

RSO

REGINA SYMPHONY
ORCHESTRA



REGINA
SYMPHONY
ORCHESTRA
Gordon Gerrard
Music Director

2023-2024
ANNUAL REPORT

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.

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ROYAL PATRON:

His Majesty King Charles III

HONORARY PATRONS:

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

The Honourable Robert W. Leurer, Chief Justice of
Saskatchewan, and Marie Dietrich Leurer

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

Her Worship Sandra Masters, Mayor of Regina

HONOURARY LIFE MEMBERS:

Ken Azzopardi

Brian Burrows

Dave Hedlund

Donna Lowe

Patricia Middleton

Victor & Lesley Sawa

Dale Scrivens

LAND ACKNOWLEDGMENT

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

REPORT FROM THE MUSIC DIRECTOR



As I reflect on the past year, I am filled with pride and gratitude for another extraordinary journey we have embarked upon together. This year has been a testament to the resilience, creativity, and passion of the Regina Symphony Orchestra.

We began the year with ambitious goals: to broaden our repertoire, deepen our community engagement, and elevate our performances to new heights. Through the dedication of our talented musicians, the support of our generous patrons, and the enthusiasm of our devoted audience, I believe we have achieved success.

Our concert season featured a diverse array of performances that showcased both classic masterpieces, contemporary works and pops hits. A few highlights stand out for me, like *Beethoven's Seventh Symphony* and the little-known *Gaelic Symphony* by Amy Beach, which turned out to be somewhat of a surprise hit for audiences and musicians alike. We were privileged to collaborate with distinguished guest artists like the fantastic young Canadian violinist Kerson Leong playing a masterful Sibelius *Violin Concerto*, and a long-awaited return of the great Canadian mezzo-soprano Marion Newman in a brand new orchestral song cycle by Métis composer Ian Cusson. The Regina Symphony Chamber Players continued to impress in their much-loved series at Government House, and the orchestra embraced the craze for movies in concert with two packed performances of *Harry Potter and the Philosopher's Stone*. Each performance was met with enthusiastic ovations, underscoring the exceptional talent and hard work of our incredible RSO musicians.

Community engagement has always been at the heart of our mission, and in this post-pandemic time, it's become a heightened priority. This year, we expanded our outreach programs, including our longstanding partnership with the Regina Public Library. We also have started the essential work of rebuilding our music education performances for Regina and surrounding area students with presentations of our own musical adaption of the children's book *Li'l Shadd* in partnership with the Saskatchewan African Canadian Heritage Museum.

None of this would have been possible without the unwavering support of our donors, sponsors, volunteers, and staff. Your belief in our vision and your generous contributions have been the cornerstone of our success. To our musicians, whose artistry and commitment inspire me daily, I extend my deepest appreciation.

Thank you for continuing to be an integral part of our musical journey. Our community is a better place because of your support.

Sincerely,

Gordon Gerrard
Music Director

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



Ian Yeates, Chair, RSO Board of Directors
Photo Credit: Chris Graham Photography

REPORT FROM THE BOARD CHAIR

Through the first months of this season, the financial pressures created by the 2022-23 deficits, as related in last year's annual report, did not abate, and cash flow struggles were severe as we drew near to the half-way point in the season. However, I am very pleased to report that the Provincial Government was receptive to our situation and approach and, in consequence, provided an additional grant that was crucial to preserving our operations at that time.

I noted a year ago that operations for entities such as the RSO in the arts sector remain precarious for a number of reasons. Improvements have certainly occurred from 2022-23 yet it is clear that, nationally and locally, habits have not returned to previous norms. Individuals and families continue to feel their way given ongoing financial pressure involving less disposable income in family and individual budgets occasioned by inflation. We at the RSO have attempted, with success, to hold prices at pre-pandemic levels to encourage attendance. The other side of the inflation equation reflects increased input costs for running the orchestra. Combined, the pressure on the RSO's financial health remains intense and seemingly will remain so for a little while yet.

However, with hard work and the support of generous people throughout Southern Saskatchewan resulted in improved ticket sales, numerous donations from foundations and individuals, as well as the provincial grant that significantly improved our financial situation. This has allowed the RSO to complete the season with a substantial positive net income in contrast to the previous

two years' losses. The accumulated deficit has been materially improved. Details can be found in the Financial Report.

Two of our musicians, Heng-Han Hou and Hyon Suk Kim, played in the orchestra at King Charles III's coronation at Westminster Abbey a year ago. We had the pleasure of witnessing presentation of the King's Coronation Medal to both at our concert of 3 May by the Lieutenant Governor, His Honour, Russ Merasty and Her Honour, Donna Merasty. We are very proud of both and the recognition from His Majesty.

The positives for this past year are many. The steady rebound of audiences has been gratifying to witness. A virtuous circle is being generated with the mood and buzz of an audience being directly related to the numbers in attendance. This encourages future visits for other concerts and enthusiasm from a wider community. We were able to do many free concerts at libraries and businesses and take 'Music on the Road' to Moose Jaw this spring. Our Christmas show delighted young and old, and the new Darke Hall concerts were a huge hit. The end of season sold-out concert of Brahms's Requiem perfectly exemplified the energy and joy a live symphony concert creates. Indeed, the 2023-24 Season ended on a real high that was gratifying for the audience, for our conductor, Gordon Gerrard, for our musicians and for the RSO as an organization.

