Rapport annuel 2018
Annual Report 2018

migrations

Maestro Jonathan Darlington conducting the Orchestra during one of our encores at Konzerthaus Berlin.

Maestro Jonathan Darlington dirige la pièce de rappel au **Konzerthaus** *Berlin.*

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Michael Measures Prize winner Martin Mangrum after performing the Strauss Horn Concerto no. 2 in Berlin.

Martin Mangrum, le gagnant du prix Michael-Measures, après une prestation du concerto pour cor nº 2 de Strauss à Berlin.

A message from the Chair of the board
Un message du président du conseil

The *Migrations* 2018 TD Tour was, without doubt, one of the most memorable in NYO history. Rising to the challenge of extremely complex repertoire, the orchestra represented Canada proudly in some of the most prestigious concert and festival venues in Germany and the United Kingdom, where it received rave reviews from media and multiple standing ovations from some of the most discerning audiences globally.

As we pause and reflect on this banner year, the orchestra continues to move from strength to strength. Our annual Summer Training Institute took a great leap forward with the launch of our first mental health and wellness program catalyzed by a generous gift from the J&W Murphy Foundation. Designed to help prepare NYO Canada musicians for the rigors of life as elite professionals, the program made instant headlines and is already heralded as the world's most comprehensive program addressing the unique mental health needs of gifted young musicians.

We also made landmark strides in our policy framework, receiving commendation from the Government of Canada for the launch of our new awareness, training, and prevention program for harassment prevention and workplace safety. We are also pleased with the introduction of a comprehensive crisis communication and emergency preparedness plan, ensuring we are able to communicate and manage effectively in the event of a sudden crisis.

On the fundraising front, we continued to grow our community of donors, exceeding our targets and growing our endowment to over $2.5 million. Donors were thrilled to attend private screenings of our new film *That Higher Level*, produced in partnership with the National Film Board of Canada, and we look forward to its public debut at leading documentary film festivals later this year.

To our staff, board, and faculty, I would like to thank you all for your tireless efforts 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 2019 tour to Spain. We are also in active planning for our 60th anniversary in 2020. 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

La tournée TD *Migrations* 2018 a été, sans aucun doute, l'une des plus mémorables dans toute l'histoire de NYO. Tout en relevant le défi d'un répertoire particulièrement complexe et difficile, l'orchestre a représenté le Canada avec beaucoup de fierté dans certaines des salles de concert et des festivals les plus prestigieux en Allemagne et au Royaume-Uni. L'orchestre s'est valu les éloges des médias et a multiplié les ovations de la part de publics composés des mélomanes les plus exigeants à l'échelle mondiale

Pendant que nous prenons une pause pour regarder derrière nous l'année phare qui vient de se dérouler, l'orchestre continue de bondir de réussite en réussite. Notre institut estival de formation a en effet fait un grand bond vers l'avant avec l'arrivée de notre premier programme de santé mentale et de bien-être rendu possible grâce à un généreux don de la *J&W Murphy Foundation*. Conçu pour aider à préparer les musiciennes et musiciens de NYO Canada en vue des rigueurs de la vie de la professionelle, le programme a instantanément fait les manchettes et est déjà vanté comme l'un des programmes les plus complets en ce qui concerne les besoins particuliers des jeunes musiciens doués sur le plan de la santé mentale.

Nous avons aussi fait des progrès marqués en ce qui touche nos politiques. Nous avons reçu les félicitations du gouvernement du Canada pour le lancement de notre nouveau programme de sensibilisation, de formation et de prévention en matière de harcèlement et de sécurité en milieu de travail. Nous sommes également ravis d'avoir lancé un plan complet de communication en état de crise et de préparation en cas d'urgence. Ainsi, si une crise soudaine devait survenir, nous serons en mesure de bien communiquer et de gérer la situation de façon effiace.

Sur le plan du financement, nous avons continué de voir grandir notre collectivité de donateurs, surpassant nos cibles en enrichissant notre fonds de dotation pour dépasser les 2,5 millions de dollars. Nos donateurs ont été ravis de pouvoir assister à une projection privée de notre nouveau long métrage documentaire, *Le plus haut niveau*, réalisé en partenariat avec l'Office national du film du Canada. Nous avons hâte de le présenter au grand public dans le cadre de festivals de films documentaires variés plus tard cette année.

Je désire remercier notre personnel, le conseil et nos enseignants pour leurs efforts constants et pour leur engagement. À nos commanditaires gouvernementaux, nous exprimons une gratitude sincère. Et aux nombreux particuliers, fondations et sociétés qui nous appuient constamment avec des bourses et des fonds d'exploitation, sachez que nous ne pourrions rien faire sans vous.

Nous non réjouissons à la simple pensée de l'odyssée espagnole qui nous attend en 2019. Nous planifions aussi les célébrations de notre 60e anniversaire en 2020. Merci à tous ceux et à toutes celles qui ont fait partie de notre longue histoire de succès. Ensemble, nous créons quelque chose de vraiment extraordinaire.

A message from the Executive Director
Un message de la directrice générale

NYO Canada's 58th year was a powerful follow-up to our outstanding sesquicentennial year as a Government of Canada signature event. This year, as our 95-musician Orchestra performed to capacity crowds across Canada, Germany, and at Scotland's Edinburgh International Festival for the *Migrations* 2018 TD Tour, critics across the globe were generous with their praise.

Perhaps the most exciting moment took place at the famed Berlin Konzerthaus when, in a packed venue, students enjoyed cheers and whistles from some of the most discerning audiences in Europe through several standing ovations. The opportunity to play at the Edinburgh International Festival – one of the most coveted arts festivals in the world - was very exciting for our orchestra, which was described by The Herald (Scotland) as having "fielded the most versatile and promising performers the event (Edinburgh International Festival) has seen yet".

None of this would be possible if not for the support we receive from our many generous donors and sponsors. Heartfelt thanks are due 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 the NYO. We are deeply grateful to our tour and audition sponsor TD Bank Group, to travel sponsor VIA Rail, and to program supporters including The Leonard and Gabryela Osin Foundation, the J&W Murphy Foundation, the Azrieli Foundation, Wilfrid Laurier University, RBC, and BMO Financial Group, to name just a few. And of course, thanks to all of you.

As we move towards our 60th 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
Executive Director, NYO Canada
Directrice générale, NYO Canada

La 58e année de NYO Canada a été à la hauteur de l'année précédente, celle du cent-cinquantenaire canadien durant laquelle nous avons compté parmi les événements signature du gouvernement du Canada. Cette année, en effet, nos 95 musiciennes et musiciens se sont produits devant des salles combles au Canada, en Allemagne, en Écosse dans le cadre de la tournée TD *Migrations* 2018, et les critiques à l'échelle mondiale n'ont pas tari d'éloges à notre égard.

On pourrait dire que le moment le plus excitant de la tournée s'est déroulé au célèbre Berlin *Konzerthaus* où, devant une salle pleine à craquer, nos étudiants ont entendu les acclamations et sifflements de certains des mélomanes les plus exigeants d'Europe, debout pour leur offrir une multitude d'ovations. L'orchestre a été particulièrement emballé de se produire dans le cadre de l'*Edinburgh International Festival*, l'un des festivals artistiques les plus convoités au monde, et a été décrit par le quotidien The Herald (en Écosse) comme ayant été « l'un de groupes d'artistes les plus polyvalents et les plus prometteurs qu'ait accueilli l'événement (l'*Edinburgh International Festival*) à ce jour ».

Rien de ceci ne serait possible sans le soutien que nous recevons de la part de nos généreux donateurs et commanditaires. Nous désirons exprimer nos remerciements sincères 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 à NYO. Nous sommes également très reconnaissants à l'égard de notre commanditaire de la tournée et des auditions, le Groupe Banque TD, de notre commanditaire des déplacements, VIA Rail, et des supporteurs du programme, dont la *Leonard and Gabryela Osin Foundation*, la *J&W Murphy Foundation*, l'*Azrieli Foundation*, la *Wilfrid Laurier University*, RBC et le Groupe financier BMO, pour n'en nommer que quelques-uns. Et bien sûr, merci à chacun et chacune d'entre vous.

Alors qu'approche notre 60e anniversaire en 2020, NYO continue de faire partie intégrante du paysage culturel canadien. C'est grâce à votre soutien que nous sommes en mesure de poursuivre notre importante mission, qui est de doter les musiciennes et musiciens émergents les plus doués au pays des outils dont ils ont besoin pour réaliser leurs rêves. Nous ne pourrions pas le faire sans vous.

In a 2018 independent assessment conducted at the request of the Department of Canadian Heritage, reviewer Tricia Baldwin, (Director, Isabel Bader Centre for the Performing Arts at Queen's University) concluded:

"This is an outstanding artistic training institution with national and international vision and impact. It is the major training ground for Canada's emerging musicians, and the fact that almost 40% of Canada's orchestral players are NYOC alumni speaks volumes. The NYOC is growing its vision, and is deserving of increased support that would result in impactful initiatives benefiting the next generation of Canada's changing orchestral world…

Increased investment could change the course of orchestras in the 21st century, and present an outstanding creative opportunity between Canada's gifted students of varied art forms to learn from each other.

This is not a plea for help to this extraordinary Canadian training institution. It is a call for investment into Canada's cultural future that is necessary to incubate the collaboration between cultures and art forms in the 21st century in our nation and with our nation's top emerging artists…

Canada's National Youth Orchestra delivers on what it sets out to do with vision, excellence, determination, and a global outlook. It is Canada's world renowned and future bound arts training institution of which we can all be mightily proud."

Dans le cadre d'une évaluation indépendante effectuée en 2018 à la demande du ministère du Patrimoine canadien, l'évaluatrice Tricia Baldwin, directrice de l'*Isabel Bader Centre for the Performing Arts* de l'université Queen's, a conclu :

« Il s'agit d'une institution de formation artistique remarquable, une institution dont la vision et l'impact sont à la fois nationaux et internationaux. NYOC est le principal institut de formation pour les jeunes musiciens et musiciennes en émergence au Canada, et le fait que près de 40 % des musiciens d'orchestre au Canada sont des anciens et anciennes de NYOC en dit long. NYOC grandit dans le cadre de sa vision et mérite un soutien accru qui se traduirait en des initiatives percutantes au profit de la prochaine génération orchestrale au Canada…

Un investissement accru pourrait changer le tissu même des orchestres du 21e siècle, et donnerait aux jeunes artistes canadiens doués, dans divers domaines artistiques, une occasion créative inégalée d'apprendre les uns auprès des autres.

Ceci n'est aucunement un appel au secours pour cette institution de formation canadienne si extraordinaire, non. Il s'agit plutôt d'un appel à l'investissement dans l'avenir culturel de chez nous, un investissement essentiel pour favoriser la collaboration entre cultures et forme artistiques du 21e siècle, au Canada, auprès des meilleurs artistes émergents du pays…

L'Orchestre national des jeunes du Canada réalise ses ambitions sous l'enseigne de la vision, de l'excellence, de la détermination et d'une perspective mondiale. Il s'agit d'un institut de formation artistique canadien de renommée mondiale, axé sur l'avenir, dont nous devrions être exceptionnellement fiers. »

NYO Canada in concert in St. Catharines, ON
NYO Canada en concert à St. Catharines, ON

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 for over 500 of the most gifted musicians in Canada are held to find the 100 best and brightest in the nation. In late June, these gifted players gather on the campus of Wilfrid Laurier University for 4 – 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, and each member receives a $1,200 scholarship to cover expenses, thanks to our generous donors.

Over its 58 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) s'engage à repérer et à former les meilleurs jeunes musiciens classiques de 16 à 28 ans. Des auditions nationales de plus de 500 des jeunes les plus doués au Canada nous servent à trouver les 100 meilleurs au pays. À la fin juin, ces musiciennes et musiciens talentueux se rassemblent au campus de l'université Wilfrid Laurier pour vivre de quatre à cinq semaines de formation rigoureuse, sans frais de scolarité, sous la direction d'un corps enseignant et de chefs d'orchestre de renommée mondiale. Après la formation, l'orchestre entreprend une tournée nationale et/ou internationale, et, grâce à nos généreux donateurs, chaque élève reçoit une bourse de 1 200 $ pour couvrir ses dépenses.

Au fil de ses 58 ans, NYO Canada a évolué pour devenir un incubateur reconnu mondialement de jeunes musiciens d'orchestre, et fait maintenant partie de l'élite des orchestres de jeunes du monde. Nos anciens et anciennes forment le cœur même des grands orchestres canadiens et sont aussi reconnus à l'échelle internationale.

NYO Canada offre un programme sans frais de scolarité qui offre en un été plus d'heures de formation orchestrale pratique qu'en offrent plusieurs programmes universitaires en un an. Notre objectif est de donner aux musiciens le meilleur tremplin qui soit vers une carrière professionnelle en musique : préparation à l'emploi, santé mentale, formation commerciale. Tous ces éléments élargissent leur musicalité et leur donnent la confiance nécessaire pour devenir de véritables ambassadeurs de la jeunesse canadienne.

