



NYOC NATIONAL YOUTH ORCHESTRA CANADA
ONJC ORCHESTRE NATIONAL DES JEUNES CANADA



2012 Annual Report

"Thank you to the orchestra,
faculty and staff for the
greatest summer of
my life so far!"

Erin Burkholder, violin



"I felt honoured to have been
part of the NYOC this summer,
and even more honoured to
have met all of you."

Olivier Brisson, horn



"This is one of the most
amazing experiences I've ever
been through. I will definitely be
coming back next year!"

Kendra Grittani, cello



"I just wanted to say that this has
been a truly special
experience for me. I have learned
many things and met so many
incredible people here."

Bianca Chambul, bassoon



The National Youth Orchestra of Canada (NYOC) was developed in 1960 by noted conductor Walter Susskind, who at the time was Music Director of the Toronto Symphony Orchestra. Based on his earlier experience with the National Youth Orchestra of Great Britain, Susskind became convinced that a training orchestra for outstanding young Canadian musical talent was essential. He said: "I regard the formation of the National Youth Orchestra in Canada as the most important step we can take to help guarantee the successful growth and development of major symphony orchestras in this country."

In the summer of 1960, Susskind and Harman Haakman, another notable conductor, directed a pilot workshop for young musicians in Stratford, Ontario. Its success and the subsequent support of several Toronto business people led to the formation of the National Youth Orchestra Association, a federally chartered, non-profit organization devoted to the discovery and training of accomplished young Canadian musicians, in 1960.

The original function of the NYOC was to prepare a student orchestra for an annual cross-Canada tour. As time went on however, the organization developed and elaborated into a comprehensive training program, dedicated to perfecting the skills and talents of the best young Canadian musicians for careers as professional orchestral players. The touring function of the orchestra, rather than being the sole focus of the NYOC, remains a vital and integral part of a broader professional instructional program.

Over its 52 years, the NYOC has become an internationally renowned and respected training ground for young orchestral musicians. Its alumni form the core of major Canadian orchestras while others are members of prominent international orchestras. Close to 40% of Canadian professional orchestral musicians are NYOC alumni. To date approximately 3,000 of Canada's finest young musicians have received invaluable orchestral training from this nationally treasured institution which remains unique from its inception to the present day.





Message from the Executive Director

The National Youth Orchestra of Canada's 52nd year, and my tenth as Executive Director, was an exciting year of opportunities for the organization as well as our students and has become one of my personal favourites. Ninety-four talented young musicians participated in our training session and tour this year, five of whom came from overseas to participate as international students; one from Germany and four from India. The opportunity for the organization and the students to share their knowledge and experiences was extremely rewarding and we look forward to being able to do it again in the near future!

As you know, The Department of Canadian Heritage is our principal government funder through their training arm. You may not know that the grants run in a 3-year cycle and we are subject to an audit each time. 2012 was an audit year for us and the Senior Program Consultant who sent us our Assessment Report wrote, "I would not exaggerate in saying that this is one of the best assessments that we received in a long time."

The report itself highlights the comprehensive nature of the orchestral program: the addition of the chamber music program which is proving to be a critical addition to both the individual players' abilities and to the orchestra's cohesion; the skill and dedication of the teaching faculty; the enormously supportive environment, yet one that provides a good proving ground for individuals to determine if they are up to the rigours of a professional career in orchestral music. The full report is available and can be obtained through the NYOC office.

In the midst of delivering another excellent program in 2012 we took on a new challenge on the international stage through our partnership with young musicians in India. Four Indian string players spent the past summer practising, touring, and recording with the NYOC, exposing them to a caliber of training, talent and expertise, they had never experienced before. Stay tuned for details on Phase 2 of this project.

This summer the NYOC also had the great honour of presenting 27 Queen Elizabeth II Diamond Jubilee Medals to individuals who have made significant contributions to NYOC since its inception in 1960. These commemorative medals were created to mark the 60th anniversary of Her Majesty Queen Elizabeth II's accession to the throne. The 27 honorees were nominated by current and past faculty members and alumni. Those recognized come from all sectors of the organization, including board members, faculty, and healthcare professionals from NYOC's innovative injury prevention program. A full list of the medal recipients can be seen on the next page.

The developments and opportunities of the past year would not have been possible without the individuals, corporations, foundations and government funders who continue to enable the National Youth Orchestra of Canada to grow and thrive. I would like to extend a heartfelt thank you to all our supporters. We are grateful for all that you do to support our work and look forward to your continued help.

I look forward now to 2013 and the opportunities that await!

A handwritten signature in black ink, appearing to read 'Barbara Smith'.

Barbara Smith
Executive Director

Diamond Jubilee Medal Recipients

Kazuyoshi Akiyama	Past Conductor
Tom Allen	Alumnus and Guest Lecturer
Marshall Chasin	Guest Lecturer
Dr. John Chong	Musicians' Health Advisor
Camille Churchfield	Longstanding Faculty Member
Robert Cram	Alumnus and Former Chair of the Board
Jim Doherty	Former Director and Treasurer of the Board
David Fisher	Former Board Member
Brian G'froerer	Alumnus and Longstanding Faculty Member
Neal Gripp	Longstanding Faculty Member
Dr. Christine Guptill	Injury Prevention Specialist
Yaëla Hertz Berkman	Former Faculty Member
David Hetherington	Longstanding Faculty Member
Sharman King	Alumnus and Current Board Member
George Laverock	Alumnus and Former Chair of the Board
John Lawson	Former Board Member
Christopher Millard	Alumnus and Former Faculty Member
Janice Payne	Current Board Member
Gabe Radford	Alumnus and Longstanding Faculty Member
John Rudolph	Longstanding Faculty Member
Stephen Sitarski	Longstanding Faculty Member
Mark Skazinetsky	Longstanding Faculty Member
Barbara Smith	Executive Director
Simon Steatfeild	Former Conductor
Edward Tait	Alumnus and Longstanding Faculty Member
Alain Trudel	Current Principal Conductor
Robert Wood	Former Dean of Music for the University of Western Ontario



Message from the Chair

There is no doubt that 2012 has been an exciting and successful year for the NYOC. The glowing report from the Department of Canadian Heritage, along with the recognition and honour of presenting 27 Queen Elizabeth II Diamond Jubilee Medals, proves that NYOC remains the destination for young Canadian musicians looking to pursue a career in professional orchestral music.

The ninety-four students who participated this summer join the almost 3,000 individuals that make up the alumni of NYOC. With music majors demonstrating higher than average levels of discipline, cognitive skills, and professional achievement, our alumni are destined to become community leaders in the arts and beyond.

I would like to extend my personal thanks to the NYOC's staff and Board of Directors for their dedication and tireless work behind the scenes to provide an exceptional learning experience for each summer's orchestra members.

On behalf of the Board of Directors, I would like to thank all of our supporters. This season would not have been possible without the help of the individuals, foundations, corporations, and government funders who support us year after year.

As our society rapidly globalizes, we, at NYOC, continue to explore new opportunities to expand the orchestra's presence within Canada and onto the international stage. Phase 1 of the Canada-India Youth Orchestra Project has opened our eyes to the possibilities and opportunities that await us. Our greatest challenge remains to diversify and broaden our financial base in order to expand and evolve the training program to provide our students with the skills and tools required to succeed in this ever-changing world. Your assistance in achieving this goal is greatly appreciated.