As a result, everyone involved with the RSO – musicians, staff, and Board, as well, we believe, our audiences, are



Marion Newman, mezzo soprano, performs with the Regina Symphony in October 2023
Photo Credit: Chris Graham Photography

excited about the year to come and our plans to build on this year's successes.

The RSO's year closes with announcement that our esteemed, amazing Music Director Gordon Gerrard agreeing to a two year extension with us, and with the successful recruitment of Sam Deason as our new Executive Director. We are thrilled that Sam is coming back to Saskatchewan and bringing his deep passion for music and exceptional business credentials to the RSO. With him and Gordon at the helm of the RSO, we move into the wonderful season ahead with confidence.

I would like to thank two outgoing Board members – Judy McCuskee and Brittany Gogel. Judy has had a very long involvement with the Board and is completing her second six year term. I, as Board Chair, and the RSO have benefitted enormously from her guidance and support throughout this period, particularly given recent challenges. Our successful navigation through those challenges has been materially assisted by Judy in her role as Past Chair and in heading up our Audit and Finance Committee. We will also very much miss Brittany as she has headed up our Growth and Development Committee and whose energy and imagination in this role has been an important factor in our fundraising efforts. Brittany has been assisted by Jackie Schmidt in this area as a long-standing member of that committee on an adjunct basis. Fortunately, Jackie will continue her role for which we are all grateful. While I am recognising the contribution of our outgoing board members, I would be remiss if I did not note the ongoing work of the entire

board as we navigated our challenges this past year. I am very grateful, as Board Chair, for their ongoing help and support generously provided month by month. In closing, if you are able, I also encourage your financial support outside the realm of concert tickets. We depend on you, and we are very grateful for what we have received over the past year. I encourage all to attend as many concerts as they can this coming season. Your participation in our audiences is what we live for. Please join us at the various concert halls where we play. You'll love it and we love having you there.

Many thanks,

Ian Yeates,
Chair, RSO Board

BOARD OF DIRECTORS:

Ian Yeates, Chair
Judy McCuskee, Chair Emeritus
Past Chair & volunteer Acting
Executive Director
Elizabeth Cooper, Secretary
Samer Awadh
David Brock
Brittany Gogel
Alison Green
Bryan Hillis

Grant Karst
Paula Meier
Bettina Schneider
Elaine Thompson

COMMUNITY LIASONS FOR THE GROWTH & DEVELOPMENT COMMITTEE

Jackie Schmidt
Julie McKenna
Tasha Clifford



Mart-Mari Swanevelder helps patrons at RSO Christmas Special in December 2023
Photo Credit: Chris Graham Photography

REPORT FROM ADMINISTRATION

An orchestra is powered by people. While most of the focus is rightfully on the people who create the music that our musicians perform, and the people who attend the symphony events, there is a small but mighty team of staff members who work full time to support the artists and patrons of the Regina Symphony. As we look back at our 2023-2024 fiscal year and concert season, we are going to use the lens of the RSO Administration Staff and the journey from Box Office to Post Office.

AT THE HELM

The staff's outstanding dedication and critical expertise allowed the RSO to thrive during the transition from our former Executive Director, Mike Forrester, to a volunteer Acting Executive Director, Judy McCuskee, who was at the helm for the past 6 months. The Board and Judy McCuskee express our deepest gratitude to each and every one of the team, and know the new Executive Director will be thrilled to join such a vibrant group.

FRONT OF HOUSE (BOX OFFICE & PATRON SERVICES)

There are many ways to support the work of the RSO – by attending, subscribing, donating and sharing with your networks. This support often starts with a visit to our website, office on College Avenue or a conversation at one of our events. The RSO Box Office was helmed this year by Mart-Mari Swanevelder, a familiar face at the office and concerts since our 2021-2022 concert season. While we continue to see the shift with most transactions for our ticket sales and donations taking place online, there is always a smiling face waiting to send the thank you card or share a weekly sales report. From the time the concert season is announced, Mari is busy at the

office renewing season tickets, answering questions and processing donations. Mari also coordinates the volunteers who support our team at concerts, and is the lead for our various outreach programs such as *Share the Music*.

IN THE SEATS (MARKETING, DEVELOPMENT & COMMUNITY ENGAGEMENT)

Sharing live musical experiences with our community is a big part of the work at the RSO. Once the concert hall is booked and the artists are hired, it's time to spread the word and bring in the audience. This is done through sharing information online through our social media accounts, emails, and website. It's also done through billboards, posters, flyers and word of mouth. Megan McCormick has been leading the marketing and fundraising work for the RSO since 2020, with connections stretching back to 2007. As the RSO is a non for profit charity, every dollar that comes in through tickets sales or donations is used to support the work of the artists. The 23/24 season also included a successful matching donation campaign. Our Year End Match Gift campaign launched in November and we were thrilled to see the response from our community. This campaign prompted so much support that we surpassed our goal with over a week to spare. So much support that we surpassed our goal with over a week to spare! Our generous donors, along with our matching gift donor have helped us end our 2023 with over \$200,000 in donations so that we can keep sharing live music to Regina and beyond. Every dollar raised supports our mission to share music and support our incredible musicians. Thank you to everyone who shared our campaign and chose to support us with a gift.

