

RSO

REGINA SYMPHONY
ORCHESTRA



ANNUAL
REPORT
**2022
2023**

Photo: Chris Graham



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

MISSION

To strengthen our community by reaching people from all walks of life through the power of live orchestral music. We evolve and grow the RSO to provide impactful orchestral music experiences across southern Saskatchewan for generations to come.

LAND ACKNOWLEDGEMENT

The Regina Symphony Orchestra acknowledges that we are on Treaty 4 Territory, which is the traditional territory of the Cree, Saulteaux, Dakota, Nakoda, and Lakota Peoples, and the homeland of the Métis. In the spirit of reconciliation and collaboration, we commit to moving forward in partnership with the Indigenous people who live here and across Canada.

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MESSAGE FROM THE MUSIC DIRECTOR



In many aspects of our daily lives, we are still searching for a new normal after the past few turbulent years. This can certainly be said of the “lives” of orchestras in Canada. As audience sizes begin to approach the levels we saw before the pandemic, there’s a renewed collective sense of optimism about what may lie ahead for us. But there’s no doubt that for the RSO, this path has been a difficult one, and the 2022–23 season has been one of our most challenging. Despite this, I am enormously proud of the music we made together, and of our steadfast commitment to making Southern Saskatchewan a better place to live through what we bring to the stage. This is a testament to the RSO’s great resilience, and a signal to all of our intention to continue to bring life-affirming, live orchestral experiences to anyone who wants to join us.

Across all our series this season, there were performances of which I’m very proud. Without a doubt, it was heartbreaking for all for us to cancel some performances, including the magnificent *Brahms Requiem*, but even with this loss, the season was still filled with remarkable music making from start to finish. I think specifically about Mahler’s *Symphony No. 4*, alongside a thrilling new concerto for harp and cello called *En el Escuro, es Todo Uno* by Canadian superstar composer Kelly-Marie Murphy; or Mozart’s great *Jupiter Symphony (No. 41)* paired with the fearless young Canadian violinist Lucy Wang performing Prokofiev’s *Violin Concerto No. 2*. Another challenging but rewarding program at Holy Rosary Cathedral was Shostakovich’s energetic *Symphony No. 9* alongside a virtuosic reading of *Pulcinella* by Stravinsky. Other crowd favourites were the first time appearance by Troupe Vertigo to end our Pops series and the much-anticipated return of Maestro Victor Sawa to the

podium. At Christmas, it was a thrill to present Handel’s *Messiah* once again, this time with a wonderfully enthusiastic RSO Chamber Choir specially assembled for the event. The RSCP enchants audiences at Government House every season, and this was no exception.

Orchestras across the country are facing challenges similar to those we saw this past year. It will require considerable collaboration with our colleagues, some flexibility and a not small amount of hard work, but I’m confident that symphonic music in Canada will continue to thrive. It’s evident to me from the folks I talk to in audiences and even more so in the musicians who make up our Canadian orchestras that it’s too important to too many of us for it to be otherwise. As we look ahead, all of us realize that this is ours to protect, steward and promote.

The completion of every season requires huge efforts from a small village of people, and I am grateful to each and every one of them. This includes our dedicated Board of Directors, our tireless staff, our generous volunteers, and of course the inspiring group of musicians who make up the orchestra itself. Thank you all. It continues to be a great privilege for me to help lead this wonderful organization into the future.

Sincerely,

Gordon Gerrard
Music Director

Above: Gordon Gerrard, Music Director
Photo Credit: Chris Graham Photography



Mike Forrester, Executive Director
Photo Credit: Chris Graham Photography

MESSAGE FROM THE EXECUTIVE DIRECTOR

It has certainly been a challenging year for the performing arts in Canada and elsewhere, with the prairie provinces somewhat more affected than in other regions, as all of us adapt to new realities in terms of how best to serve our communities and fulfill our mandates. The Regina Symphony is no exception, and we're grateful to our audience goers and our donors for support as audiences make their return to the concert hall.

Our shows in the fall were particularly affected, with several large shows struggling for attendance, as the community makes decisions on safety, household entertainment expenses being carefully considered during a swift uptick in inflation, and changing habits over several years of activities we all previously enjoyed being severely curtailed. Those shows put the RSO behind the financial eight-ball, and while we saw improvements for shows during the Christmas period, and during the second half of the season, three of our April shows were cancelled. May did see strong attendance for our two final Pops and Classics shows of the season, and that, along with careful expense reduction and a successful donations campaign reduced operating expenses enough that losses were put into a manageable state.

It's notable that some of the trends in audience certainly pre-date the pandemic period, as do major changes in how people consume information. The surging popularity of internet platforms and social media has dramatically changed how we communicate with our audience, with information now consumed through a plethora of channels, as opposed to a handful of easy to predict

advertising platforms. This issue, along with working to be reflective of changing community needs with regard to the many services an orchestra provides both on and off the stage, brings challenges to the Board, staff, and musicians of the RSO we are working to address.

These challenges notwithstanding, there are many bright lights throughout the season that bring new programming and community engagement ideas into focus, and May performances at the Conexus Centre showed the best attendance for our concerts in many years. Christmas shows including Messiah remain highly popular, as might be expected, with Handel's perennial favourite playing to capacity. Off the stage, our education videos, and the RSO recorded two of these curriculum-based programs over the past 18 months, continued to provide music to young people during a period where the RSO could not physically get into schools. Tens of thousands of students in South Saskatchewan utilize these videos, which are popular with teachers and parents. Our free library series in Regina was expanded to other cities, and every single one of those shows played to capacity.

During the season, the musicians of the Orchestra were very active in our Music Makers program, providing lessons to children who could not otherwise afford music lessons, or, since we provide instruments as well, afford either the purchase or rental for their lessons and personal study. This high value program does not replace music in the schools, which has been falling by the wayside in the school system, but it does provide irreplaceable private and group instruction.



Megan Nash performs with the Regina Symphony in December 2022 for the RSO Christmas Special
Photo Credit: Chris Graham Photography

Our Share the Music program is also something of which many are not aware. The RSO provides blocks of tickets to newcomers to Canada who have taken up residence in Regina and environs. This popular activity always has 100% attendance, and these new concert-goers from every corner of the world are accompanied and mentored by volunteers.