I look forward to 2013 and to seeing NYOC continue to expand within Canada and beyond.

Todd Buchanan
Chair, Board of Directors, NYOC

Board Members

G.R. (Randy) Barber, Immediate Past-Chair	Markham, Ontario
Todd Buchanan, Chair	Oakville, Ontario
Alan Convery, Secretary	Toronto, Ontario
Rives Dalley-Hewitt	Toronto, Ontario
Christian Findlay	Vancouver, B.C.
Denise Harrington	Toronto, Ontario
Tom Heintzman	Toronto, Ontario
Sharman King*	Vancouver, B.C.
Penelope Marrett, Treasurer	Windsor, Ontario
Carole MacKaay	Montreal, Quebec
John Nagel, Vice-Chair	Toronto, Ontario
Janice Payne	Ottawa, Ontario
Martin Singh	Musquodoboit Harbour, N.S.

**indicates alumnus/alumna*

Staff Members

Barbara Smith	Executive Director	Lauren Scobie	Communications Coordinator
Joan Fischer	Interim Director of Development	Olivia Kotyck	Communications Coordinator
Karen Osmond*	Operations Manager (On Leave)	David Popoff	Production Assistant
Jonathan Welmers	Production and Tour Manager	Steve Salt	Production Assistant
Bo Lee	Librarian & Chamber Music Coordinator & Interim Operations Manager	Bryan Holt*	Production Assistant
Erin Cechetto	Development and Marketing Coordinator	Josh Hanff	Production Assistant
Chiaki Nemoto	Accounting & Bookkeeper	Jennifer Collins	Production Assistant
Kristin Day*	Administrative Assistant		

**indicates alumnus/alumna*

Music Director of Orchestra London Canada, l'Orchestre symphonique de Laval, the National Broadcast Orchestra, as well as Principal Guest Conductor of the Victoria Symphony Orchestra, Alain Trudel is one of the most sought after conductors on the Canadian scene.

He is a frequent guest with the National Arts Centre Orchestra and the Toronto Symphony Orchestra. In the 2010-2011, season Trudel made his debut with l'Orchestre symphonique de Montréal, the Gävle Symphony Orchestra (Sweden), and with the Saint-Petersburg Cappella Symphony Orchestra.

Highly committed to the new generation of musicians, Trudel is very proud to be the conductor of the Toronto Symphony Youth Orchestra, and is regularly invited to conduct the National Youth Orchestra Canada. Their recording of Mahler's *6th Symphony* and Stravinsky's *Le sacre du printemps* was nominated for "Best Orchestral Album of the Year" at the 2009 Juno Awards.

Beyond the borders of Canada, Trudel has conducted orchestras in the UK, the USA, Sweden, Russia, Japan, Hong Kong, and Latin America. Highly appreciated for his collaborative spirit, he has worked with many world famous artists including Ben Heppner, Anton Kuerti, Measha Brueggergosman, Pinchas Zukermann and Isabel Bayrakdarian.

First known to the public as a trombone soloist, Trudel made his solo debut at the age of 18, with Charles Dutoit and l'Orchestre symphonique de Montréal. He has been a guest soloist with leading orchestras on five continents and was the first Canadian to be a Yamaha International Artist.





“The faculty members I interviewed had taught at the NYOC anywhere from one to nine years. What was clear was that all of them shared a love of teaching, and a great passion for communicating their knowledge and experience. Several of them spoke about their responsibility to pass on everything they knew to the next generation who, in turn, will pass it on to the following generation. This fundamental belief created what is perhaps the NYOC’s single greatest strength, and that is the incredibly strong and positive bond formed between teachers and students - a bond that in many cases will outlast the short duration of a summer training programme.”

2012 Heritage Canada Audit

2012 Faculty

Violin

Mark Fewer
Pascale Giguère
Steve Sitarski
Mark Skazinetsky

Viola

Che-Yen (Brian) Chen
Neal Gripp*

Cello

Denise Djokic
David Hetherington*

Double Bass

Ed Tait*

Flute

Denis Bluteau
Camille Churchfield
Carolyn Christie*
Leonie Wall*

Piccolo

Camille Watts*

Oboe

Beth Orson
Sarah Jeffrey*

Clarinet

Alain Desgagné*
Kimball Sykes*

Bassoon

Kathleen McLean
Michael Sundell

Horn

Brian G'froerer*
Gabriel Radford*

Trumpet

Larry Larson

Trombone

Nick Atkinson

Percussion

Aiyun Huang
John Rudolph

Harp

Heidi Krutzen

Keyboard

Gregory Oh

Guest Lecturer

Tom Allen*

Injury Prevention

Dr. Christine Guptill
Leila Kelleher

Yoga

Michele Barnes

Hearing Loss Prevention

Dr. Marshall Chasin

Musicians' Health

Dr. John Chong

Madrigals

Lee Willingham

**indicates alumnus/alumna*

Our Program

The NYOC offers a comprehensive orchestral training program which is based on Four Pillars of Learning: Performance Experience, Injury Prevention and Wellness, Marketing and Self-Promotion, and Business Skills Development. It is a tuition-free training program which provides more hours of practical orchestral training in one summer than most university programs offer in one year. The goal of the NYOC is to provide its musicians with the best possible preparation for a professional career in music, and that preparation goes beyond musical instruction. We strive to bridge the gap between education and career.

The NYOC program includes:

- 2 week Chamber Music Program with an international faculty of professional chamber musicians;
- 3 to 4 week orchestral training program;
- 2 to 3 week tour including performances in venues such as Toronto's Koerner Hall, Montreal's Maison Symphonique, the National Arts Centre in Ottawa and Vancouver's Chan Centre;
- Internationally renowned faculty, including a resident string quartet and musicians from Montreal, Vancouver and Toronto's symphonies (to name a few);
- A CD recording session at the state-of-the-art recording studio at the Schulich School of Music at McGill University;
- An innovative and integrated injury prevention and musicians' health program;
- Guest performers and lecturers on topics including career development and repertoire analysis;
- \$1,000 award to every accepted NYOC member, in addition to six \$4,000 awards for our most exceptional students.



“One of the most important features of the NYOC is the comprehensive nature of its programme. Unlike other, similar programmes, the NYOC does not limit its curriculum to the basics of orchestral rehearsals and sectionals. It provides, instead, a wide-ranging course offering designed to support and enhance orchestral training to the fullest. It is this comprehensive approach that helps the musicians fully appreciate the life of an orchestral musician, and to achieve such a high level of playing within a relatively short, seven-week programme.”

2012 Heritage Canada Audit

TD National Auditions

The NYOC's TD Bank National Audition process is a key part of our training program. Approximately 500 musicians apply annually for 90 to 100 coveted positions in the orchestra. Returning students must reapply and audition each year. The process provides our students with valuable professional audition experience, an event that is sure to become a recurring occasion if they choose to pursue a career in music.

This year 463 students attended live auditions in over 30 Canadian cities. In the auditions students were required to perform challenging excerpts of orchestral repertoire chosen by the NYOC faculty members. Each audition was recorded and judged by the NYOC's faculty of professional musicians and educators.