ON THE STAGE (ARTISTIC ADMINISTRATION)

A large group of people supported by the work of the RSO staff are the musicians of the symphony. Principals in the Regina Symphony Chamber Players, Per Service and Utility players are hired, provided with music, rehearse and perform at our concerts during the season. Vanessa Klassen works double duty in the role as Assistant Principal Clarinet in the orchestra and as Personnel Manager. Vanessa's role on the staff team uses the programming set by the Music Director to establish what instruments we need and hire the right players. RSO Musicians are all members of the American Federation of Musicians so Vanessa also has to make sure all of the rules laid out in the Collective Agreement are followed. We also host guest artists from all over the world, who travel to Regina to share their music with us. Katie Gannon also plays multiple parts for the RSO as long time member of the Violin section and as the Manager General & Artistic Administration. Katie handles the needs of our guest artists from when they are first contracted through to travel arrangements and hotel bookings at our partner, the Atlas^o Hotel. She also coordinates their ground transportation, scheduling of extra rehearsals and meetings with the conductor for the concert. Finally, Katie is also the Librarian for the RSO so she is responsible for sourcing the music we need for the season, some of which is rented from libraries around the world. She is the Queen of the Photocopier, copying thousands of pages of music for the musicians, sorting it for pick up and then re-sorting once the musicians return their music.

BEHIND THE CURTAIN (PRODUCTION)

While our Music Director, Gordon Gerrard determines the artistic vision of the concert season, and the Arts Administration staff makes sure the artists are on the stage with their music, our Production Manager is responsible for work that is largely out of sight to our audience. Jeffrey Romanyk is an accomplished musician who has become an essential piece of the last few concert seasons. His work starts when the season is initially planned on paper, as he coordinates scheduling with our venues such as Conexus Arts Centre and Darke Hall. The amount of production varies at our concerts – from simple music stands and chairs at Government House to transforming Holy Rosary Cathedral into a concert hall for over 80 performers, including a set of three timpanis.

AFTER THE SHOW (FINANCE)

While much of the work of the RSO staff is focused on the audience and the artists in the lead up to the concerts, there is a lot of work done after the shows to close out the work. Artists and venues need to be paid, ticket reports and revenues calculated, and budgets updated. Irina Ibragimov serves as the RSO's Director of Finance & Administration, and is a true believer in the work of the orchestra. From her office, she manages all aspects of the day-to-day financial work, such as accounts payables, payroll, managing cash flow and updating the Audit & Finance committee of the board. She is also responsible for the staff IT needs, record keeping and office management. As a not-for-profit charity, the RSO accepts donations from our wonderful community, with any over \$20 earning a tax receipt. This is a bi-weekly task for the Patron Services manager, who also coordinates sending thank you cards to our donors. The RSO depends on these donations, as well as operational funding from granting agencies like the City of Regina, SK Arts, Canada Council for the Arts and South Saskatchewan Community Foundation.

The RSO Staff would like to thank the many local partners, businesses, community members and supporters who play an essential role in sharing musical experiences for our audiences.

ADMINISTRATIVE TEAM:

Gordon Gerrard – Music Director

Katie Gannon – Manager, Artistic & General Administration; Librarian

Irina Ibragimov – Director of Finance & Administration

Vanessa Klassen – Personnel Manager

Megan McCormick – Director of Marketing & Development

Jeffrey Romanyk – Production Manager

Mart-Mari Swaneveldt – Manager, Patron/Donor Services & Community Engagement



Jane Coop, piano, performs with the Regina Symphony in May 2024
Photo Credit: Chris Graham Photography

2023-2024 ORCHESTRA MEMBERS

VIOLIN 1

* Christian Robinson, Concertmaster
* Carmen Constantinescu, Assistant
Concertmaster
Carmelle Pretzlaw
Maria Guidos-Albert
Katie Gannon
Elizabeth Stirr
Jeremy Buzash
Oxana Ossiptchouk
Adrian Casas
Amanda Contreras
Margaret Carey
Shion Tamashiro
Drusilla Waltz
Paulo Pallas

VIOLIN 2

* Heng-Han Hou
• David Johnson
Beatrice Hodgkins
David Hopkinson
Rocio Luna Perez
Lee Martel
Zelda Faulkes
Zihan Xu
Eva Markatos
Julia Grant
Bridget Alexander
Colin Wrubleski

Meika Sonntag
Virginia Hector
Jeff Loosyen (on leave)

VIOLA

* Jonathan Ward
• Megan Zak
Jonathan Achtzehner
Erin Hillis
Colin Wrubleski
Geena Salway
Aaron Liu
Katherine Achtzehner
Colson Wiebe
Ben Polasek

CELLO

* Simon Fryer
• Jonathan Craig Penner
Catherine Folstad
Joel Macdonald
Amelia Borton
Karla Hillis
Alaina Majewski
Catherine Mclellan
Patricia Vanuci
Carlos Gutierrez
Arden Meng

BASS

* Eric Timperman
* Chris Jones (on leave)
• Curtis Scheschuk
Brent Gelsinger
Gian-Carlo Petrovitch
Ruslan Rusin
Jacob Bjornson
Hans Hovdestad

