et les orchestres symphoniques de New York, Cincinnati, Houston, Atlanta, Pittsburgh, ainsi que de Montréal, Toronto et Ottawa.

Le maestro Francis a toujours privilégié son travail auprès des jeunes musiciens et musiciennes. En plus de son retour au pupitre de l'Orchestre national des jeunes du Canada, monsieur Francis a aussi fréquemment dirigé le *New World Symphony* de Miami et, plus récemment, le *National Youth Orchestra of Scotland*. Il travaille aussi régulièrement auprès de jeunes musiciennes et musiciens de la Floride dans le cadre d'une initiative d'engagement communautaire de l'orchestre.

Entretenant actuellement sa quatrième saison au titre de directeur musical du Florida Orchestra, il est à la tête d'une initiative d'engagement communautaire transformatrice qui a englobé des résidences à la grandeur de l'État, des collaborations programmatiques avec des musées de la région et une très vaste série de conférences. Il est également directeur musical du Mainly Mozart Festival de San Diego où il a lancé une ambitieuse exploration pluriannuelle de la vie de Mozart.

Nous sommes fiers de notre aventure au coeur de l'Espagne en compagnie de ce leader accompli.

# 2019 SUMMER IN REVIEW UN RETOUR SUR L'ÉTÉ 2019

## A National and International Success!

NYO Canada's 2019 TD *Odyssey* tour was a breakout success many years in the making. It was the painstaking efforts of donors, governments, friends, faculty, staff and musicians over many years that led us to the acclaim and profile we enjoyed in 2019. This extraordinary summer will always be seen as the moment the Orchestra truly broke through to international recognition, as NYO received more critical accolades, standing ovations, media coverage, and sheer buzz than at any other time in our history. It was an unforgettable year for everyone involved.

## Audience Feedback

At concerts attended by government dignitaries, the Spanish Ambassador, The Lieutenant Governor of Ontario, and some of the most illustrious donors and government leaders in Canada, the Orchestra received standing ovations in every venue they played at home (Ottawa, Montreal, Parry Sound, Stratford, Toronto), and dozens of emails were received from grateful Canadian audience members. Here is just one example:

*Dear NYO and Michael Francis:*

*Just wanted to tell you that the performance you gave in Stratford was one of the most moving and best symphony performances I have heard anywhere and that includes some of the world's top orchestras: Boston and Levine and Dohanyi; LA and Dudamel, the Orchestra dell'Academia Nazionale di Santa Cecilia and Anthony Pappano with Martha Argerich.*

*The Prokofiev and Matthew Emery both stopped my breath at points, which has never happened to me before. Thank you for a most amazing concert and experience.*

*- John Lederman*



*The Honourable Elizabeth Dowdeswell, Lieutenant Governor of Ontario;  
Barbara Smith, President and CEO, NYO Canada*

*L'honorable Elizabeth Dowdeswell, lieutenant-gouverneure de l'Ontario;  
Barbara Smith, Présidente-directrice générale de NYO Canada*

## Un succès national et international!

La tournée TD *Odysée* 2019 de NYO Canada a connu un succès fou qui a pourtant demandé des années de préparation. Elle est née des efforts laborieux de nos donateurs, des gouvernements, des amis, des enseignants, du personnel et des musiciens et musiciennes qui, au fil des ans, ont fait des apports qui ont finalement mené aux éloges et à la renommée dont a joui l'orchestre en 2019. Cet été extraordinaire demeurera pour nous, à jamais, celui où l'orchestre s'est vraiment démarqué sur le plan international : NYO a reçu plus d'éloges de la critique, plus d'ovations, plus de présences dans les médias et plus d'enthousiasme pur qu'à tout autre moment de son histoire. Une année inoubliable pour tous ceux qui y ont participé.



*Violinists Iryna Peleshchyshyn and Jessica Xiong  
Les violonistes Iryna Peleshchyshyn et Jessica Xiong*

## Les impressions de nos publics

Dans le cadre de ses concerts auxquels ont assisté des dignitaires, l'ambassadeur de l'Espagne, la lieutenant-gouverneure de l'Ontario et certains des donateurs et chefs gouvernementaux les plus illustres au Canada, l'orchestre a reçu des ovations dans chacune des salles de concert où il s'est produit au pays (Ottawa, Montréal, Parry Sound, Stratford, Toronto), et des douzaines de messages de courriel de la part de mélomanes canadiens reconnaissants. En voici un seul exemple parmi tant d'autres :

*Chers NYO et Michael Francis,*

*«Je voulais simplement vous dire que votre concert à Stratford a été l'une des prestations d'une symphonie les plus émouvantes et les meilleures que j'aie vues à tout endroit, y compris chez certains des meilleurs orchestres du monde : Boston avec Levine et Dohanyi; Los Angeles avec Dudamel, l'Orchestra dell'Academia Nazionale di Santa Cecilia avec Anthony Pappano et Martha Argerich.*

*Les pièces de Prokofiev et de Matthew Emery m'ont coupé le souffle par moments, ce qui ne m'était jamais arrivé auparavant. Merci pour un concert et une expérience magnifiques.»*

*John Lederman*

## Spain: Long Lines, Packed Houses, Standing Ovations

In Europe, the musicians brought the house down at three famed Spanish Festivals, including San Lorenzo de El Escorial and the Festival International de la Guitarra in Granada, where they played Vivaldi with soloist Jose Miguel Moreno, *Romeo & Juliet* by Prokofiev, and *Three-Cornered Hat*, Suites 1 & 2 by Manuel de Falla. At the beautiful Palace of Charles V, the crowd started lining up at 6:30 for a 9:00 concert, and the excitement kept building, culminating in a spontaneous standing ovation with two encores. Attendees described how deeply moving it was to hear the beautiful voices of the orchestra resonate through the palace walls, as they rose to sing *Lead Us Home* by Matthew Emery and *Garde ton rêve* by Marie-Claire Saindon.

In Alicante, famed retired violinist David Salgo of the Halle Orchestra was in the audience and had this to say:

*"The Canadian orchestra was simply superb. Close your eyes and you could honestly think you were at a concert with one of the top professional orchestras in any of the major classical music cities in the world. Every wind, brass soloist, and the commitment from every individual was just superb and a privilege to be there. At the end of Mahler 5, we were thinking: What could possibly be a suitable encore after that performance? Well, the 80 or so musicians remained standing and sang beautifully 2 pieces – there was not a dry eye in the house!"*



*Members of NYO Canada 2019 at their San Lorenzo de El Escorial concert.  
Les membres de NYO Canada 2019 au concert de San Lorenzo de El Escorial.*

## It All Begins with the Training...

Performances like these take great preparation, focus, and artistry. Faculty and conductor alike remarked immediately on the outstanding calibre of our 2019 musicians, who worked day and night to add to their pre-professional toolbox while simultaneously mastering complex repertoire, including Panufnik's *Sinfonia Sacra*, Mahler's Symphony no. 5, and the notoriously complex Brahms double concerto for violin and cello, as well as Manuel de Falla's *The Three Cornered Hat*, (in honour of their planned international tour to Spain).

The virtuous cycle set in motion by increased emphasis on audition outreach (which yielded a very high calibre of musician) coupled with the addition of new training elements, elevated NYO's residential, tuition-free institute experience to a level which now stands among the most elite globally. The added discipline of a highly demanding conductor was complemented by the trainings in preparedness and musician mental health we are now offering through the J&W Murphy Initiative, and we are taking the first tentative steps in adding high-performance mental focus coaching to the mental wellness offerings, with a view to propelling the Orchestra to ever-higher levels of professionalism and musicianship.

## L'Espagne : longues files, salles combles, ovations

En Europe, nos musiciens et musiciennes ont fait fureur dans le cadre de trois célèbres festivals espagnols dont le San Lorenzo de El Escorial et le Festival International de la Guitarra à Grenade, où ils ont présenté Vivaldi en compagnie du soliste Jose Miguel Moreno, *Roméo et Juliette* de Prokofiev, et *le Tricorne, suites 1 et 2* de Manuel de Falla. Au superbe palais de Charles V, la foule a formé une file dès 18 h pour un concert de 21 h et l'enthousiasme a atteint une telle effervescence que l'orchestre a reçu une ovation spontanée et deux rappels. Les publics européens ont décrit l'émotion qu'ils ont ressentie en entendant les superbes voix des membres de l'orchestre chanter «*Lead Us Home*» de Matthew Emery et «*Garde ton rêve*» de Marie-Claire Saindon, faisant vibrer les murs du palais.

À Alicante, le célèbre violoniste retraité David Salgo du *Halle Orchestra* était dans la salle et a déclaré ce qui suit :

*«L'orchestre canadien était tout simplement superbe. Il suffisait de fermer les yeux pour croire qu'on assistait à un concert de tout grand orchestre professionnel de musique classique au monde. Chaque instrument à vent, chaque soliste aux cuivres, et un tel engagement de la part de chaque personne... tout était parfait. Quel privilège d'avoir été là parmi vous. À la fin de la Cinquième de Mahler, nous nous sommes demandé : "Que serait un rappel digne de cette prestation époustouflante?" Hé bien, imaginez qu'environ 80 musiciens sont restés debout et ont chanté deux pièces d'une voix superbe... Toute la salle avait la larme à l'œil!»*



*A capacity crowd at the Charles V Palace in the Alhambra in Granada, Spain.  
La foule au Palais de Charles V à l'Alhambra de Grenade en Espagne.*

## Tout commence par la formation

Des prestations comme celles-là demandent beaucoup de préparation, de concentration et de sens artistique. Les enseignants et le chef d'orchestre ont immédiatement remarqué le calibre exceptionnel de notre millésime 2019, des jeunes qui ont travaillé jour et nuit pour bien remplir leur trousse d'outils préprofessionnelle tout en maîtrisant un programme des plus complexes dont la *Sinfonia Sacra* de Panufnik, la Symphonie no 5 de Mahler et le notoirement complexe Double concerto de Brahms pour violon et violoncelle, ainsi que le *Tricorne* de Manuel de Falla (en l'honneur de notre tournée espagnole!).

Le cercle vertueux que nous avons mis en mouvement en accordant une attention particulière au rayonnement pour les auditions (qui nous a d'ailleurs apporté des musiciennes et musiciens de très haut calibre) et en ajoutant au programme de nouveaux éléments de formation, a élevé NYO, un institut résidentiel sans frais de scolarité, à un niveau qui lui permet maintenant de se tenir debout auprès de l'élite mondiale. La

Coaching, business skills, and mental health preparation together helped create a whole that was greater than the sum of its parts. The result was standing ovations at every venue on both sides of the Atlantic, outstanding reviews from critics, and enchanted audiences.

Because of the high calibre of the performances, we received very strong media coverage on both sides of the Atlantic, which directly impacts not only our current and future donors, but individual artists, as they seek professional employment. In the eyes of future employers, each artist's personal brand is now permanently linked with a proven, first-tier, knowledge-creating, pre-professional training organization of international stature.