NYO CANADA

Celebrating Canada's finest emerging artists

Met en scène le meilleur de notre relève artisque

Maestro Jonathan Darlington

Jonathan Darlington, Music Director of the Vancouver Opera since 2002, returned to conduct NYO Canada for the *Migrations* 2018 TD Tour. Darlington previously conducted NYO in 2017.

Born and educated in England, Maestro Darlington's recent engagements include performances with the Vienna Philharmonic at the Staatsoper, the Staatskapelle Dresden at the Semperoper, l'Orchestre national de France, the Konzerthaus Orchester Berlin, the Royal Philharmonic Orchestra, the Paris Opera Orchestra, the Orchestre de la Suisse Romande, and l'Orchestre de Paris.

After beginning his career as a freelance pianist, Darlington made his conducting debut in 1984 at the Théâtre des Champs-Élysées in Paris, directing Francesco Cavalli's *Ormindo* from the harpsichord. While still essentially a keyboard player, the Berlioz Festival played an important role in his conducting career, initially as assistant to Serge Baudo for *Les Troyens* in 1987, and then two years later to John Nelson for *Benvenuto Cellini*.

In 1990, Myung-Whun Chung engaged Darlington as assistant, and subsequently as deputy, to the Music Director at the Paris Opera. It was there that he made his acclaimed debut in 1991 with *Le nozze di Figaro,* starring a dream cast which included Renée Fleming and Ferrucio Furlanetto. He remained with the Paris Opera as Deputy Music Director until 1993, conducting productions of *Die Zauberflöte* and *Das Lied von der Erde.* His *Swan Lake* with the Paris Opera Ballet was recorded for video in 1992.

His success at the Paris Opera led to numerous engagements with other international orchestras and opera houses and he decided to return to the freelance world, this time as a conductor. In 1996, he was invited to become part of the musical team at Deutsche Oper am Rhein (Düsseldorf – Duisburg), and in 2002 he was offered the position of Music Director of the Duisburger Philharmoniker. In the same year, he also became Music Director of the Vancouver Opera, a position he holds to this day.

Jonathan Darlington is both a Laureate (LRAM) and Fellow (FRAM) of the Royal Academy of Music, London. As a French resident, he is proud to hold the distinction of *Chevalier des Arts et des Lettres*.

Jonathan Darlington, directeur musical du *Vancouver Opera* depuis 2002, revient au pupitre de NYO Canada dans le cadre de la tournée TD *Migrations*. Il a également dirigé notre orchestre en 2017. Né et éduqué en Angleterre, le maestro Darlington compte parmi ses récents engagements des prestations avec le *Vienna Philharmonic* au *Staatsoper*, le *Staatskapelle Dresden* au *Semperoper*, l'Orchestre national de France, le *Konzerthaus Orchester Berlin*, le *Royal Philharmonic Orchestra*, l'orchestre de l'Opéra national de Paris, l'Orchestre de la Suisse romande, et l'Orchestre de Paris.

Jonathan Darlington entreprend sa carrière à titre de pianiste à la pige, et fait ses débuts en direction d'orchestres en 1984 au Théâtre des Champs-Élysées à Paris, dirigeant *Ormindo* de Francesco Cavalli au clavecin. Bien qu'il demeure essentiellement un claviériste, un important jalon de sa carrière de chef d'orchestre reste son passage au Festival Berlioz de Lyon, initialement à titre d'adjoint à Serge Baudo pour *Les Troyens* en 1987, et deux ans plus tard à John Nelson pour *Benvenuto Cellini*.

C'est en 1990 que Myung-Whun Chung embauche M. Darlington à titre d'adjoint et plus tard à titre de sous-directeur musical de l'Opéra de Paris. C'est là qu'il fait un début, vivement applaudi, en 1991, avec *Les Noces de Figaro*, mettant en vedette une distribution de rêve incluant Renée Fleming et Ferrucio Furlanetto. Il demeure auprès de l'Opéra de Paris à titre de sous-directeur musical jusqu'en 1993, dirigeant des réalisations de *Die Zauberflöte* et *Das Lied von der Erde*. Son *Lac des Cygnes*, avec le ballet de l'Opéra de Paris, est immortalisé sur vidéo en 1992.

Son succès auprès de l'Opéra de Paris le mène à divers engagements auprès d'orchestres et d'opéras à l'échelle internationale, et il choisit de redevenir pigiste, mais cette fois-ci à titre de chef d'orchestre.

En 1996, on l'invite à venir faire partie de l'équipe musicale du *Deutsche Oper am Rhein* (Düsseldorf – Duisburg) et, en 2002, le poste de directeur musical du *Duisburger Philharmoniker* lui est proposé. Au cours de la même année, il devient également directeur musical du *Vancouver Opera*.

Jonathan Darlington est « lauréat » (LRAM) et « fellow » (FRAM) de la *Royal Academy of Music* de Londres, et, à titre résident de France, est fier de sa distinction de Chevalier des Arts et des Lettres.

NYO Canada Faculty 2018
Corps enseignant de NYO Canada 2018

Conductor | Chef d'orchestre

Jonathan Darlington
Music Director, Vancouver Opera | Directeur musical, *Vancouver Opera*

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

Matthew Emery
Alison Yun-Fei Jiang
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*

Cho-Liang Lin
Soloist | Soliste
Faculty, The Juilliard School and Rice University's Shepherd School of Music |
Corps enseignant, *The Juilliard School* et *Shepherd School of Music* de l'université Rice

Jasmine Lin (Formosa Quartet)
Soloist, Chamber Musician | Soliste, chambriste
Faculty, Roosevelt University | Corps enseignant, université Roosevelt

Annalee Patipatanakoon (Gryphon Trio)
Soloist, Chamber Musician | Soliste, chambriste
Faculty, University of Toronto | Corps enseignant, *University of Toronto*

Stephen Sitarski
Concertmaster, Hamilton Philharmonic Orchestra |
Premier violon solo, *Hamilton Philharmonic Orchestra*
Faculty, Wilfrid Laurier University and Glenn Gould School (RCM) |
Corps enseignant, université Wilfrid Laurier et *Glenn Gould School* (CRM)

Mark Skazinetsky (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, université de 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 and USC Thornton |
Corps enseignant, *California State University* et *USC Thornton*

Neal Gripp *
Principal Viola, Orchestre symphonique de Montréal |
Alto solo, Orchestre symphonique de Montréal
Faculty, Université de Montréal | Corps enseignant, Université de Montréal

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

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

Cello | Violoncelle

Roman Borys (Gryphon Trio)
Chamber Musician | Chambriste
Executive & Artistic Director, Ottawa Chamber Music Society |
Directeur général et artistique, *Ottawa Chamber Music Society*

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 Elisabeth 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 université Columbia

Flute | Flûte

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

Piccolo

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

Jose Franch-Ballester
Soloist, BBC Orchestra | Soliste, BBC Orchestra
Faculty, University of British Columbia |
Corps enseignant, *University of British Columbia*

Kimball Sykes *
Principal Clarinet, National Arts Centre Orchestra |
Clarinette solo, Orchestre du Centre national des arts
Faculty, University of Ottawa | Corps enseignant, Université d'Ottawa

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

Horn | Cor

Gabriel Radford *
Third Horn, Toronto Symphony Orchestra |
Troisième cor, *Toronto Symphony Orchestra*
Faculty, University of Toronto | Corps enseignant, université de Toronto

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

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

James Ross
Metropolitan Opera Orchestra | *Metropolitan Opera Orchestra*

Low Brass | Cuivres graves

Vanessa Fralick *
Associate Principal Trombone, Toronto Symphony Orchestra |
Trombone solo associé, *Toronto Symphony Orchestra*
Faculty, University of Toronto | Corps enseignant, *University of Toronto*

Sasha Johnson *
Principal Tuba, National Ballet of Canada Orchestra |
Tuba solo, orchestre du Ballet national du Canada
Faculty, Glenn Gould School (RCM) and McGill University |
Corps enseignant, *Glenn Gould School* (CRM) et Université McGill

Pete Sullivan
Principal Trombone, Pittsburgh Symphony Orchestra |
Trombone solo, *Pittsburgh Symphony Orchestra*
Faculty, Carnegie Mellon and Duquesne Universities |
Corps enseignant, universités Duquesne et Carnegie Mellon

Gordon Wolfe *
Principal Trombone, Toronto Symphony Orchestra |
Trombone solo, *Toronto Symphony Orchestra*
Faculty, Glenn Gould School (RCM) | Corps enseignant, *Glenn Gould School (RCM)*

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, université de Toronto

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

Harp | Harpe

Lori Gemmell *
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, Soulpepper Theatre | Artiste en résidence, *Soulpepper Theatre*
Sessional Lecturer, University of Toronto |
Chargé de cours à temps partiel, université de Toronto

Guest Lecturers | Conférenciers

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

Liz Parker
Social Strategist and Consultant | Spécialiste de la stratégie sociale et consultante

Injury Prevention | Prévention des blessures

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

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

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*

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

NYO Canada 2018

Violin | Violon

Emily Bosenius	ON
Marie-Claire Cardinal	QC
Colli Chan	ON
Madelynn Erickson	BC | CB
Patricio Flores	ON
Magali Gavazzi-April	QC
Claire Geho	QC
Leah Grandmont	ON
Ciara Charlesse Hager	AB
Alexia Hlynialuk	ON
Katrina Johnson	AB
Alison Kim *	BC | CB
Zhengdong Liang	AB
Hannah Lissel-DeCorby	SK
Astrid Nakamura *	ON
Celia Morin	QC
Lilith Richter-Stephenson	NS | NÉ
Anaïs Saucier-Lafond	QC
Roxanne Sicard *	QC
Éléonore Soucy-Giguère	QC
Yeganeh Sotudehnia	ON
Jessica Timmermans	ON
Eva Toncheva	AB
Yuling Wei	ON
Peter Wowk	ON
Austin Wu	ON

Viola | Alto

Alexander Beggs	AB
Kevin Belvedere	ON
Bo Dewsnap	AB
Madeleine Hübler	QC
Thierry Lavoie-Ladouceur	QC
Félix Lefebvre	QC
Jonathan Mak	ON
Emily Rekrut-Pressey *	MB
Nina Weber	NL | TN
Toby Winarto	ON
Ellis Yuen-Rapati	NS | NÉ

Cello | Violoncelle

Ha Eun Alice Cho	BC | CB
Lorraine Gauthier-Giroux	QC
Emma Grant-Zypchen	ON
Jacinta Green	BC | CB
Marianna Grigg	ON
Juliette Leclerc	QC
Marion Portelance	QC
San Rim	ON
Amelia Sharp	AB
Léa Sol	QC

Double Bass | Contrebasse

William Boivin	QC
Philippe Chaput	QC
Graeme Delahey	SK
Christopher Jones	ON
Jemma Jones	AB
Samuel-San Vachon *	QC
Sébastien Talbot	QC

Flute | Flûte

Naomi Ford	NB
Allison Miller	SK
Emily Richardson	AB
Runa Shuda	QC

Oboe | Hautbois

Renz Eulric Adame	MB
Rachel Domingue *	ON
Bradley Duffy	NS | NÉ
Kira Shiner	BC | CB

Clarinet | Clarinette

Kailan Fournier	ON
Julie Olson	QC
Carlos Savall-Guardiola	BC | CB
Emilia Segura	QC

Bassoon | Basson

Myriam Joyal	QC
Daniel Preun	MB
Nicolas Richard *	NB
Thomas Roy-Rochette	QC

Horn | Cor

Rachel Côté	QC
Eileen Coyne *	ON
Rose Deschênes	QC
Jessica Duranleau	QC
Daniel Ho	ON
Martin Mangrum	QC
Taran Plamondon	AB
Vincent Rancourt	QC

Trumpet | Trompette

Carlene Brown	ON
Jonathan Elliotson	ON
Daniel Howells	ON
Ujjawal Madan	ON
Christopher Price	ON

Trombone

Brayden Friesen	AB
Fabrice Godin	QC
Julien Hategan	QC

Bass Trombone | Trombone basse

Olivier Lizotte	QC

Tuba

Malcolm Kellett-Cooke	AB

Percussion | Percussions

Kevin Brohman	ON
Luke Hildebrandt *	BC | CB
Jasmine Tsui	SK
Jacob Valcheff	ON
Josh Wynnyk	ON