HARP

Samantha Spurrier

FLUTE

* Marie-Noelle Berthelet
• Tara Semple
David Popoff
Emma Kramer-Roger
Marie-Veronique Bourque
Liesel Deppe
Nino Ding
Emily Phernambucq

OBOE

* Tamsin Johnston
• Wing Lok Soo
Kristyn Friesen
Carl Hofmeister
Tyrell Hardlotte



Regina Symphony Chamber Players at Darke Hall in November 2023
Photo Credit: Chris Graham Photography

CLARINET

*Hyon Suk Kim
• Vanessa Klassen
Madison Engen
Hwan Gyu Cho
Gilles Turcotte
Echo Mazur

BASSOON

* Kristy Tucker
• Jennifer Tenford
Christopher Kostyshyn

HORN

* Richard Burdick
• Alison Cushway
Wendy Tsymbal
Sharla Benoit
Carol-Marie Cottin
Arlene Shiplett

TRUMPET

* Miles Newman
• Natalie Fuller
Lyle Buddecke
Brent Ghiglione
Abby Nagel

TROMBONE

* David Dick
• Erik Larson
• Jeremy Drotar
Joel Lareau

TUBA

* Mark Preece

SAXOPHONE

Trent Reschny
Carter Powley

TIMPANI

* Tristan Holleufer
Brad Litster

PERCUSSION

* Darcy Gingras
• Andrea Ulriksen
Steve Leidal
Hannah Wildman
Jesse Lindskog
Brennan Kowalski
Tanner Wilhelm-Hale

ELECTRIC BASS

Graham Purse

ACOUSTIC GUITAR

Brayden Treble

KEYBOARD

* Christopher Kayler
Jennifer Voth
Elena de Jager



Gordon Gerrard conducts Brahms Symphony No. 3 in April 2024
Photo Credit: Chris Graham Photography

2023-2024 SEASON AT A GLANCE

AUGUST 2, 2023

REGINA SYMPHONY @ QCX
8:00 PM
016 Stage, Confederation Park,
REAL District

A family-friendly evening of entertainment with the Regina Symphony Orchestra! Your favourite blockbuster soundtracks will be paired with fireworks to create an unforgettable experience. Enjoy music from movies like: Harry Potter - West Side Story - Star Wars.

SEPTEMBER 16, 2023

BAROQUE: BACH & TELEMANN
Chamber at Government House
2 pm & 7:30 pm
Henry Newlands Ballroom,
Government House

HANDEL, George Frideric
Overture from *Alceste*, HWV 45

TELEMANN
Concerto a Quatro TWV 43

PURCELL
Fantasia Upon One Note, Z.745,
F major

CORELLI
Concerto grosso in C major, op.6,
no.10

-
BACH
Trio Sonata in C minor BWV 1029

UCCELINI
Aria Sopra la Bergamasca

TELEMANN
Paris Quartet: Concerto Primo,
TWV 43

HANDEL
Suite in D Major HWV 341

HANDEL
Grand Entrée from *Alceste*, HWV 45

The first notes of the New 23/24 Season were played at Government House. Ten members of the Regina symphony chamber players, along with Chris Kayler on harpsichord, took our audience on a trip back to the Baroque period of music. In what our Concertmaster/First Violin, Christian Robinson called a “sample platter”, the concert featured opera music from Handel, playful tunes from Telemann, and of course JS Bach.

Along with a new season, we have two new members of the Chamber Players - Eric Timperman joins us on bass and Kristy Tucker joins as Principal Bassoon. Welcome to the family!

SEPTEMBER 23, 2023

BACK TO BACK: ELTON JOHN & BILLY JOEL

Pops Series
7:30 PM
Conexus Arts Centre

Gordon Gerrard, conductor
Jeans n’ Classics, vocals and band

It was an incredible night at Conexus Arts Centre for our start of the 23/24 Pops Series. Our friends in Jeans n’ Classics shared a great line-up of music from piano icons Billy Joel and Elton John. It felt like two concerts for the price of one - with the first half of the show featuring the emotional, musical story telling of Billy Joel and the second half had them dancing in the aisles to the toe-tapping sounds of Sir Elton John.

It was a lot of fun to see Maestro Gordon Gerrard and the entire Regina



Regina Symphony performance of Brahms's A German Requiem at Holy Rosary Cathedral on June 1, 2024. Featuring Ablaze Vocal Arts Ensemble
Photo Credit: Chris Graham Photography

Symphony Orchestra play these incredible songs with the power that only an orchestra can add. Thank you to our concert sponsor MLT Aikins, Rod McDonald and Casino Regina.

OCTOBER 21, 2023

TCHAIKOVSKY'S FIFTH

Classics Series

7:30 PM

Conexus Arts Centre

Marion Newman, mezzo-soprano
Gordon Gerrard, conductor

COLERIDGE-TAYLOR

Ballade in A minor, op. 33

CUSSON

Songs from the House of Death

Marion Newman, mezzo-soprano

-

TCHAIKOVSKY *Symphony No. 5*

Concert Presented by Rod McDonald & the late Maureen Hawley

We had an amazing time starting our new season of the Classics series with a lovely program of iconic, lesser-known and new music. The concert opened with music by Samuel

Coleridge-Taylor and was followed by a return to the RSO stage for mezzo-soprano Marion Newman. Marion shared an emotional performance of Canadian composer Ian Cusson's *Songs from the House of Death*. The concert wrapped with the triumphant sounds of Tchaikovsky's Fifth Symphony - a rousing and powerful opening piece for our season.

