



SaskOrchestras Annual Report 2025



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@Saskorchestras

About Us

Our 2025 Board of Directors

President: James Winkel

Vice-President: Katya MacDonald

Secretary/Treasurer: Doug Hilderman

Past President: Adrian Casas

Director: Jennifer Bobowski

Director: Scott McKnight

Director: Holly Ward

Director: Ryan Wheler

Staff:

Executive Director, Elaine Kaloustian

As an organization we acknowledge the treaty territories of Saskatchewan (2, 4, 5, 6, 8, and 10). We recognize the strength that comes from embracing diversity. We have worked hard to portray an organization that is inclusive to everyone including newcomers, First Nations communities, rural and remote communities, and of course the urban centres who house many of our members.

Vision

We envision an enhanced quality of life in Saskatchewan through stimulating a thriving orchestral community.

Mission

To foster, support, and represent string and orchestral activities through advocacy, resource sharing, and providing opportunities for learning and growth.

Values

- Integrity (fairness, transparency, accountability, management)
- Flexibility (responsive, innovative, sensitive to unique community settings)
- Openness (welcome, encouraging environment that supports diversity)

NOTE: SaskOrchestras' definition of an orchestral organization is "a formally organized group of string players that may include wind and percussion players."

President's Message

Dear Members and Supporters,

Happy 40th Anniversary to the Saskatchewan Orchestral Association!

Over the past year, we celebrated four decades of service by embracing a fresh new look. Our organization has rebranded as SaskOrchestras, introducing a new logo and exciting programming updates that reflect our commitment to the future of music in Saskatchewan.

To celebrate this historic milestone, we enlisted the talents of two members to create something special. Glenna Stewart composed Moose Mountain, a piece arranged by Ryan Wheler. This new piece is now available to every member group, allowing us to perform music written right here in our community.

We're so proud of what we achieved in 2025. By taking over the management of the Summer String Experience, we opened our doors wider. This resulted in so many enrollments that we had to close registration early due to demand. We also ran the Beginner Player Program for its third year. Together, these two programs create real gateways for young musicians.

A program evaluation for the Beginner Player Program showed us that organizing connections with communities and coordinating workshops for beginners will help the program grow. It also noted the critical importance of grassroots programming in helping early players engage with orchestral life.

We also continued to host the SOA International Saito Workshop, remaining the only provider worldwide for conductors to master the Saito method.

As we look back on 40 years of supporting orchestras across the province, we see a landscape that has grown and adapted alongside us. We are humbled by this journey and excited to continue building a collaborative, thriving cultural community for the years to come.

Please take a moment to explore our annual report and see all the amazing things we accomplished together this year.

Sincerely,

James Winkel
President, SaskOrchestras



A Word from our Executive Director

Dear Members, Partners, and Supporters,

Welcome to the SaskOrchestras 2025 Annual Report. This year marks a significant milestone in our history: our 40th Anniversary. To celebrate four decades of service, we have officially rebranded from the Saskatchewan Orchestral Association to the added alias SaskOrchestras to our legal name. This change reflects our commitment to the future of music in Saskatchewan and the vibrant evolution of our orchestral community.

2025 has been a year of growth and expansion. A key highlight was our takeover of the management for the Summer String Experience. The response was overwhelming, with demand so high that we had to close registration early. Alongside this, our Beginner Player Program completed its third year, successfully creating gateways for young musicians and fostering personal connections between students, instructors, and families. We also maintained our status as the only provider worldwide for the International Saito Conducting Workshop, ensuring our conductors continue to master world-class pedagogical methods, despite navigating several logistical challenges.

Central to our work this year was our commitment to Inclusion, Diversity, Equity, and Accessibility (IDEA). We acknowledge the Treaty territories of Saskatchewan (Regions 2, 4, 5, 6, 8, and 10) and remain steadfast in ensuring that orchestral music is for everyone. Through our Project Grants, Bursary Program, and community development initiatives, we strive to remove barriers for newcomers, rural communities, and Indigenous populations. We believe that embracing diverse perspectives not only strengthens our organization but enriches the cultural landscape of the province.

None of these achievements would be possible without the trust placed in us by our stakeholders. We extend our deepest gratitude to our funders, particularly SaskCulture and the Saskatchewan Lotteries Trust Fund, whose generous support makes these programs possible. We also thank our Board of Directors for their governance and guidance, and every musician who participated in our workshops and performances.

As we look to the future, we remain adaptable and prepared to navigate challenges with care. We invite you to explore this report to see the impact of your support and to join us as we continue to build a collaborative, thriving cultural community for the years to come.