Harp | Harpe

Alanna Ellison	ON
Sarah Veber	NL | TN

Keyboard | Clavier

Jonathan Mak	ON

* 2018 Awards of Excellence | Prix d'excellence 2018

Awards of Excellence
Prix d'excellence

Eileen Coyne
horn | cor

Sponsor | Commanditaire:
Christian Wray

Rachel Domingue
oboe | hautbois

Sponsor | Commanditaire:
Long & McQuade

Emily Rekrut-Pressey
viola | alto

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

Nicolas Richard
bassoon | basson

Sponsor | Commanditaire:
Longinia Sauro

BMO Awards of Excellence
Prix d'excellence BMO

Lukas Hildebrandt
percussion | percussions

Alison Kim
violin | violon

Astrid Nakamura
violin | violon

Roxanne Sicard
violin | violon

Samuel-San Vachon
double bass | contrebasse

The Nick Atkinson and Sharman King Brass Award
Prix des cuivres Nick Atkinson et Sharman King

Jonathan Elliotson
trumpet | trompette

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

Allison Miller
flute | flûte

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

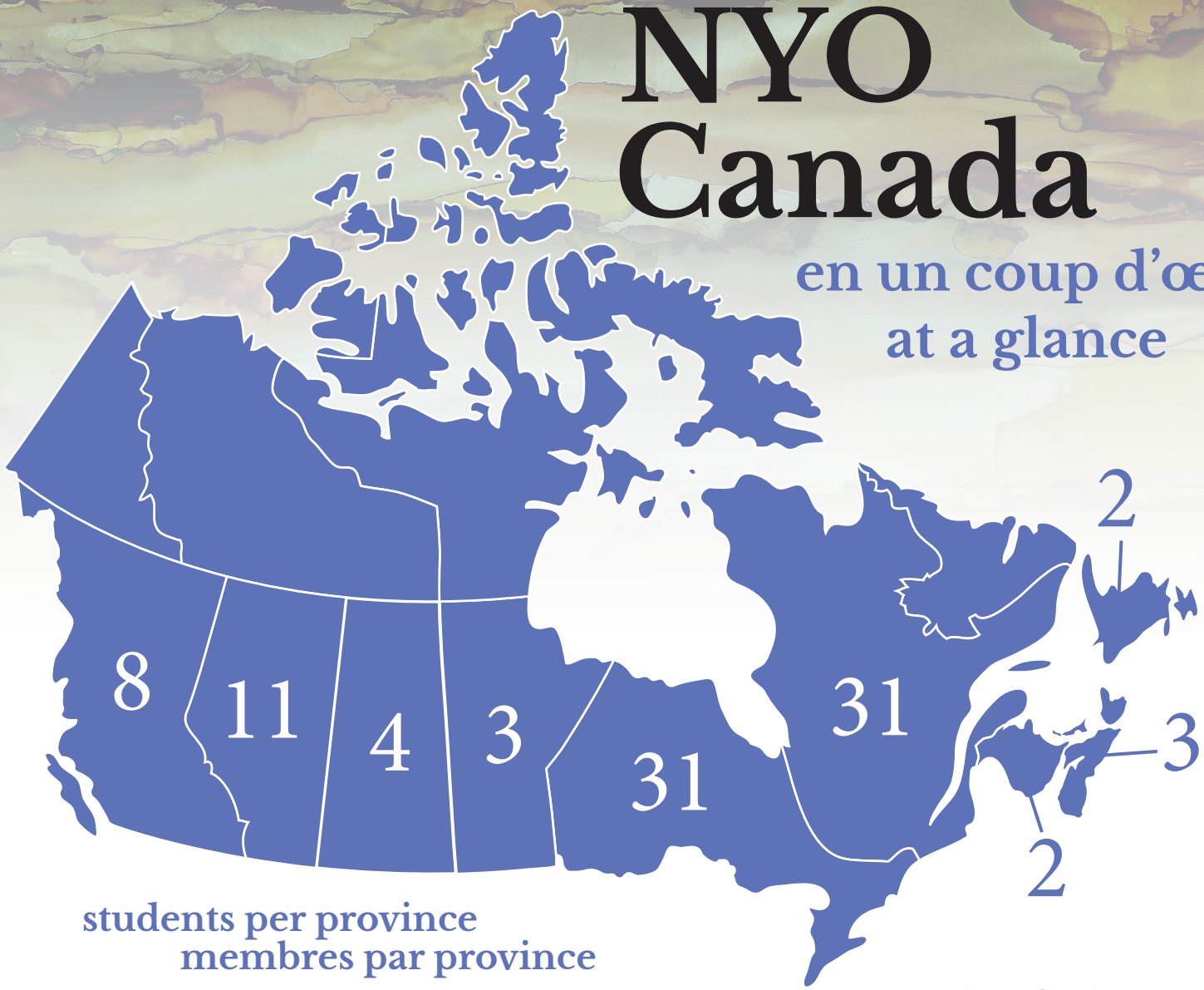
Ellis Yuen-Rapati
viola | alto

Steven Sitarski Leadership Award
Prix de leadership Steven Sitarski
Award Funded by Karen A. Wilkinson
Prix financé par Karen A. Wilkinson

Yeganeh Sotudehnia
violin | violon

NYO Canada

en un coup d'œil
at a glance



students per province
membres par province

44
Male | hommes

51
Female | femmes

orchestra facts
faits sur l'orchestre

1. Music / Musique
2. Sciences
3. Communications

School Degree | discipline d'études

1 : 2.1
Faculty per Students
Enseignant par étudiants

21.6
Average age | âge moyen

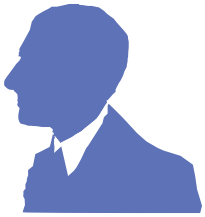
95
Students | étudiants

486
Auditioned | nombre d'auditions

14
Languages spoken | langues parlées

English | Anglais
French | Français
Korean | Coréen
Farsi | Persan
German | Allemand
Spanish | Espagnol
Tagalog | Tagalog
Catalan | Catalan
Hindi | Hindi
Mandarin | Mandarin
Japanese | Japonais
Cantonese | Cantonais
Bulgarian | Bulgare
Vietnamese | Vietnamien

Orchestra favourites Les favoris de l'orchestre



2. Gershwin

1. Strauss

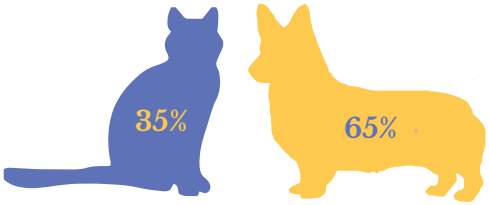
3. Copland

Composers | Compositeurs

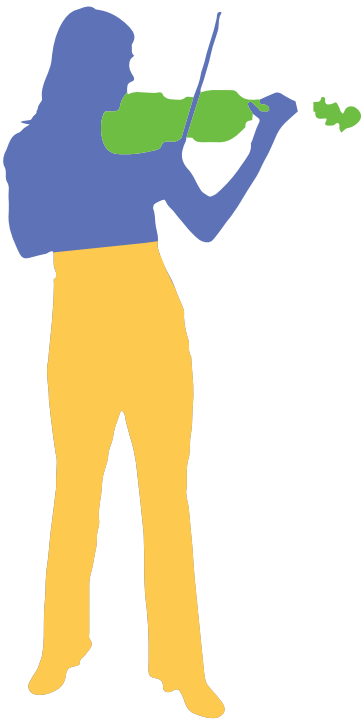
Is this your first time travelling to Europe?
Est-ce votre premier voyage en Europe?

Yes / Oui **20%**

No / Non **80%**

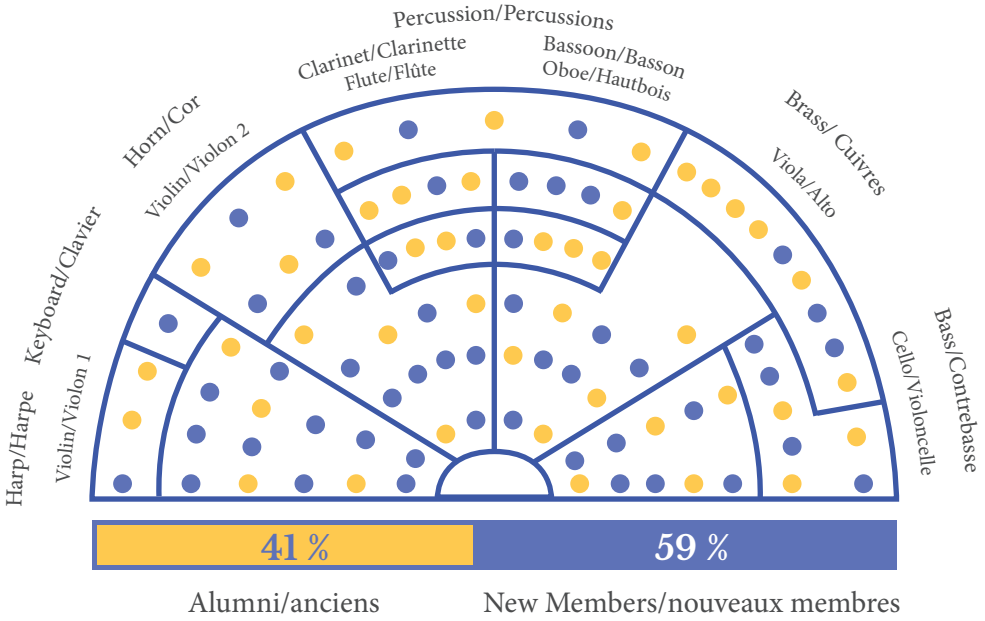


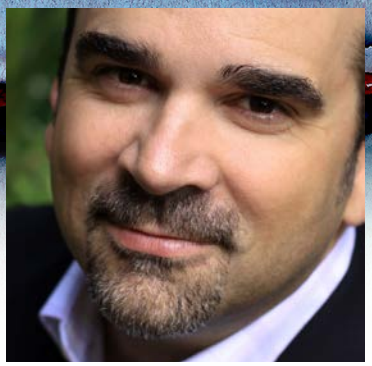
Cats or Dogs | Chats ou chiens



more than **$25,000** per student | plus de **25 000 $** par étudiant

- $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 $
  Student Scholarship
  Bourse d'étudiant





John Estacio
composer | compositeur

JUNO nominated composer John Estacio is the recipient of the 2017 Lieutenant Governor of Alberta Distinguished Artist Award. He has served as the composer in residence for the Edmonton Symphony Orchestra, the Calgary Philharmonic, the Calgary Opera, and Pro Coro Canada. His residencies yielded numerous orchestral works, several of which appear on *Frenergy, the Music of John Estacio*, released by CBC Records.

Estacio has recently completed a Trumpet Concerto, commissioned by 19 Canadian orchestras; it will be performed across Canada in the 2017/18 season. The last decade has seen Estacio focus on operatic works. Together with librettist John Murrell, he was written three operas including *Lillian Alling* which premiered in October 2010 by the Vancouver Opera. *Filumena*, his first opera, premiered in 2003 in Calgary and Banff and went on to receive four Betty Mitchell Awards including the award for outstanding production of musical theatre work. Additional productions soon followed in Ottawa and Edmonton. *Filumena* was filmed for television and has been broadcast on CBC and PBS. Canada Post commemorated *Filumena* in 2017 with its own stamp as part of the Canada Opera stamp collection. His fourth and most recent opera, *Ours* was written to a libretto by Robert Chafe and commissioned by Opera on the Avalon in Newfoundland.

Estacio recently composed an orchestral score for Cincinnati Ballet's original production of *King Arthur's Camelot*. With choreography by Victoria Morgan, the ballet premiered in Cincinnati February 2014 and was remounted in 2017. Baritone Russell Braun and violinist James Ehnes premiered *Away and Awake in the Night*, a new song cycle in the spring of 2013.

Estacio is the recipient of the NAC Award for Composers which resulted in three commissioned works for the National Arts Centre Orchestra, the first of which, *Brio*, was premiered in Ottawa and performed throughout the Atlantic provinces, China and the UK. Estacio's woodwind quintet, *Sinfonietta*, premiered in Nottingham by the Winds of the NACO. In 2017, the NACO and conductor Alexander Shelley will tour across Canada with his orchestral work I *Lost My Talk*, inspired by Rita Joe's poem and commissioned for the Right Honourable Joe Clark on the occasion of his 75th birthday. Other awards include an AMPIA Award for his film score for *The Secret of the Nutcracker*, and his frequent performances and broadcasts have earned him several SOCAN Concert Music Awards. He recently received his fourth JUNO nomination for his "*Triple Concerto for Violin, Cello, Piano and Orchestra*" in the category of Outstanding Composition of the Year (2015).

His works have been performed at Carnegie Hall, including performances by the Toronto Symphony Orchestra, and a performance of his *Triple Concerto* in May 2012 by the Edmonton Symphony. The Richard Eaton Singers toured Europe with his new choral work *branche*. The Royal Winnipeg Ballet featured several of Estacio's orchestral works in a new ballet *Wonderland* with choreography by Shawn Hounsell.