We also were excited to start the new season with a Pre Show Chat with Christian Robinson and Gordon Gerrard. Thank you to our friends at Praxis Consulting for their support.

OCTOBER 28, 2023

LA SALLE: POULENC & RAVEL

Chamber at Government House

2 pm & 7:30 pm

Henry Newlands Ballroom,
Government House

TANSMAN *Septet*

ACKERMAN *Waelmist*

POULENC *Trois Movement Perpetuels, op. 14b*

-

TANSMAN *Suite for Wind Trio*

RAVEL arranged by Doron Toister

La Valse

NOVEMBER 18, 2023

BEETHOVEN'S SEVENTH

Classics Series

Pre Show Chat at 6:45 pm

Concert at 7:30 pm

Conexus Arts Centre

Gordon Gerrard, conductor
Cameron Crozman, cello

GODDARD *Wind, Sand, and Stars*
SCHUMANN *Cello Concerto in A minor, op. 129*

-

BEETHOVEN *Symphony No. 7 in A major, op. 92*

DECEMBER 9, 2023

RSO CHRISTMAS SPECIAL

Pops Series

Pre Show Performance by Queen City

Brass Band

7:30 pm

Conexus Arts Centre

Chris Henderson, vocals & guitar
Gordon Gerrard, conductor

Concert Presented by SaskTel
Pre Show presented by Sask Lotteries

DECEMBER 16, 2023

HANDEL'S MESSIAH

7:30 pm

Knox Metropolitan United Church

Gordon Gerrard, conductor

Chelsea Kutyn, soprano
Simran Claire, mezzo soprano
Evan Korbut, bass-baritone
Mishaël Eusebio, tenor

Ablaze Vocal Arts Ensemble, choir
Dorianna Holowachuk, choir artistic director

JANUARY 27, 2024

NEW YEAR, NEW MUSIC

Chamber at Government House

2 PM & 7:30 pm

Henry Newlands Ballroom,
Government House
Regina Symphony Chamber Players

MURPHY

Life Passes in Transformation

BRADEN

Song of the Invisible Summer Stars

SOLTI

Shut It Down

LUSSIER

Double Concerto Op. 20

FEBRUARY 24, 2024

HAYDN & MOZART

Classics at Darke Hall

7:30 pm

Darke Hall

Edwin Huizinga, conductor & violin

BOLOGNE

Overture to L'Amant anonyme

MOZART

Violin Concerto No. 5

-

MOZART

Symphony No. 15 in G K. 124

HAYDN

Symphony No. 49 in f minor "La Passione"

We had a fabulous week and weekend with our friend Edwin Huizinga. He spent the week leading up to our show travelling around Regina, sharing his passion for music with amazing crowds in some of the best Regina spaces.

The week wrapped up with a sold out performance at Darke Hall. The music of Bologna, Haydn and Mozart filled up the beautiful theatre performed by 29 members of the Regina Symphony, lead by Edwin on solo violin while conducting.

We loved connecting with so many people after the concert as well! Thank you to everyone at Darke Hall for being great hosts, and to Wascana Flower Shoppe for adding some flair to Edwin and to all of you for the support

MARCH 16, 2024

RSO CELTIC SPECIAL

Pops Series

7:30 PM

Conexus Arts Centre

Gordon Gerrard, conductor

Daniel Gervais, fiddler

Daniel Stadnicki, drums

Jeremiah McDade, guitar

Concert Sponsored by TD Asset Management

Pre-Show Presented by Rowlco Radio

Additional support provided by SaskEnergy

APRIL AT THE RSO

April was a month where we were able to shower four different venues with the sounds of the symphony.

We started strong with a sold out performance at Darke Hall. It was a great night of great music with our own Christian Robinson taking the spotlight as the violin soloist. We continued the violin fun with Kerson Leong's amazing return to Regina on April 13. He wowed with his concerto then followed with an emotional encore performance of Recuerdos de la Alhambra - using his violin in a way that was truly amazing to experience live.

The Government House series continued with the penultimate work in the 10 year long project for the Chamber Players to perform all of Beethoven's string quartets. This project was wrapped up in June.