*Greg Oh conducts Concerto for Korg Monotron from Canadian composer Andrew Noseworthy  
Greg Oh dirige le Concerto pour Korg Monotron du compositeur canadien Andrew Noseworthy*

They are known to have received vital skills development in self-managing their mental health, developing their mental performance skills, and conducting themselves in a professional and business-like manner. This, on top of sheer musical excellence and the networks they have built professionally with faculty, staff, and on tour, gives them a direct 'edge' in the marketplace. We are very grateful to all our donors, who have supported us so faithfully and helped us become the internationally recognized leader we are today.



*NYO Canada performing their final concert of the 2019 tour at the Charles V Palace in Granada, Spain.  
NYO Canada lors du dernier concert de la tournée 2019, au Palais de Charles V à Grenade en Espagne.*

discipline complémentaire imposée par un chef d'orchestre très exigeant était bien accompagnée de formations en préparation et en santé mentale des musiciens que nous offrons maintenant dans le cadre de l'initiative Murphy. De plus, nous prenons nos premiers pas timides pour ajouter à nos initiatives de bien-être mental du coaching sur la concentration mentale en vue de performances de pointe. Ainsi, nous avons pour désir de propulser l'orchestre à des sommets encore jamais vus de professionnalisme et de musicalité.

L'encadrement, les compétences commerciales et la préparation en vue de la santé mentale ont ensemble aidé à créer un tout plus vaste que la somme de ses parties. Le résultat s'est traduit en ovations dans chaque salle des deux côtés de l'Atlantique, en critiques élogieuses et en publics enchantés. Tout ceci présage une autre année remarquable en 2020.

Le calibre incroyable des prestations nous a valu une présence marquée dans les médias ici et en Europe. Cette présence porte un impact sur nos donateurs actuels et futurs, mais aussi sur nos artistes à la recherche d'emploi professionnels. Aux yeux des employeurs futurs, la marque personnelle de chaque musicienne et chaque musicien est maintenant liée à jamais à un organisme de formation préprofessionnelle de premier rang qui a fait ses preuves et qui s'est forgé une renommée internationale.



*The NYO Canada Percussion section helping to perform Brazil at our annual Brass and Percussion Spectacular.  
La section de percussions de NYO Canada joue la pièce Brazil lors de l'événement annuel cuivres et percussions.*

Ces jeunes seront considérés comme ayant reçu une formation essentielle pour la gestion de leur propre santé mentale, pour apprendre à perfectionner leurs compétences en matière de performance mentale et pour se conduire de façon professionnelle et sérieuse. Tout cela en plus de l'excellence musicale la plus pure, des réseaux professionnels qu'ils se sont bâtis avec les enseignants, avec le personnel, et en tournée. Nos étudiants ont décidé d'un atout dans le marché. Nous sommes très reconnaissants à l'égard de nos donateurs qui nous appuient fidèlement et qui nous ont aidé à devenir le chef de file de renommée mondiale que nous sommes maintenant.

# NYO CANADA

EN UN COUP D'ŒIL  
AT A GLANCE



**43**

Male | Hommes

**51**

Female | Femmes

## ORCHESTRA FACTS

### FAITS SUR L'ORCHESTRE

**1 : 2.1**

Faculty per Students  
Enseignant par étudiants

**20.2**

Average age | Âge moyen

**94**

Students | Étudiants

**519**

Auditioned | Étudiants passés en audition

**15 231 km**

Kilometres travelled | Nombre de kilomètres parcourus

**1 150 kg**

Weight of instruments shipped to Spain |  
Poids de l'ensemble des instruments expédiés en Espagne

**1320**

Total number of room nights | Nombre total de nuitées

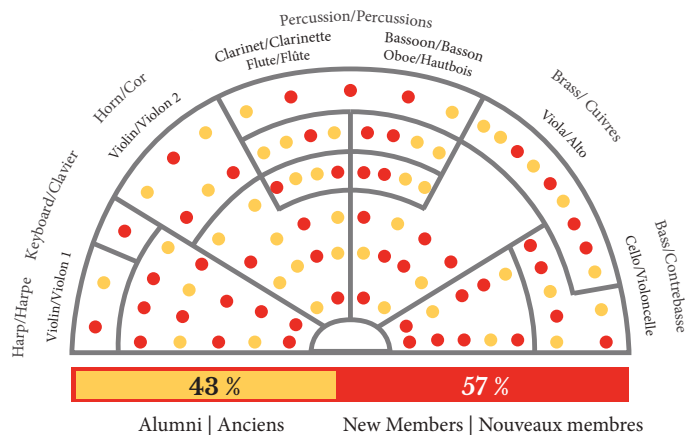
**a desk lamp | lampe de bureau**

Most unique instrument used during the chamberfest |  
Instrument le plus inusité utilisé lors  
du festival de musique de chambre



more than **\$25,000** | plus de **25 000 \$**  
per musician | par musicien

- \$6,000 | 6 000 \$  
Summer Training Institute, Room & Board  
Formation estivale, hébergement et couvert
- \$18,000 | 18 000 \$  
TD National Tour and Recording  
Tournée nationale TD et enregistrement
- \$1,200 | 1 200 \$  
Scholarship  
Bourse





# NYO CANADA 2019

## Violin/Violon

Daphné Bourbonnais, QC  
 Nate Bomans, SK  
 Jiaxu (George) Chen, ON  
 Hannah Corbett, ON \*  
 Béatrice Dénoimée, QC  
 Patricia Muro Francia, Spain | Espagne +  
 Danielle Greene, NL | TN \*  
 Lea Glubochansky, QC  
 Sonia Hellenbrand, NS | NÉ  
 Katrina Johnson, AB  
 Emily Kistemaker, ON  
 Alexander Knopp, BC | CB  
 Alison Kim, BC | CB  
 Sean Lee, BC | CB  
 Ellen Mead, ON  
 Janela Nini, Austria | Autriche +  
 Martin Noh, ON  
 Iryna Peleshchyn, AB  
 Anaïs Saucier-Lafond, QC  
 Roxanne Sicard, QC \*  
 Emmanuelle Sievers, ON  
 Talia Sinclair, AB  
 Micki-Lee Smith, AB  
 Jessica Tovey, BC | BC  
 Charlotte Van Barr, ON  
 Jessica Xiong, ON  
 Madeleine Zarry, ON

## Viola/Alto

Alexander Beggs, AB  
 Bo Dewsnap, ON  
 Jeffery Ho, BC | CB  
 Madeleine Hubler, QC  
 Michael Langford, QC  
 Zach Levin, BC | CB  
 Søren Lorentzen, AB  
 Nina Weber, NL | TN  
 Sarah-Ève Vigneault, QC  
 Ryan Vis, QC

## Cello/Violoncelle

Vinci Chen, BC | CB  
 Matthew Christakos, ON  
 Livia Coburn, ON  
 Guillaume Côté, QC  
 Hannah Craig, ON \*  
 Juliette Leclerc, QC  
 Justine Lefebvre, QC  
 Evelyne Méthot, QC  
 Gema Pérez Oliver, Spain | Espagne +  
 David Liam Roberts, MB \*  
 Eugene Ye, ON

## Double Bass/Contrebasse

Patrick Bigelow, ON  
 Philippe Chaput, QC  
 William Deslauriers-Allain, QC  
 Peter Eratostene, ON  
 Gabrielle Martin, QC  
 Alexander Tonelli, AB  
 John VanDuzer, ON

## Flute/Flûte

Naomi Ford, NB \*  
 Florence Laurain, QC  
 Arin Sarkissian, ON  
 Runa Yamamoto-Shuda, QC

## Oboe/Hautbois

Renz Eulric Adame, MB  
 Glenda Lindgren, SK  
 Léanne Teran-Paul, QC  
 Katie Whittle, BC | CB

## Clarinet/Clarinette

Kailan Fournier, ON  
 Vanessa Klassen, SK  
 Jonathan López, BC | CB  
 Alec Pin Kan, BC | CB

## Bassoon/Basson

Myriam Joyal, QC  
 Rhiannon Madden, MB  
 Thalia Navas, ON  
 Thomas Roy-Rochette, QC \*

## Horn/Cor

Rose Deschênes, QC  
 Jessica Duranleau, QC  
 Ryan Garbett, ON \*  
 You Li, MB  
 Isabelle Marcucci, ON  
 Lucy Nesbitt, ON

## Trumpet/Trompette

Bradley Cairns-Digel, MB  
 Jonathan Elliotson, ON \*  
 Matthew Ross, NB  
 Charlie Watson, ON

## Trombone

Robert Conquer, ON \*  
 Julien Hategan, QC  
 Léonard Pineault Deault, QC

## Bass Trombone | Trombone basse

Eric Prodger, QC

## Tuba

Malcolm Kellett-Cooke, AB

## Percussion | Percussions

Andrew Gordon Bell, ON  
 Jesse Guo, BC | CB  
 Brayden Krueger, ON  
 Bryn Michael Lutek, ON  
 Louis Pino, ON \*

## Harp/Harpe

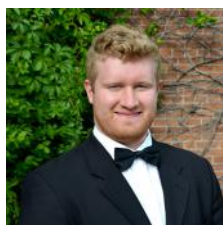
Alanna Ellison, ON  
 Nicole Lancaster, ON

## Keyboard/Clavier

Theodore Chow, AB

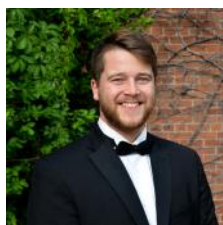
\* 2019 Awards of Excellence | Prix d'excellence 2019

# AWARDS OF EXCELLENCE PRIX D'EXCELLENCE



Ryan Garbett  
horn | cor

Sponsor | Commanditaire:  
Long & McQuade



Jonathan Elliotson  
trumpet | trompette

Sponsor | Commanditaire:  
The S.M. Blair Family  
Foundation



Roxanne Sicard  
violin | violon

Sponsor | Commanditaire:  
The Siludette O'Connor  
Memorial Foundation



Hannah Craig  
cello | violoncelle

Sponsor | Commanditaire:  
Bousfields Inc.