Our latest education video, titled *Grasslands*, was recorded at Darke Hall in February of this year, growing our library of these popular education tools, and adding support to our education and outreach efforts throughout South Saskatchewan, including First Nations communities otherwise unable to access music education. We were delighted to be able to offer a free performance of this work at Darke Hall following the performance, which packed the hall with students from Regina, Moose Jaw and other communities, many of whom were bussed in by the area's various school boards. We have a waiting list for future education performances as a result, and demand is high, and we continue to source donors and sponsors to continue what has turned out to be a very high value effort.

While this report is intended to be a look back at the season, there are two bright lights that not only helped us this year, but also will resonate into future seasons. The first is our people. Putting the season on in manageable place, which was difficult work, would not have been possible without the talented staff, whose efforts and diligence made the difference to our year-end. Our Board of Directors has added considerable time to

an already busy schedule to add reviews, advice, and strategy sessions to its committee meetings, so that the organization could have confidence in improved results and a path through the next few seasons. Our musicians have been busy in the community with their own activities in support, helping generate awareness and audience through external performances and social media efforts.

Finally, no bright light summary would be complete without you. Thank you for coming back to the concert hall, for your generosity, and for a wonderful result in subscription renewals through April and May to next season's concert offerings. A symphony concert can be best described as an interaction between musicians and listeners. You are what makes the live music experience complete.



Mike Forrester
Executive Director



Ian Yeates, Board Chair

Photo provided by Ian Yeates

MESSAGE FROM THE BOARD CHAIR

We embarked on our 2022-23 Season with considerable enthusiasm this past September. Finally, the worst of the COVID pandemic restrictions were past and we could look forward to a season with full offerings to our patrons. Getting back to normal and being able to enjoy the wonderful music produced by our orchestra, ably led by Gordon Gerrard, was a relief and a joy. Unfortunately, as the season progressed it was evident that the effects of the pandemic were not entirely past with many remaining concerned about contracting the disease and so were cautious about attending public events.

It must be said that other organizations also delivering public events – be they in the arts, in sports, or with fairs and exhibitions – were experiencing the same phenomenon. The RSO maintained its published programme into the first months of 2023, but it was evident that financially we could not maintain that pace and so with great reluctance we cancelled April's concerts and finished our season, as planned, in May.

The support received from donors was most gratifying and has permitted the RSO to end the 2022-23 Season with a positive cash flow and the ability to deliver a reduced 2023-24 Season. Particularly gratifying was the attendance at the May concerts, significantly higher than early this calendar year and well beyond numbers last Autumn. This momentum has continued in terms of subscriptions for next season, with target numbers being achieved in early June, far earlier than has been the case in recent years. All this is positive news and does provide

encouragement that we can rebound financially from this year's circumstances.

Nevertheless, it must be acknowledged that significant challenges remain, and both the Board and management will be focused on ensuring the ongoing financial health of the RSO as the 2023-24 Season unfolds. It is always difficult when an organization devoted to the arts, such as an important element in the wellbeing of our community, is obliged to watch the pennies so closely. Yet without success in the financial sphere, there cannot be arts organizations such as the RSO. We are determined – Board, staff, and musicians – to succeed and we are confident, with the support of our community, that we will succeed.

As was noted in last year's Annual Report, we have created a Regina Symphony Foundation. The intent is to develop a permanent cash flow from investments so as to allow the increase in our core, or permanent, musicians from the present twelve to a more robust 30-36. The earnings from the Foundation will permit this development in future years and will substantially ease the risk from year to year events that can derail the organization. It will act, in brief, as a cushion that we presently lack, and which can threaten the ongoing health of the orchestra. This is a long-term endeavor, but it has had a good start this past year and represents a real success. The Foundation benefits from a system of matching grants from the Federal Government, the first of which was received this past Spring.



Kathleen Allen conducts the RSO at Holy Rosary Cathedral in December 2022
Photo Credit: Chris Graham Photography

I invite all to attend as many RSO concerts as can be managed. We have a terrific season of music to present to our audiences and I look forward to welcoming you to our new season. It was encouraging to see so many come to our May concerts, and we look forward to seeing you again as the 2023-24 Season unfolds.

I would like to take the opportunity of this Annual Report to fulsomely thank our previous chair, Judy McCuskee, who stepped down this past September. She continues to be a vital member on the Board and all of us owe her a debt of gratitude for her contributions. Thank-you, Judy!

Finally, thanks to all who attended concerts this past season as well as those who so generously donated funds to assist the RSO this past Spring and into the early Summer. It is enormously appreciated.

Many thanks,

A handwritten signature in black ink, reading "Ian Yeates".

Ian Yeates,
Chair, RSO Board



Lucy Wang performs with the RSO at Holy Rosary Cathedral in October 2022
Photo Credit: Chris Graham Photography



Maestro Victor Sawa and Kaitlyn Semple perform with the RSO in January 2023
Photo Credit: Chris Graham Photography

PATRONS, BOARD, MEMBERS & ADMINISTRATION

ROYAL PATRONS:

His Royal Highness, The Former Prince of Wales KG,
GCB, KT, OM, AK, QSO, SOM, CD

HONORARY PATRONS:

Their Honours the Honorable Mr. Russell B. Mirasty and
Donna Mirasty, Lieutenant Governor of Saskatchewan

The Honorable Robert G. Richards, Chief Justice of
Saskatchewan, and Ms. Patricia Youzwa

The Honourable Scott Moe, Premier of Saskatchewan
and Mrs. Krista Moe

Her Worship Sandra Masters, Mayor of Regina

BOARD OF DIRECTORS:

Ian Yeates, Chair
Judy McCuskee, Chair Emeritus
Elizabeth Cooper, Secretary
Samer Awadh
Brittany Gogel
Alison Green
Bryan Hillis
Grant Karst
Colleen Murphy
Bettina Schneider
Elaine Thompson
Audra Young

Jackie Schmidt, Community Liason for the Growth &
Development Committee

INDIGENOUS ADVISORY COUNCIL (IAC) MEMBERS:

Audra Young
Elizabeth Cooper
Cheryl McCallum
Larry Oakes
Marion Newman
Merelda Fiddler Potter
James Pratt
Kama Leier
Lana Gray
David Hedlund

HONOURARY LIFE MEMBERS:

Ken Azzopardi
Brian Burrows
Dave Hedlund
Donna Lowe
Patricia Middleton
Victor & Lesley Sawa
Dale Scrivens



Troupe Vertigo performs with the RSO in May 2023
Photo Credit: Chris Graham Photography

ADMINISTRATIVE TEAM:

Mike Forrester - Executive Director

Gordon Gerrard – Music Director

Simon Fryer - Personnel Manager

Katie Gannon – Manager, Artistic & General Administration

Heng-Han Hou – Librarian

Irina Ibragimov – Director of Finance and Administration

Andrew MacDonald – Director of Artistic Administration

Megan McCormick - Director of Marketing & Development

Jeffrey Romanyk - Production Manager

Mart-Mari Swanevelde - Manager, Patron/Donor Services and Community Engagement



Megan Nash performs with the RSO in December 2022
Photo Credit: Chris Graham Photography



Maestro Victor Sawa and Kaitlyn Semple perform with the RSO in January 2023
Photo Credit: Chris Graham Photography

2022–2023 ORCHESTRA MEMBERS

VIOLIN 1

* Christian Robinson, Concertmaster
* Carmen Constantinescu,
Assistant Concertmaster
Elizabeth Stirr
Carmelle Pretzlaw
Rudolf Sternadel
Katie Gannon
Maria Guidos-Albert
Karley Parovsky
Josias Sanchez
Amanda Contreras
Jeremy Buzash
Oxana Ossiptchuk
Yeganeh Sotudehnia
Heather Stewart
Drusilla Waltz
Talent Kosmosbekov
Paulo Pallas
Eugene Krasitsky
Adrian Casas

VIOLIN 2

* Heng-Han Hou
• David Johnson
Beatrice Hodgkins
Jeff Looyen
David Hopkinson
Paulo Pallas
Bridget Alexander
Adrian Casas
Virginia Hector

Talent Kosmosbekov
Eugene Krasitsky
Lee Martel
Oxana Ossipchuk
Maxim Pletnev
Amy Brown
Drusilla Waltz
Monica Martin
Karley Parovsky
Yeganeh Sotudehnia
Zelda Faulkes
Margaret Carey

VIOLA

* Jonathan Ward
• Megan Zak
Jonathan Achtzehner
Erin Hillis
Margaret Carey
Geoff Cole
Geena Salway
Greg Hay
Rudolf Sternadel
Katie Gannon

CELLO

* Simon Fryer
• Amelia Borton
Catherine Folstad
Joel Macdonald
Catherine Mclellan
Jonathan Craig Penner
Christine Bootland
Karla Hillis

BASS

* Christopher Jones
• Curtis Scheschuk
Brent Gelsinger
Ruslan Rusin
Stephen Kreuger
Danny Jones

HARP

Samantha Spurrier

FLUTE

* Marie-Noelle Berthelet
• Tara Semple
David Popoff
Marie-Veronique Bourque
Linda Lucyk
Allison Miller



Couloir – Ariel Barnes, cello & Heidi Krutzen, harp perform with the RSO in November 2022
Photo Credit: Chris Graham Photography

OBOE

* Tamsin Johnston
• Wing Lok Soo
Carl Hofmeister
Kristyn Friesen

CLARINET

* Hyon Suk Kim
• Timothy Yung
Hwan Gyu Cho
Catherine Wood
Madison Engen
Alyssa Thompson
MacKenzie Hay

BASSOON

* Anna Norris (On Leave)
• Katelin Coleman
Jennifer Tenford
Michael Macaulay
Christopher Kostyshyn

HORN

* Richard Burdick
• Alison Cushway
Wendy Stenger
Sharla Benoit
Carol-Marie Cottin
Arlene Shiple
Andrew Metz
Michyla Nimchuk

TRUMPET

* Miles Newman
• Natalie Fuller
Lyle Buddecke
Abby Lynn Nagler
Terry Heckman

TROMBONE

* David Dick
• Nathan Syrnick
• Jeremy Drotar
Shaun Poisson-Fast
Lindsay Holizki

TUBA

* Mark Preece

SAXOPHONE

Trent Reschny
Carter Powley

TIMPANI

Alex Artale
Jacob Kryger
Andrew Nazer
Robert Nicholls
Brad Litster

PERCUSSION

* Darcy Gingras
• Andrea Ulriksen
Ted Crawford
Brennan Kowalski
Steve Leidal
Jesse Lindskog
Hannah Wildman

KEYBOARD

* Chris Kayler
Valerie Hall
Tanya Bergen



Jerry Hu, piano performs with the RSO in March 2023
Photo Credit: Chris Graham Photography

2022-2023 SEASON AT A GLANCE

AUGUST 2022

QUEEN CITY EX
RSO in the Community
Sunday, August 7, 2022
Gordon Gerrard, conductor

SEPTEMBER 2022

PICTURES AT AN EXHIBITION
Chamber at Government House
September 17, 2022
Regina Symphony Chamber Players

GRYC: *Five American Portraits*
ENESCU: *Aubade*
MARTINU: *Serenade No. 1, H.217*
MUSSORGSKY: *Pictures at an Exhibition*

BEETHOVEN FIVE

Classics
September 24, 2022
Gordon Gerrard, conductor
Katherine Dowling, piano
Pattison Outdoor Pre-Show Chat with
Christian Robinson & Gordon Gerrard

COLEMAN: *Seven O'clock Shout*
STILL: *Wood Notes*
PRICE: *Piano Concerto in One Movement*
BEETHOVEN: *Symphony No.5*

ENOUGH IS ENOUGH
miyo-wîcîwitowin day – A Special
Event Recognizing Truth And
Reconciliation
Mosaic Stadium
September 29, 2022
Gordon Gerrard, conductor
Zoey Roy, poet

Regina Symphony Musicians, along with conductor Gordon Gerrard were joined by spoken word artist Zoey Roy to perform as part of the first miyo-wîcîwitowin day in Regina. This was a special, full day event for students, community members, government leaders and performers gathered together to take action and recognize National Day of Truth & Reconciliation.

The Enough is Enough project is a video performance that was created for high school students and is available for streaming online. It was recorded in fall 2021, then released in January 2022. The performance at Mosaic Stadium was the first time these poems and music were performed in front of a live audience. The three pieces - Still

One, Responsibility and No Pride in Genocide each delivered a strong message to the sea of orange-clad students seated on the field and in the stands.