“The NYOC provides a setting for high level, non-professional musicians to perform amongst equally talented peers, something that is more difficult to achieve within a single community. Back home, the musicians are likely the strongest players in their city; the NYOC brings all of these players together to create the highest-possible level of playing amongst this peer group in Canada. This provides an unparalleled opportunity for learning and growth.”

2012 Heritage Canada Audit



TD National Tour

The TD Bank National Tour is the highlight of our summer institute. Each summer the orchestra embarks on a 2 to 3 week tour across Canada, and occasionally abroad. The concert tour provides our musicians with essential performance experience.

The 2012 orchestra, led by Maestro Alain Trudel, performed 9 orchestral concerts across Ontario, Quebec and the USA. The orchestra was met with applause and enthusiasm from audiences wherever they performed. Reviewers agreed:

“The level of musicianship across all sections was on par with that of professional orchestras...The high point was a blistering performance of Shostakovich’s 10th symphony, pulled taut with moody tension, roiling outbursts and fanatically martial scherzo.” (Charles T. Downey, The Washington Post, in his review of the Strathmore concert.)

“Stupendous. Moving. Inspiring. Patriotic. Intelligent. Passionate.” (James Reaney, London Free Press, in his review of the London concert.)



“The orchestral concert held in Toronto on July 31st featured demanding repertoire designed to showcase different sections of the orchestra: Respighi’s *Fountains of Rome*, selections from Prokofiev’s *Romeo & Juliet*, Nicholas Gilbert’s *Résistance* (last year’s RBC Foundation Emerging Composer-in-Residence), and Bartok’s *Concerto for Orchestra*. The musicians did not disappoint. The level of playing was remarkably high and the audience responded with unconcealed enthusiasm. This was a concert that instilled great pride in anyone who cares about the future of orchestral music, and about supporting the next generation.”

2012 Heritage Canada Audit

Chamber Music

Each summer session begins with a two-week Chamber Music Program, an inspiring piece of our training which our audiences do not get to see unless they happen to be in London during the session. This two week program allows our musicians to work in smaller ensembles which provides critical training for the life of a professional musician who must be able to quickly learn, work with and adapt to a variety of performance demands. This program also gives our students a chance to perform in front of their peers and mentors.

To check out some chamber performances by our 2012 orchestra, visit our YouTube site, www.youtube.com/nyoconjc

“All of the faculty and students that I spoke to about the chamber music component highly praised its value. Musical and personal bonds were formed early in the programme, which had a dramatically positive effect on the larger ensemble. Several coaches mentioned that the first full orchestra rehearsal this year was at a much higher level of playing than in previous years, due to the early focus on ensemble playing...One coach pointed out the value of mixed ensembles since it deepens the understanding of other instrument families. There is no question that the chamber music programme has elevated the level of orchestral musicianship through its necessary and intimate reliance on teamwork.”

2012 Heritage Canada Audit



Injury Prevention and Treatment

At The National Youth Orchestra Canada, we are keenly aware of the long term medical implications of being a professional musician and that is why we include sessions on injury treatment and prevention in our training program. Up to 76% of professional musicians have identified problems that interfere with their work and up to 87% have a physical problem with playing their instruments at some point in their career. We have developed a program which identifies the signs and symptoms of common concerns, what services are provided by healthcare practitioners, and where the participants can turn for help during the training program and after they leave the NYOC.

Our 2012 injury workshop was delivered by Dr. Christine Guptill, an occupational therapist and specialist in rehabilitation sciences; Dr. John Chong, a founding Medical Director of the Musicians' Clinics of Canada; and Dr. Marshall Chasin, an expert in hearing loss prevention. The NYOC also provides its students with a preferred list of health care providers who are able to provide rapid-response treatment for students while they are in residence with the NYOC.

“Injury awareness at an early age is critical for a long, productive, healthy career. Unfortunately, it is generally not uppermost in the minds of young musicians who are at a stage in their lives where they are prone to overplaying and developing unhealthy habits. Creating awareness of this subject and speaking about it openly is a positive intervention to what can be an overlooked, or even taboo subject... These health and safety components are a big priority for the NYOC training programme and they treat the musicians like professional athletes in the sense that they are intensely training their minds and bodies.”

2012 Heritage Canada Audit



Faculty Roundtable and Professional Development Workshops

The Professional Development components of our training institute come in the form of faculty roundtable discussions and workshops. These workshops consist of informal discussions between the students, faculty members, and guest speakers. Students have the opportunity to pose any questions they may have about what a professional career in music entails. Topics include the variety of career options available, professional audition techniques, finances, marketing and self-promotion, entrepreneurship, and rehearsal and concert etiquette.

RBC Foundation Emerging Composer in Residence

The RBC Foundation Emerging Composer-in-Residence program is a two year residency. In year one the composer resides with the NYOC for a portion of its annual training institute and works closely with faculty, conductors and the orchestra. During this time the composer is commissioned to create a new original piece specifically for the NYOC. In year two, the composer resides with the orchestra again while they learn and prepare the programs of repertoire that will include the new, commissioned work.

The 2012-2013 RBC Foundation Emerging Composer-in-Residence is James O'Callaghan, a promising young composer and sound-artist praised for his “real orchestral imagination” and “highly refined sense of colour” (Vancouver Sun). James received his Bachelor of Fine Arts in Music Composition from Simon Fraser University in 2010, studying with Barry Truax, David MacIntyre, Rodney Sharman and Arne Eigenfeldt. He is currently a MMus candidate at McGill University studying with Philippe Leroux.

James completed year one of his residency this past summer when he spent a week with the orchestra. His commissioned piece will be debuted next summer by the 2013 orchestra. To learn more about James or to listen to some of his original pieces, go to www.jamesocallaghan.com.

Commissioned Piece

The 2011-2012 RBC Foundation Emerging Composer-In-Residence, Nicolas Gilbert's commissioned piece, entitled *Résistance*, was premiered in Toronto and Montreal and subsequently performed several more times during the tour. It is also included on the NYOC's 2012 CD, *Russian Masters; Canadian Creations*, which is available for purchase at www.nyoc.org/store.

Collaborations

University of Western Ontario

2012 marked the sixth consecutive year that the NYOC held its training session at the University of Western Ontario. The Don Wright School of Music has provided us with remarkable support over the years by offering their facilities to the NYOC at minimal cost.

CBC Radio Canada

The CBC once again recorded the NYOC's Toronto concert at Koerner Hall. The concert was subsequently included in CBC Radio Canada's broadcast schedule several times and was made available online through their "Concerts on Demand."

McGill University

While on tour in Montreal, the orchestra made a pitstop at the Schulich School of Music at McGill University to record the 2012 CD. The two-day recording session took place in the school's state-of-the-art multi-media recording studio.

Stratford Summer Music Festival

On July 16th, the orchestra was hosted by Stratford Summer Music for a performance in Lower Queens Park. At this concert the orchestra performed Tchaikovsky's 1812 Overture complete with howitzers, provided by the Canadian Armed Forces.

Music Niagara

The 2012 orchestra had the opportunity to perform at the beautiful Jackson-Triggs Niagara Estate Amphitheatre. This outdoor concert was presented in partnership with Music Niagara.