David Liam Roberts  
cello | violoncelle

Sponsor | Commanditaire:  
Gail Asper, O.C., O.M., LL. D.  
and | et Michael Patterson

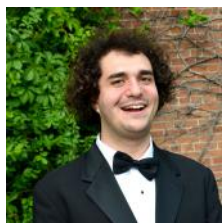


Danielle Greene  
violin | violon

Sponsor | Commanditaire:  
Anonymous |  
Anonymne



## BMO AWARDS OF EXCELLENCE PRIX D'EXCELLENCE BMO



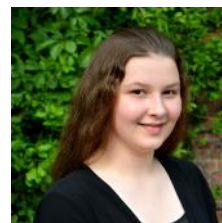
Louis Pino  
percussion | percussions



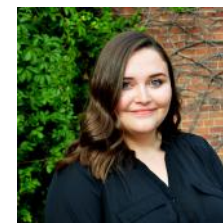
Robert Conquer  
trombone



Thomas Roy-Rochette  
bassoon | basson



Naomi Ford  
flute | flûte



Hannah Corbett  
violin | violon

The Nick Atkinson Brass Award  
Prix des cuivres Nick Atkinson



Matthew Ross  
trumpet | trompette

Payne-Lyon Prize for  
Excellence in Flute  
Prix Payne-Lion pour  
l'excellence en flûte



Naomi Ford  
flute | flûte

The Charles Shasky  
Leadership Award  
Prix de leadership Charles Shasky  
(in memoriam)



Anaïs Saucier-Lafond  
violin | violon

Vernon and (the late)  
Beryl Turner Award  
Prix Vernon et feu Beryl Turner



Bryn Michael Lutek  
percussion | percussions



# MATTHEW CHRISTAKOS

CELLO | VIOLONCELLE

CANADA COUNCIL FOR THE ARTS MICHAEL MEASURES PRIZE  
LE PRIX MICHAEL-MEASURES DU CONSEIL DES ARTS DU CANADA



Canada Council  
for the Arts

Conseil des arts  
du Canada

Born in 2000, Matthew Christakos is a student of David Hetherington and Hans Jensen at the Royal Conservatory of Music's Phil and Eli Taylor Performance Academy for Young Artists. He has participated in master classes with renowned artists, including Colin Carr, Philippe Mueller, Richard Aaron, Clive Greensmith, and Michel Strauss. Matthew is also an alumnus of the Morningside Music Bridge program, where he studied with Andrés Díaz, Desmond Hoebig, Paul Katz, and Laurence Lesser, among others. Matthew will be attending the Curtis Institute of Music, where he will be pursuing his Bachelor of Music, studying with Peter Wiley and Carter Brey, beginning in September 2019.

Matthew was the winner of the Taylor Academy's 2017 Concerto Competition, and performed as a soloist with the Academy Chamber Orchestra and Maestro Ivars Taurins in Koerner Hall in April, 2018. He was an Award of Excellence recipient and member of NYO Canada for the *Edges of Canada* Tour in 2017. Matthew was also the recipient of the first prize at the 2017 President's Trophy Competition at the Toronto Kiwanis Music Festival. He plays a cello made in 1816 by Thomas Kennedy, generously loaned to him by the Royal Conservatory of Music.

Né en 2000, Matthew Christakos est étudiant de David Hetherington et de Hans Jensen au *Phil and Eli Taylor Performance Academy for Young Artists* du Conservatoire royal de musique. Il a participé à des cours de maître auprès d'artistes reconnus, dont Colin Carr, Philippe Mueller, Richard Aaron, Clive Greensmith et Michel Strauss. Matthew est aussi ancien du programme *Morningside Music Bridge* dans le cadre duquel il a étudié auprès d'Andrés Díaz, Desmond Hoebig, Paul Katz, et Laurence Lesser, entre autres. À compter de septembre 2019, Matthew fréquentera le *Curtis Institute of Music* en vue d'obtenir son baccalauréat en musique auprès de Peter Wiley et de Carter Brey.

Matthew a remporté le concours 2017 *Concerto Competition* de la *Taylor Academy* et s'est produit en soliste avec l'*Academy Chamber Orchestra* sous la direction du maestro Ivars Taurins à la salle Koerner en avril 2018. Il a été membre de NYO Canada et y reçu un prix d'excellence dans le cadre de la tournée *Extrémities canadiennes* en 2017. Matthew a aussi remporté le premier prix du concours 2017 *President's Trophy Competition* du *Toronto Kiwanis Music Festival*. Son violoncelle, fabriqué en 1816 par Thomas Kennedy, lui a été généreusement prêté par le Conservatoire royal de musique.



*Alison Kim, Matthew Christakos and Maestro Michael Francis in performance in Toronto, ON.*  
*Alison Kim, Matthew Christakos et le chef Michael Francis en concert à Toronto, ON.*



# ALISON KIM

VIOLIN | VIOLON

CANADA COUNCIL FOR THE ARTS MICHAEL MEASURES PRIZE  
LE PRIX MICHAEL-MEASURES DU CONSEIL DES ARTS DU CANADA



Conseil des arts  
du Canada

Canada Council  
for the Arts

Alison Kim exhibits an impressive virtuoso technique with great effect in communicating her sensitive feelings, emotions, and musical intellect. Born in Coquitlam, British Columbia, she has already performed in most major Canadian cities, as well as the United States, Italy, Germany, Scotland, and Poland as an active soloist, chamber, and orchestral musician.

In 2018, Alison was an Award of Excellence recipient with NYO Canada and consequently toured with the Orchestra in Canada, Germany, and Scotland as co-concertmaster. Alison also has a keen passion for chamber music and orchestral playing. Most recently, her string quartet at the New England Conservatory was chosen as an Honors Ensemble for the 2018-2019 academic year. She was also a member of the winning quartet in the 62<sup>nd</sup> Annual Friends of Chamber Music Competition in Vancouver. Alison has served as concertmaster of the New England Conservatory Symphony and the Vancouver Youth Symphony Orchestra.

Alison began studying the violin at the age of four and her early teachers included Lawrie Hill and Taras Gabora. She is currently pursuing her Bachelor of Music at the New England Conservatory with Ayano Ninomiya.

Alison Kim présente une technique de virtuose des plus impressionnantes pour communiquer sa sensibilité, ses émotions, et son intellect musical. Native de Coquitlam, en Colombie-Britannique, elle s'est déjà produite dans la plupart des grandes villes canadiennes ainsi qu'aux États-Unis, en Italie, en Allemagne, en Écosse et en Pologne à titre de soliste active, de chambriste et de musicienne d'orchestre.

C'est en 2018 qu'Alison a reçu un prix d'excellence de NYO Canada et qu'elle a parcouru le Canada, l'Allemagne et l'Écosse avec NYO dans son poste de premier violon assistant. Alison éprouve aussi une vive passion pour la musique de chambre et le jeu en orchestre. Plus récemment, son quatuor à cordes au *New England Conservatory* a été choisi comme *Honors Ensemble* pour l'année scolaire 2018-2019. Alison a aussi été membre du quatuor gagnant dans le cadre du concours 62<sup>nd</sup> *Annual Friends of Chamber Music Competition* de Vancouver. Alison a occupé le poste de premier violon auprès du *New England Conservatory Symphony* et du *Vancouver Youth Symphony Orchestra*.

Alison a entrepris ses études en violon à l'âge de quatre ans auprès de Lawrie Hill et de Taras Gabora. Elle travaille actuellement en vue de son baccalauréat en musique au *New England Conservatory* avec Ayano Ninomiya.



*Alison Kim, Matthew Christakos and Tara Lapointe of the Canada Council for the Arts  
Alison Kim, Matthew Christakos et Tara Lapointe du Conseil des arts du Canada.*

# NYO CANADA FACULTY 2019

## CORPS ENSEIGNANT DE NYO CANADA 2019

### Conductor | Chef d'orchestre

#### Michael Francis

Music Director, The Florida Orchestra | Directeur musical, The Florida Orchestra  
Chief Conductor, Deutsche Staatsphilharmonie Rheinland-Pfalz |  
Premier chef d'orchestre, Deutsche Staatsphilharmonie Rheinland-Pfalz  
Music Director, Mainly Mozart Festival, San Diego |  
Directeur musical, Mainly Mozart Festival, San Diego

### NYO Canada Commissioned Composers | Compositeurs des pièces commandées par NYO Canada

#### Matthew Emery

#### Jared Miller

#### Marie-Claire Saindon

### Violin | Violon

#### Marie Bérard \*

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

#### Mark Fewer

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

#### Wayne Lee (Formosa Quartet)

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

#### Jasmine Lin (Formosa Quartet)

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

#### Erika Raun \*

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 Skazinetzky (Assistant Conductor | Chef d'orchestre adjoint)

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

### Viola | Alto

#### Che-Yen Chen (Formosa Quartet)

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

#### Neal Gripp \*

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

#### David Harding \*

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

#### Daniel Scholz \*

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

### Cello | Violoncelle

#### David Hetherington \*

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

#### Deborah Pae (Formosa Quartet)

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

### Double Bass | Contrebasse

#### Jeremy McCoy \*

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

### Flute & Piccolo | Flûte et piccolo

#### Joanna G'froerer \*

Principal Flute, National Arts Centre Orchestra of Canada |  
Flûte solo, Orchestre du Centre national des arts du Canada

#### Lorna McGhee

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

#### Kelly Zimba

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

#### Camille Watts \*

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

### Oboe | Hautbois

#### Sarah Jeffrey \*

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

#### Beth Orson

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

### Clarinet | Clarinette

#### James Campbell \*

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

#### Alain Desgagné

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

#### Jose Franch-Ballester

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

### Bassoon | Basson

#### Kathleen McLean

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

**Michael Sundell**

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

**Horn | Cor****Martin Hackleman**

Faculty, University of Missouri-Kansas City Conservatory of Music and Dance |  
 Corps enseignant, *University of Missouri-Kansas City Conservatory of Music and Dance*

**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****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

**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****Aiyun Huang**

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

**John Rudolph**

Principal Percussion, Toronto Symphony Orchestra |  
 Percussion solo, *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*

**Harp | Harpe****Lori Gemmill \***

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

**Caroline Lizotte \***

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

**Keyboard | Clavier****Gregory Oh**

Artistic Director, Open Ears Festival | Directeur artistique, *Open Ears Festival*  
 Resident Artist, Soupepper Theatre | Artiste en résidence, *Soupepper Theatre*  
 Sessional Lecturer, University of Toronto |  
 Chargé de cours à temps partiel, *University of Toronto*

**Visiting Artists | Artistes invités****True North Brass**

Karen Donnelly, Trumpet | trompette  
 Stéphane Beaulac, Trumpet | trompette  
 Julie Fauteux, Horn | cor  
 David Pell, Trombone | trombone  
 Sasha Johnson, Tuba | tuba

**Guest Lecturers | Conférenciers****Tom Allen \***

Host of Shift, CBC Radio 2 | Animateur de *Shift*, CBC Radio 2

**Andrew Kwan**

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

**Injury Prevention | Prévention des blessures****Dr. Marshall Chasin, AuD**

Director of Research and Chief Audiologist, Musicians' Clinics of Canada |  
 Directeur de la recherche et audiologiste en chef, *Musicians' Clinics of Canada*

**Dr. John Chong, MD**

Medical Director, Musicians' Clinics of Canada |  
 Directeur médical, *Musicians' Clinics of Canada*  
 President, Performing Arts Medicine Association |  
 Président, *Performing Arts Medicine Association*

**Carolyn Christie**

Second Flute, Orchestre Symphonique de Montréal (retired) |  
 Deuxième flûte, Orchestre symphonique de Montréal (retraîtée)  
 Associate Professor, McGill University | Professeure adjointe, Université McGill  
 Masters degree in Human Kinetics |  
 Maîtrise ès sciences, sciences de l'activité physique