OCTOBER 2022

MOZART & PROKOFIEV
Classics at the Cathedral
October 15, 2022
Gordon Gerrard, conductor
Lucy Wang, violin
Anna Norris, bassoon

PON: *Romp and Repose*
MOZART: *Symphony No.39 in E-flat major, K.543*
PROKOFIEV: *Concerto No.2 in G minor for Violin & Orchestra, op.63*

JAZZ LADIES

Free Library Concert Series
Regina Public Library – Central Branch
October 16, 2022
Marie-Véronique Bourque Jazz Quartet
Presented by Dr Roberta McKay & Elmer Brenner



Giuseppe Pietraroia conducts the RSO at Holy Rosary Cathedral in March 2023

Photo Credit: Chris Graham Photography

BEETHOVEN STRING QUARTET

Chamber at Government House

October 22, 2022

Regina Symphony Chamber Players

IBERT: *Cinq pièces en trio*

JANÁČEK: *Mládí (Youth)*

BEETHOVEN: *Quartet, String Op. 130*

CELEIGH CARDINAL

Pops

October 29, 2022

Lucas Waldin, conductor

Celeigh Cardinal, vocalist

RSO HALLOWEEN SPECIAL

SASKTEL FAMILY SERIES

October 30, 2022

Lucas Waldin, conductor

NOVEMBER 2022

VAUGHAN WILLIAMS & ADAMS

Classics at the Cathedral

November 5, 2022

Rosemary Thomson, conductor

Brandon University Strings

ADAMS: *Shaker Loops*

VAUGHAN WILLIAMS: *Fantasia on a*

Theme by Thomas Tallis

MONTGOMERY: *Strum*

HOLST: *St. Paul's Suite*

FIDDLE FANCY

Free Library Concert Series

Regina Public Library –

Central Branch

November 13, 2022

Karley Parovsky, violin & viola

Katie Gannon, violin & viola

Presented by Dr Roberta McKay &

Elmer Brenner

ELGAR MORNING & NIGHT

Chamber at Government House

November 19, 2022

Regina Symphony Chamber Players

STANFORD: *Serenade*

BLISS: *Oboe Quintet*

ELGAR: *Chanson de nuit, op.15, no.1*

ELGAR: *Chanson de matin, op.15, no.2*

MAHLER FOUR

Classics

November 26, 2022

Gordon Gerrard, conductor

Couloir - Ariel Barnes, cello & Heidi

Krutzen, harp

Mariya Krywaniuk, soprano

Pattison Outdoor Pre-Show Chat

with Gordon Gerrard &

Kelly-Marie Murphy

MURPHY: *En el Escuro, es Todo Uno*

MAHLER: *Symphony No.4*

DECEMBER 2022

CHRISTMAS CONCERTO

Baroque Series

December 3, 2022

Kathleen Allan, conductor

CORELLI: *Christmas Concerto*

BACH: *Suite No. 3 in D major for*

Orchestra, BWV 1068

VIVALDI: *Concerto in C major for 2*

Trumpets & Strings, RV 537

RSO CHRISTMAS SPECIAL

Pops

December 10, 2022

Gordon Gerrard, conductor

Megan Nash, vocals & guitar

RSO Chamber Chorus

SaskLotteries Pre Show Performance

by Queen City Brass

HANDEL'S MESSIAH

December 17, 2022

Knox-Metropolitan United Church

Gordon Gerrard, conductor

RSO Chorus

Dorianna Holowachuk, chorus

director

Angela Gjurichanin, soprano

Catherine Daniel, mezzo soprano

Thomas Glenn, tenor

Dominic Veilleux, bass-baritone

JANUARY 2023

FREE LIBRARY CONCERT SERIES:

MUSIC ON THE ROAD

Moose Jaw Public Library

January 14, 2023

Regina Symphony Chamber Players

Supported by Drs. Lewis & Elizabeth

Brandt Trust Fund and The G. Murray

& Edna Forbes Foundation

REGINA SYMPHONY CHAMBER PLAYERS

Free Library Concert Series

Regina Public Library -- Central

Branch

January 15, 2023

Regina Symphony Chamber Players

Presented by Dr Roberta McKay &

Elmer Brenner

GOLDEN AGE OF HOLLYWOOD

Pops

January 21, 2023

Victor Sawa, conductor

Kaitlyn Semple, vocalist

Concert Presented by Rowlco Radio

NEW YEAR, NEW MUSIC

Chamber at Government House

January 28, 2023

Regina Symphony Chamber Players

MORLOCK: *Velcro Lizard*

HATCH: *Wiki Mozart*

BRUCE: *Gumboots*

ANDRIESEN: *Workers Union*

FEBRUARY 2023

SHOSTAKOVICH NINE

Chamber at the Cathedral

February 4, 2023

Gordon Gerrard, conductor

Christian Robinson, violin

Simon Fryer, cello

Tamsin Johnston, oboe

HAYDN: *Sinfonia concertante in B-flat major, op.84*

STRAVINSKY: *Suite from Pulcinella*

SHOSTAKOVICH: *Symphony No.9 in*

E-flat major, op.70

DUET FOR PALS WITH STOMP & THE BASS

Free Library Concert Series

Regina Public Library -- Central

Branch

February 5, 2023

Heng Han Hou, violin

Chris Jones, bass

Presented by Dr Roberta McKay &

Elmer Brenner

GRASSLANDS RECORDING & LIVE PERFORMANCE

RSO IN SCHOOLS

Darke Hall

February 16, 2023

Karl Hirzer, conductor

Matthew Burtner, composer &

narrator

Regina Symphony Chamber Players

Darcy Gingras, percussion

The 2023 *RSO in Schools* program is an interactive, multi-disciplinary performance that was created in collaboration with composer Matthew Burtner.

The 2023 *RSO in Schools* music education project was inspired by the amazing natural beauty of southern Saskatchewan called *RSO in Schools: Grassland*. The

work combines the sounds of the RSO musicians with a recorded soundscape of the Saskatchewan prairie. Matthew Burtner is an award-winning environmental music composer whose compositions bring performers and listeners into interactive relationships with the environment through the use of musical ecoacoustics, a field he pioneered to imbed environmental energy within musical forms. Burtner's work includes recorded sounds of the prairie environment such as wind, grass, and water. The musicians of the orchestra will enhance, imitate, and develop the environmental sounds. The final products of the collaboration were a live performance, a recorded concert video available in September for online viewing and a detailed teachers guide for in class learning.