Toronto Summer Music Festival

The NYOC's Toronto concert was presented by the Toronto Summer Music Festival for the second consecutive year. The concert took place at the beautiful Koerner Hall in front of a sold-out crowd.





2012 NYOC Members

Violins

Jiten Bearsto BC
 Erin Burkholder BC
 Shang Ko (Sunny) Chan BC
 Luke Chang ON
 Naomi Dumas QC
 Jeremy Dyck QC
 Cecilia Gee AB
 Lindsey Herle BC
 Laura Hillis SK
 Adam Monod ON
 Stelth Ng ON
 Anne-Sophie Paquet QC
 Jay Park BC
 Blake Pouliot ON
 Xiaoyu (Cadee) Qiu ON
 Ashley Rego INDIA
 Colin Repas MB
 Arun Sebastian Rozario INDIA
 Rebecca Ruthven BC
 Nora Schreckenschläger GER
 Gabriele Thielmann AB
 Meagan Turner ON
 Boris Ulanowicz BC
 Emily Walker ON
 Teresa Wang ON
 Erick Oliver Wawrzekiewicz ON
 Hanna Williamson BC
 MingYuan (Fred) Xu BC

Viola

Matt Antal ON
 Genevieve de Caen AB
 Rebecca Gans ON
 Catherine Gray AB
 Chantelle Jubenville ON
 Jenna Koller AB
 Jonah Poplove ON
 Divya Raghunathan INDIA
 Lauren Tyros QC
 Calvin Yang BC
 Ellis Yuen-Rapati NS

Cello

Charles Cayer BC
 Kitty Chan BC
 Jaeyoung Chong NB
 Tess Crowther AB
 Cameron Crozman ON
 Nicholas Denton-Protsock BC
 Kendra Grittani ON
 Bianca Mendonca INDIA
 Nicolas Stephenson BC
 Youngho Yoo ON
 Rosalind Zhang ON

Bass

Malcolm Armstrong ON
 Joël Girard QC
 Graham Isaak MB
 Stéphane Krims AB
 Daniel Lalonde ON
 Brandyn Lewis QC
 Hugo Rinfret-Paquet QC

Flute

Lara Deutsch ON
 Kelly Herrmann QC
 Sara Moorhouse ON
 Julie Potvin-Turcotte QC

Oboe

Aidan Dugan AB
 Hugo Lee ON
 Natasha Sullivan AB
 Gabriel Lemieux QC

Clarinet

David Gazaille QC
 Nicholas Kerr-Barr QC
 Laurence Neill-Poirier QC
 Slavko Popovic ON

Bassoon

Bianca Chambul ON
 Kevin Harris AB
 Michael Macaulay AB
 Anna Norris ON

Horn

Olivier Brisson ON
 Emily Lair MB
 Lyne Santamaria QC
 James Tizzard ON
 Joshua Wood ON

Trumpet

Steven Donegan ON
 Tazmyn Eddy BC
 Peter Gajdek ON
 Daniel Mills AB

Trombone

Chris Graham ON
 Vladislav Kalinichenko ON
 Julien Simard ON

Bass Trombone

Christian Julien ON

Tuba

Marshall Gayman ON

Percussion

Dave Burns ON
 Colin Frank ON
 Jacob Mannion ON
 Alexander Petrenko ON
 Kyle Reyes ON

Harp

Scott Ross-Molyneux AB
 Sophie Rusnock ON

Keyboard

Ria Kim NS

2012 Awards

In 2010 NYOC created an Awards Program in recognition of the fact that our students must forgo any summer employment opportunities in order to participate in the NYOC program. This program intends to provide students with financial assistance to aid them in pursuit of their musical goals.

In 2012 the NYOC gave out more than \$130,000 in scholarships and awards. Each student received an honorarium of \$1000 upon successful completion of the session and tour. In addition, six Awards of Excellence worth \$4000 were given to our most advanced students. Other prizes include the Canada Council Michael Measures Prize, the Air Canada Audition Award, the WMCT Foundation Award, the Steve Sitarski Leadership Award and the Karli Montgomery Staff Scholarship.

Awards of Excellence

These prizes, worth \$4000 each, are awarded to our most advanced students who hold leadership positions within the orchestra.



Bianca Chambul

Born in Toronto, eighteen-year-old Bianca Chambul began her musical career at age seven when she learned to play the recorder. In 2007 Bianca added the bassoon to her instrument collection of four saxophones and piano. The following year she was accepted into the Toronto Symphony Youth Orchestra. In 2010 she represented The Country Day School in a youth orchestra performance at Carnegie Hall in New York. In 2011 Bianca was the winner of the TSYO Concerto Competition in which she performed the Mozart Bassoon Concerto with full orchestra. As a chamber musician, she performs with the Wonderful Wind Quintet. She currently studies with Nadina Mackie Jackson and is pursuing a degree in Music Performance at the University of Toronto.



Catherine Gray

Catherine Gray grew up in Calgary and began playing the violin at age 6, later switching to viola in 2008 under the guidance of Nick Pulos. Currently, she is a second year student of Steven Dann at The Glenn Gould School of the RCM in Toronto. Ms. Gray was recently nominated by the GGS for the Hnatyshyn Grant, a scholarship for exceptional young Canadians studying in a post-secondary performing arts program. As an orchestral player, she has been Principal Viola of the Royal Conservatory Orchestra and the Banff Center Orchestra, and Concertmaster of the Calgary Youth Orchestra. In 2010, Catherine won the Calgary Youth Orchestra Concerto Competition and performed the last two movements of the Bartok Viola Concerto as a soloist. She has won many classes at the Calgary Kiwanis Festival and has been selected multiple times to represent Calgary at the Alberta Kiwanis Festival and the National Music Festival. Catherine aspires to join a great orchestra, like the Toronto Symphony, some day.



Anne-Sophie Paquet - The Siludette O'Connor Memorial Foundation Violin Leadership Award

Anne-Sophie Paquet, originally from Québec City, began studying the violin at the age of 5. Entering the Québec Conservatory at the age of 9, Anne-Sophie began studying with Catherine Dallaire, her teacher to this day. Throughout Anne-Sophie's studies she has participated in numerous master classes and private lessons with several renowned coaches including: Maxim Vengerov, Jonathan Crow, Mark Fewer, Jonathan Swartz, Mark Skazinetsky, Steve Sitarski, Mimi Zweig, Darren Lowe, Jing Wang, Violaine Melançon, Hibiki Koboyashi, Brett Molzan and Jean-Luc Plourde. Since 2010, Anne-Sophie has been a substitute violinist for the Quebec Symphony. In the future, she would like to continue her studies in violin in an effort to perfect her craft and in order to be able to live out her passion for music.



Alexander Petrenko

Born in Moscow, Russia and later moving to Ottawa, Canada, Alex's earliest known memory was hitting the vertical wooden bars that surrounded his crib. In the decades since then, he has moved from wood to also include metal, as his approach to percussion has gravitated toward marimba and vibraphone repertoire. Alexander is currently finishing a Master's in Percussion Performance under the supervision of Gerald Scholl in Wichita, Kansas, where he also facilitated/taught both group and private percussion lessons, conducted the Wichita State Percussion Ensemble in concert, and played with the Wichita Grand Opera. Future plans include even more meditations on the music of Austrian composer Peter Ablinger.