Sincerely,

Elaine Kaloustian
Executive Director, SaskOrchestras



Inclusion, Diversity, Equity and Accessibility Declaration, Diversity, Equity and Accessibility Declaration

Diversity encompasses the inclusion of individuals with unique backgrounds, experiences, and perspectives, all of which contribute to a richer and more vibrant community. At its core, inclusion celebrates these differences, viewing them as strengths. SaskOrchestras firmly believes that orchestras are for everyone. Our daily actions reflect our commitment to diversity and inclusivity, promoting the idea that embracing and valuing individual differences benefits us all. As a dynamic organization, we are adaptable to change and prepared to navigate challenges with flexibility and care.

LEADERSHIP

Leaders champion the commitment to inclusion, diversity, equity, and accessibility.

PARTICIPATION

Recognizing that everyone has the right to participate freely in the cultural life of their community, we identify and work to mitigate factors that impede access to involvement in classical and/or orchestral music.

COMMITMENTS

SaskOrchestras is steadfast in its commitment to inclusion, diversity, equity, and accessibility (IDEA). Guided by our dedication to the vitality of orchestral music, we strive to understand, reflect, engage, and celebrate the diverse communities we serve.

Inclusion: Removing barriers, fostering meaningful participation, and generating ideas rooted in diverse perspectives.

Diversity: Embracing individual differences, engaging diverse populations, and building inclusive communities enriched by varied experiences.

Equity: Ensuring fair and open access to opportunities for all.

Accessibility: Creating systems and spaces where everyone can participate, connect, and thrive.

GENERAL PRACTICES

We cultivate partnerships with individuals and organizations that represent diverse viewpoints, fostering mutually enriching collaborations. To strengthen our work in IDEA, we engage in ongoing training and education. We adhere to, and often exceed, the standards set by funders and governing bodies while evolving our approaches to meet emerging needs.

LEADERSHIP AND PARTICIPATION

Our leadership actively champions inclusion, diversity, equity, and accessibility. We recognize the universal right to participate in cultural life and are committed to identifying and removing barriers that limit access to classical and orchestral music.

ORCHESTRAL PROGRAMMING

SaskOrchestras and its funded groups create orchestral programming that reflects our commitment to inclusion, diversity, equity, and accessibility (IDEA).

SaskOrchestras provides an environment where participants feel they can engage safely by:

- Seeking and supporting instruction that is relevant to the local character of the community.
- Enlisting the support of local mentors to increase trust and engagement.
- Providing opportunities for newcomers to become active in local groups.

SaskOrchestras values an organizational Culture in which:

- People are treated with dignity, respect and fairness.
- Harassment and discrimination are not tolerated.
- Individuals are encouraged to take action and be creative when resolving problems.
- Self-awareness and personal accountability are expected.

COMMUNITY DEVELOPMENT

SaskOrchestras plays a vital role in nurturing the next generation of musicians, conductors, and composers while addressing inequalities in access to orchestral programming.

We engage and inspire communities by:

- Supporting grassroots organizations to grow the orchestral ecosystem.
- Promoting music education and benefits of learning a stringed instrument, especially in underserved areas.
- Providing resources that highlight the diversity of orchestral traditions across cultures.
- Using technology to connect musicians across skill levels and locations.
- Offering low- or no-cost ideas to expand community engagement.

ACKNOWLEDGEMENTS

We recognize the critical role of public policy and community investment in supporting orchestral organizations. We honor our responsibility to preserve Western classical traditions, celebrate music from other cultures, and inspire new compositions shaped by the diversity of Saskatchewan.

Latinos en Regina: Happy Hearts Festival



Board Activities

The SaskOrchestras Board enjoys a balance between the benefits of the experience of long-time Board members and new ideas that come from the experiences of new Board members. Active committees have supported our ability to move the organization forward.

The Board currently has several active committees:

- New Board Member Orientation
- The Governance Committee
- Board Nomination Committee/ HR Committee
- The Programming Committee
- The President/Vice-President/ED Touchpoint Committee

The SaskOrchestras Board committees completed various projects and management goals such as streamlining governance documents, revamping grant application documents, exploring new directions for SaskOrchestras programming, creating a focus on northern orchestral programs, augmenting the orchestral community by supporting new players, and keeping the chain of communication open.



Celebrating
Forty Years



Programs and Services

Current SaskOrchestras programs in operation include:

- Advocacy and Public Relations
- Online training opportunities
- Saito International Conducting Workshop
- Beginner Player Program
- Summer String Experience (initiated in 2025)
- Member Group Operating Grants
- Member Group Project Grants
- Bursary Program
- Professional Development Grants
- Saskatchewan Rural Music Festival Scholarships

Sponsorships (Independent Management)

- Regina Summer Strings Workshop
- Northern Saskatchewan Community Arts Mentorship Program
- Battlefords Community Youth Strings

Saskatoon Youth Orchestra: Annual Fall Retreat





Our New Program!