ALEX CUBA

Pops

February 18, 2023

Lucas Waldin, conductor

Alex Cuba, vocals & guitar

RSO CHAMBER PLAYERS

Baroque Series

February 25, 2023

Regina Symphony Chamber Players

TELEMANN:

Overture from Suite in D+ TWV55 D18

TELEMANN:

Concerto in D major for Trumpet, 2

Oboes, & Strings, TWV 53:D2

GASSMAN:

Trio in d- for clarinet, horn, bassoon,

continuo

CORELLI:

Concerto grosso in F major, op.6, no.9

PFEIFFER:

Sonata in G-Major for flute, horn, violin, and cello

BACH:

*Double Violin Concerto in d-minor,
BWV1043*

MARCH 2023

BEETHOVEN & DVOŘÁK

Classics at the Cathedral

March 4, 2023

Giuseppe Pietrarola, conductor

Jerry Hu, piano

BEETHOVEN: *Piano Concerto No. 3*

DVOŘÁK: *Symphony No.8 in G major,
op.88, B.163*

REGINA SYMPHONY CHAMBER
PLAYERS

Free Library Concert Series

Regina Public Library -- Central
Branch

March 12, 2023

Regina Symphony Chamber Players

Presented by Dr Roberta McKay &
Elmer Brenner

APRIL 2023

FREE LIBRARY CONCERT SERIES:
MUSIC ON THE ROAD

Weyburn Public Library

April 1, 2023

Regina Symphony Chamber Players

Supported by Drs. Lewis & Elizabeth
Brandt Trust Fund and The G. Murray
& Edna Forbes Foundation

SUMMER & WINTER

Chamber at Government House

April 22, 2023

Regina Symphony Chamber Players

BEETHOVEN: *String Quartet, Op. 18,
No. 5*

BARBER: *Summer Music*

AGER: *Symphony No. 3 "Winter"*

BIG SKY BRASS

Free Library Concert Series

Regina Public Library - Central
Branch

April 23, 2023

Miles Newman, trumpet

Lyle Buddecke, trumpet

Alison Cushway, horn

Dave Dick, trombone

Mark Preece, tuba

Presented by Dr Roberta McKay &

Elmer Brenner

MAY 2023

TROUPE VERTIGO

Pops

May 6, 2023

Gordon Gerrard, conductor

Troupe Vertigo, performers

Concert presented by Harvard

Developments

Pattison Outdoor Pre-Show featured
the Go! Code Girls Program from the
Saskatchewan Science Centre

TCHAIKOVSKY & BRAHMS

Classics

May 13, 2023

Gordon Gerrard, conductor

Ian Parker, piano

Pattison Outdoor Pre-Show Chat with

Gordon Gerrard & Ian Parker

TCHAIKOVSKY: *Piano Concerto No.1*

WIJERATNE: *Polyphonic Lively*

BRAHMS: *Symphony No. 4*

SEASON FINALE

Chamber at Government House

May 20, 2023

Regina Symphony Chamber Players

MOZART:

Bassoon Sonata K. 292

COLEMAN:

Red Clay & Mississippi Delta

BOCCHERINI:

Sextet in E-flat Major, G. 467

DVOŘÁK:

String Quintet No. 2 Op. 77

JUNE 2023

SOUNDS OF SUMMER READING

Free Library Concert Series

Regina Public Library – George

Bothwell Branch

June 1, 2023

Regina Symphony Chamber Players

Presented by Dr Roberta McKay &

Elmer Brenner

CHAMBER AT THE TOWER II

RSO in the Community

Hill Centre Tower II

June 7, 2023

Regina Symphony Chamber Players

Presented in partnership with

Harvard Developments



Jeff Cappel, drummer performs in the RSO in Schools Lil' Shadd concert recording
Photo Credit: Regina Symphony Orchestra

MUSIC MAKERS

The Regina Symphony Music Makers Program is a community-based music program that provides weekly music lessons. The RSO provides instruments, music, and instructors at no charge to the school or students. Students are placed in groups lessons based on their ability and grade level. Musical games, activities, repertoire, and studies are used to make learning fun and help students achieve their personal best.

Students in grades 4–7 learn a variety of repertoire, perform throughout the year, and develop an appreciation for music. This program is specifically designed for students and families in underserved communities who would not otherwise be able to afford either studies, or instrument rentals.

The Music Makers Program was supported by The Queen City Eastview Community Association, who provide free space for the group lessons, as well as connections within the community.

LIL' SHADD

In September 2022, The RSO released a new online education tool in the RSO in Schools program *Li'l Shadd: A Story of Ujima*. This is the third online offering from the RSO in Schools program, and the second program created for elementary school level students.

RSO In Schools is a long-running program with schools in the Regina area, where orchestra musicians would perform live at schools. In 2020, the program pivoted

EDUCATION & OUTREACH

from in-school performances to a recorded performance, available to stream online, with accompanying Teachers' Guide and resources. The entire program is available for free online. The other RSO in Schools videos, as well as other recorded performances from the RSO at Home series are also available for streaming online.

Li'l Shadd: A Story of Ujima, originally a picture book, is reimaged with music by composers of African descent performed by RSO Musicians, featuring narrator Sharon-Ann Brown, and singer/drummer Jeff Cappel. The story chronicles one of Saskatchewan's first settlers of African descent, Dr. Alfred Schmitz Shadd. Through this story, students will learn about compassion, and the philosophy of social responsibility the led Dr. Shadd to become an engaged citizen.

The RSO's performance of *Li'l Shadd* was created in partnership with The Saskatchewan African Canadian Heritage Museum (SACHM). SACHM is a provincial organization whose primary purpose is to celebrate, explore, research, document and preserve the history, heritage and contributions of people of African ancestry. Brown, who is also the chair of SACHM, said of the project, "We choose to collaborate with all organizations that focus on history, heritage, culture and arts. Part of SACHM's goal is to provide education and we accomplish this goal by working with RSO on this milestone project".

Li'l Shadd includes the concert, which is available for online streaming, as well as a teacher's guide with detailed background on the story, activities and

information the contributions Black composers have made to classical music. “We strive to showcase the history of people of African descent and Dr. Shadd is one of the first person of African descent in Saskatchewan to contribute in the area of Agriculture, Medicine, Communication and Politics”, said Brown when asked about the importance of sharing this story with students in Saskatchewan, “It is all important for people to be aware of the history and heritage of people of African descent in our Province.”

Financial support for the RSO in Schools program is provided by SaskTel and the Canada Council for the Arts, with additional support from SGI.

WOMEN IN MUSICAL LEADERSHIP

The Regina Symphony Orchestra was proud to support the Women in Musical Leadership (WML) program as one of the 2022-2023 Participating Partner Organizations. WML is a three-year program designed to collectively develop the next generation of female and non-binary conductors and music directors in Canada. Led by Tapestry Opera, this program provides female and non-binary conductors with active mentorship from the leading conductor in professional companies to expand their knowledge and artistic networks.