During the past few seasons, the National Youth Orchestra of the Americas toured the US and Canada with Bootlegger's Tarantella. The Los

Le compositeur John Estacio, nommé aux prix Juno, est récipiendaire du prix 2017 *Lieutenant Governor of Alberta Distinguished Artist Award*. Il a été compositeur en résidence de l'*Edmonton Symphony Orchestra*, du *Calgary Philharmonic*, du *Calgary Opera*, et de *Pro Coro Canada*. Ses résidences ont donné jour à de nombreuses œuvres orchestrales qui apparaissent sur *Frenergy, the Music of John Estacio*, sur étiquette *CBC Records*.

M. Estacio a récemment achevé un concerto pour trompette, commandé par 19 orchestres canadiens; il sera présenté partout au Canada pendant la saison 2017/18. Depuis les dix dernières années, M. Estacio se consacre à la musique opératique. Avec le librettiste John Murrell, il a composé trois opéras, dont « *Lillian Alling* », qui a été créé en octobre 2010 par le *Vancouver Opera*. « *Filumena* », son premier opéra, a été créé en 2003 à Calgary et Banff et a finalement reçu quatre prix *Betty Mitchell*, dont le prix pour la réalisation remarquable d'une œuvre de théâtre musical. D'autres réalisations ont bientôt suivi à Ottawa et Edmonton. « *Filumena* » a été enregistré pour être télévisé et a été diffusé sur les ondes de la CBC et de PBS. Postes Canada a commémoré « *Filumena* » en 2017 en lui octroyant son propre timbre dans la collection Opéra canadien. Son quatrième et plus récent opéra, « *Ours* » a été composé sur un libretto de Robert Chafe et commandé par *Opera on the Avalon* à Terre-Neuve.

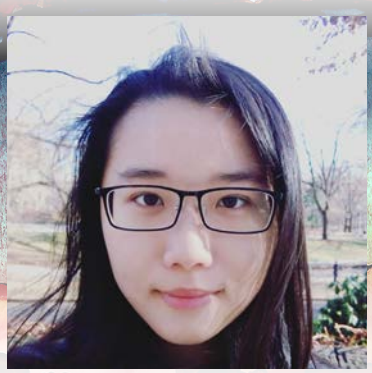
M. Estacio a récemment composé une trame sonore orchestrale pour la réalisation originale de « *King Arthur's Camelot* » du *Cincinnati Ballet*. Chorégraphié par Victoria Morgan, le ballet a été créé à Cincinnati en février 2014 et remis en scène en 2017. Le baryton Russell Braun et le violoniste James Ehnes ont créé « *Away and Awake in the Night* », un nouveau cycle de chansons, au printemps 2013.

M. Estacio a reçu le prix du CNA pour compositeurs, ce qui lui a apporté trois commandes pour l'orchestre du Centre national des arts : la première, « *Brio* », a été créée à Ottawa et présentée dans les provinces de l'Atlantique, en Chine et au Royaume-Uni. Le quintette de bois de M. Estacio, « *Sinfonietta* », a été créé à Nottingham par *Winds of the NACO*. En 2017, le NACO et le chef d'orchestre Alexander Shelley ont parcouru le Canada avec sa pièce orchestrale « I Lost My Talk », inspirée par le poème de Rita Joe et commandée par le très honorable Joe Clark à l'occasion de ses 75 ans. M. Estacio a en outre reçu d'autres prix, dont le prix AMPIA pour sa trame sonore « *The Secret of the Nutcracker* » et ses prestations et diffusions fréquentes lui ont valu plusieurs prix de musique de concert de la SOCAN. Il a récemment reçu sa quatrième mise en lice pour un prix JUNO pour son « *Triple Concerto for Violin, Cello, Piano and Orchestra* » dans la catégorie « *Outstanding Composition of the Year* » (2015).

Ses œuvres ont été présentées au *Carnegie Hall*, dont des prestations par le *Toronto Symphony Orchestra*, et une prestation de son *Triple Concerto* en mai 2012 par l'*Edmonton Symphony*. Le groupe *Richard Eaton Singers* a parcouru l'Europe avec sa nouvelle pièce chorale « *branche* ». Le *Royal Winnipeg Ballet* a mis en vedette plusieurs pièces orchestrales de M. Estacio dans le cadre d'un nouveau ballet, « *Wonderland* », chorégraphié par Shawn Hounsell.

Angeles Philharmonic, along with acclaimed tenor Ben Heppner, toured Europe with Estacio's arrangements of *Seven Songs* of Jean Sibelius. In 2008, the Vancouver Bach Choir, the Richard Eaton Singers, Chorus Niagara and the Grand Philharmonic Choir premiered his cantata *The Houses Stand Not Far Apart*. His orchestral works have been performed by all the major Canadian orchestras, as well as the Houston Symphony, St. Louis Symphony, Rochester Philharmonic, Fort Wayne Philharmonic, and orchestras in Sweden. His popular orchestral work, *Frenergy*, has been transcribed for band and recently published by Boosey and Hawkes.

Au cours des dernières saisons, le *National Youth Orchestra of the Americas* a sillonné les États-Unis et le Canada avec le *Bootlegger's Tarantella*. Le *Los Angeles Philharmonic*, avec le célèbre ténor Ben Heppner, a sillonné l'Europe avec l'arrangement par M. Estacio du *Seven Songs* de Jean Sibelius. En 2008, le *Vancouver Bach Choir*, les *Richard Eaton Singers*, *Chorus Niagara* et le *Grand Philharmonic Choir* ont créé sa cantate *The Houses Stand Not Far Apart*. Ses pièces orchestrales ont été présentées par tous les grands orchestres canadiens, ainsi que par l'*Houston Symphony*, le S*t. Louis Symphony*, le *Rochester Philharmonic*, le *Fort Wayne Philharmonic*, et des orchestres en Suède. Sa populaire pièce orchestrale « *Frenergy* », a été transcrite pour groupe musical et récemment publiée par Boosey and Hawkes.



Alison Yun-Fei Jiang
composer | compositrice

Chinese-Canadian composer Alison Yun-Fei Jiang (b. 1992) draws inspirations and fuses influences from sources such as the Canadian landscapes, poetry, literature, film music, and Chinese traditional opera, creating music for concert and dance with epic melodic gestures in a dynamic, dramatic, and colorful nature.

A winner of the 2016 Toronto Symphony Orchestra Call for Scores, Alison is the commissioned composer for the National Youth Orchestra of Canada's 2018 season. Alison's music has been recognized with a 2nd Prize (the Serge Garant Awards) in the 2017 SOCAN Foundation Awards for Young Composers, a 2016 Libby Larsen Prize from the IAWM (International Alliance for Women in Music) Search for New Music Competition, a Finalist in the 2017 ASCAP Morton Gould Young Composer Awards, and a 2015—2016 JCC Manhattan/NYU Tisch Call for Music commission. In addition, her music has been performed and workshopped by groups and ensembles including the Toronto Symphony Orchestra, JACK Quartet, Imani Winds, the Wet Ink Ensemble, American String Quartet, Quartetto Apeiron, Manhattan School of Music Composers' Orchestra, Manhattan Symphonie, NYU Symphony and FearNoMusic. Her music has been heard in USA, Canada, and Europe, featured in music festivals and summer programs including the HighSCORE Music Festival, the Atlantic Music Festival, FUBiS Summer Composition Course, and Oregon Bach Festival Composers' Symposium.

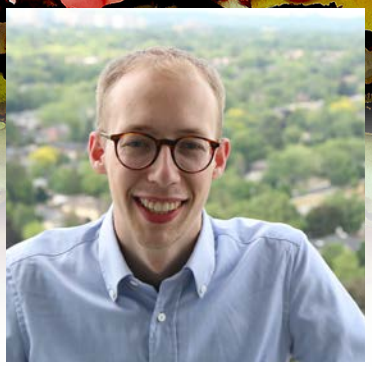
Alison holds degrees in music composition from Manhattan School of Music (B.M.) and New York University (M.M.), and is a Ph.D. candidate in music composition at University of Chicago. Alison also holds an A.R.C.T. (Associate of the Royal Conservatory of Canada) diploma in piano performance and enjoys performing new music in all styles and genres as a pianist and a conductor.

La compositrice sino-canadienne Alison Yun-Fei Jiang, née en 1992, tire son inspiration de sources aussi diverses que les paysages canadiens, la poésie, la littérature, la musique de film et l'opéra traditionnel chinois, et en rassemble les influences pour créer de la musique de concert et de danse aux gestes mélodiques épiques et de couleur dynamique et théâtrale.

Une gagnante de l'appel d'œuvres 2016 du *Toronto Symphony Orchestra*, Alison est l'une des compositrices auprès de qui l'Orchestre national des jeunes du Canada a commandé de la musique pour la saison 2018. La musique d'Alison a été reconnue par un deuxième prix (prix Serge-Garant) de la Fondation SOCAN 2017 pour jeunes compositeurs, un prix *Libby Larsen* en 2016 pour le concours *Search for New Music* de l'*IAWM* (*International Alliance for Women in Music*). De plus, elle a été finaliste en 2017 des prix des compositeurs *Morton Gould Young Composer Awards* de l'ASCAP et a reçu une commande dans le cadre de l'appel d'œuvres 2015-2016 de *JCC Manhattan/NYU Tisch*. De plus, sa musique a été exécutée et travaillée en ateliers par des groupes et ensembles dont le *Toronto Symphony Orchestra*, *JACK Quartet*, *Imani Winds*, le *Wet Ink Ensemble*, *American String Quartet*, *Quartetto Apeiron*, *Manhattan School of Music Composers' Orchestra*, *Manhattan Symphonie*, *NYU Symphony* et *FearNoMusic*. Son œuvre a été entendue aux États-Unis, au Canada et en Europe, et a été mise en vedette dans des festivals de musique et programmes estivaux comme le *HighSCORE Music Festival*, l'*Atlantic Music Festival*, le *FUBiS Summer Composition Course* et le *Composers' Symposium* de l'*Oregon Bach Festival*.

Alison est diplômée en composition musicale de la *Manhattan School of Music* (baccalauréat en musique) et de la *New York University* (maîtrise en musique) et est candidate au doctorat en composition musicale de l'*University of Chicago*. Alison détient aussi un diplôme A.R.C.T. (*Associate of the Royal Conservatory of Canada*) en exécution pianistique et aime la musique de tous les styles et genres, autant comme pianiste que comme compositrice.

FONDATION SOCAN FOUNDATION



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 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.

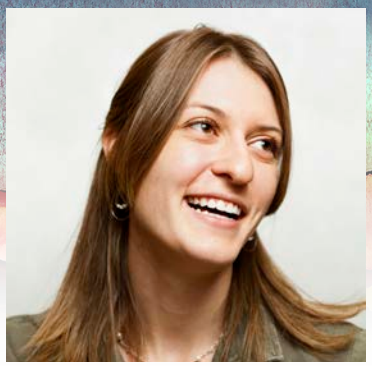
Matthew Emery est un compositeur canadien qui « compose avec une honnêteté enchanteresse » (*Vancouver Sun*). Sa musique a été produite partout en Amérique du Nord (Canada, États-Unis), en Europe (Angleterre, Allemagne, Écosse, France, Suède, Estonie, Russie, Espagne, Pologne, République tchèque, Autriche, Suisse et Irlande), en Asie et en Océanie (Chine, Nouvelle Zélande, Corée du Sud) et a été entendue sur les ondes télévisées et radiodiffusées du Canada et des 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'*University of British Columbia* et à l'*University of 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 la CBC parmi les musiciens classiques de moins de 30 ans les plus en vue.

Double bassist Jemma Jones in rehearsal at Wilfrid Laurier University.
La contrebassiste Jemma Jones en répétition à la Wilfrid Laurier University.

Lorraine Gauthier-Giroux, cello | violoncelle



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 short films and full documentaries, to accompanying dancers, to fiddling in a team of folk musician 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.

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.

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.

NYO Canada percussionist Josh Wynnyk performing in Berlin.
Le percussionniste de NYO Canada Josh Wynnyk lors d'un concert à Berlin

Vincent Rancourt, horn | cor

Martin Mangrum

horn | cor

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

21-year-old hornist, Martin Mangrum, is the recipient of the Canada Council for the Arts - Michael Measures Prize 2018. He also received the Canada 150 Commemorative Award with NYO Canada in 2017. Martin is an Undergraduate Performance student at the Colburn School Conservatory of Music, where he studies with Andrew Bain, principal horn of the Los Angeles Philharmonic.

Martin started playing horn at the age of ten, taking private lessons with Denys Derôme, associate principal horn of the Montreal Symphony. He studied at FACE High School in Montreal, where he also worked as the horn instructor the second year after graduating. While Martin was still attending FACE, he studied at the Conservatoire de Musique de Montreal under John Milner, former 3rd horn of the Montreal Symphony. He later attended CEGEP at Marianopolis College with the Director General's Merit Scholarship to study with John Zirbel, principal horn of the Montreal Symphony. Through Marianopolis, he was given the opportunity to audition for the McGill Symphony Orchestra, where he played principal horn for a year and a half. In past summers, he has attended the Aspen Music Festival with the New Horizons Fellowship, the Orford Woodwind Octet Program, and Domaine Forget.