APRIL 6, 2024

FOUR SEASONS RECOMPOSED

Classics at Darke Hall

7:30 pm

Darke Hall

Christian Robinson, violin

Gordon Gerrard, conductor

MORLOCK

Music of the Romantic Era

RESPIGHI

Ancient Airs and Dances, Suite No. 1

RICHTER

Recomposed: Vivaldi – The Four Seasons

APRIL 13, 2024*BRAHMS' THIRD*

Classics Series

7:30 PM Concert

Praxis Pre Show at 6:45 PM

Conexus Arts Centre

Kerson Leong, violin

Gordon Gerrard, conductor

CAITLIN SMITH Burnt Umber

SIBELIUS Violin Concerto

-

BRAHMS Symphony No. 3

APRIL 20, 2024*BEETHOVEN STRING QUARTET*

Chamber at Government House

2 PM & 7:30 PM

Government House

NEUKOMM Septet

JANACEK Mladi Sextet

-

BEETHOVEN String Quartet op. 135

MAY 4, 2024*MUSICAL LEGACY OF CHICAGO*

Pops Series

7:30 PM

Conexus Arts Centre

Gordon Gerrard, conductor

Brass Transit, vocals & band

Concert Sponsored by Mayfair

Diagnostics

MAY 11, 2024*BEETHOVEN'S EMPEROR CONCERTO*

Classics

7:30 pm

Conexus Arts Centre

Gordon Gerrard, conductor

Jane Coop, piano

BEETHOVEN, Ludwig van Concerto,
Piano, No. 5, Op. 73, E-Flat Major
(Emperor)

-

BEACH, Amy Marcy Cheney

Symphony No.2 in E minor, op.32,
(Gaelic)**MAY 18, 2024***BY THE NUMBERS: LOEFFLER &*
SCHUMANN

Chamber at Government House

Government House

2 PM & 7:30 PM

Regina Symphony Chamber Players

Chris Kayler, piano

BRANDON, JENNI

Five Frogs

LOEFFLER, CHARLES MARTIN

Deux Rapsodies

-

PRESSER, WILLIAM

Duet for Trumpet And Bass

SCHUMANN, ROBERT

*Piano Quintet op. 44***JUNE AT THE SYMPHONY**

We started this month on the first day with a return to Holy Rosary Cathedral for the long awaited performance of *Brahms' A German Requiem*. After a few attempts to stage this special piece of music, this concert was a late addition to our season and it felt like it was truly meant to be on June 1, 2024. A large crowd filled the cathedral to enjoy the sounds of the orchestra, Emma Johnson, Micah Schroeder and the Ablaze Vocal Arts Ensemble, under the direction of Dorianna Holowachuk. Immense gratitude to the Ann and Roger Philips for supporting this amazing night of music.

No rest for the members of the RSO Chamber Players as they immediately followed the Requiem with a week of rehearsals leading up to the Government House Season Finale on June 8. There was a special spring in the step of the strings players as they wrapped up the ten year long project to perform all of Beethoven's String Quartets, ending with his first.

JUNE 1, 2024*BRAHMS' A GERMAN REQUIEM*

7:30 pm

Holy Rosary Cathedral

Gordon Gerrard, conductor

Emma Johnson, soprano

Micah Schroeder, baritone

Ablaze Vocal Arts Ensemble, chorus

Dorianna Holowachuk, chorus artistic

director

JUNE 8, 2024*SEASON FINALE: BEETHOVEN &*
HARBERG

Chamber at Government House

2 PM & 7:30 PM

Government House

Regina Symphony Chamber Players

BEETHOVEN, LUDWIG VAN

String Quartet, Op. 18, No. 1

-

LALO, EDOUARD

Deux Aubades

HARBERG, AMANDA

Suite for Wind Quintet

BORODIN, ALEXANDER

Polovtsian Dances from Prince Igor



Regina's own Emma Johnson, soprano, performs with the Regina Symphony on June 1, 2024
Photo Credit: Regina Symphony Orchestra

EDUCATION & OUTREACH

RSO IN THE COMMUNITY

RSO in the Community is a collection of concerts offered in venues in and around Regina during the concert season. The 12 members of the Regina Symphony Chamber Players (RSCP) visit locations like public libraries, coffee shops and other community gathering places to share the magic of live music. Often offered for free, or included with the admission to another event, these concerts are a great opportunity for someone looking to connect with the music of the RSO.

During the 23/24 concert season, the RSCP performed 6 times at Central Library and at 5 community library branches as part of the Free Library Concert Series. They also performed at 8 other community spaces.

2023 CONCERTS

Wednesday, October 4, 2023 - Harvard Tower II, 12:15 PM
Thursday, October 5, 2023 - Maltby National Brewery, 6 PM
Sunday, October 15, 2023 - FREE LIBRARY CONCERT SERIES Central Library, 2 PM
Friday, November 24 - Victorian Christmas at Government House, 5:30 PM
Friday, December 2 - RSO Donor Celebration, 7 PM
Sunday, December 3 - FREE LIBRARY CONCERT SERIES Central Library, 2 PM
Wednesday, December 6 - Everyday Kitchen, 7:30 PM
Thursday, December 7 - Free Library Concert Series Glen Elm Library, 7 PM