The Program Cohort members attend rehearsals, engage in music score studies with the Maestro, attend staff meetings for an overall view of concert preparation and administrative realities, and act a ‘cover conductors’ for the music being prepared. In championing the WML initiative, the RSO hopes to work with colleagues to develop an already robust slate of Canadian conductors enjoying success in North America and abroad, while ensuring that women conductors in Canada have equal opportunity for conducting opportunities upon completion. Maestro Gordon Gerrard of the Regina Symphony Orchestra served as mentor for two of the WML Program members for Classics Series concerts. Jennifer Tung assisted with the *Beethoven Five* concert on September 24, 2022 and Julianne Gallant assisted with the performance of *Mahler Four* on November 26, 2022. Program Mentor Rosemary Thomson conducted the Classics at the Cathedral performance on November 5, 2022.

AMATI QUARTET

The Regina Symphony was excited to play host to a quartet of extremely rare instruments for our concerts on October 15 and October 22 in Regina.

The quartet is made up of a viola, cello and two violins that were handcrafted in the 1600s by the Amati family in Italy. The quartet of instruments are part of the University of Saskatchewan’s collection in Saskatoon.

The Amati Family were pioneers in the construction of bowed stringed instruments, working in city of Cremona, Italy in the late 1500s to early 1700s. The instruments made their way to the university in Saskatoon through a donation by a Kindersley-based wheat farmer Steve Kolbinson who collected the instruments in the 1950s, before selling the group to the U of S. This is one of the only complete Amati quartets in the world.

RSO Concertmaster Christian Robinson performed on a violin handcrafted by Nicola Amati in 1637. Heng Han Hou, leader of the Violin II section, used a violin from Antonio and Girolamo Amati in 1627. The viola, the most rare instrument in the group, was made in 1607 by Antonio and Girolamo Amati, was played by Principal Viola Jonathan Ward. The cello is the youngest instrument in the group, made in 1690 by Girolamo Amati. It was played by Simon Fryer, Principal Cello.

1690 Cello Played By Simon Fryer

The cello from the set is the youngest instrument from the set. It was handcrafted in 1690 by Girolamo Amati (also known as Hieronymus II). The cello has an interesting journey, as it was lost for many decades in the Earl of Plymouth’s castle in England, along with a Stradivarius violin.

1627 Violin Played by Christian Robinson, Concertmaster

This violin was handcrafted by Antonio and Girolamo Amati in 1627. It was acquired by Kolbinson in 1955, after previously being owned by the concertmaster of the London Philharmonic.

1637 Violin Played by Heng Han Hou

This violin was handcrafted by Nicola Amati in 1637. Before Steve Kolbinson bought it, it belonged to the Australian concert violinist by the name of Daisy Kennedy.

1607 Viola Played by Jonathan Ward

The viola from this Amati quartet set was handcrafted in 1607 by Antonio and Girolamo from the Amati family of Cremona, Italy. The viola is the most rare instrument from the set, as it was commissioned by Pope Paul V, named Camilo Borghese, who was from a noble and papal Borghese family.

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RSO 2022-2023 FINANCIAL STATEMENTS

YEAR ENDING MAY 31, 2023



Management's Responsibility

To the Members of Regina Symphony Orchestra:

Management is responsible for the preparation and presentation of the accompanying financial statements, including responsibility for significant accounting judgments and estimates in accordance with Canadian accounting standards for not-for-profit organizations and ensuring that all information in the annual report is consistent with the statements. This responsibility includes selecting appropriate accounting principles and methods, and making decisions affecting the measurement of transactions in which objective judgment is required.

In discharging its responsibilities for the integrity and fairness of the financial statements, management designs and maintains the necessary accounting systems and related internal controls to provide reasonable assurance that transactions are authorized, assets are safeguarded and financial records are properly maintained to provide reliable information for the preparation of financial statements.

The Board of Directors is composed entirely of Directors who are neither management nor employees of the Organization. The Board is responsible for overseeing management in the performance of its financial reporting responsibilities, and for approving the financial information included in the annual report. The Board fulfils these responsibilities by reviewing the financial information prepared by management and discussing relevant matters with management and external auditors. The Board is also responsible for recommending the appointment of the Organization's external auditors.

MNP LLP is appointed by the members to audit the financial statements and report directly to them; their report follows. The external auditors have full and free access to, and meet periodically and separately with, both the Board and management to discuss their audit findings.

August 10, 2023


Executive Director, Mike Forrester

To the Members of Regina Symphony Orchestra:

Qualified Opinion

We have audited the financial statements of Regina Symphony Orchestra (the "Organization"), which comprise the statement of financial position as at May 31, 2023, and the statements of operations, changes in net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies.

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion section of our report, the accompanying financial statements present fairly, in all material respects, the financial position of the Organization as at May 31, 2023, and its financial performance and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion

In common with many non-profit organizations, the Organization derives revenue from donations, sponsorships and fundraising, the completeness of which is not susceptible to satisfactory audit verification. Accordingly, our verification of these transactions is limited to the amounts recorded in the records of the Organization. As a result, we were not able to determine whether any adjustments might be necessary to the revenue, results of operations and changes in net assets.

We conducted our audit in accordance with Canadian generally accepted auditing standards. Our responsibilities under Statements section of our report. We are independent of the Organization in accordance with the ethical requirements that are those standards are further described in the Auditor's Responsibilities for the Audit of the Financial relevant to our audit of the financial statements in Canada, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our qualified opinion.

Responsibilities of Management and Those Charged with Governance for the Financial Statements

Management is responsible for the preparation and fair presentation of the financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, management is responsible for assessing the Organization's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless management either intends to liquidate the Organization or to cease operations, or has no realistic alternative but to do so.