Martin has been a substitute in the Los Angeles Philharmonic and plays in orchestras in the LA area. In fall 2017, he won the Senécal Mozart Prize and performed as a guest soloist with the Ottawa Symphony. In 2015, he was a featured soloist on "From the Top" radio station. Martin has performed chamber music with principal winds of the Montreal Symphony, Todd Cope (clarinet), Stéphane Lévesque (bassoon) and John Zirbel (horn) through the Jeunes et Pros concert series in Montreal. In addition, he has performed in the Colburn Chamber Music Society with Los Angeles Philharmonic wind section members Denis Bouriakov (principal flute), Burt Hara (associate principal clarinet) and Whitney Crockett (principal bassoon). In January 2018, Martin performed in a recital alongside Andrew Bain, Sarah Willis (fourth horn, Berlin Philharmonic) and the Colburn horn studio ("New SKRAW").

Martin Mangrum, joueur de cor de 21 ans, a reçu le prix Michael-Measures 2018 du Conseil des arts du Canada. Il a aussi reçu le prix commémoratif Canada 150 de NYO Canada en 2017. Martin est étudiant au premier cycle en exécution au *Colburn School Conservatory of Music*, où il étudie auprès d'Andrew Bain, cor solo du *Los Angeles Philharmonic*.

Martin a commencé le cor à l'âge de dix ans, suivant des cours particuliers auprès de Denys Derôme, cor solo associé de l'OSM. Il a poursuivi ses études à l'école secondaire FACE de Montréal, où il a aussi travaillé à titre d'instructeur en cor deux ans après avoir reçu son diplôme. Pendant ses études à FACE, il a également entrepris des études au Conservatoire de musique de Montréal avec John Milner, ancien troisième cor de l'OSM. Il a plus tard fait son CÉGEP au *Marianopolis College* avec une bourse de mérite du directeur général pour étudier auprès de John Zirbel, cor solo, OSM. C'est par l'entremise de *Marianopolis* qu'il a eu l'occasion de passer en audition pour l'Orchestre symphonique de McGill, où il a occupé le poste de cor solo pendant un an et demi. Au cours des étés précédents, il a assisté à l'*Aspen Music Festival* avec le *New Horizons Fellowship*, au programme d'octet de bois d'Orford, et au Domaine Forget.

Martin est remplaçant au compte du *Los Angeles Philharmonic* et joue dans des orchestres de la région de Los Angeles. À l'automne 2017, il a remporté le prix Senécal Mozart et s'est produit comme soliste invité avec l'Orchestre symphonique d'Ottawa. En 2015, il a été mis en vedette par la station de radio « *From the Top* ». Martin a présenté de la musique de chambre avec les bois solos de l'OSM, Todd Cope (clarinette), Stéphane Lévesque (basson) et John Zirbel (cor) dans le cadre de la série de concerts Jeunes et Pros à Montréal. Il s'est de plus produit avec la *Colburn Chamber Music Society* avec les membres de la section des vents du *Los Angeles Philharmonic* Denis Bouriakov (flûte solo), Burt Hara (clarinette solo associée) et Whitney Crockett (basson solo). En janvier 2018, Martin a présenté un récital en compagnie de Andrew Bain, Sarah Willis (quatrième cor, *Berlin Philharmonic*) et le *Colburn Horn Studio* (« New SKRAW »).

Jonathan Mak
piano

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

Jonathan Mak is a 21-year old pianist, and he began studying piano at the age of three with Aster Lai. A year later, at age four, Jonathan made his solo debut with the Canadian Sinfonietta orchestra. Since then, he has been a guest soloist with numerous orchestras, most notably the Orpheus Chamber Orchestra in Bulgaria, the Manchester Camerata, and the Krakow Philharmonic Orchestra.

Jonathan's international accomplishments include winning first prize at the 2009 Manchester International Concerto Competition for Young Pianists. In January 2012, Jonathan was also invited by the Orchestra Filarmonica di Udine to perform at the opening concert in Udine, Italy. In 2013, Jonathan became the recipient of the Jean Lumb Foundation Kotcheff Family Arts Award. In 2014, Jonathan performed with the Krakow Philharmonic Orchestra in Poland. In recent years, Jonathan has given recitals as a soloist and with orchestra in Italy, Bulgaria, Manchester, Vienna, and Poland.

An avid chamber musician, Jonathan has performed with core members of the Canadian Sinfonietta, and enjoys playing piano trios, quartets, and quintets on both the piano and the viola. Jonathan has attended various summer festivals, including the Aspen Summer Music Festival, Orford Music Academy, and most recently, in the summer of 2017, Jonathan was part of the National Youth Orchestra of Canada as an Award of Excellence winner.

Jonathan is currently pursuing his Bachelor's degree at the Cleveland Institute of Music with Dr. Shapiro. In addition to playing the piano, Jonathan is also pursuing a viola minor at the Cleveland Institute of Music with Ms. Lisa Boyko.

Jonathan Mak est pianiste de 21 ans et a commencé à étudier le piano à trois ans avec Aster Lai. Un an plus tard, à l'âge de quatre ans, Jonathan a fait ses débuts de soliste avec l'orchestre *Canadian Sinfonietta*. Depuis, il a été soliste invité de nombreux orchestres, notamment l'*Orpheus Chamber Orchestra* en Bulgarie, le *Manchester Camerata* et le *Krakow Philharmonic Orchestra*.

Parmi ses réalisations sur le plan international, Jonathan a remporté le premier prix du *2009 Manchester International Concerto Competition for Young Pianists*. En janvier 2012, Jonathan a aussi été invité par l'*Orchestra Filarmonica di Udine* pour son concert inaugural à Udine, en Italie. En 2013, Jonathan a remporté le prix *Jean Lumb Foundation Kotcheff Family Arts Award*. En 2014, Jonathan s'est produit avec le *Krakow Philharmonic Orchestra* en Pologne. Plus récemment, il a présenté des récitals en soliste et en orchestre en Italie, en Bulgarie, à Manchester, à Vienne et en Pologne.

Passionné de musique de chambre, Jonathan s'est produit avec des membres clés de *Canadian Sinfonietta* et aime les trios, quatuors et quintettes de piano, autant sur piano que sur alto. Jonathan a participé à de nombreux festivals estivaux, dont l'*Aspen Summer Music Festival* et l'académie de musique d'Orford. Plus récemment, à l'été 2017, Jonathan a fait partie de l'Orchestre national des jeunes du Canada à titre de gagnant d'un prix d'excellence.

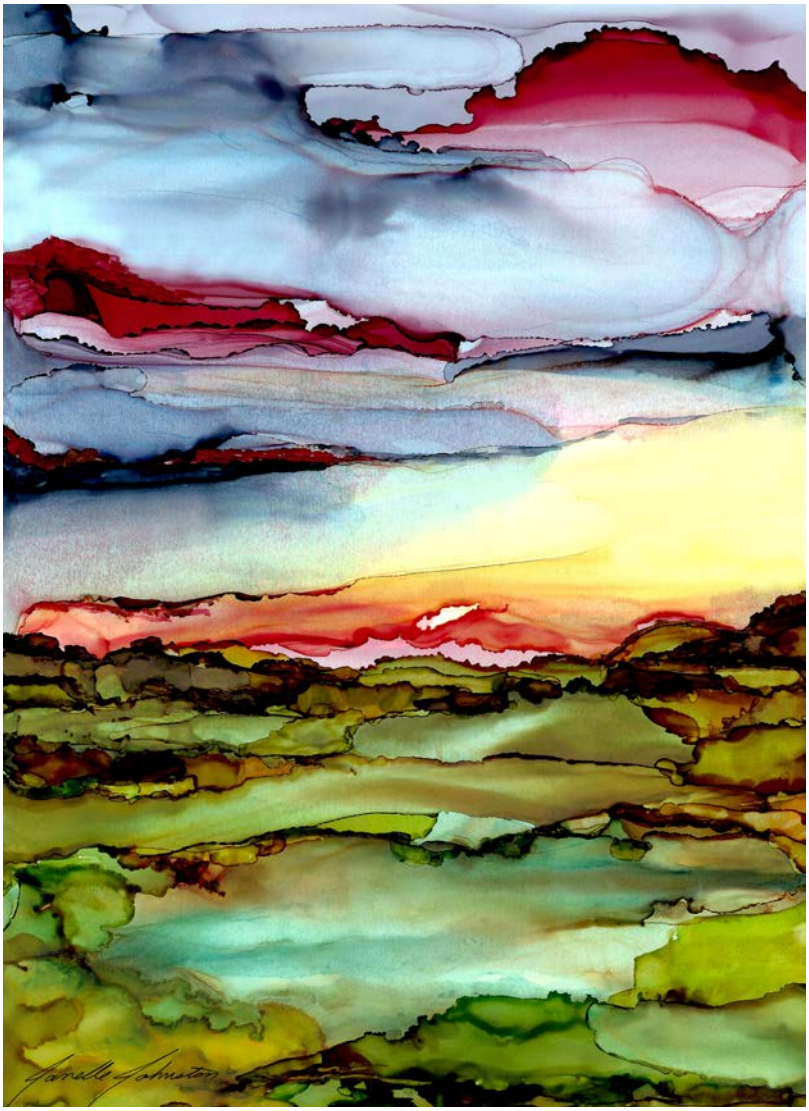
Jonathan poursuit actuellement ses études au baccalauréat au *Cleveland Institute of Music* auprès de M. Shapiro. En plus de jouer du piano, Jonathan étudie également pour une mineure en alto au *Cleveland Institute of Music* avec Mme Lisa Boyko.

Janelle Johnston

NYO Canada Commissioned Artist
Artiste mandatée par NYO Canada

Janelle Johnston is a freelance artist born and raised in Regina, Saskatchewan, Canada. She aspires to create artwork that illuminates color, 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 ink 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 and develops video tutorials to assist with teaching and educating about alcohol inks. You can find Janelle's Gallery on Facebook or Instagram at Abstract Living by Janelle.

Janelle Johnston est pigiste et native de Regina, en Saskatchewan, au Canada. 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 encre 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 nécessaires pour créer ». Janelle est actuellement modératrice d'une page *Facebook* sur les arts d'encre à base d'alcool, présente de mini-ateliers à Regina et crée des tutoriels vidéo pour enseigner les particularités des arts aux encres à base d'alcool. Vous pouvez voir la galerie de Janelle sur *Facebook* ou *Instagram* sous *Abstract Living by Janelle*.



Migrations
Alcohol Ink on Yupo, 2018
Encre à base d'alcool sur *Yupo*, 2018

2018 Summer in Review
Un retour sur l'été 2018

Coming off our expansive, cross-country *Edges of Canada* tour in 2017, the *Migrations* 2018 TD Tour was one of the largest and most ambitious Canadian-European tours in the 58-year history of the NYO. Performing in 5 Canadian cities, in two of the world's most prestigious concert halls in Germany (Konzerthaus Berlin, Staatstheater Kassel), and finishing up at the prestigious Edinburgh International Festival, musicians dazzled audiences and critics and played to standing ovations throughout the tour. Our 2018 musicians will remember it for a lifetime.

The odyssey began when the Orchestra returned to Wilfrid Laurier University for their Summer Training Institute on June 17th. All 95 musicians immediately got to work preparing for our 2018 Good Foundation Inc. Chamberfest, which included over 15 concerts featuring NYO Canada musicians, faculty, and guest artists such as The Formosa Quartet and Gryphon Trio. These concerts are cherished within the Kitchener-Waterloo community and have become one of the staples of our Summer Training Institute.

Choral rehearsals with choral director, Mitchell Pady

Répétition chorale avec le chef de choeur, Mitchell Pady

For the second consecutive year, Maestro Jonathan Darlington led the Orchestra through a challenging selection of repertoire that included works by Strauss, Copland, Gershwin, and Scriabin. New Canadian works were also featured in our program this year, which included pieces by composers John Estacio and Alison Yun-Fei Jiang, as well as new choral works by composers Matthew Emery and Marie-Claire Saindon.

The Canadian portion of the tour included concerts in Parry Sound, St. Catharines, Toronto, Montréal, and Ottawa, where two students received the prestigious Canada Council for the Arts Michael Measures Prize. These five performances received glowing reviews from critics in English and French Canada with audience feedback on social media reaching an all-time high.

This year marked the first of many planned 'hybrid' tours, including concerts in Canada followed by at least one international destination.