Blake Pouliot

Blake's life goal is to develop his musical abilities so as to be able to make a living doing what he loves doing most – playing the violin. Under the tutelage of Erika Raum and Barry Shiffman of the Royal Conservatory of Music, Blake had the pleasure of performing with several prestigious orchestras including the Toronto Symphony Orchestra, the Hamilton Philharmonic, and the North York Symphony Orchestra. Active as a soloist, Blake has been awarded countless prizes including being one of ten international violinists to study at the 2011 Starling-Delay Master Class Symposium hosted at the Juilliard School in New York under the teaching of Itzhak Perlman. He was the 2011 National Grand Award Winner at the Federation of Canadian Music Festivals, and he just recently won the International Colorado Symphony Young Artists competition. He is currently the concertmaster of the Toronto Symphony Youth Orchestra, and is also a 9 time recipient of the Friends of The Toronto Symphony Scholarship. Blake is pursuing a post-secondary degree of music at the Colburn School of Music in Los Angeles.



Hugo Rinfret-Paquet

Originally from Québec City, Hugo Rinfret-Paquet began studying piano at the age of 4, later going on to study Double Bass at the Québec Conservatory under the tutelage of Jean Michon. As a participant in the Domaine Forget summer program, Hugo has had the opportunity to study with several master musicians including Paul Ellison, François Rabbath, Étienne Lafrance, Ali Kian Yazdanfar and David Allen Moore. In addition to his training at Domaine Forget, Hugo was also a participant in the 2011 NYOC program where he was the recipient of the Women's Musical Club of Toronto Bursary. In the future, the double bassist aims to pursue a career as an orchestral musician and pedagogue.

Canada Council for the Arts Michael Measures Prize - Cameron Crozman

This prize is awarded, in partnership with the Canada Council for the Arts, to one "outstanding, young Canadian musician who plays an orchestral instrument" and is between the ages of 16 and 22. The prize includes a \$15,000 scholarship as well as the opportunity to perform a solo concerto performance during the NYOC's training session and/or tour.

Cameron Crozman, 17, is one of Canada's up and coming young cellists. He started studying cello when he was seven years old in Calgary, Alberta. Since moving to London, Ontario in 2006, Cameron has been a part of the London Youth Symphony, the Bavard String Quartet and the Forest City School for Talent Education.

Cameron was the 2010 winner of the London Kiwanis Rose Bowl competition for the top soloist in the music festival, one of the youngest performers in its 50-year history to receive this distinction. Recently, he was a prizewinner at the Montreal Symphony Orchestra's Standard Life Competition and in the summer of 2011 was awarded one of the top prizes at the Peter the Great Festival in The Netherlands.

In May of 2010, Cameron was invited to tour China as part of the Talbot Duo (cello and piano), giving concerts in several cities, including a performance in the prestigious Shanghai Oriental Arts Centre. He has also given solo performances in The Netherlands and throughout Canada. Cameron has played concerti with Orchestra London Canada, the London Community Orchestra, the London Youth Symphony, the Hamilton Philharmonic Orchestra and the Stratford Symphony Orchestra. After 6 years of studying under the tutelage of Paul Pulford in Waterloo, ON, Cameron has moved to France to attend the prestigious Conservatoire National supérieur de musique et de danse in Paris.



Red Rubber Studio

Air Canada Audition Award - Michael Macaulay

The winner of the Air Canada Audition Award is Michael Macaulay. This prize included two round trip tickets to anywhere in North America that Air Canada flies.

Originally from Calgary, bassoonist Michael Macaulay has recently moved to Toronto after completing his Master of Music degree at Indiana University, where he studied with NYOC faculty member Kathleen McLean. Michael previously studied with Stephen Franse and Francesca Davenport while working on his Bachelor of Music at the University of Calgary.

Michael has performed with the Red Deer Symphony as well as the Calgary Philharmonic Orchestra and as a guest of the University of Lethbridge for a faculty performance of Stravinsky's L'Histoire du soldat. Michael is proud to have twice been a member of the NYOC and hopes to return again in the future.

This fall, Michael began his first season as Principal Bassoon with the Niagara Symphony Orchestra, and looks forward to filling his free time with freelance work and chamber music.



Women's Musical Club of Toronto Foundation Award - Vladislav Kalinichenko

The winner of the 2012 Women's Music Club of Toronto Foundation Award worth \$2500 is Vladislav Kalinichenko.

Vladislav Kalinichenko, originally from Moscow, came to Canada 3 years ago. Vladislav began his musical career at the age of 6 when he started playing Euphonium. He studied with his father who was a teacher and euphonium player. At the age of 13, Vladislav began to study trombone at the Moscow Music School. The next year, he left Russia for good and flew to Toronto. After months of searching for a teacher, he was very lucky to meet Gordon Wolfe, who is now his teacher and mentor. Vladislav has participated in programs such as: TSYO and NYOC. He is very grateful that he had the opportunity to attend and experience such inspiring programs and events and has no doubt that he will pursue the career of a professional musician because he cannot imagine life without it.



Steve Sitarski Award - Joël Girard

The Steve Sitarski Award, worth \$1000, was awarded to Joël Girard.

Joël Girard began to study the double bass at the Conservatoire de musique de Saguenay with Mme. Annie Vanasse. In later years he studied with teachers such as François Rabbath, Paul Ellisson, Sébastien Dubé, David Allen Moore, Jean Michon, Joel Quarrington, Ali Yazdanfar and Edward Tait.

In 2009, he was awarded first prize in the "Brio" category of the Festival de musique du Royaume. In 2010, he was awarded fourth prize in the "Virtuose I" category and a scholarship to Domaine Forget to study with François Rabbath. During 2011 and 2012 he joined the ranks of the National Youth Orchestra Canada.

In the fall of 2010, Joël received the Lieutenant Governor of Québec's medal for post secondary study.

He is also a member of the group Guardia Nueva and a founding member of the Festival Tang-aux-Bois.



Karli Montgomery Staff Scholarship - Chris Graham

The winner of the Karli Montgomery Staff Scholarship worth \$500 is Chris Graham.

Trombonist Chris Graham recently graduated from the Cleveland Institute of Music in 2010 with a Master of Music degree, studying with Richard Stout of the Cleveland Orchestra. In September 2008 he was appointed second trombone of the Opera Cleveland Orchestra, and second trombone of the Canton Symphony orchestra in September 2009. Chris maintains an active freelance career in the greater Cleveland area, playing with the Akron Symphony Orchestra, the Youngstown Symphony Orchestra, and the Firelands Symphony Orchestra. Chris has also performed with The Cleveland Orchestra, The Blossom Festival Orchestra, the Orlando Philharmonic, and the Ottawa Symphony Orchestra.

A native of Ottawa, ON, Canada, Chris received his Bachelor of Music from McGill University, where he studied with James Box, Principal Trombone of the Montreal Symphony Orchestra. Chris is currently completing the Artist Diploma program at the Cleveland Institute of Music, studying under the guidance of Massimo La Rosa, Principal Trombone of the Cleveland Orchestra.