**Matt Eldridge**

Social Worker / Counsellor, University Health Network |  
 Travailleur social / Thérapeute, *University Health Network*

**Kathleen Gahagan, M. Sc. O.T. | MSc ergothérapie**

Occupational Therapist | Ergothérapeute  
 Member, Performing Arts Medicine Association |  
 Membre, *Performing Arts Medicine Association*

**Dr. John McMillan, MD**

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

**Dr. Chase McMurren, MD**

Medical Director and Psychotherapist,  
 The Al and Malka Green Artists' Health Centre, Toronto Western Hospital |  
 Directeur médical et psychothérapeute,  
*The Al and Malka Green Artists' Health Centre, Toronto Western Hospital*  
 Lecturer, Department of Family and Community Medicine, University of Toronto |  
 Professeur, département de médecine familiale, Université de Toronto

**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*

# IN THE MEDIA DANS LES MÉDIAS

May 8 | 8 mai  
July 4 | 4 juillet  
September 12 | 12 septembre

Broadway World News  
Broadway World News  
Broadway World News

Orchestra Announces Odyssey Tour  
Jared Miller Premiere Announcement  
NYO Canada Team Up with EUYO for the Frenergy Tour

## MONTREAL

July 4 | 4 juillet  
July 8 | 8 juillet  
July 14 | 14 juillet  
July 19 | 19 juillet  
July 19 | 19 juillet  
July 22 | 22 juillet  
July 22 | 22 juillet  
July 22 | 22 juillet  
July 22 | 22 juillet  
July 22 | 22 juillet  
July 23 | 23 juillet  
July 23 | 23 juillet

La Scena Musicale  
Radio-classique  
The Montrealer  
Tourism Montreal  
Ludwig Van Toronto  
CTV News  
CTV News  
Ludwig van Montréal  
Ludwig van Montréal  
AsTuVu  
Les ArtsZé

Une odyssée canadienne  
Orchestra national des jeunes  
NYO Canada Odyssey Tour  
Things to Do, July 19-25  
NYO Canada Soloist Named 2019 Michael Measures Prize Winner.  
What's On - Part 1  
What's On - Part 2  
Choix de la rédaction  
Coup d'éclat à la Maison symphonique  
Mémorable arrêt à Montréal  
NYO : La jeunesse et l'excellence !

## TORONTO

May 31 | 31 mai  
July 10 | 10 juillet  
July 15 | 15 juillet  
July 29 | 29 juillet  
July 29 | 29 juillet  
July 31 | 31 juillet

The WholeNote  
blogTO  
Classical 96.3 FM  
Radio-Canada  
CityTV Toronto  
Ludwig van Toronto

National Youth Orchestra of Canada  
TD Odyssey Tour  
Interview with Michael Francis  
Entrevue avec Roxanne Sicard  
Interview with Michael Francis / Rehearsal Footage  
NYO Canada Raises the Roof at Koerner Hall

## SPAIN | ESPAGNE

July 29 | 29 juillet  
August 4 | 4 août  
August 4 | 4 août

El Mirral de la Marina  
Teatro Auditorio  
San Lorenzo de El Escorial  
Ayuntamiento de Torrevieja

El Auditori Teulada Moraira recibe agosto con la VII edición del Festival Internacional de Jóvenes Orquestas  
Joven Orquesta nacional de Canada

El VII Festival Internacional de Jóvenes Orquestas se celebrará los días 1 al 4 y del 6 al 8 de agosto en el Auditorio de Torrevieja, adda-Alicante, y Teulada Moraira





# JARED MILLER

2019 SOCAN EMERGING COMPOSER | COMPOSITEUR EN ÉMERGENCE SOCAN 2019

FONDATION  
**SOCAN**  
FOUNDATION

A new partnership with The SOCAN Foundation/NYO Emerging Composers' Mentorship Program inaugurates a special awards program for young composers. The annual competition, designed to recognize Canadian composers who are 30 years of age or under, provides an opportunity for young composers to attend an NYO rehearsal reading of their orchestral composition, and have the opportunity for their work to be performed in concert halls across the world.

The inaugural recipient is Canadian-American composer Jared Miller. Miller's music has been described as "playful" (New York Times), "hypnotic" (Sequenza 21), "phantasmagorical" (Lucid Culture) and "highly personal" (CBC Radio.) At age 26, he has already worked with North American ensembles and internationally, including the Toronto Symphony Orchestra, the Kitchener-Waterloo Symphony, the Juilliard Orchestra, the Contemporary Youth Orchestra, Latitude 49 Ensemble and the New York City Ballet's Choreographic Institute.

Raised in Vancouver, Miller completed his undergraduate studies at the University of British Columbia and is currently a C.V. Starr Doctoral Fellow at the Juilliard School.

Un nouveau partenariat entre la Fondation SOCAN et le programme de mentorat de compositeurs en émergence de NYO lance pour la première fois un programme de prix spéciaux pour jeunes compositeurs. Le concours annuel, dont le but est de reconnaître les compositrices et compositeurs canadiens de 30 ans ou moins, donne à ces jeunes compositeurs l'occasion d'assister à une lecture en répétition par NYO de leur composition orchestrale et d'avoir l'occasion d'entendre leur pièce présentée dans des salles de concert à l'échelle mondiale.

Le premier gagnant de ce programme est le compositeur canado-américain Jared Miller. Sa musique a été décrite comme étant « enjouée » (*New York Times*), « hypnotique » (*Sequenza 21*), « fantasmagorique » (*Lucid Culture*) et « très personnelle » (*CBC Radio*). À 26 ans seulement, M. Miller a déjà travaillé auprès d'ensembles nord-américains et à l'échelle internationale, dont le *Toronto Symphony Orchestra*, le *Kitchener-Waterloo Symphony*, le *Juilliard Orchestra*, le *Contemporary Youth Orchestra*, *Latitude 49 Ensemble* et le *Choreographic Institute* du *New York City Ballet*.

Ayant grandi à Vancouver, M. Miller a achevé son premier cycle universitaire à l'*University of British Columbia* et est actuellement *Doctoral Fellow C.V. Starr* à la *Juilliard School*.



*Jared Miller and Michael Francis taking a bow following the Toronto performance of Jared's work, Under Sea, Above Sky.*  
*Jared Miller et Michael Francis après la performance de la pièce Under Sea, Above Sky.*



*Gilles Daigle, General Counsel at SOCAN; Diane Petrucci, Chief Financial Officer at SOCAN; Jared Miller, 2019 SOCAN Emerging Composer; Charlie Wall-Andrews, Executive Director, SOCAN Foundation; Eric Baptiste, SOCAN CEO*

*Gilles Daigle, Chef du contentieux et chef du service des Affaires juridiques de SOCAN; Diane Petrucci, Chef des finances de SOCAN; Jared Miller, Compositeur en émergence SOCAN 2019; Charlie Wall-Andrews, Directrice de la fondation SOCAN; Eric Baptiste, Chef de la direction de SOCAN*



# MARIE-CLAIRE SAINDON

CHORAL MUSIC COMPOSER | COMPOSITRICE DE MUSIQUE CHORALE

Marie-Claire Saindon is a Franco-Ontarian composer based in Montréal. She began her creative journey in high school, where she wrote and produced her first musical, *Jeanne* (Joan of Arc). Bitten by the creative bug, she began to participate in many collaborations, from choral pieces, to scoring shortfilms and full documentaries, to accompanying dancers, to fiddling in a team of folk musicians on a historical steam train. She sang in the award-winning female vocal ensemble Concerto Della Donna, led by acclaimed choral director Iwan Edwards.

Ms. Saindon holds a BMus: Composition from the Schulich School of Music (McGill) and an MMus: Composition - Film and Multimedia music from Université de Montréal.

Winner of the SOCAN Young Composers' National Awards in the vocal category (2013), the Gregg Smith National Choral Composition Contest (2015), the Canadian Choral Composition Competition hosted by Chor Leoni (2018), the Ruth Watson Henderson Choral Composition Competition (2018), the inaugural Eastern Horizon Composition Competition (2018) and the Hong Kong Children's Choir 50th Anniversary Composition Competition (2018), her choral works are published with Boosey & Hawkes and Cypress Choral Music.

Ms. Saindon currently scores films, composes choral commissions, and is composer-in-residence for the Montreal female vocal ensemble Adleisia.

Her piece, *Terre-Neuve*, is featured on the NYO Canada 2018 *Migrations* recording.

Marie-Claire Saindon est compositrice franco-ontarienne qui habite à Montréal. Elle a entrepris son parcours créatif à l'école secondaire, où elle a composé et mis en scène sa première comédie musicale, *Jeanne* (Jeanne d'Arc). Passionnée par la création, elle a participé à une grande variété de projets collaboratifs, dont la composition de pièces chorales, de bandes sonores pour courts métrages et documentaires, et de trames pour danses modernes - tout en participant à une équipe de musiciens folkloriques dans un train à vapeur historique. Elle a chanté au sein de l'ensemble vocal féminin primé *Concerto Della Donna* dirigé par le chef de choral de renom Iwan Edwards.

Mme Saindon est titulaire d'un baccalauréat en composition de l'École de musique Schulich (McGill, 2007) et d'une maîtrise en composition - Musique cinématographique et multimédia de l'Université de Montréal (2010).

Elle a été gagnante du prix du concours de la fondation SOCAN pour les jeunes compositeurs dans la catégorie vocale (2013), du concours Gregg Smith *National Choral Composition Contest* (2015), du concours *Canadian Choral Composition Competition* présenté par *Chor Leoni* (2018), du concours *Ruth Watson Henderson Choral Composition Competition* (2018), du concours inaugural *Eastern Horizon Composition Competition* (2018) et du concours *Hong Kong Children's Choir 50th Anniversary Composition Competition* (2018). De plus, ses pièces chorales sont publiées par *Boosey & Hawkes* et *Cypress Choral Music*.

Mme Saindon se consacre actuellement à la musique de films, compose des pièces chorales et est compositrice en résidence de l'ensemble vocal féminin Adleisia de Montréal.

Sa pièce, *Terre-Neuve*, a été enregistrée sur le disque *Migrations 2018* de NYO Canada.



*Singing an encore in Granada, Spain.  
L'Orchestre chante la pièce de rappel à Grenade en Espagne.*



*Harpist Nicole Lancaster, harp faculty member Lori Gemmell  
and harpist Alanna Ellison  
Les harpistes Nicole Lancaster et Alanna Ellison en compagnie de  
Lori Gemmell, membre du corps enseignant.*



# MATTHEW EMERY

CHORAL MUSIC COMPOSER | COMPOSITEUR DE MUSIQUE CHORALE

Matthew Emery is a Canadian composer who “writes with an honesty which enchants” (*Vancouver Sun*). His music has been performed across North America (Canada, USA), Europe (England, Germany, Scotland, France, Sweden, Estonia, Russia, Spain, Poland, Czech Republic, Austria, Switzerland and Ireland), Asia and Oceania (China, New Zealand, South Korea) and has been heard on national television and radio both in Canada and the USA.