Suivant notre grande tournée nationale *Extrémités canadiennes* de 2017, la tournée TD *Migrations* 2018 a été l'une des tournées canado-européennes les plus vastes et les plus ambitieuses des 58 ans de NYO. Se produisant dans cinq villes canadiennes, dans deux des salles de concert les plus prestigieuses de l'Allemagne (*Konzerthaus Berlin*, *Staatstheater Kassel*) pour ensuite terminer leur péripétie au célèbre *Edinburgh International Festival* d'Écosse, nos musiciennes et musiciens ont ébahi les publics et la critique, multipliant les ovations tout au long de la tournée. Nos musiciens et musiciennes de la mouture 2018 de l'orchestre n'oublieront jamais cette tournée.

Notre odyssée s'est amorcée le 17 juin, avec le retour de l'orchestre à l'université Wilfrid-Laurier pour l'institut estival de formation. Les 95 musiciens se sont immédiatement mis au travail afin de se préparer pour notre festival de musique de chambre *2018 Good Foundation Inc. Chamberfest* qui englobait plus de 15 concerts mettant en vedette les musiciens et les enseignants de NYO Canada et des artistes invités comme *The Formosa Quartet* et le *Gryphon Trio*. Ces concerts sont adorés par les residents de Kitchener-Waterloo et sont devenus des incontournables de l'institut estival de formation.

Naomi Ford, Kira Shiner, Jessica Duranleau, Daniel Preun and Emilia Segura perform at the Ottawa Chamberfest on the grounds of Rideau Hall.

Naomi Ford, Kira Shiner, Jessica Duranleau, Daniel Preun et Emilia Segura en prestation sur les terrains de Rideau Hall *lors du* Ottawa Chamberfest.

Pour la deuxième année consécutive, le maestro Jonathan Darlington a dirigé l'orchestre dans un éventail ambitieux d'œuvres incluant certaines de Strauss, de Copland, de Gershwin et de Scriabine. De nouvelles œuvres canadiennes ont aussi pris leur place dans le programme de cette année, dont des pièces des compositeurs John Estacio et Alison Yun-Fei Jiang, ainsi que de nouvelles œuvres chorales des compositeurs Matthew Emery et Marie-Claire Saindon.

Le volet canadien de la tournée a englobé des concerts à Parry Sound, St. Catharines, Toronto, Montréal et Ottawa, où deux de nos étudiants ont reçu chacun un prestigieux prix Michael-Measures du Conseil des arts du Canada. Ces cinq concerts nous ont valu les louanges de la critique canadienne francophone et anglophone, alors que les commentaires

This year, the NYO entourage headed for Europe – first to Berlin's magnificent Konzerthaus Berlin where the Orchestra performed as part of the Young Euro Classic. Here, the Orchestra received a total of three standing ovations from a sold-out audience of 1,418.

Next, the Orchestra travelled to Kassel to perform at the Staatstheater Kassel before closing off the tour at Usher Hall in Edinburgh, a venue the Orchestra performed at in 1966 during their first-ever Canadian-European tour. Presented as a part of the world-renowned Edinburgh International Festival, the Scotland concert received widespread critical acclaim in the local press and was featured on BBC Radio 3's program, *In Concert*.

While musicians will never forget these concert highlights, other memories were made during the time away from the stage. Many found the opportunity to visit Johann Sebastian Bach's grave site during a stopover in Leipzig, and a group of NYO musicians took the time to visit the head office of Bärenreiter, one of the most prestigious classical music publishing houses in the world.

NYO Canada would like to express our gratitude to everyone who made this summer so special, especially our many generous donors and sponsors. Your support made all of this possible and has enabled a new generation of great Canadian musicians to emerge and shine on the world stage.

NYO Canada returns to Usher Hall in Edinburgh, Scotland.

NYO Canada retourne à Usher Hall à Édimbourg en Écosse.

Recording our 2018 Migrations album at Koerner Hall in Toronto

L'orchestre lors de l'enregistrement de l'album Migrations 2018 à la salle Koerner de Toronto

du public, dans les médias sociaux, se sont multipliés, plus que jamais auparavant.

Cette année a aussi marqué la première de plusieurs tournées « hybrides » que nous prévoyons, c'est-à-dire des tournées de concerts au Canada suivis d'au moins une apparition internationale. Cette année, NYO et son entourage se sont rendus en Europe : d'abord à Berlin, au saisissant *Konzerthaus Berlin*, où l'orchestre s'est produit à guichets fermés dans le cadre de *Young Euro Classic*. À Berlin, l'orchestre a obtenu trois ovations de la part d'un public de 1 418 mélomanes.

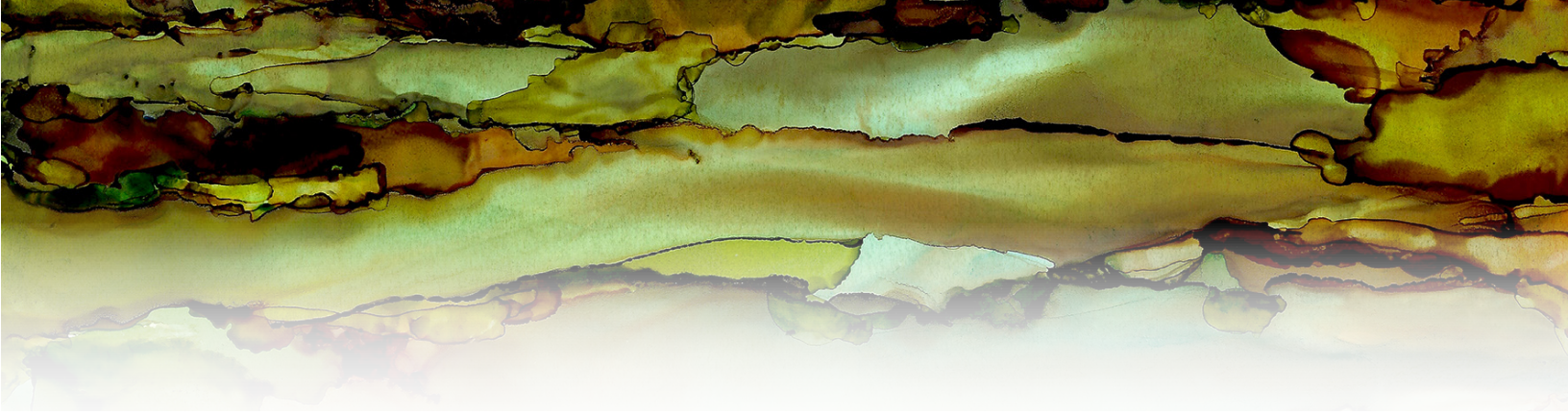
Ensuite, l'orchestre s'est rendu à Kassel pour se produire au *Staatstheater Kassel* avant de conclure la tournée à l'*Usher Hall* d'Edinburgh, un endroit où l'orchestre s'était déjà produit en 1966 dans le cadre de sa toute première tournée canado-européenne. Présenté dans le cadre du célèbre *Edinburgh International Festival*, notre concert en Écosse s'est valu les louanges de la critique locale et a été mis en vedette sur les ondes de l'émission *In Concert* de la *BBC Radio 3*.

Nos jeunes musiciens et musiciennes n'oublieront jamais ces points saillants des concerts, mais d'autres souvenirs se sont aussi formés hors scène... Plusieurs ont trouvé le temps de se rendre voir la tombe de Jean-Sébastien Bach pendant une escale à Leipzig, et un groupe de musiciens de l'orchestre s'est aussi rendu au siège social de Bärenreiter, l'une des plus grandes maisons d'édition musicale au monde.

NYO Canada désire exprimer sa gratitude à tous ceux et toutes celles qui ont rendu notre été si remarquable, particulièrement nos nombreux généreux donateurs et commanditaires. Votre soutien rend tout possible et permet à la nouvelle génération de jeunes musiciens canadiens talentueux d'émerger et de briller sur la scène mondiale.

Musicians in front of the Konzerthaus in Berlin, Germany.

Les musiciens devant le Konzerthaus Berlin en Allemagne



The J&W Murphy Initiative for Mental Health
L'initiative J&W Murphy pour la santé mentale

In 2018, NYO Canada embarked on a new program to support the mental health and wellness of our musicians. With the visionary support of the J&W Murphy Foundation in Halifax, we have launched the first of a three-year pilot program. The program provided comprehensive training for musicians in mastering lifelong tools and strategies for managing stress and maintaining health in a gruelling high-performance environment.

Musicians received workshops and training for musician mental health, including performance anxiety, the mental rigors of touring, identifying symptoms of depression and anxiety, and other specialized challenges related to musician mental wellness. They were joined at the session and on tour by professional therapist Dr. John McMillan from Musicians Clinics of Canada, as well as receiving targeted training modules designed by social worker and Cirque du Soleil alumnus Matthew Eldridge of the Al & Malka Green Artists' Health Centre at Toronto Western Hospital.

En 2018, NYO Canada lance un nouveau programme à l'appui de la santé mentale et du bien-être de ses jeunes musiciennes et musiciens. Avec l'appui visionnaire de la *J&W Murphy Foundation* d'Halifax, nous avons lancé la première partie d'un programme-pilote de trois ans. Le programme a fourni aux étudiants une formation complète sur la façon de maîtriser des outils et stratégies qui leur serviront toute leur vie pour gérer le stress et préserver leur santé dans l'environnement épuisant de la performance de pointe.

Les musiciens et musiciennes ont participé à des ateliers et à de la formation sur la santé mentale des musiciens, notamment au sujet de l'anxiété liée à la performance, du stress mental des tournées, de l'identification des symptômes de dépression et d'anxiété et d'autres défis propres aux musiciens. Le thérapeute John McMillan de la *Musicians Clinics of Canada* s'est joint aux étudiants pendant la formation et la tournée. Également, nos jeunes ont profité de modules de formation ciblés conçus par le travailleur social et ancien du Cirque du Soleil Matthew Eldridge de l'*Al & Malka Green Artist Health Centre* du *Toronto Western Hospital*.

The *Migrations* 2018 TD Tour Recording
Enregistrement de la tournée TD *Migrations* 2018

Recorded at Toronto's Koerner Hall, our 2018 album captures the Orchestra performing music that was featured throughout our *Migrations* 2018 TD Tour. In addition to a performance of Strauss' *Ein Heidenleben* op. 40, the recording features new Canadian works including John Estacio's *Moontides*, Alison Yun-Fei Jiang's *River Memory*, as well as the choral pieces *Lead Us Home* and *Terre-Neuve* by Matthew Emery and Marie-Claire Saindon, respectively.

Our *Migrations* 2018 album is available on all major streaming services, iTunes, and on our website for order at **www.nyoc.org/store**.

Enregistré à la salle Koerner de Toronto, notre album 2018 immortalise l'orchestre jouant de la musique en vedette dans notre tournée TD *Migrations* 2018. En plus d'une prestation de l'*Ein Heidenleben* op. 40 de Strauss, l'enregistrement met aussi à l'avant-plan de nouveaux ouvrages canadiens, dont le *Moontides* de John Estacio, le *River Memory* d'Alison Yun-Fei Jiang ainsi que les pièces chorales *Lead Us Home* et *Terre-Neuve* de Matthew Emery et Marie-Claire Saindon, respectivement.

Notre album *Migrations* 2018 est accessible sur tous les grands services de diffusion en continu, sur iTunes, et il est possible de le commander en vous rendant à notre site Web à **www.nyoc.org/store**.

Tour | Tournée 2018

Parry Sound

July 24 - 7:30 p.m.
24 juillet - 19 h 30
Charles W. Stockey Centre for the Performing Arts
Presented by | Présenté par *Festival of the Sound*

Ottawa

August 3 - 7:00 p.m.
3 août - 19 h
De La Salle
Presented by | Présenté par *Ottawa Chamberfest*

St. Catharines

July 26 - 7:30 p.m.
26 juillet - 19 h 30
First Ontario Performing Arts Centre
Presented by | Présenté par *Music Niagara*

Berlin

August 8 - 8:00 p.m.
8 août - 20 h
Berlin Konzerthaus
Presented by | Présenté par *Young Euro Classic*

Toronto

July 29 - 7:30 p.m.
29 juillet - 19 h 30
Koerner Hall
Presented by | Présenté par *Toronto Summer Music*

Kassel

August 10 - 7:30 p.m.
10 août - 19 h 30
Kassel Stadhalle
Presented by | Présenté par *Kultursommer Nordhessen*

Montréal

August 1 - 7:30 p.m.
1er août - 19 h 30
La Maison symphonique
Presented by | Présenté par *Place des Arts*

Edinburgh

August 14 - 8:00 p.m.
14 août - 20 h
Usher Hall
Presented by | Présenté par *Edinburgh International Festival*

Musicians in front of our tour banner in Montréal.
Les musiciens posent devant la bannière de la tournée à Montréal.

The horn section in rehearsal at Wilfrid Laurier University.
La section des cors en répétition à la Wilfrid Laurier University.