CIYO Phase One

The first phase of our exciting Canada-India Youth Orchestra Project is now complete. Four Indian string players arrived in Toronto on June 15, to begin a 2 month residency with the NYOC in which they participated in the entire NYOC training session and tour. Arun Rozario, a violinist from Bangalore, Ashley Rego, a violinist from Goa, Bianca Mendonca, a cellist from Mumbai, and Divya Raghunathan, a violist from Bangalore, stepped off their flight and into a whirlwind adventure. These musicians had never had the opportunity to train under such focused conditions, with such skilled faculty and broad repertoire. The demands and opportunities of the summer pushed and challenged them to a level they had not experienced before.



Ashley Rego

"It is perhaps unfortunate that I ended up in a country that isn't very rich in western classical culture. I had always yearned to study with musicians of high caliber and play pieces that I had only heard in recordings... I learned new techniques that I have not been exposed to before and after completing the summer course, I experienced making music beyond the written notation."

- Ashley Rego

"As there are very few viola players in India and no viola teacher in Bangalore, I have not received any formal training. However, through my participation in NYOC 2012, I have received invaluable training which would have been impossible for me to get in India. The whole experience has made me grow as a musician."

- Divya Raghunathan



Divya Raghunathan



Bianca Mendonca

"The amount of exposure I have received in the program in all aspects like chamber music, private lessons, orchestral playing, workshops, performing in magnificent halls, making friends, exchanging cultural ideas, visiting wonderful cities on tour, trying out different food, was tremendous."

- Bianca Mendonca

"This rare opportunity to have been part of the NYOC 2012 has most definitely been a fantastic experience. The long grueling rehearsals, numerous concerts at breathtaking venues, rich recording experiences, friendly bus rides, and grand receptions have added up to a marvelous experience that I will cherish for a very long time to come."

- Arun Rozario



Arun Rozario

On August 10, 2012 Arun, Ashley, Bianca and Divya returned home and are now charged with disseminating what they have learned to their fellow musicians. We will see them again soon because Phase 2 will take place in May of 2013!

Keep an eye on our website for updates on Phase 2 of this exciting initiative!

Financial Report

The National Youth Orchestra of Canada is grateful to our many funders, sponsors and donors.

Corporate Sponsors & Donors

We are incredibly thankful to TD Bank, our Lead Sponsor and the Official Sponsor of our National Auditions and Concert Tour.

We would also like to take this opportunity to thank and acknowledge all of our corporate sponsors and donors.

Air Canada
Delta Hotels
RBC Foundation
BMO Financial Group
Scotiabank
CIBC
The KPMG Foundation
Yamaha
Long & McQuade
Musicians Clinics of Canada
Bousfields Inc.
Nelligan, O'Brien, Payne LLP
IODE
Casco Inc.
Scienta Health Center Inc.
Charles Frappier & Associates
Half Moon Yoga

Individual Donors

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

Foundations

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

The Henry White Kinnear Foundation
C.L. Copland Family Foundation
Leonard and Gabryela Osin Foundation
S.M. Blair Family Foundation
Fleck Family Foundation
Kuhl Foundation
The Gail Asper Family Foundation
The Calgary Foundation
Mary Margaret Webb Foundation
The Siludette O'Connor Memorial Foundation
Chandisherry Foundation
J.P. Bickell Foundation
Charles H. Ivey Foundation
Winberg Foundation
The Barraclough Foundation

Government Support

We would like to sincerely thank our government partners who have demonstrated their belief and confidence in the work of the NYOC through their ongoing support once again this year.

The Department of Canadian Heritage
The Ontario Arts Council
The British Columbia Arts Council

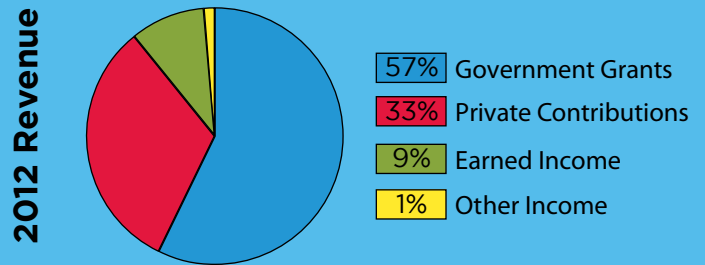
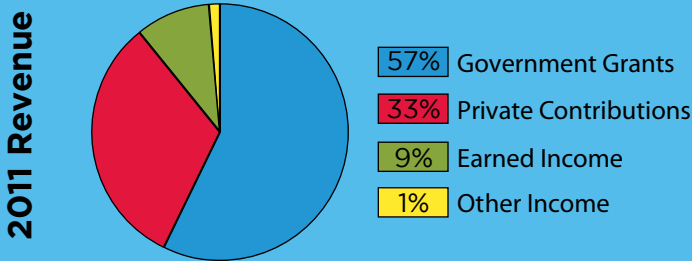


2011 Financial Year - Revenue

Government Grants	\$	915,781
Private Contributions	\$	527,805 (Corporations, Foundations, Individuals)
Earned Income	\$	134,815 (Auditions, Concerts, Session)
Other Income	\$	20,447
Total	\$	1,598,848

2012 Financial Year - Revenue

Government Grants	\$	915,987
Private Contributions	\$	510,233 (Corporations, Foundations, Individuals)
Earned Income	\$	146,602 (Auditions, Concerts, Session)
Other Income	\$	21,881
Total	\$	1,594,703



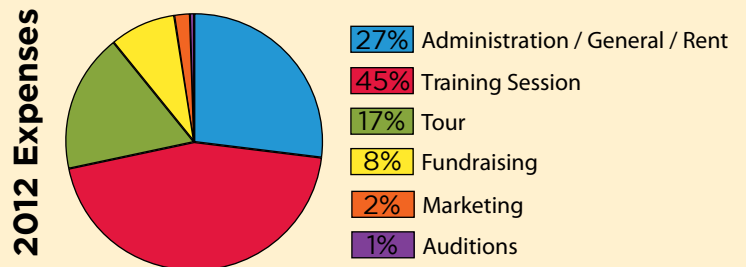
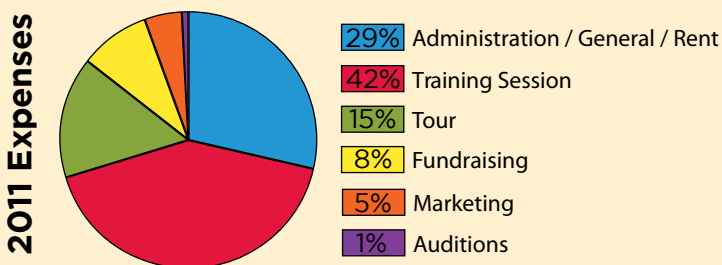
Expenses at a Glance

2011 Financial Year - Expenses

Administration / General / Rent	\$	434,668
Training Session	\$	630,120
Tour	\$	232,968
Fundraising	\$	134,251
Marketing	\$	71,036
Auditions	\$	10,814
Total	\$	1,513,857

2012 Financial Year - Expenses

Administration / General / Rent	\$	422,945
Training Session	\$	701,894
Tour	\$	272,550
Fundraising	\$	132,338
Marketing	\$	28,287
Auditions	\$	8,488
Total	\$	1,566,502



**NATIONAL YOUTH ORCHESTRA OF
CANADA**

FINANCIAL STATEMENTS

OCTOBER 31, 2012 AND OCTOBER 31, 2011

INDEPENDENT AUDITOR'S REPORT

To the Members,
National Youth Orchestra of Canada

Report on the Financial Statements

We have audited the accompanying financial statements of National Youth Orchestra of Canada which comprise the statement of financial position as at October 31, 2012 and October 31, 2011 and the statements of operations and changes in net assets and cash flows for the years then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation and fair presentation of these 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.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audits. We conducted our audits in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity's preparation and fair presentation of the financial statements 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. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained in our audits is sufficient and appropriate to provide a basis for our qualified audit opinion.