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

Auditor's Responsibilities for the Audit of the Financial Statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with Canadian generally accepted auditing standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

As part of an audit in accordance with Canadian generally accepted auditing standards, we exercise professional judgment and maintain professional skepticism throughout the audit. We also:

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

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

Regina, Saskatchewan

August 10, 2023

MNP LLP

Chartered Professional Accountants

Assets**Current**

Cash	154,644	439,505
Accounts receivable	32,471	141,416
Canadian Emergency subsidies receivable	-	37,941
Goods and services tax recoverable	-	2,839
Prepaid expenses and deposits	14,940	23,216
	202,055	644,917
Capital assets (Note 4)	112,829	45,824
Intangible assets (Note 5)	5,190	10,468
Investments (Note 6)	102,945	-
	423,019	701,209

Liabilities**Current**

Accounts payable and accruals	88,934	89,760
Deferred revenue (Note 8)	564,142	577,431
Goods and services tax payable	3,743	-
	656,819	667,191
Long-term debt (Note 9)	30,000	30,000
	686,819	697,191
Commitments (Note 11)		
Net (Deficit) Assets	(263,800)	4,018
	423,019	701,209

Approved on behalf of the Board

Director



Ian Yeates



Director

Judy McCuskee

	2023	2022
Revenue		
Donations, sponsorship and fundraising (Schedule 1)	1,104,657	840,790
Grants (Schedule 1)	552,430	804,435
Earned revenue (Schedule 1)	533,193	421,164
Government subsidy revenues	-	473,195
	2,190,280	2,539,584
Expenses		
Administration	480,094	421,311
Amortization of capital assets	13,080	12,858
Amortization of intangible assets	5,278	4,672
Artistic fees and expenses	1,291,364	1,473,157
Concert production costs	336,991	399,452
Publicity and fundraising - purchased	301,057	363,167
Venue and box office cost	59,975	47,475
	2,487,839	2,722,092
Deficiency of revenue over expenses before other items	(297,559)	(182,508)
Other items		
Gain on disposal of capital assets	29,971	-
Foreign exchange loss	(230)	(1,569)
	29,741	(1,569)
Deficiency of revenue over expenses	(267,818)	(184,077)
Net assets beginning of year	4,018	188,095
Net (deficit) assets, end of year	(263,800)	4,018

	2023	2022
Cash provided by (used for) the following activities		
Operating		
Deficiency of revenue over expenses	(267,818)	(184,077)
Amortization of capital assets	13,080	12,858
Amortization of intangible assets	5,278	4,672
Gain on disposal of capital assets	(29,971)	-
	(279,431)	(166,547)
Changes in working capital accounts		
Accounts receivable	108,945	(137,524)
Goods and services tax recoverable	6,582	2,014
Canadian Emergency Subsidies receivable	37,941	119,851
Prepaid expenses and deposits	8,276	(17,041)
Accounts payable and accruals	(826)	27,846
Deferred contributions	(13,289)	91,247
	(131,802)	(80,154)
Investing		
Purchase of capital assets	(80,085)	(1,273)
Proceeds on disposal of capital assets	29,971	-
Purchase of investments	(102,945)	-
	(153,059)	(1,273)
Decrease in cash resources	(284,861)	(81,427)
Cash resources, beginning of year	439,505	520,932
Cash resources, end of year	154,644	439,505

1. Incorporation and nature of the organization

Regina Symphony Orchestra (the “Organization”) was incorporated under the Canada Corporations Act as a Not-For-Profit organization. The organization is a registered charity under the Income Tax Act and is exempt from income taxes.

The Organization's mission is to promote and enhance the performance and enjoyment of live orchestral music in Regina and southern Saskatchewan and contribute to the cultural life of the city, province and nation. It is our vision to present live orchestral music to as wide an audience as possible.

2. Significant accounting policies

The financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations as issued by the Accounting Standards Board in Canada using the following significant accounting policies:

Revenue recognition

The Organization follows the deferral method of accounting for contributions. Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured. Endowment contributions are recognized as direct increases in net assets.

Donations, sponsorships, fundraising and earned revenue is recognized in the period in which the related event occurs. Grants and government subsidy revenues are recognized as revenue when received or receivable in the period that they relate to.

Measurement uncertainty

The preparation of financial statements in conformity with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and disclosure of contingent assets and liabilities at the date of the financial statements, and the reported amounts of revenues and expenses during the reporting period.

Accounts receivable are stated after evaluation as to their collectability and an appropriate allowance for doubtful accounts is provided where considered necessary. Amortization is based on the estimated useful lives of capital assets and intangibles.

These estimates and assumptions are reviewed periodically and, as adjustments become necessary they are reported in excess of revenues over expenses in the year in which they become known.

Capital assets

Purchased capital assets are recorded at cost. Contributed capital assets are recorded at fair value at the date of contribution plus all costs directly attributable to the acquisition.

Amortization is provided using the straight-line method at rates intended to amortize the cost of assets over their estimated useful lives.

	Years
Office equipment	3 years
Musical instruments	5 years
Music library	10 years
Music chairs	10 years

2. Significant accounting policies (Continued from previous page)

Intangible asset

Specified intangible assets are recognized and reported apart from goodwill.

An intangible asset recognized separately from goodwill and subject to amortization is recorded at cost. Contributed intangible assets are recorded at fair value at the date of contribution if fair value can be reasonably determined.

Amortization is provided using the straight-line method at a rate intended to amortize the cost of intangible assets over their estimated useful life.

	Years
Revenue recognition software	5 years
Orchestra management software	5 years
Website	5 years

When an intangible asset no longer contributes to the Organization’s ability to provide goods or services, or the value of future economic benefits or service potential associated with the intangible asset is less than its net carrying amount, its carrying amount is written down to fair value.

Financial instruments

The Organization recognizes financial instruments when the Organization becomes party to the contractual provisions of the financial instrument.

Arm's length financial instruments

Financial instruments originated/acquired or issued/assumed in an arm’s length transaction (“arm’s length financial instruments”) are initially recorded at their fair value.

At initial recognition, the Organization may irrevocably elect to subsequently measure any arm’s length financial instrument at fair value. The Organization has made such an election during the year.

The Organization subsequently measures investments in equity instruments quoted in an active market at fair value. Fair value is determined by published price quotations. All other financial assets and liabilities are subsequently measured at amortized cost.

Transaction costs and financing fees directly attributable to the origination, acquisition, issuance or assumption of financial instruments subsequently measured at fair value are immediately recognized in deficiency of revenue over expenses. Conversely, transaction costs and financing fees are added to the carrying amount for those financial instruments subsequently measured at cost or amortized cost.

Related party financial instruments

The Organization initially measures the following financial instruments originated/acquired or issued/assumed in a related party transaction (“related party financial instruments”) at fair value:

- Investments in equity instruments quoted in an active market

All other related party financial instruments are measured at cost on initial recognition.

Financial instruments that were initially measured at cost are subsequently measured using the cost method less any reduction for impairment.

Transaction costs and financing fees directly attributable to the origination, acquisition, issuance or assumption of related party financial instruments are immediately recognized in deficiency of revenue over expenses.