Repertoire | Répertoire 2018

Appalachian Spring — Aaron Copland (1900–1990)

i. Very Slowly
ii. Allegro
iii. Moderato (*The Bride & Her Intended*)
iv. Fast (*The Revivalist & His Flock*)
v. Subito Allegro (*Solo Dance of the Bride*)
vi. As at first (Slowly)
vii. Doppio movimento (*Variations on a Shaker Hymn; Simple Gifts*)
viii. Moderato - Coda

Catfish Row — George Gershwin (1898–1937)

i. Catfish Row
ii. Porgy Sings
iii. Fugue
iv. Hurricane
v. Good Morning, Brother

Ein Heldenleben, op. 40 — Richard Strauss (1864–1949)

Horn Concerto no. 2 — Richard Strauss (1864–1949)
Concerto pour cor nº 2

i. Allegro
ii. Andante con moto
iii. Rondo. Allegro molto

Martin Mangrum, horn | cor

Horn Trio op. 40 — Johannes Brahms (1833–1897)
Trio pour cor, op. 40

i. Andante
ii. Scherzo
iii. Adagio mesto
iv. Finale. Allegro con brio

Martin Mangrum, horn | cor
Alison Kim, violin | violon
Jonanthan Mak, piano

Moontides + — John Estacio (1966–)

Poème de l'extase, op. 54 (Symphonie nº 4) — Alexander Scriabin (1872–1915)
Poem of Ecstasy, op. 54 (Symphony No. 4) — Alexandre Scriabine

River Memory * — Alison Yun-Fei Jiang (1992–)

Symphony No. 3 (Pastoral) — Ralph Vaughan Williams (1872–1958)
Symphonie nº 3 (Pastorale)

i. Molto moderato
ii. Lento moderato – Moderato maestoso
iii. Moderato pesante
iv. Lento

Marjorie Maltais, mezzo soprano

Lead Us Home * — Matthew Emery

Terre-Neuve * — Marie-Claire Saindon

* *Commissioned by NYO Canada - World Premiere*
* *Commandé par NYO Canada - Première mondiale*
\+ *Commissioned by KV 265 - World Premiere*
\+ *Commandé par KV 265 - Première mondiale*

That Higher Level | Le plus haut niveau

A feature length documentary film | Un long métrage documentaire

Filmed over the course of our *Edges of Canada* tour, *That Higher Level* follows the 2017 NYO over the course of two month of training and touring across the country. Produced by the National Film Board of Canada in partnership with NYO Canada, filmmaker John Bolton provides an insider's view of these young players as they train with some of the country's top musicians.

While the film will see an official release in 2019, a number of private screenings of *That Higher Level* were held over the course of the last year. These were highlighted by a special donor event held at Toronto's Revue Cinema on June 6th where a special plaque was unveiled to commemorate the creation of the Leonard & Gabryela Osin Foundation Endowment.

Tourné pendant la tournée *Extrémités canadiennes*, *Le plus haut niveau* suit les pas de l'orchestre NYO 2017 pendant deux mois de formation et de tournée au Canada. Dans ce film réalisé par l'Office national du film du Canada en partenariat avec NYO Canada, le cinéaste John Bolton se rapproche des jeunes étudiantes et étudiants pendant leur formation auprès de certains des plus grands musiciens du pays.

Le film sortira officiellement en 2019, mais plusieurs projections privées de *Le plus haut niveau* se sont déroulées au cours de la dernière année. Notamment, un événement spécial pour les donateurs a eu lieu au cinéma *Revue* de Toronto le 6 juin, dans le cadre duquel une plaque spéciale a été dévoilée pour marquer la création du fonds de dotation de la *Leonard & Gabryela Osin Foundation*.

NYO Canada Board Chair Jim Hunter and Patti Wright from the Leonard and Gabryela Osin Foundation.

Le président du conseil d'administration de NYO Canada et Patti Wright de la Leonard et Gabryela Osin Foundation.

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** Indique les anciens/anciennes de NYO Canada*

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directrice, développement et communications

Hilary Knox
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Dan McKinnon
Manager, Marketing and Communications | directeur du marketing et des communications

Marjorie Maltais
Administration Officer | agente administrative

Anna Maksyutynska
Administration Officer | agente administrative

Chris Lamont
Production Coordinator | coordinateur de production

Production Staff | Equipe de la production

Lauren Scobie
David Popoff
James Tizzard

Maestro Jonathan Darlington and the 2018 Orchestra during rehearsals in Scotland.
Maestro Jonathan Darlington et l'orchestre 2018 en répétition en Écosse.

The 2018 Orchestra performs at Konzerthaus Berlin
L'orchestre 2018 en concert au Konzerthaus *Berlin.*

Backstage at Usher Hall in Scotland
Dans les coulisses du Usher Hall *en Écosse*

Members of the 2018 oboe section.
Les hautboïstes de NYO Canada 2018.

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NYO Canada exprime sa gratitude aux bailleurs de fonds suivants :

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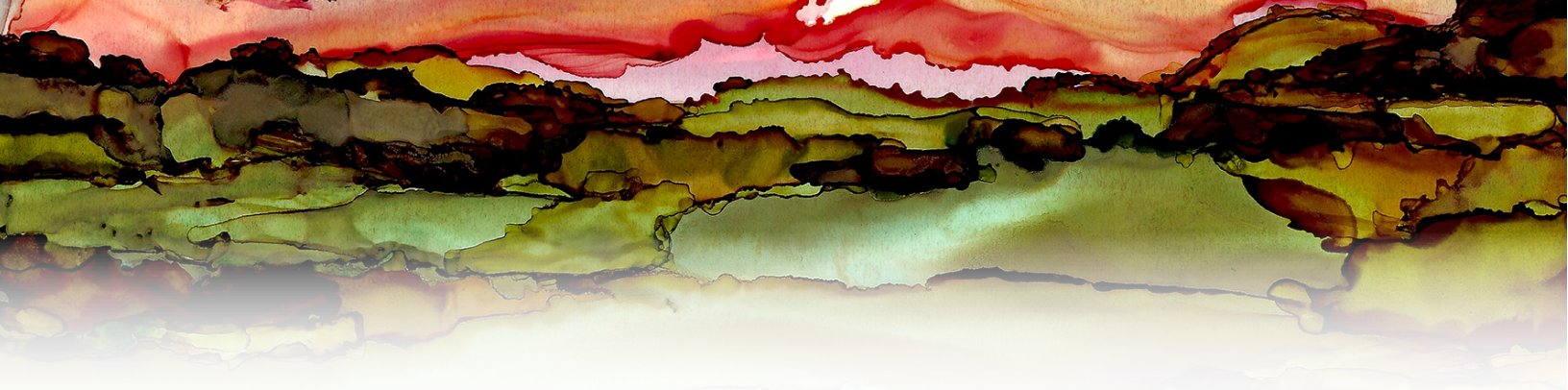

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$1,000,000 + | 1 000 000 $ et plus

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

$500,000 – $999,999 | 500 000 $ – 999 999 $

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The 2018 Orchestra performs at Stadthalle Kassel as a part of the Kultur Sommer Nordhessen festival
L'Orchestre 2018 en concert au Stadthalle Kassel lors du festival Kultur Sommer Nordhessen.

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Longinia Sauro

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Estate of / Succession de Edith Rogoman
Glynn Williams

The 2018 Double Bass section at Wilfrid Laurier University.
Le pupitre de contrebasses à la Wilfrid Laurier University

Musicians Kailan Fournier, Jemma Jones, Carlene Brown, Brayden Friesen, Kevin Brohman, and Malcolm Kellett-Cooke getting ready to board our VIA Rail train in Ottawa, ON.
Les musiciens Kailan Fournier, Jemma Jones, Carlene Brown, Brayden Friesen, Kevin Brohman et Malcolm Kellett-Cooke se préparent à l'embarquement d'un train VIA à Ottawa.

$1,000 – $4,999 | 1 000 $ – 4 999 $

Sandra Allan
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Florence Barwell
Jonathan Boulakia
Paul Caston
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Kate Eccles
David Fisher
Wendy Franks
Clare Gaudet and/et Mitchell Wigdor
Frederick Gorbet
Neal Gripp and/et Manuel Galego
Danelle Hames and/et Matt Law
Charles Hannan
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Thomas G. and Mary Jane Heintzman
David and/et Lee Hetherington
In memory of / En souvenir de Dr. K. P. Huber
Greg and/et Sue Irvine
Sharman King
Baird and/et (the late/feu) Maria Knechtel
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Barbara and/et Peter Smith
Wendy Suen and/et Bo Lee
Paul and/et Eileen Tichauer
Vernon G. and/et the late/feu Beryl Turner
Judith R. Wilder
Christian Wray
Bob and/et Joan Wright
Winnie Yu and/et Ronald Beggs
Anonymous / Anonyme

$500 – $999 | 500 $ – 999 $

Ninette Babineau
William Broadhurst
John Caldwell
Graham and Maureen Carpenter
Carolyn Christie
Maureen Foley and/et C. John Blankley
Terry Holowach
Karen and/et Eric Hübler
Robert Johnson
Dr. Elaine Keillor, C.M.
Judy and/et Cliff Librach
Lynne Milnes
David Oldham
Christian Perry
Nan Shuttleworth
Christy and/et Daniel Tones
Camille Watts
Anonymous / Anonyme

Revenue at a Glance
Un coup d'œil sur les recettes

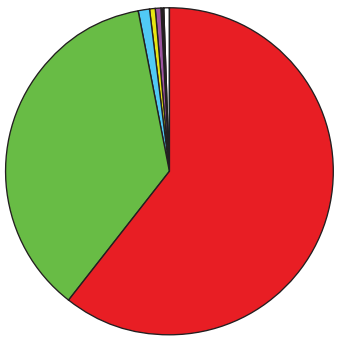
2018 - 2017 Financial Years - Revenue

	2018	2017	Increase / Decrease
Private sector contributions	$1,977,002	$3,051,651	- $1,074,649
Government funding	$922,643	$1,841,813	- $919,170
Concerts	$98,156	$28,936	+ $69,220
Tuition and application fees	$44,000	$52,125	- $8,125
Rental income	$34,198	$26,562	+ $7,636
Investment income	$30,720	$21,088	+ $9,632
Other	$16,894	$15,523	+ $1,371
Total	$3,123,613	$5,037,698	- $1,914,085

Exercice financier 2018 – 2017 – recettes

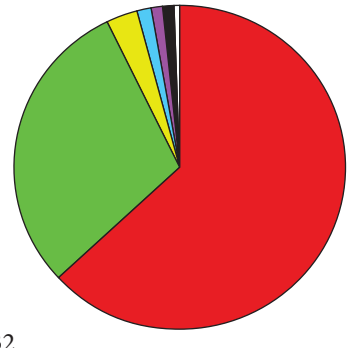
	2018	2017	Augmentation / Diminution
Contributions privées	1 977 002 $	3 051 651 $	- 1 074 649 $
Subventions	922 643 $	1 841 813 $	- 919 170 $
Concerts	98 156 $	28 936 $	+ 69 220 $
Frais d'admission et d'inscription	44 000 $	52 125 $	- 8 125 $
Revenus de location	34 198 $	26 562 $	+ 7 636 $
Revenus de placement	30 720 $	21 088 $	+ 9 632 $
Autres	16 894 $	15 523 $	+ 1 371 $
Total	3 123 613 $	5 037 698 $	- 1 914 085 $

2017 Revenue | recettes



- 61% **Private contributions | Contributions privées**
- 36% **Government funding | Subventions**
- .5% **Concerts | Concerts**
- 1% **Tuition and application fees | Frais d'admission et d'inscription**
- .5% **Rental income | Revenues de location**
- .5% **Investment income | Revenues de placement**
- .5% **Other | Autres**

2018 Revenue | recettes



- 63% **Private contributions | Contributions privées**
- 30% **Government funding | Subventions**
- 3% **Concerts | Concerts**
- 1.5% **Tuition and application fees | Frais d'admission et d'inscription**
- 1% **Rental income | Revenues de location**
- 1% **Investment income | Revenues de placement**
- .5 % **Other | Autres**

Expenses at a Glance
Un coup d'œil sur les dépenses

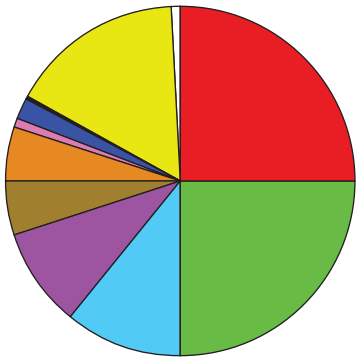
2018 - 2017 Financial Years - Expenses

	2018	2017	Increase / Decrease
Tour	$758,007	$744,026	+ $13,981
Student training session	$708,686	$745,748	- $37,062
Fundraising	$341,313	$334,715	- $6,598
Administration and general	$220,785	$276,993	- $56,208
Awards and Scholarships	$150,400	$163,000	- $12,600
Occupancy	$148,939	$149,167	- $228
Professional fees, accounting and audit	$49,118	$22,617	+ $26,501
Concert publicity	$17,315	$56,820	- $39,505
Bank and service charges	$9,463	$8,244	+ $1,219
Tour filming and recording	$8,987	$492,727	- $483,740
Amortization	$18,445	$19,107	- $662
Total	$ 2,431,458	$ 3,013,164	- $581,706