Basis for Qualified Opinion

In common with many not-for-profit organizations, the organization derives revenue from donation and fundraising revenue, the completeness of which is not susceptible of satisfactory audit verification. Accordingly, verification of this revenue was limited to the amounts recorded in the records of the organization, and we were not able to determine whether any adjustments might be necessary to donation and fundraising revenue, excess of revenue over expenses for the year, assets and net assets.

Qualified Opinion

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of National Youth Orchestra of Canada as at October 31, 2012 and October 31, 2011, and its financial performance and its cash flows for the years then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Cowperthwaite Mehta

Chartered Accountants
Licensed Public Accountants

February 6, 2013
Toronto, Ontario


NATIONAL YOUTH ORCHESTRA OF CANADA

STATEMENT OF FINANCIAL POSITION

AS AT OCTOBER 31, 2012 AND OCTOBER 31, 2011

	<u>2012</u>	<u>2011</u>
ASSETS		
Current assets		
Cash	\$ 348,136	\$ 93,996
Short-term investments	250,340	234,671
Accounts receivable	850	34,786
Sales taxes recoverable	40,519	48,776
Prepaid expenses	<u>31,622</u>	<u>35,388</u>
	671,467	447,617
Furniture, fixtures and equipment (note 4)	<u>26,779</u>	<u>45,162</u>
	<u>\$ 698,246</u>	<u>\$ 492,779</u>
LIABILITIES AND FUND BALANCES		
Current liabilities		
Accounts payable and accrued liabilities	\$ 41,818	\$ 39,044
Current portion of long-term debt (note 6)	10,490	10,490
Deferred grant (note 5)	<u>184,983</u>	<u> </u>
	237,291	49,534
Long-term debt (note 6)	<u>10,482</u>	<u>20,973</u>
	<u>247,773</u>	<u>70,507</u>
Net assets		
Unrestricted	423,898	395,272
Restricted (note 7)	<u>26,575</u>	<u>27,000</u>
	<u>450,473</u>	<u>422,272</u>
	<u>\$ 698,246</u>	<u>\$ 492,779</u>

Approved on behalf of the Board:


_____, Director


_____, Director

see accompanying notes

NATIONAL YOUTH ORCHESTRA OF CANADA

STATEMENT OF CHANGES IN NET ASSETS

FOR THE YEARS ENDED OCTOBER 31, 2012 AND OCTOBER 31, 2011

			2012	2011
	Unrestricted	Restricted	Total	Total
Net assets, beginning of year	\$ 395,272	\$ 27,000	\$ 422,272	\$ 337,281
Excess of revenue over expenses for the year	28,201		28,201	84,991
Restricted contributions (note 7)	<u>425</u>	<u>(425)</u>		
Net assets, end of year	<u>\$ 423,898</u>	<u>\$ 26,575</u>	<u>\$ 450,473</u>	<u>\$ 422,272</u>

see accompanying notes

NATIONAL YOUTH ORCHESTRA OF CANADA

STATEMENT OF OPERATIONS

FOR THE YEARS ENDED OCTOBER 31, 2012 AND OCTOBER 31, 2011

	2012	2011
REVENUE		
Government funding (note 8)	\$ 915,987	\$ 915,781
Private sector contributions	510,233	521,305
Tuition and application fees	55,286	48,375
Rental income	46,963	51,199
Concerts	39,153	35,241
Other	12,315	7,564
Investment income	9,566	12,883
Scholarships, bursaries and awards	<u>5,200</u>	<u>6,500</u>
	<u>1,594,703</u>	<u>1,598,848</u>
EXPENSES		
Student training session	701,894	630,120
Tour	272,550	232,968
Administration and general	245,652	254,031
Occupancy	133,524	137,856
Fundraising	132,338	134,251
Concert publicity	28,287	71,036
Professional fees, accounting and audit	13,245	11,597
Auditions	8,488	10,814
Interest and bank charges	7,987	7,388
Amortization	<u>22,537</u>	<u>23,796</u>
	<u>1,566,502</u>	<u>1,513,857</u>
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	<u>\$ 28,201</u>	<u>\$ 84,991</u>

see accompanying notes

NATIONAL YOUTH ORCHESTRA OF CANADA

STATEMENT OF CASH FLOWS

FOR YEAR ENDED OCTOBER 31, 2012

	2012	2011
OPERATING ACTIVITIES		
Excess of revenue over expenses for the year	\$ 28,201	\$ 84,991
Add back non-cash reserves:		
Amortization	22,537	23,796
Net change in non-cash working capital items:		
Decrease (increase) in accounts receivable	33,936	(16,662)
Decrease (increase) in sales taxes recoverable	8,257	(11,526)
Decrease (increase) in prepaid expenses	3,766	(2,179)
Increase (decrease) in accounts payable and accrued liabilities	2,774	(225,966)
Increase (decrease) in deferred grant	<u>184,983</u>	<u>(173,860)</u>
Cash generated by (used in) operations	<u>284,454</u>	<u>(321,406)</u>
FINANCING ACTIVITIES		
Decrease in long-term debt	(10,491)	(20,981)
Increase in short-term investments	<u>(15,669)</u>	<u>(11,868)</u>
Net cash used in financing activities	<u>(26,160)</u>	<u>(32,849)</u>
INVESTING ACTIVITIES		
Purchase of furniture, fixtures and equipment	<u>(4,154)</u>	<u>(19,298)</u>
NET INCREASE IN CASH FOR THE YEAR	254,140	(373,553)
Cash, beginning of the year	<u>93,996</u>	<u>467,549</u>
CASH, END OF YEAR	<u>\$ 348,136</u>	<u>\$ 93,996</u>

see accompanying notes

NATIONAL YOUTH ORCHESTRA OF CANADA

NOTES TO THE FINANCIAL STATEMENTS

OCTOBER 31, 2012 AND OCTOBER 31, 2011

1. THE ORGANIZATION

National Youth Orchestra of Canada is a not-for-profit organization incorporated in the Province of Ontario without share capital. 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.

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Management is responsible for the preparation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations. Outlined below are those policies considered particularly significant:

Investments

The organization carries money market funds at quoted market value. Realized and unrealized gains and losses are recognized as investment income when they arise. Related transaction costs are expensed as incurred.

Furniture, fixtures and equipment

Furniture, fixtures and equipment are recorded at cost. Amortization is provided on a straight-line basis over their estimated useful lives as follows:

Furniture and fixtures	5 years straight-line basis
Musical instruments	5 years straight-line basis
Computer equipment	3 years straight-line basis

Deferred revenue

Deferred Department of Heritage funding is calculated based on 70% of budgeted monthly expenditures remaining for November 1 to March 31 less any holdback to be received.