2. Significant accounting policies *(Continued from previous page)***Financial asset impairment**

The Organization assesses impairment of all its financial assets measured at cost or amortized cost. The Organization groups assets for impairment testing when available information is not sufficient to permit identification of each individually impaired financial asset in the group; there are numerous assets affected by the same factors; no asset is individually significant, etc. Management considers whether the issuer is having significant financial difficulty in determining whether objective evidence of impairment exists. When there is an indication of impairment, the Organization determines whether it has resulted in a significant adverse change in the expected timing or amount of future cash flows during the year.

Any impairment, which is not considered temporary, is included in current year deficiency of revenue over expenses.

The Organization reverses impairment losses on financial assets when there is a decrease in impairment and the decrease can be objectively related to an event occurring after the impairment loss was recognized. The amount of the reversal is recognized in deficiency of revenue over expenses in the year the reversal occurs.

3. Going concern

These financial statements have been prepared on a going concern basis, which contemplates the realization of assets and the payment of liabilities in the ordinary course of business. Should the Organization be unable to continue as a going concern, it may be unable to realize the carrying value of its assets and to meet its liabilities as they become due.

4. Capital assets

	Cost	Accumulated amortization	2023 Net book value	2022 Net book value
Office equipment	49,453	47,448	2,005	1,078
Musical instruments	83,112	44,000	39,112	-
Music library	65,139	31,884	33,255	-
Music chairs	62,897	24,440	38,457	44,746
	260,601	147,772	112,829	45,824

5. Intangible asset

	2023	2022
Intangible assets having definite lives		
Revenue recognition software	29,540	29,540
Orchestra management software	12,138	12,138
Website	11,223	11,223
Less: Accumulated amortization	(47,711)	(42,433)
	5,190	10,468

6. Investments

At May 31, 2023, the Organization holds investments in the form of common shares in publicly traded companies that have a book value of \$102,945 (2022 - \$nil) and a market value of \$102,945 (2022 - \$nil).

7. Bank indebtedness

Bank indebtedness includes an operating loan amounting to \$100,000 (2022 - \$100,000) and bearing interest at prime plus 4.5% (2022 – prime plus 4.5%) and is unsecured. At May 31, 2023, \$nil (2021 - \$nil) of the operating loan has been drawn.

8. Deferred revenue

Deferred revenue consists of subscriptions and single ticket sales for the upcoming season, grant monies advanced for the 2023-2024 fiscal year by supporting agencies, patron credits arising from tickets purchased for cancelled performances (covid credits), and gift certificates purchased but unused by year-end.

	2023	2022
Subscriptions, ticket fees and single tickets	189,261	184,565
Gift certificates	38,026	63,336
City of Regina	145,874	144,430
Saskatchewan Arts Board	138,481	135,100
Other grants/sponsorships	52,500	50,000
	564,142	577,431

9. Long-term debt

	2023	2022
Canada Emergency Business Account (CEBA) interest free program loan from Scotiabank, no principal payments required until December 2023.	30,000	30,000

10. Endowment Fund

Since 2008 the South Saskatchewan Community Foundation Inc. (SSCF), an independent agency, has managed the assets of the former RSO Foundation. These monies are segregated from other like pools managed by the SSCF and, while they are specifically held for the benefit of the Symphony, management, distribution and access are governed by incorporating bylaws and are not assets of the RSO.

Each year, the Symphony is able to withdraw a portion of the accumulated assets based on the provisions for foundations in the Income Tax Act and may apply for additional support. In the current year, this amount was \$32,090 (2022 - \$46,327).

As of March 31, 2023, the fair value of the assets invested by the SSCF related to the Endowment fund were \$910,998 (2022 - \$940,966).

11. Commitments

The Symphony has a long-term lease with respect to its premises. The lease contains a renewal option. Future minimum lease payments as at May 31, 2023 are as follows:

2024	44,254
2025	3,688

The Organization has entered into a licencing agreement with the Saskatchewan Centre of the Arts for the use of the Conexus Arts Centre for concerts and rehearsals for the 2023 - 2024 season, per this agreement the Organization has committed to \$24,000.

12. Regina Symphony Foundation Inc. - 2021, Amounts Held in Trust

On November 3, 2021, the Regina Symphony Foundation Inc. was incorporated. The Foundation received its official charitable status in November 2022.

In the prior year, a donation of \$1,000,000 was received by RSO for the Foundation. RSO held the amount in trust, until the Foundation received official charity status. The amount was transferred to the Foundation in November 2022. The value of the funds held in trust on the transfer date was \$1,010,000.

The Foundation and the Regina Symphony Orchestra Inc. are related parties, though each is governed by its own Board of Directors. The Foundation is a fundraising organization for the benefit of the Regina Symphony Orchestra Inc.

13. Financial instruments

The Organization, as part of its operations, carries a number of financial instruments. It is management's opinion that the Organization is not exposed to significant interest, currency, credit, liquidity or other price risks arising from these financial instruments except as otherwise disclosed.

Interest rate risk

Interest rate risk is the risk that the value of a financial instrument might be adversely affected by a change in the interest rates. In seeking to minimize the risks from interest rate fluctuations, the Organization manages exposure through its normal operating and financing activities. The Organization is exposed to interest rate risk primarily through its floating interest rate bank indebtedness and credit facilities. In the opinion of management the interest rate risk exposure to the Organization is low and not material.

Liquidity risk

Liquidity risk is the risk that the Organization will encounter difficulty in meeting obligations associated with financial liabilities. The Organization enters into transactions to borrow funds from financial institutions or other creditors, for which repayment is required at various maturity dates. In the opinion of management the liquidity risk exposure to the Organization is low and not material.

	2023	2022
Earned revenue		
Contract services - guarantees	51,735	57,957
Investment income	813	46,946
Other earned revenue	9,503	1,992
Paid program advertising	2,810	6,098
Single tickets	199,190	216,135
Subscriptions	233,819	55,850
Ticket fees	35,323	36,186
	533,193	421,164
Donations, sponsorships and fundraising		
Bequests	49,454	5,000
Donations	564,944	290,395
Sponsorships	62,935	103,861
Supporting foundations and trusts	427,324	441,534
	1,104,657	840,790
Grants		
Canada Council - core funding	195,000	195,000
- COVID-19 funding	-	39,000
- other funding	-	100,000
City of Regina - core funding	144,430	149,000
- project funding	-	24,000
Saskatchewan Arts Board - annual funding	193,000	197,440
Other grants	20,000	99,995
	552,430	804,435



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