Exercice financier 2018 – 2017 – dépenses

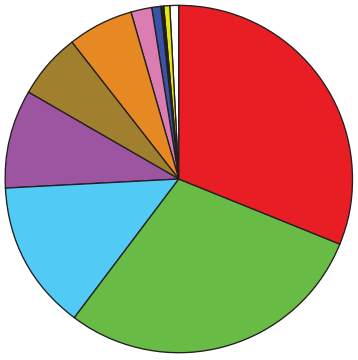
	2018	2017	Augmentation / Diminution
Tournée	758 007 $	744 026 $	+ 13,981 $
Institut de formation	708 686 $	745 748 $	- 37 062 $
Financement	341 313 $	334 715 $	- 6 598 $
Administration et dépenses générales	220 785 $	276 993 $	- 56 208 $
Prix et bourses	150 400 $	163 000 $	- 12 600 $
Loyer	148 939 $	149 167 $	- 228 $
Frais professionnels, comptabilité et audit	49 118 $	22 617 $	+ 26 501 $
Publicité	17 315 $	56 820 $	- 39 505 $
Frais bancaires et de service	9 463 $	8 244 $	+ 1 219 $
Tournage et enregistrements de la tournée	8 987 $	492 727 $	- 483 740 $
Amortissement	18 445 $	19 107 $	- 662 $
Total	2 431 458 $	3 013 164 $	- 581 706 $

2017 Expenses | dépenses



- 25% Tour | Tournée
- 25% Student Training Session | Institut de formation
- 11% Fundraising | Financement
- 9% Administration and General | Administration et dépenses générales
- 5% Awards and Scholarships | Prix et bourses
- 5% Occupancy | Loyer
- 1% Professional fees, accounting and audit | Frais professionnels, comptabilité et audit
- 2% Concert publicity | Publicité
- .3% Bank and service charges | Frais bancaires et de service
- 16% Tour filming and recording | Tournage et enregistrements de la tournée
- .7% Amortization | Amortissement

2018 Expenses | dépenses



- 31% Tour | Tournée
- 29% Student Training Session | Institut de formation
- 14% Fundraising | Financement
- 9% Administration and General | Administration et dépenses générales
- 6% Awards and Scholarships | Prix et bourses
- 6% Occupancy | Loyer
- 2% Professional fees, accounting and audit | Frais professionnels, comptabilité et audit
- 1% Concert publicity | Publicité
- .5% Bank and service charges | Frais bancaires et de service
- .5% Tour filming and recording | Tournage et enregistrements de la tournée
- 1% Amortization | Amortissement

NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

FINANCIAL STATEMENTS

OCTOBER 31, 2018

INDEPENDENT AUDITOR'S REPORT

To the Members,
National Youth Orchestra Association of Canada

We have audited the accompanying financial statements of National Youth Orchestra Association of Canada which comprise the statement of financial position as at October 31, 2018, and the statements of operations and changes in net assets and cash flows for the year 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 audit. We conducted our audit 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 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 private sector contributions, 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 and excess of revenue over expenses for the year for the years ended October 31, 2018 and 2017, current assets as at October 31, 2018 and 2017, and net assets as at November 1, 2017 and 2016 and October 31, 2018 and 2017.

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 Association of Canada as at October 31, 2018, and the results of operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Cowperthwaite Mehta

Chartered Professional Accountants
Licensed Public Accountants

January 31, 2019
Toronto, Ontario

NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

STATEMENT OF FINANCIAL POSITION

AS AT OCTOBER 31, 2018

	2018	2017
ASSETS		
Current assets		
Cash	$ 912,062	$ 331,138
Short-term investments (note 3)	1,077,893	1,558,368
Accounts receivable (note 4)	18,773	60,322
Sales taxes recoverable	56,967	115,660
Prepaid expenses	29,639	30,658
	2,095,334	2,096,146
Furniture, fixtures and equipment (note 5)	43,665	55,865
	$ 2,138,999	$ 2,152,011
LIABILITIES AND FUND BALANCES		
Current liabilities		
Accounts payable and accrued liabilities	$ 136,741	$ 361,450
Contribution payable to Ontario Arts Foundation (note 8)	5,000	300,000
Prepaid application fees	22,172	11,575
Deferred contributions	29,781	4,336
Deferred Canadian Heritage funding (note 6)	123,360	188,860
	317,054	866,221
Net assets		
Unrestricted	321,945	785,790
Designated (note 7)	1,500,000	500,000
	1,821,945	1,285,790
	$ 2,138,999	$ 2,152,011

Approved on behalf of the Board:

_____, Director

_____, Director

see accompanying notes

NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

STATEMENT OF CHANGES IN NET ASSETS

FOR THE YEAR ENDED OCTOBER 31, 2018

	2018			2017
	Unrestricted	Designated	Total	Total
Net assets, beginning of year	$ 785,790	$ 500,000	$1,285,790	$ 566,256
Excess of revenue over expenses for the year	536,155		536,155	719,534
Board designated net assets (note 7)	(1,000,000)	1,000,000		
Net assets, end of year	$ 321,945	$1,500,000	$1,821,945	$1,285,790

see accompanying notes

NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

STATEMENT OF OPERATIONS

FOR THE YEAR ENDED OCTOBER 31, 2018

	2018	2017
REVENUE		
Private sector contributions	$ 1,977,002	$ 3,051,651
Government funding (note 9)	922,643	1,841,813
Concerts	98,156	28,936
Tuition and application fees	44,000	52,125
Rental income	34,198	26,562
Investment income	30,720	21,088
Other	16,894	15,523
	3,123,613	5,037,698
EXPENSES		
Tour	758,007	744,026
Student training session	708,686	745,748
Fundraising	341,313	334,715
Administration and general	220,785	276,993
Awards and scholarships	150,400	163,000
Occupancy	148,939	149,167
Professional fees, accounting and audit	49,118	22,617
Concert publicity	17,315	56,820
Bank and service charges	9,463	8,244
Tour filming and recording	8,987	492,727
Amortization	18,445	19,107
	2,431,458	3,013,164
Excess of revenue over expenses for the year before contribution to Ontario Arts Foundation	692,155	2,024,534
Less - Contributions to Ontario Arts Foundation (note 8)	156,000	1,305,000
EXCESS OF REVENUE OVER EXPENSES FOR THE YEAR	$ 536,155	$ 719,534

see accompanying notes

NATIONAL YOUTH ORCHESTRA ASSOCIATION OF CANADA

STATEMENT OF CASH FLOWS

FOR YEAR ENDED OCTOBER 31, 2018

	2018	2017
OPERATING ACTIVITIES		
Excess of revenue over expenses for the year	$ 536,155	$ 719,534
Add back non-cash reserve: Amortization	18,445	19,107
Net change in non-cash working capital items:		
Decrease (increase) in accounts receivable	41,549	(40,626)
Decrease (increase) in sales taxes recoverable	58,693	(66,310)
Decrease (increase) in prepaid expenses	1,019	(425)
Increase (decrease) in accounts payable and accrued liabilities	(224,709)	302,648
Increase in prepaid application fees	10,597	2,850
Increase (decrease) in deferred contributions	25,445	(5,847)
Decrease in deferred Canadian Heritage funding	(65,500)	(7,237)
Cash generated from operations	401,694	923,694
FINANCING ACTIVITIES		
Decrease (increase) in short-term investments	480,475	(1,263,334)
Decrease (increase) in Contribution payable to Ontario Arts Foundation	(295,000)	300,000
Cash generated from (used in) investing activities	185,475	(963,334)
INVESTING ACTIVITIES		
Purchase of musical instruments and computer equipment	(6,245)	(54,598)
NET INCREASE (DECREASE) IN CASH FOR THE YEAR	580,924	(94,238)
Cash, beginning of the year	331,138	425,376
CASH, END OF YEAR	$ 912,062	$ 331,138

see accompanying notes

National Youth Orchestra Association of Canada (the "organization") is incorporated as a not-for-profit organization in Canada 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.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations. The most significant accounting policies are as follows:

Financial instruments
Financial assets include cash, short-term investments, accounts receivable and investments; financial liabilities include accounts payable. The organization initially measures its financial assets and liabilities at fair value. The organization subsequently measures all its financial instruments at amortized cost, except for investments in money market funds that are quoted in an active market, which are measured at fair value. Changes in fair value are recognized in income.

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 of last months rent deposit, insurance, travel and other service contracts.

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:

Musical instruments	5 years straight-line basis
Computer equipment	3 years straight-line basis

Revenue recognition
The principal sources of revenue and recognition of these revenues for financial statement purposes are as follows:

i) The organization follows the deferral method of revenue recognition. 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 services or expenses to be incurred in the following year are recorded as deferred revenue. Restricted funds related to the purchase of furniture, fixtures and equipment are recorded as revenue in the same period the related furniture, fixtures and equipment are charged to operations.

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

iii) Concert and other revenue is recognized when earned.

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES (continued)

Revenue recognition (continued)

iv) 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.

Students accepted to the orchestra pay a tuition 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.

Scholarships and awards

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

Contributions to Ontario Arts Foundation

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

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.

Use of estimates

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 certain accrued liabilities, and the estimation of useful lives of depreciable assets.

2. FINANCIAL RISKS

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 :

i) Accounts receivable are regularly monitored to minimize credit risk from uncollected revenue. The organization's losses from credit have been minimal.

ii) Fluctuations in market interest rates do not result in significant interest rate risks affecting future cash flows from fixed rate guaranteed investment certificates and money market mutual funds.

iii) The organization expects to meet its financial obligations for accounts payable and accrued liabilities through cash flows from operations.

3. SHORT-TERM INVESTMENTS

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

4. ACCOUNTS RECEIVABLE

Accounts receivable is composed of the following:

	2018	2017
Performance fees	$ 8,416	
Grant holdbacks		$ 59,435
Other	10,357	887
	$ 18,773	$ 60,322

5. FURNITURE, FIXTURES AND EQUIPMENT

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

	Cost	Accumulated Amortization	2018 Net	2017 Net
Musical instruments	$ 151,315	$ (115,413)	$ 35,902	$ 50,416
Computer equipment	31,988	(24,225)	7,763	5,449
	$ 183,303	$ (139,638)	$ 43,665	$ 55,865

6. DEFERRED CANADIAN HERITAGE FUNDING

Continuity of the deferred Canadian Heritage funding for the year is as follows:

	2018	2017
Deferred grants, beginning of year	$ 188,860	$ 196,097
Add contributions received in year	734,500	1,310,000
Less grants recognized in year	(800,000)	(1,317,237)
Deferred grants, end of year	$ 123,360	$ 188,860

7. DESIGNATED AND RESTRICTED NET ASSETS

Designated net assets

The Board of Directors 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.

8. ENDOWMENT WITH ONTARIO ARTS FOUNDATION

The Ontario Arts Foundation 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 Ontario Arts Foundation ("OAF") in a separate trust funds. The OAF funds are not reflected in these financial statements.

In 2018, the Board of Directors approved contributions to the Arts Endowment Fund of $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:

	2018	2017
Arts Endowment Fund	$ 739,695	$ 302,824
OSIN Scholarship Fund	1,060,084	1,041,494
Government matching funds	612,700	
	2,412,479	1,344,318
Contribution payable at year-end	5,000	300,000
	$ 2,417,479	$ 1,644,318

9. GOVERNMENT FUNDING

Government funding recognized in the year are as follows:

	2018	2017
Canadian Heritage		
Arts Training	$ 800,000	$ 800,000
Canada's 150th anniversary tour		517,237
Ontario Arts Council		
Operations	89,949	83,576
Touring	27,000	37,500
Ontario Trillium Foundation		25,000
Canada Council for the Arts - Canada 150		375,000
City of Charlottetown		3,500
Other	5,694	
	$ 922,643	$ 1,841,813

10. ALLOCATION OF HUMAN RESOURCES EXPENSES

Human resources expenses of $978,317 ($1,091,998 in 2017) were allocated as follows:

	2018	2017
Student training session	$ 365,244	$ 448,746
Fundraising	316,099	309,731
Tour	176,532	137,143
Administration and general	120,442	196,378
	$ 978,317	$ 1,091,998

11. LEASEHOLD COMMITMENTS

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

2019	$ 80,473
2020	83,247
2021	85,230
2022	88,005
2023	51,336
	$ 388,291

The 2018 Orchestra performing at Toronto's Koerner Hall.
L'orchestre 2018 en concert au Koerner Hall *à Toronto.*

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