Revenue recognition

The organization follows the deferral method of revenue recognition. Its principal sources of revenue and recognition of these revenues for financial statement purposes are as follows:

- i) Externally restricted funds, such as grants and restricted donations, related to current expenditures are recognized as revenue in the current year. Restricted funds received in the year for expenses to be incurred in the following year are recorded as deferred revenue. Restricted funds related to the purchase of furniture, fixtures and equipment is recorded as revenue in the same period the related furniture, fixtures and equipment are charged to operations.
- ii) 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 audition fees are recognized in revenue in the audition period to which it relates.

NATIONAL YOUTH ORCHESTRA OF CANADA

NOTES TO THE FINANCIAL STATEMENTS

OCTOBER 31, 2012 AND OCTOBER 31, 2011

2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Revenue recognition

iii) Unrestricted fundraising and donation revenue is recorded when funds are received.

iv) Concert and other revenue is recognized when earned.

Contributed goods and services

Donated materials and services which are normally purchased by the organization are not recorded in the accounts. Volunteers contribute their time to assist the organization in delivering its services. Because of the difficulty of determining the fair value, contributed services are not recognized in the financial statements.

Change in an estimate

The preparation of these financial statements requires management to make estimates and assumptions that affect the reported amount of assets, liabilities, revenues and expenses. Key areas of estimation, where management has made subjective judgments as a result of matters that are inherently uncertain, include the amount of the Heritage Canada grant receivable or deferred at the end of the period, certain accrued liabilities, and the estimation of useful lives of depreciable assets.

3. FINANCIAL INSTRUMENTS AND RISKS

Cash and short-term investments, which include money market funds, are measured at fair value. Accounts receivable, accounts payable and accrued liabilities and deferred grants are recorded at cost, which approximates their amortized cost using the effective interest rate method.

It is management's opinion that the centre is not exposed to significant credit, interest, currency or liquidity risks.

4. FURNITURE, FIXTURES AND EQUIPMENT

Furniture, fixtures and equipment, recorded at cost, are as follows:

	Cost	Accumulated Amortization	2012 Net	2011 Net
Furniture and fixtures	\$ 12,109	\$ (10,536)	\$ 1,573	\$ 3,995
Computer equipment	30,896	(17,433)	13,463	20,176
Musical instruments	<u>78,746</u>	<u>(67,003)</u>	<u>11,743</u>	<u>20,991</u>
	<u>\$ 121,751</u>	<u>\$ (94,972)</u>	<u>\$ 26,779</u>	<u>\$ 45,162</u>

NATIONAL YOUTH ORCHESTRA OF CANADA

NOTES TO THE FINANCIAL STATEMENTS

OCTOBER 31, 2012 AND OCTOBER 31, 2011

5. DEFERRED GRANT

Deferred grant is composed of the following:

	2012	2011
Canadian Heritage	<u>\$ 184,983</u>	<u>\$ nil</u>

Continuity of the Canadian Heritage grant for the year is as follows:

Deferred grant, beginning of year	\$ nil	\$ 173,860
Add contributions received in year	984,983	599,825
Heritage grant receivable at year end		26,315
Less grant recognized in year	<u>(800,000)</u>	<u>(800,000)</u>
Deferred grant, end of year	<u>\$ 184,983</u>	<u>\$ nil</u>

6. LONG-TERM DEBT

The long-term debt of \$20,972 (2011 - \$31,463) is due to Ontario Infrastructure Projects Corporation ("OIPC") on May 22, 2014. Principal is repaid in annual lump sum amounts of \$10,490. Interest is due and payable monthly. Interest is calculated at a floating rate per annum based on the cost of OIPC funds plus a spread designated by OIPC.

7. RESTRICTED NET ASSETS

The organization receives contributions that are restricted for specific purposes. Restricted net assets are composed of the following:

	Scholarships	Instruments	2012 Total	2011 Total
Opening balance	\$ 16,000	\$ 11,000	\$ 27,000	\$ 24,000
Contributions received in period	5,200		5,200	4,000
Contributions spent in period	<u>(5,625)</u>		<u>(5,625)</u>	<u>(1,000)</u>
Closing balance	<u>\$ 15,575</u>	<u>\$ 11,000</u>	<u>\$ 26,575</u>	<u>\$ 27,000</u>

8. GOVERNMENT FUNDING

Government funding recognized in the year are as follows:

	2012	2011
Canadian Heritage	\$ 800,000	\$ 800,000
Ontario Arts Council	102,737	104,781
Province of British Columbia	8,250	11,000
Canada Council for the Arts	<u>5,000</u>	
	<u>\$ 915,987</u>	<u>\$ 915,781</u>

NATIONAL YOUTH ORCHESTRA OF CANADA

NOTES TO THE FINANCIAL STATEMENTS

OCTOBER 31, 2012 AND OCTOBER 31, 2011

9. ALLOCATION OF HUMAN RESOURCES EXPENSES

Human resources expenses of \$627,424 (\$605,941 in 2011) were allocated as follows:

	2012	2011
Administration and general	\$ 131,619	\$ 167,728
Student training session	286,583	224,731
Tour	107,283	113,245
Fundraising	<u>101,939</u>	<u>100,237</u>
	<u>\$ 627,424</u>	<u>\$ 605,941</u>

10. LEASE COMMITMENTS

The organization has a premises lease that expires in 2018. Lease commitments, including base rent plus an estimate for additional rent related to the organization's share of property taxes and utilities for the next five years are as follows:

2013	\$ 148,100
2014	152,300
2015	155,500
2016	158,500
2017	<u>159,900</u>
	<u>\$ 774,300</u>

11. ADOPTION OF ACCOUNTING STANDARDS FOR NOT-FOR-PROFIT ORGANIZATIONS

Effective November 1, 2011, the organization elected to adopt the Canadian accounting standards for not-for-profit organizations. These are the first financial statements prepared in accordance with this new framework which have been applied retrospectively.

Management reviewed the exemptions provided on transition to the Canadian accounting standards for not-for-profit organizations and has elected to designate all investments to be subsequently measured at fair value, which is consistent with the accounting policy in place at the time of the transition. The adoption of Canadian accounting standards for not-for-profit organizations had no impact on the previously reported assets, liabilities and net assets of the organization, and accordingly, there has been no restatement of previously reported amounts as at the date of the transition, being November 1, 2010. The presentation and disclosures in the financial statements reflect the requirements under the new accounting framework.

“This program has been one of the most beneficial contributions to my musical and professional development. The faculty and staff are an incredible team of people who have designed a world-class orchestral training program. Our summer was organized in a way that allowed the musicians to fully focus on our musical improvement as individuals, in chamber groups, and in orchestral settings, travel, playing in fantastic venues, and just have a lot of fun. I learned and improved more rapidly during my summers at NYOC than I have at any other time in the year.”

Emily Lair, horn



“NYOC has had a tremendous impact on my development as a musician. Besides providing access to a truly inspirational group of instructors, all of them experienced orchestral musicians, NYOC also provides the opportunity to work with fellow students who are as driven to succeed as they are exceptionally skilled on their instruments. My personal standards for musicianship have been raised tremendously through working with such truly excellent colleagues, and the professional relationships I have established at NYOC are ones that I am sure will assist me greatly as I transition into a musical career.”

Michael Macauley, bassoon



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10776 4557 RR0001