Matthew is the recipient of the ACDA Raymond W. Brock Prize (USA) and the ACCC Diane Loomer Award for Choral Writing (Canada), among many other awards from across North America. Matthew was recently honoured with the prestigious William and Phyllis Waters Graduating Award from the University of Toronto.

Matthew studied at the University of British Columbia and the University of Toronto. He is a member of the Canadian Music Centre, Canadian League of Composers and is composer-in-residence with the Amabile Choirs of London Canada, ORIANA Women’s Choir in Toronto, That Choir and the Exultate Chamber Singers. His music is available on many commercially released albums, including a Juno nominated disc from the Canadian Chamber Choir and a composer’s retrospective disc by the Amabile Choirs of London released on the Centrediscs label. In 2016, he was named one of the hottest classical musicians under 30 by the CBC.

His piece *Lead Us Home*, is featured on the NYO Canada 2018 *Migrations* recording.

Matthew Emery est un compositeur canadien qui « compose avec une honnêteté enchanteresse » (*Vancouver Sun*). Sa musique a été produite partout en Amérique du Nord (Canada, États-Unis), en Europe (Angleterre, Allemagne, Écosse, France, Suède, Estonie, Russie, Espagne, Pologne, République tchèque, Autriche, Suisse et Irlande), en Asie et Océanie (Chine, Nouvelle-Zélande, Corée du Sud) et a été entendue à la télévision et la radio au Canada et aux États-Unis.

Matthew a remporté le prix *ACDA Raymond W. Brock* (É.-U.) et le prix *ACCC Diane Loomer* pour la composition chorale (Canada), parmi de nombreux autres prix de tous les coins de l’Amérique du Nord. Matthew a récemment reçu le prestigieux prix William and Phyllis Waters des lauréats de l’université de Toronto.

Matthew a étudié à l’université de la Colombie-Britannique et à de l’université de Toronto. Il est membre du Centre de musique canadienne, de la Ligue canadienne des compositeurs, et est compositeur en résidence de l’*Amabile Choirs of London*, au Canada, de l’*ORIANA Women’s Choir* à Toronto, de *That Choir* et des *Exultate Chamber Singers*. Sa musique est offerte sur de nombreux albums commerciaux, dont deux disques en lice pour un prix Juno du *Canadian Chamber Choir* et une rétrospective du compositeur par l’*Amabile Choirs of London* sur étiquette *Centrediscs*. En 2016, Matthew a été nommé par le CBC parmi les musiciens classiques de moins de 30 ans les plus en vue.

Sa pièce *Lead Us Home* a été enregistrée sur le disque *Migrations 2018* de NYO Canada.



*The violin section in sectional rehearsal  
La section de violons en répétition.*



*The 2019 horn section with faculty member Gabe Radford.  
Les cornistes de l’orchestre 2019 en compagnie de  
Gabe Radford, membre du corps enseignant.*



# JANELLE JOHNSTON

NYO CANADA COMMISSIONED ARTIST | ARTISTE MANDATÉE PAR NYO CANADA

Janelle Johnston is a freelance artist born and raised in Regina, Saskatchewan. She aspires to create artwork that illuminates colour, texture and imagination. Janelle was drawn to the visual arts with a yearning to create “a physical something out of almost nothing”. She specializes in alcohol inks which is a relatively new phenomenon in the art world. The organic and natural flow of alcohol inks is unlike any other medium. “You learn a great deal about yourself when you discover that in order to create with this medium, you truly need to let go. They hate being controlled and their beauty shines the most when they are not. This provides you with the permission and freedom to create with them.” Janelle currently helps moderate an alcohol ink arts Facebook page, leads mini workshops in the city of Regina, develops video tutorials to assist with teaching and educating about alcohol inks. NYO Canada, for the second year, has commissioned Janelle to brand their promotional materials for their 2019 *Odyssey* tour. You can find Janelle’s Gallery on Facebook or Instagram at Abstract Living By Janelle.

Janelle Johnston est une artiste native de Régina, en Saskatchewan. Elle cherche à créer des œuvres qui illuminent les couleurs, les textures et l'imagination. Janelle a toujours été attirée par les arts visuels, animée par un désir de créer « quelque chose de physique à partir de presque rien ». Elle se spécialise en encre à base d'alcool, un phénomène assez récent dans le domaine des arts. La fluidité organique et naturelle des encres à base d'alcool les distingue de tout autre médium. « On apprend beaucoup au sujet de soi-même en découvrant que, pour créer avec ce médium, il faut vraiment se laisser aller. L'encre à base d'alcool déteste se faire contrôler et sa beauté reluit vraiment lorsqu'il ne l'est pas. Ceci nous donne la permission et la liberté nécessaire pour créer ». Janelle est actuellement modératrice d'une page Facebook sur les arts d'encre à base d'alcool et enseigne ce médium dans la ville de Régina. NYO Canada, pour la deuxième année consécutive, a commandé des œuvres auprès d'elle, pour son matériel promotionnel de la tournée Odyssée 2019. Vous pouvez voir la galerie de Janelle sur Facebook ou Instagram sous *Abstract Living by Janelle*.



Spanish Dancer  
Alcohol Ink on Yupo, 2019  
Encre à base d'alcool sur Yupo, 2019



# TOUR | TOURNÉE 2019

## OTTAWA

July 21 - 5:30 p.m.  
21 juillet - 17 h 30  
Dominion Chalmers

Presented by | Présenté par *Chamberfest* |  
*National Arts Centre* | *Centre national des arts*



## TORONTO

July 29 - 7:30 p.m.  
29 juillet - 19 h 30  
Koerner Hall

Presented by | Présenté par *NYO Canada*



## MONTRÉAL

July 22 - 7:30 p.m.  
22 juillet - 19 h 30  
Maison symphonique de Montréal

Presented by | Présenté par *NYO Canada*



## SAN LORENZO DE EL ESCORIAL

August 4 - 7:00 p.m.  
4 août - 19 h  
Teatro Auditorio - San Lorenzo de El Escorial

Presented by | Présenté par *Festival de Verano*



## PARRY SOUND

July 25 - 7:30 p.m.  
25 juillet - 19 h 30  
Charles Stockey Centre

Presented by | Présenté par *Festival of the Sound*



## ALICANTÉ

August 6 - 7:30 p.m.  
6 août - 19 h 30  
Teulada-Moraira Auditorium

Presented by | Présenté par *Festival Internacional de Jóvenes Orquestas*

August 7 - 7:30 p.m.  
7 août - 19 h 30  
Auditorium of the Diputación de Alicante



## STRATFORD

July 28 - 4:00 p.m.  
28 juillet - 16 h 00  
Avondale United Church

Presented by | Présenté par *Stratford Summer Music*



## GRANADA

August 11 - 8:00 p.m.  
11 août - 20 h  
Alhambra

Presented by | Présenté par *Festival Internacional de la Guitarra de Granada*



*Alexander Knopp, violin | violon*



*Our three guests during the summer tour from the exchange program with the European Union, Janela Nini, violin; Gema Pérez Oliver, cello; and Patricia Muro Francia, violin.*

*Nos trois musiciennes du programme d'échange avec l'Union européenne: Janela Nini, violon; Gema Pérez Oliver, cello; et Patricia Muro Francia, violon.*

# REPERTOIRE | RÉPERTOIRE 2019

- Concerto for Violin and Cello, Op. 102 in A minor  
Concerto pour violon et violoncelle, op. 102 en la mineur  
i. Allegro  
ii. Andante  
iii. Vivace non troppo  
Johannes Brahms (1833–1897)
- El sombrero de tres picos*  
*Three Cornered Hat*, Suite no. 1  
*Le Tricorne*, suite n° 1  
i. Introduction | Introduction  
ii. Afternoon | Après-midi  
iii. Dance of the Miller's Wife | Danse de la meunière (Fandango)  
iv. The Corregidor | Le Corrégidor  
v. The Miller's Wife | La meunière  
vi. The Grapes | Les raisins  
Manuel de Falla (1876–1946)
- El sombrero de tres picos*  
*Three Cornered Hat*, Suite no. 2  
*Le Tricorne*, suite n° 2  
i. The Neighbours Dance | Danse des voisins (Seguidillas)  
ii. The Miller's Dance | Danse du meunier (Farruca)  
iii. Final Dance | Danse finale (Jota)  
Manuel de Falla (1876–1946)
- Symphony No. 5 | Symphonie n° 5  
i. Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt  
ii. Stürmisch bewegt, mit größter Vehemenz  
iii. Scherzo. Kräftig, nicht zu schnell  
iv. Adagietto. Sehr langsam  
v. Rondo-Finale. Allegro – Allegro giocoso. Frisch  
Gustav Mahler (1860–1911)
- Under Sea, Above Sky*\*  
Jared Miller (1988– )
- Selections from *Romeo and Juliet*, suites no. 1 and 2  
Sélections de *Roméo et Juliette*, suites n° 1 et 2  
Montagues et Capulets | Montaigus et Capulets  
Juliet the Young Girl | Juliette enfant  
Friar Laurence | Frère Laurent  
Minuet | Menuet  
Masks | Masques  
Romeo & Juliet | Roméo et Juliette  
Death of Tybalt | Mort de Tybalt  
Romeo and Juliet Before Parting | Roméo et Juliette avant la séparation  
Dance of the Antilles Girls | Danse des jeunes filles des Antilles  
Romeo at Juliet's Grave | Roméo au tombeau de Juliette  
Sergei Prokofiev (1891–1953)
- Sinfonia Sacra* - Symphony No. 3 | Symphonie n° 3  
i. Vision I  
ii. Vision II  
iii. Vision III  
iv. Hymn  
Andrzej Panufnik (1914–1991)
- Concerto for Mandolin in C major, RV 425  
Concerto pour mandoline en do majeur, RV 425  
i. Allegro  
ii. Largo  
iii. Allegro  
Antonio Vivaldi (1678–1741)
- José Miguel Moreno, archlute | archiluth*
- Concerto for Lute in D major, RV 93  
Concerto pour luth en ré majeur, RV 93  
i. Allegro  
ii. Largo  
iii. Allegro  
Antonio Vivaldi (1678–1741)
- José Miguel Moreno, archlute | archiluth*

\* Commissioned by NYO Canada - World Premiere  
\* Commandé par NYO Canada - Première mondiale

# CONCERT SELECTIONS | PROGRAMMES DE CONCERTS

## OTTAWA

JULY 21 | 21 JUILLET

Symphony No. 3 | Symphonie n° 3  
*Under Sea, Above Sky*  
*Intermission | Entracte*  
 Symphony No. 5 | Symphonie n° 5

Andrzej Panufnik  
 Jared Miller

Gustav Mahler

## MONTRÉAL

JULY 22 | 22 JUILLET

*Under Sea, Above Sky*  
 Concerto for Violin and Cello | Concerto pour violon et violoncelle  
*Intermission | Entracte*  
 Symphony No. 5 | Symphonie n° 5

Jared Miller  
 Johannes Brahms

Gustav Mahler

## PARRY SOUND

JULY 25 | 25 JUILLET

Symphony No. 5 | Symphonie n° 5

Gustav Mahler

## STRATFORD

JULY 28 | 28 JUILLET

Symphony No. 3 | Symphonie n° 3  
 Concerto for Violin and Cello | Concerto pour violon et violoncelle  
*Intermission | Entracte*  
 Selections from *Romeo and Juliet* | Sélections de *Roméo et Juliette*

Andrzej Panufnik  
 Johannes Brahms

Sergei Prokofiev

## TORONTO

JULY 29 | 29 JUILLET

*Under Sea, Above Sky*  
 Concerto for Violin and Cello | Concerto pour violon et violoncelle  
*Intermission | Entracte*  
 Selections from *Romeo and Juliet* | Sélections de *Roméo et Juliette*

Jared Miller  
 Johannes Brahms

Sergei Prokofiev

## CHAMBER MUSIC REPERTOIRE 2019 RÉPERTOIRE DE MUSIQUE DE CHAMBRE 2019

The following repertoire was performed at the Summer Training Institute during the 2019 NYO Canada Chamberfest.