2024 CONCERTS

Sunday, January 14 - FREE LIBRARY CONCERT SERIES Central Library, 2 pm
Wednesday, January 17 - FREE LIBRARY CONCERT SERIES Sunrise Library, 7 pm
Thursday, January 18 - FREE LIBRARY CONCERT SERIES Glen Elm, 7 pm
Tuesday, January 30 - Warehouse District Frost, Everyday Kitchen, 7:30 pm
Wednesday, January 31 - Warehouse District Frost, Bushwakker, 7:30 pm
Sunday, February 11 - FREE LIBRARY CONCERT SERIES, Li'l Shadd Live!, Central Library, 2 pm
Monday, February 19 - Wascana Winter Festival, Holy Rosary Cathedral, 1 pm & 2:45 pm
Thursday, February 29 - Maltby National, 7:30 pm
Sunday, March 17 - FREE LIBRARY CONCERT SERIES, Central Library, 2 pm
Wednesday, March 20 - FREE LIBRARY CONCERT SERIES, Sherwood Branch, 7 pm
Thursday, March 21 - Harbour Landing Village, 11 am
Thursday, March 21 - FREE LIBRARY CONCERT SERIES Regent Place, 7 pm
Wednesday, May 22 - FREE LIBRARY CONCERT SERIES Albert Branch, 7 pm
Thursday, May 23 - FREE LIBRARY CONCERT SERIES George Bothwell Branch, 7 pm
Sunday, May 26 - FREE LIBRARY CONCERT SERIES Central Library, 2 pm
Thursday, March 28 - Recording for the RCMP, Darke Hall

RSO IN SCHOOLS: LI'L SHADD LIVE

Each season, the musicians of the RSO perform for students with special musical experiences. With February recognized as Black History Month and Indigenous Storytelling Month, we decided to share our collaboration with the Saskatchewan African Canadian Heritage Museum (SACHM) as a live performance at three different locations in Regina. Li'l Shadd Live combines live storytelling with music from the classical canon to share a story rooted in Saskatchewan history around kindness, understanding and generosity.

Li'l Shadd is the story of Dr Shadd, one of Saskatchewan's first settlers of African descent and his connection to African and Indigenous culture through his roles as local doctor, community leader and father. This concert was originally created for online streaming during the pandemic so the ability to perform it live with our various community partners in 2024 was exciting!

In early February, we partnered with the Royal Saskatchewan Museum to share 2 days of performances and additional programming with over 400 students. This was followed by a performance at Regina Public Library during our Free Library Concert Series, and then wrapped up with two performances on Family Day to close out the Wascana Winter Festival.

This was a special collaboration that was made possible by our venue partners, community partners and artists. Thank you to Sharon-Ann Brown for her narration of these performances and to Evan Whitestar for sharing his drumming and song. Sharon-Ann served double duty with Carol Layfayette Boyd as the driving forces for SACHM behind this project. Additional thank you to SaskTel and to Saskatchewan Orchestral Association for their financial support.

MUSIC ON THE ROAD: MOOSE JAW

Members of the RSO made a long awaited return to Moose Jaw for concerts in the beautiful Zion United Church for two great audiences on Thursday, April 25. The performance in the afternoon featured shorter selections of music with Christian Robinson serving as the host for "Meet the Orchestra" program designed for students and care home residents. The evening was a full hour of music.

Thank you to the Forbes Foundation for supporting our road trip to The Friendly City.

WOMEN IN MUSICAL LEADERSHIP

The Regina Symphony Orchestra was proud to support the Women in Musical Leadership (WML) program as one of the 2023-2024 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 as '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.

Monica Chen assisted with the Regina Symphony's performance of Brahms' Third on April 13, 2024

Kelly Lin assisted with the Regina Symphony's performance of Beethoven's Emperor Concerto on May 11, 2024

THANK YOU TO OUR SPONSORS, DONORS & FUNDERS

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for the Arts

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City of Regina

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Anonymous
Jan Campbell
Dr. Wallace Wayne Clarke
Al Fitzpatrick
Anonymous
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Carla Harris
Janet Fielden Hilderman
Erin Hillis
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Mick Jones
Kama Leier
Patricia MacKay in memory of Ken MacKay
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*Our Annual Report Donors List recognizes donations made between June 1, 2023 and May 31, 2024. While we take the utmost care ensuring our list is errorless, we recognize that inadvertent errors may exist. We appreciate your understanding and encourage you to bring it to our attention.



RSO 2023-2024 FINANCIAL STATEMENTS

YEAR ENDING MAY 31, 2024



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 primarily 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 12, 2024


Director of Finance & Administration

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, 2024, and the statements of operations and 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, 2024, and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Basis for Qualified Opinion

In common with many 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 those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of our report. We are independent of 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 12, 2024

MNP LLP

Chartered Professional Accountants

Assets**Current**

Cash	149,647	154,644
Accounts receivable	25,852	32,471
Goods and services tax recoverable	1,030	-
Prepaid expenses and deposits	46,427	14,940

222,956 202,055
Capital assets (Note 3)

96,170 112,829

Intangible assets (Note 4)

- 5,190

Investments (Note 5)

- 102,945

319,126 423,019

Liabilities**Current**

Accounts payable and accruals	67,113	88,934
Deferred revenue (Note 7)	467,481	564,142
Goods and services tax payable	-	3,743

534,594 656,819
Long-term debt (Note 8)

- 30,000

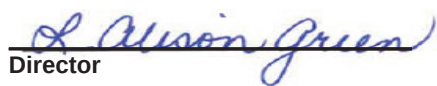
534,594 686,819

Commitments (Note 10)**Net Deficit**

(215,468) (263,800)