Le répertoire suivant a été joué à l'institut estival de formation lors du Festival de musique du chambre NYO Canada 2019.

String Quartet, Op. 3  
 String Quartet No. 10 in E flat major, Op. 51  
 Fantaisie pour violon et harpe, Op. 124  
 Wind Quintet, Op. 43  
 La cheminée du roi René, Op. 205  
 Capriccio for 2 violins  
 Trio for Trumpet, Violin and Piano  
 Frost Fire  
 String Quartet No. 2, Op. 13 in A minor  
 String Quartet No 1, Op. 76 in A minor  
 Quartettsatz  
 The Loneliness of Santa Claus  
 Capriccio for 3 Violins, Op. 2  
 Capriccio for 3 Violins, Op. 5  
 Stèle  
 Pléiades for percussion  
 Three Pieces for String Quartet

Alban Berg  
 Antonin Dvorak  
 Camille Saint-Saëns  
 Carl Nielsen  
 Darius Milhaud  
 Elizabeth Raum \*  
 Eric Ewazen  
 Eric Ewazen  
 Felix Mendelssohn  
 Felix Mendelssohn  
 Franz Schubert  
 Fredrik Andersson  
 Friedrich Hermann  
 Friedrich Hermann  
 Gérard Grisey  
 Iannis Xenakis  
 Igor Stravinsky

Partita for Wind Quintet  
 La oración del torero Op.34  
 Art of Fugue, Contrapuncti 1-4  
 Credo in US  
 Sinfonietta for Woodwind Quintet  
 Duo in E major, Op. 39  
 Opus Number Zoo  
 String Quartet, op. 18 no. 1 in F major  
 Introduction et Allegro  
 Ta & Clap  
 Sonata for Brass Quintet  
 Kleine Kammermusik Op.2, no. 2  
 Quintette pour instruments à vent  
 String Quartet No. 1 in D major, Op. 11  
 Summer Music, Op. 31  
 Rain Tree  
 String Quartet No. 16 in E flat major, K.428

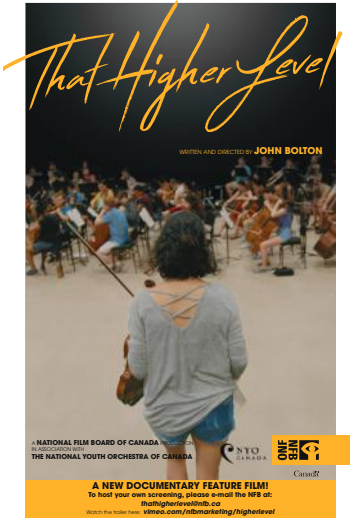
Irving Fine  
 Joaquin Turina  
 Johann Sebastian Bach  
 John Cage  
 John Estacio \*  
 Louis Spohr  
 Luciano Berio  
 Ludwig van Beethoven  
 Maurice Ravel  
 Nico Muhly  
 Oskar Morawetz \*  
 Paul Hindemith  
 Paul Taffanel  
 Pyotr Tchaikovsky  
 Samuel Barber  
 Toru Takemitsu  
 W.A. Mozart

\* Canadian Composer

\* compositeur canadien / compositrice canadienne

# THAT HIGHER LEVEL | LE PLUS HAUT NIVEAU

A FEATURE LENGTH DOCUMENTARY FILM | UN LONG MÉTRAGE DOCUMENTAIRE



This year saw NYO tour in a different way, as our film *That Higher Level* premiered in festivals across Canada. It received a particularly warm reception in Vancouver, where it screened as part of VIFF, and in Victoria, the hometown of the film's writer/director John Bolton. The film chronicles our epic 2017 tour of Canada.

On Dec 11th, 2019, the film premiered on The National Film Board's website, where it can be watched now, as well as on our own website.

Cette année, NYO a tourné de façon toute différente : notre long métrage *Le plus haut niveau* a été présenté dans le cadre de divers festivals au Canada. Il a reçu un accueil particulièrement chaleureux à Vancouver, où il a été projeté dans le cadre du VIFF, et ainsi qu'à Victoria, la ville natale du scénariste/ metteur en scène John Bolton. Le film relate notre fabuleuse tournée canadienne de 2017.

Le 11 décembre 2019, le film a été présenté en première sur site Web de l'Office national du film où vous pouvez maintenant le regarder, ainsi que sur notre site Web.



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

Building on our outstanding inaugural success last year, the second year of our three-year pilot saw our program in gifted musician mental health and wellness take firm root at the heart of our training program.

This year, we also piloted a second component of the program. We offered free private mental performance skills lessons in English and French with coaches Carolyn Christie, Julien Colette-Cousineau, and interns from the University of Ottawa coaching program. This new type of training was designed to boost performance excellence, improve practice planning and skill retention, and help solve challenges like uncertain confidence, losing focus under pressure, and dealing with stress. These new elements built naturally on the program introduced last year in partnership with the Al & Malka Green Artists' Health Centre at Toronto Western Hospital and Musicians' Clinics of Canada.

Addressing health and wellness, (a key issue for gifted musicians, who are three times more likely than non-musicians to experience anxiety and depression) has propelled us onto the world stage in unexpected ways, as we were invited this year to present at conferences in Bucharest and Paris.

Tirant parti du succès initial de l'an dernier, la deuxième année de notre projet pilote de trois ans a vu le programme axé sur la santé et le bien-être mentaux des musiciens doués prendre confortablement sa place dans notre programme de formation.

Cette année, nous avons aussi lancé en projet pilote un deuxième volet du programme. Nous avons offert des cours particuliers sur les aptitudes de performance mentale, en anglais et en français, avec Carolyn Christie, Julien Colette-Cousineau et des internes du programme de coaching de l'Université d'Ottawa. Ce nouveau type de formation a été conçu pour favoriser l'excellence des prestations, la planification des répétitions et le maintien des compétences, en plus d'aider les élèves à relever les défis liés au manque de confiance en soi, aux pertes de concentration sous pression et au stress. Ces nouveaux éléments se sont ajoutés tout naturellement au programme présenté l'an dernier dans le cadre d'un partenariat avec l'Al & Malka Green Artist Health Centre de Toronto Western et la Musicians' Clinics of Canada.

Nous pencher sur la santé et le bien-être mentaux, des enjeux-clés pour les musiciens et musiciennes doués qui sont trois fois plus susceptibles que les non-musiciens de vivre l'expérience de l'anxiété et de la dépression, nous a propulsés sur la scène mondiale de façons inattendues. Nous avons été invités à nous présenter dans le cadre de congrès à Bucarest et à Paris.

**J & W Murphy**  
FOUNDATION

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Bo Lee  
Operations Manager | Directeur des opérations

Kate Eccles  
Director, Development and Communications |  
Directrice, développement et communications

Hilary Knox / Shannon Charnock-Davis  
Manager, Development |  
Responsable au développement philanthropique

Chris Lamont  
Assistant Manager, Operations and Production |  
Assistant de direction, opérations et production

Marjorie Maltais  
Administration Officer | Agente administrative

Emily Dunbar  
Administration Officer | Agente administrative

Tommy Partl  
Marketing Coordinator | Coordonnateur, marketing et communications



*Bo Lee, Operations Manager, at his pre-retirement celebration or « Bo-BQ »!  
Bo Lee, directeur des opérations lors des célébrations soulignant sa retraite.*



*Darius Bägli, NYO Canada Board member; John Rudolph, percussion faculty member  
and Kate Eccles, Director of Development and Communications.  
Darius Bägli, membre du conseil d'administration de NYO Canada en compagnie de  
John Rudolph, percussionniste et membre du corps enseignant, et Kate Eccles, directrice du  
développement et communications.*

## PRODUCTION STAFF | ÉQUIPE DE LA PRODUCTION

Lauren Scobie    David Popoff    James Tizzard

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NYO Canada gratefully acknowledges the following supporters:

NYO Canada exprime sa gratitude aux bailleurs de fonds suivants :

*Government Support  
Appui gouvernemental*



*National Audition and Tour Sponsor  
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*Rail Travel provided by  
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*Sponsors of NYO Canada's 2019 Summer Training Institute |  
Commanditaires de l'institut estival de formation 2019 de NYO Canada*

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



---

*Operating, Touring, and Commissioning Support*  
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*The Patrick Hodgson Family*  
*Foundation*

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*2019 Summer Training Institute Presenter*  
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*Commanditaire santé et bien-être*

**J & W Murphy**  
**FOUNDATION**





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

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

---

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

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

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Government of Canada | Gouvernement du Canada

**\$100,000 – \$499,999 | 100 000 \$ – 499 999 \$**

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TD Bank Group | Groupe Banque TD  
RBC Foundation / La fondation RBC

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

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The Azrieli Foundation | La fondation Azrieli  
J & W Murphy Foundation | La fondation J. & W. Murphy  
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 Mary-Margaret Webb Foundation +

The Patrick Hodgson Family Foundation \*  
The S.M. Blair Family Foundation +

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

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David Dunlap and/et Pamela Brickenden  
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Musicians' Clinics of Canada

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SOCAN Foundation | Fondation SOCAN  
The Strategic Charitable Giving Foundation - Vira Curry Fund

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The Office Source Inc.  
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The National Chapter of IODE Canada  
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\* Donateur, bourse étudiante + Donateur, prix d'excellence

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

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Wendy Franks  
Charles and/et Pauline Hannan  
Doreen Allison Ryan  
Barbara and/et Peter Smith

### \$1000 – \$2999 | 1 000 \$ – 2 999 \$

---

Camille Churchfield and/et Chris Millard  
David Fisher  
Hugh R. and/et Emilia Franks  
Neal Gripp and/et Manuel Galego  
In memory of/En souvenir de Laverne (Stewart) G'froerer  
John Rudolph  
Longinia Sauro

### \$250 – \$999 | 250 \$ – 999\$

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Graham and/et Maureen Carpenter  
Nathalie Coulombe  
James and/et Jane Hunter  
David Folk and/et Laurel Malkin  
Hilary Knox  
In memory of | en souvenir de Stephen Kondaks  
Dorothea Manson  
Murray Marchant

Dr. John McMillan  
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NYO Canada is pleased to recognize the following generous donors for their cumulative support since November 1st, 2018 :

NYO Canada est ravi de reconnaître les généreux donateurs suivants pour leur soutien cumulatif depuis le 1<sup>er</sup> novembre 2018 :

### \$10,000 – \$1,000,000 | 10 000 \$ – 1 000 000 \$

Charles and/et Pauline Hannan  
James and/et Jane Hunter •  
Marina Kun •

Tim and/et Frances Price  
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Gail Asper, O.C., O.M., LL. D. and/et  
Michael Paterson +  
Jonathan Boulakia •  
Todd M. and/et Wendy Buchanan •  
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Randall and/et Sandra Smallbone •  
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Florence Barwell  
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Janet A. Charlton  
Camille Churchfield and/et Chris Millard  
Kate Eccles  
David Fisher  
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Dick and/et Gail Harington  
David and/et Lee Hetherington \*  
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Sharman King • \*  
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John Rudolph  
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Nan Shuttleworth  
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Wendy Suen and/et Bo Lee  
Michael Sweeney  
In memory of | En souvenir de Laverne Stewart (G'froerer) \*  
Vernon G. Turner and (the late/feu) Beryl Turner \*  
Judith R. Wilder  
Karen A. Wilkinson  
Anonymous / Anonyme

## \$500 – \$999 | 500 \$ – 999 \$

---

Sandra Allan  
Ninette Babineau  
Winnie Yu and Ronald Beggs  
William Broadhurst  
John and/et Nancy Burge  
John Caldwell  
James and/et Carol Campbell  
Carolyn Christie  
Allan and/et Jane de Caen  
Harcus Hennigar  
Terry Holowach  
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Robert Johnson  
Dr. Elaine Keillor, C. M.  
Hilary Knox  
Murray Marchant  
Dr. John McMillan  
Lynne Milnes  
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\* Student Scholarship Donor  
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+ Award of Excellence Donor  
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• Member of the Board of Directors  
• Membre du conseil d'administration

# REVENUE AT A GLANCE

## UN COUP D'ŒIL SUR LES RECETTES

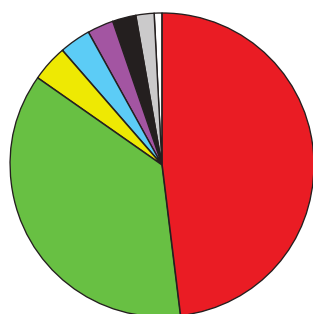
### 2019 - 2018 Financial Years - Revenue

	2019	2018	Increase / Decrease
Government funding	\$882,753	\$922,643	- \$39,890
Private sector contributions	\$669,065	\$1,972,002	- \$1,302,937
Investment income	\$73,229	\$30,720	+ \$42,509
Concerts	\$58,795	\$98,156	- \$39,361
Application and other fees	\$49,375	\$44,000	+ \$5,375
Donations to endowment	\$47,020	\$5,000	+ \$42,020
Rental income	\$34,307	\$34,198	+ \$109
Other	\$14,826	\$16,894	- \$2,068
<b>Total</b>	<b>\$1,829,370</b>	<b>\$3,123,613</b>	<b>- \$1,294,243</b>

### Exercice financier 2019 – 2018 – recettes

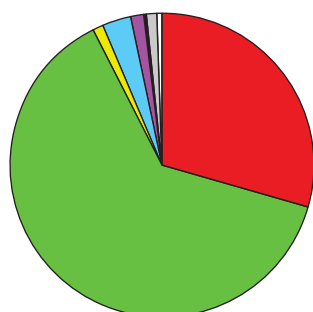
	2019	2018	Augmentation / Diminution
Subventions	882 753 \$	922 643 \$	- 39 890 \$
Contributions privées	669 065 \$	1 972 002 \$	- 1 302 937 \$
Revenus de placement	73 229 \$	30 720 \$	+ 42 509 \$
Concerts	58 795 \$	98 156 \$	- 39 361 \$
Frais d'admission et d'inscription	49 375 \$	44 000 \$	+ 5 375 \$
Dons au fonds de dotation	47 020 \$	5 000 \$	+ 42 020 \$
Revenus de location	34 307 \$	34 198 \$	+ 109 \$
Autres	14 826 \$	16 894 \$	- 2 068 \$
<b>Total</b>	<b>1 829 370 \$</b>	<b>3 123 613 \$</b>	<b>- 1 294 243 \$</b>

### 2019 Revenue | Recettes



48%	Government Funding   Subventions
37%	Private Contributions   Contributions privées
4%	Investment Income   Revenus de placement
3%	Concerts   Concerts
3%	Application and Other fees   Frais d'admission et d'inscription
2%	Donations to endowment   Dons au fonds de dotation
2%	Rental Income   Revenus de location
1%	Other   Autres

### 2018 Revenue | Recettes



30%	Government Funding   Subventions
63%	Private Contributions   Contributions privées
1%	Investment Income   Revenus de placement
3%	Concerts   Concerts
1%	Application and Other fees   Frais d'admission et d'inscription
.5%	Donations to endowment   Dons au fonds de dotation
1%	Rental Income   Revenus de location
.5%	Other   Autres

# EXPENSES AT A GLANCE

## UN COUP D'ŒIL SUR LES DÉPENSES

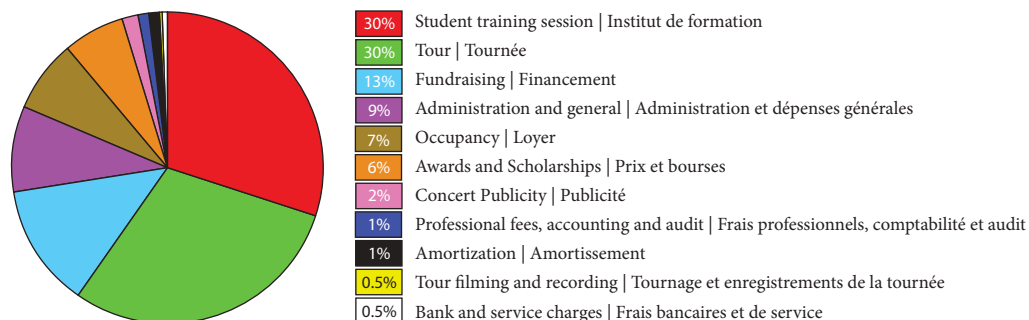
### 2019 - 2018 Financial Years - Expenses

	2019	2018	Increase / Decrease
Student training session	\$711,608	\$708,686	+ \$2,922
Tour	\$703,509	\$758,007	- \$54,498
Fundraising	\$304,315	\$341,313	- \$36,998
Administration and general	\$214,534	\$220,785	- \$6,251
Occupancy	\$174,404	\$148,939	+ \$25,465
Awards and Scholarships	\$152,600	\$150,400	+ \$2,200
Concert publicity	\$38,654	\$17,315	+ \$21,339
Professional fees, accounting and audit	\$28,566	\$49,118	- \$20,552
Amortization of capital assets	\$21,287	\$18,445	+ \$2,842
Tour filming and recording	\$10,892	\$8,987	+ \$1,905
Bank and service charges	\$8,643	\$9,463	- \$820
<b>Total</b>	<b>\$2,369,012</b>	<b>\$2,431,458</b>	<b>- \$62,446</b>

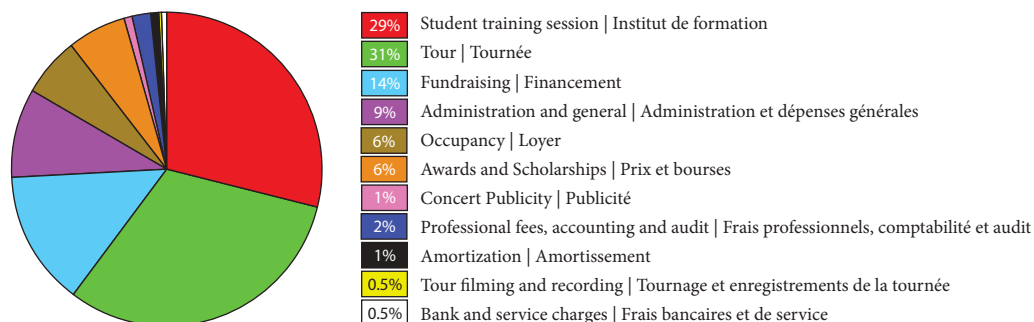
### Exercice financier 2019 – 2018 – dépenses

	2019	2018	Augmentation / Diminution
Institut de formation	711 608 \$	708 686 \$	+ 2 922 \$
Tournée	703 509 \$	758 007 \$	- 54 498 \$
Financement	304 315 \$	341 313 \$	- 36 998 \$
Administration et dépenses générales	214 534 \$	220 785 \$	- 6 251 \$
Loyer	174 404 \$	148 939 \$	+ 25 465 \$
Prix et bourses	152 600 \$	150 400 \$	+ 2 200 \$
Publicité	38 654 \$	17 315 \$	+ 21 339 \$
Frais professionnels, comptabilité et audit	28 566 \$	49 118 \$	- 20 552 \$
Amortissement	21 287 \$	18 445 \$	+ 2 842 \$
Tournage et enregistrements de la tournée	10 892 \$	8 987 \$	+ 1 905 \$
Frais bancaires et de service	8 643 \$	9 463 \$	- 820 \$
<b>Total</b>	<b>2 369 012 \$</b>	<b>2 431 458 \$</b>	<b>- 62 446 \$</b>

### 2019 Expenses | Dépenses



### 2018 Expenses | Dépenses



**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**

**Financial Statements**

**October 31, 2019**

**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**

**Index to Financial Statements**

**Year Ended October 31, 2019**

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Statement of Operations	4
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Statement of Cash Flows	6
Notes to Financial Statements	7 - 11

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## INDEPENDENT AUDITOR'S REPORT

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To the Members of The National Youth Orchestra Association of Canada

### *Qualified Opinion*

We have audited the financial statements of The National Youth Orchestra Association of Canada (the "Organization"), which comprise the statement of financial position as at October 31, 2019, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the *Basis for Qualified Opinion* section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at October 31, 2019, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

### *Basis for Qualified Opinion*

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

### *Other Matter*

The financial statements for the year ended October 31, 2018 were audited by another auditor who expressed a modified opinion on those financial statements, for the reason noted under the *Basis for Qualified Opinion* section, on January 31, 2019.