319,126 423,019

Approved on behalf of the Board



Director



Director

	2024	2023
Revenue		
Grants (Schedule 1)	790,024	552,430
Donations, sponsorship and fundraising (Schedule 1)	760,019	1,104,657
Earned revenue (Schedule 1)	560,524	533,193
	2,110,567	2,190,280
Expenses		
Administration	399,459	480,094
Amortization of capital assets	19,884	13,080
Amortization of intangible assets	5,190	5,278
Artistic fees and expenses	1,193,123	1,291,364
Concert production costs	231,887	336,991
Publicity and fundraising - purchased	154,502	301,057
Venue and box office cost	57,817	59,975
	2,061,862	2,487,839
Excess (deficiency) of revenue over expenses before other items	48,705	(297,559)
Other items		
Gain on disposal of capital assets	-	29,971
Foreign exchange loss	(373)	(230)
	(373)	29,741
Excess (deficiency) of revenue over expenses	48,332	(267,818)
Net (deficit) assets, beginning of year	(263,800)	4,018
Net deficit, end of year	(215,468)	(263,800)

	2024	2023
Cash provided by (used for) the following activities		
Operating		
Deficiency of revenue over expenses	48,332	(267,818)
Amortization of capital assets	19,884	13,080
Amortization of intangible assets	5,190	5,278
Gain on disposal of capital assets	-	(29,971)
	73,406	(279,431)
Changes in working capital accounts		
Accounts receivable	6,619	108,945
Goods and services tax recoverable/payable	(4,773)	6,582
Canadian Emergency Subsidies receivable	-	37,941
Prepaid expenses and deposits	(31,487)	8,276
Accounts payable and accruals	(21,821)	(826)
Deferred contributions	(96,661)	(13,289)
	(74,717)	(131,802)
Financing		
Repayment of long-term debt	(30,000)	-
Investing		
Purchase of capital assets	(3,225)	(80,085)
Proceeds on disposal of capital assets	-	29,971
Purchase of investments	-	(102,945)
Proceeds on disposal of investments	102,945	-
	99,720	(153,059)
Decrease in cash resources	(4,997)	(284,861)
Cash resources, beginning of year	154,644	439,505
Cash resources, end of year	149,647	154,644

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 excess (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.

2. Significant accounting policies *(Continued from previous page)***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 excess (deficiency) of revenue over expenses.

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 excess (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 excess (deficiency) of revenue over expenses in the year the reversal occurs.

3. Capital assets

	<i>Cost</i>	<i>Accumulated amortization</i>	<i>2024 Net book value</i>	<i>2023 Net book value</i>
Office equipment	51,178	48,700	2,478	2,005
Musical instruments	84,612	52,842	31,770	39,112
Music library	65,139	35,384	29,755	33,255
Music chairs	62,897	30,730	32,167	38,457
	263,826	167,656	96,170	112,829

4. Intangible asset

	<i>2024</i>	<i>2023</i>
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	(52,901)	(47,711)
	-	5,190

5. Investments

At May 31, 2024, the Organization holds investments in the form of common shares in publicly traded companies that have a book value of \$nil (2023 - \$102,945) and a market value of \$nil (2023 - \$102,945).

6. Bank indebtedness

Bank indebtedness includes an operating loan amounting to \$100,000 (2023 - \$100,000) and bearing interest at prime plus 4.5% (2023 – prime plus 4.5%) and is unsecured. At May 31, 2024, \$nil (2023 - \$nil) of the operating loan has been drawn.

7. Deferred revenue

Deferred revenue consists of subscriptions, single ticket sales for the upcoming season, grant monies advanced for the 2024-2025 fiscal year by supporting agencies, and gift certificates purchased but unused by year-end.

	2024	2023
Subscriptions, ticket fees and single tickets	133,467	189,261
Gift certificates	32,700	38,026
City of Regina	155,333	145,874
Saskatchewan Arts Board	138,481	138,481
Other grants/sponsorships	7,500	52,500
	467,481	564,142

8. Long-term debt

	2024	2023
Canada Emergency Business Account (CEBA) interest free program loan from Scotiabank. Repaid in January 2024.	-	30,000

9. 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 \$33,948 (2023 - \$32,090).

As of March 31, 2024, the fair value of the assets invested by the SSCF related to the Endowment fund were \$984,652 (2023 - \$910,998).

10. 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, 2024 are as follows:

2025	38,269
2026	37,524
2027	37,524
2028	3,127

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 2024 - 2025 season, per this agreement the Organization has committed to \$24,000.

11. 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.

	2024	2023
Earned revenue		
Contract services - guarantees	111,675	51,735
Investment income	-	813
Other earned revenue	7,297	9,503
Paid program advertising	1,600	2,810
Single tickets	191,946	199,190
Subscriptions	207,236	233,819
Ticket fees	40,770	35,323
	560,524	533,193
Donations, sponsorships and fundraising		
Bequests	164,968	49,454
Donations	320,184	564,944
Sponsorships	78,651	62,935
Supporting foundations and trusts	196,216	427,324
	760,019	1,104,657
Grants		
Canada Council - core funding	195,000	195,000
- other funding	-	-
City of Regina - core funding	145,874	144,430
- project funding	6,000	-
Government of Saskatchewan	200,000	-
Saskatchewan Arts Board - annual funding	197,830	193,000
Endowment fund	33,948	
Other grants	11,372	20,000
	790,024	552,430



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