### *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 the Organization's ability to continue as a going concern, disclosing, as applicable, matters relating to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

Those charged with governance are responsible for overseeing the Organization's financial reporting process.

(continues)

*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. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit.

We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

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

Toronto, Ontario  
February 5, 2020

*Hogg, Shain & Scheck PC*

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

**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**



**Statement of Financial Position**

**As at October 31, 2019**

	2019	2018
<b>ASSETS</b>		
<b>CURRENT</b>		
Cash	\$ 317,539	\$ 912,062
Short-term investments (Note 3)	1,098,821	1,077,893
Accounts receivable	156,942	75,740
Prepaid expenses	130,259	29,639
	1,703,561	2,095,334
<b>CAPITAL ASSETS (Note 4)</b>	49,037	43,665
	\$ 1,752,598	\$ 2,138,999
<b>LIABILITIES</b>		
<b>CURRENT</b>		
Accounts payable and accrued liabilities	\$ 88,331	\$ 136,741
Contribution payable to Ontario Arts Foundation (Note 5)	9,330	5,000
Deferred revenues (Note 6)	424,294	175,313
	521,955	317,054
<b>NET ASSETS</b>		
<b>UNRESTRICTED</b>	130,643	321,945
<b>INTERNALLY DESIGNATED (Note 7)</b>	1,100,000	1,500,000
	1,230,643	1,821,945
	\$ 1,752,598	\$ 2,138,999

**COMMITMENTS (Note 8)**

**APPROVED ON BEHALF OF THE BOARD**

  
 \_\_\_\_\_ Director  
  
 \_\_\_\_\_ Director

See the accompanying notes to these financial statements

**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**

**Statement of Operations**

**Year Ended October 31, 2019**

	2019	2018
<b>REVENUES</b>		
Government funding <i>(Note 9)</i>	\$ 882,753	\$ 922,643
Private sector contributions	669,065	1,972,002
Investment income	73,229	30,720
Concerts	58,795	98,156
Application and other fees	49,375	44,000
Donations to endowment <i>(Note 5)</i>	47,020	5,000
Rental income	34,307	34,198
Other	14,826	16,894
	<u>1,829,370</u>	<u>3,123,613</u>
<b>EXPENSES</b>		
Student training session	711,608	708,686
Tour	703,509	758,007
Fundraising	304,315	341,313
Administration and general	214,534	220,785
Occupancy	174,404	148,939
Awards and scholarships	152,600	150,400
Concert publicity	38,654	17,315
Professional fees	28,566	49,118
Amortization of capital assets	21,287	18,445
Tour filming and recording	10,892	8,987
Bank and service charges	8,643	9,463
	<u>2,369,012</u>	<u>2,431,458</u>
<b>EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES BEFORE CONTRIBUTION TO ONTARIO ARTS FOUNDATION</b>	<b>(539,642)</b>	<b>692,155</b>
Less: Contributions to Ontario Arts Foundation <i>(Note 5)</i>	<u>51,660</u>	<u>156,000</u>
<b>EXCESS (DEFICIENCY) OF REVENUES OVER EXPENSES</b>	<b>\$ (591,302)</b>	<b>\$ 536,155</b>

*See the accompanying notes to these financial statements*

**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**

**Statement of Changes in Net Assets**

**Year Ended October 31, 2019**

	Unrestricted	Internally Designated	<b>2019</b>	2018
<b>NET ASSETS - BEGINNING OF YEAR</b>	\$ 321,945	\$ 1,500,000	\$ <b>1,821,945</b>	\$ 1,285,790
Excess (deficiency) of revenues over expenses	(591,302)	-	<b>(591,302)</b>	536,155
Interfund transfer <i>(Note 7)</i>	400,000	(400,000)	-	-
<b>NET ASSETS - END OF YEAR</b>	\$ <b>130,643</b>	\$ 1,100,000	\$ <b>1,230,643</b>	\$ 1,821,945

*See the accompanying notes to these financial statements*

**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**

**Statement of Cash Flows  
Year Ended October 31, 2019**

	2019	2018
<b>OPERATING ACTIVITIES</b>		
Excess (deficiency) of revenues over expenses	\$ (591,302)	\$ 536,155
Item not affecting cash:		
Amortization of capital assets	<u>21,287</u>	18,445
	<u>(570,015)</u>	554,600
Changes in non-cash working capital:		
Accounts receivable	(81,202)	100,242
Prepaid expenses	(100,620)	1,019
Accounts payable and accrued liabilities	(48,410)	(224,709)
Deferred revenues	<u>248,981</u>	<u>(29,458)</u>
	<u>18,749</u>	(152,906)
Cash flows from (used by) operating activities	<u>(551,266)</u>	401,694
<b>INVESTING ACTIVITIES</b>		
Change in short-term investments (net)	(20,928)	480,475
Purchase of capital assets	(26,659)	(6,245)
Decrease (increase) in contribution payable to Ontario Arts Foundation	<u>4,330</u>	<u>(295,000)</u>
Cash flow from (used by) investing activities	<u>(43,257)</u>	179,230
<b>NET INCREASE (DECREASE) IN CASH</b>	<b>(594,523)</b>	580,924
<b>CASH - BEGINNING OF YEAR</b>	<u>912,062</u>	331,138
<b>CASH - END OF YEAR</b>	<u>\$ 317,539</u>	\$ 912,062

*See the accompanying notes to these financial statements*

# THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

## Notes to Financial Statements

Year Ended October 31, 2019

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### 1. NATURE AND PURPOSE OF THE ORGANIZATION

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

The Organization 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.

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### 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

#### Revenue recognition

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

Concert and other revenues are recognized as revenue when earned.

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

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

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

Investment income is recognized when earned. Realized and unrealized gains and losses are recognized as investment income when they arise.

#### Donated goods and services

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

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

#### Scholarships and awards

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

*(continues)*

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THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2019

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

Contributions to Ontario Arts Foundation

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

Prepaid expenses

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

Capital assets

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

Musical instruments	5 years
Website	3 years
Computer equipment	3 years

Financial instruments

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

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

Foreign currency translation

Accounts in foreign currencies have been translated into Canadian dollars using the temporal method. Under this method, monetary assets and liabilities have been translated at the year end exchange rate. Non-monetary assets have been translated at the rate of exchange prevailing at the date of transaction. Revenues and expenses have been translated at the average rates of exchange during the year.

Foreign exchange gains and losses on monetary assets and liabilities are included in the determination of earnings.

Use of estimates

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

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3. SHORT-TERM INVESTMENTS

Short-term investments are composed of Canadian money market mutual funds issued by major Canadian chartered banks and brokerage firms.

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**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**

**Notes to Financial Statements**

**Year Ended October 31, 2019**

**4. CAPITAL ASSETS**

	Cost	Accumulated amortization	2019 Net book value	2018 Net book value
Musical instruments	\$ 151,315	\$ 128,337	\$ 22,978	\$ 35,902
Website	22,987	3,831	19,156	-
Computer equipment	35,660	28,757	6,903	7,763
	<u>\$ 209,962</u>	<u>\$ 160,925</u>	<u>\$ 49,037</u>	<u>\$ 43,665</u>

**5. ENDOWMENT WITH ONTARIO ARTS FOUNDATION**

The Ontario Arts Foundation ("OAF") holds funds in trust for the Organization that are composed of amounts contributed by the Organization 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 2019, the Board of Directors approved contributions to the Arts Endowment Fund of \$51,660 (2018 - \$156,000). 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:

	2019	2018
OSIN Scholarship Fund	\$ 1,113,280	\$ 1,060,084
Government matching funds	946,859	612,700
Arts Endowment Fund	828,312	739,695
	<u>2,888,451</u>	<u>2,412,479</u>
Contribution payable at year-end	9,330	5,000
	<u>\$ 2,897,781</u>	<u>\$ 2,417,479</u>

**THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA**

**Notes to Financial Statements**

**Year Ended October 31, 2019**

**6. DEFERRED REVENUES**

Deferred revenues at October 31 comprise the following:

	<u>2019</u>	<u>2018</u>
EU Policy and Outreach Partnership in Canada tour	\$ 181,781	\$ -
RBC Foundation	100,000	-
JP Memorial Fund	54,222	29,781
Canadian Heritage funding	53,860	123,360
Prepaid application fees	34,431	22,172
	<u>\$ 424,294</u>	<u>\$ 175,313</u>

The continuity of deferred revenues is as follows:

Balance, beginning of year	\$ 175,313	\$ 204,771
Amounts received during the year	2,078,351	3,094,155
Amounts recognized as revenues in the year	<u>(1,829,370)</u>	<u>(3,123,613)</u>
Balance, end of year	<u>\$ 424,294</u>	<u>\$ 175,313</u>

**7. INTERNALLY DESIGNATED NET ASSETS**

The Board of Directors (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, including the Organization's sixtieth anniversary tour that will occur in 2020. During the year, the Board approved a transfer of \$400,000 from internally designated net assets to unrestricted net assets.

**8. COMMITMENTS**

The Organization has a premises lease that expires in fiscal 2023. Lease commitments, including base rent plus an estimate for additional rent related to the Organization's share of property taxes and utilities as at October 31, 2019, are as follows:

2020	\$ 83,247
2021	85,230
2022	88,005
2023	51,336

**9. GOVERNMENT FUNDING**

	<u>2019</u>	<u>2018</u>
Canadian Heritage - Arts Training Fund	\$ 800,000	\$ 800,000
Ontario Arts Council		
Operating	82,753	89,949
Touring	-	27,000
Other	-	5,694
	<u>\$ 882,753</u>	<u>\$ 922,643</u>

THE NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

Notes to Financial Statements

Year Ended October 31, 2019

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10. ALLOCATION OF COSTS

Staff perform more than one function within the Organization, 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:

	2019	2018
Student training session	\$ 363,944	\$ 365,244
Fundraising	268,045	316,099
Tour	148,901	176,532
Administration and general	113,971	120,442
	<u>\$ 894,861</u>	<u>\$ 978,317</u>

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11. FINANCIAL INSTRUMENTS

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

Credit risk

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

Currency risk

Currency risk is the risk to the Organization's earnings that arise from fluctuations of foreign exchange rates and the degree of volatility of these rates. The Organization received the EU Policy and Outreach Partnership in Canada tour fees in euros (*Note 6*), which were translated to, and recorded in, Canadian dollars on the date received. The Organization does not use derivative instruments to reduce its exposure to foreign currency risk.

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. The Organization is subject to interest rate risk on its short-term investments. Fluctuations in market interest rates are not expected to significantly affect the Organization's cash flows.

It is management's opinion that the Organization is not exposed to significant liquidity or other price risks arising from its financial instruments.

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12. COMPARATIVE FIGURES

Some of the comparative figures have been reclassified to conform to the current year's presentation.

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# NOTES



# NOTES





*Maestro Michael Francis conducting the Orchestra on stage at Koerner Hall in Toronto, Ontario.  
Le chef Michael Francis dirige l'orchestre à la salle Koerner à Toronto, Ontario*

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