SaskOrchestras

Summer String Experience

The Summer String Experience 2025 ran from July 13 to 18, 2025, marking a significant milestone as the program was administered directly by SaskOrchestras for the first time. Formerly a program of the Saskatoon Suzuki String Program with funding from the Saskatchewan Orchestral Association, this year's transition allowed us to broaden participation to all young violin, viola, or cello players aged 3–16, regardless of their background or familiarity with the Suzuki repertoire. Our primary goal was to retain the best elements of past Summer String Experiences while welcoming fiddle students and expanding accessibility for a wider range of musical interests. Students registered in one of four distinct program streams: Beginner, Developing, Orchestra, and Chamber Music, ensuring that every participant found a level that matched their skill and experience. Enrollment rose from 83 in 2024 to 121 in 2025, a strong indicator of community interest and support that was evident even before the camp officially began. This growth allowed us to expand our offerings and reinforce the program's reputation as a vital hub for string education in the province.

The camp kicked off on Sunday afternoon with parents and students picking up schedules and t-shirts, followed by an introduction to faculty and a building tour. Students were then grouped into their respective programs for initial sessions where Beginners were introduced to instrument care and basic posture, while Developing students participated in group playing to rebuild ensemble skills after summer break. Orchestra and Chamber students met with their orchestras, received music, and began rehearsals. As an introduction to this year's new fiddle elements, the day concluded with a thirty-minute folk dance session led by Kim deLaforest, who provided live music and instruction. This served as a fun icebreaker and a teaser for Tuesday's barn dance. From Monday through Thursday, the mornings varied by stream; Beginner students participated in small and large group classes along with a movement class with Sheryl Salen, which gave them a break from the concentration required for learning an instrument. Developing and Orchestra students focused on technique and fiddle repertoire classes, including the Fiddle Finale, while Chamber Music students spent their mornings in coaching sessions on classical and pops repertoire alongside supervised rehearsals with senior assistants. Afternoons were dedicated to the Orchestra Program, where students were divided into Atlantic and Pacific Orchestras for sectionals and full orchestra rehearsals covering a mix of classical, fiddle, and pop styles, while the Chamber students formed the Arctic Orchestra to focus on advanced parts of the finale pieces in a high-level ensemble experience.

SaskOrchestras Summer String Experience Final Concert



Special events throughout the week added depth to the experience, starting with Tuesday evening's Barn Dance hosted by the Saskatoon Fiddle Orchestra and Booker Blakley, which was a joyful community event bringing together families and students of all ages for square dancing. Thursday evening featured a Chamber Music Concert where all six chamber groups performed two contrasting pieces, showcasing both classical and contemporary styles that highlighted the skill of the older, more advanced students. The week culminated on Friday with a full dress rehearsal including individual group pieces and combined fiddle group performances, followed by a workshop from Dr. Veronique Mathieu on graphic notation and contemporary composition techniques where students explored interpreting and creating graphic scores in a hands-on session. The Friday evening Final Concert saw all students participate, including beginner demonstrations, small group pieces, and the two finale pieces, the Fiddle Finale arranged by Kim deLaforest and the Pops Finale arranged by James Legge. The Pops Finale featured choreography by Sheryl Salen that integrated movement and music in a joyful celebration of the week's work as all 121 students performed together, ending the week on a high note of collective achievement and community spirit.

We are proud of what we achieved with SSE 2025, having brought together a broader, more diverse group of students and teachers under a shared vision of expanding string education in Saskatoon. This year, we were able to hire more teachers thanks to increased enrollment and involve a wide range of participants, including three First Nations students, two Métis students, and seven Inuit students from Pangnirtung, Nunavut, via the Fiddles North project. We also welcomed professionals, amateurs, and educators from across the string-playing community, including members of the Saskatoon Fiddle Orchestra and Saskatoon Symphony Orchestra. Transitioning away from the Suzuki program meant reinventing much of the administrative structure, and special thanks go to Elaine Kaloustian for developing our new website and registration system among her many other tasks. Financially, we applied for and were supported by a grant from the Community Initiatives Fund, allowing us to offer some financial assistance, while several participants also received funding from Creative Kids. However, one major uncertainty remains the future availability of space at the University of Saskatchewan, as a change in leadership delayed confirmation of our venue until months after registration had opened. Although we paid only modest fees this year, future rental costs could run into several thousand dollars, making long-term planning difficult. Despite these challenges, we already have ideas for improvements and refinements for next year, and we feel confident that this year's camp was a major step forward, marking a successful transition under the direct administration of SaskOrchestras and setting a strong foundation for the future of string education in the region.

Summer String Experience: Quartet Performance and Family Dance with Saskatoon Fiddle Orchestra



The Beginner Player Program

A key focus of SaskOrchestras is to support and grow new programs while introducing new members to orchestral activities through extended exposure. The Beginner Player Program, which launched in 2023 thanks to a surplus grant from SaskCulture/Sask Lotteries, has now completed its third year. Designed to welcome new members into the provincial orchestral community, the program provides 3-5 months of private orchestral instruction for new orchestral musicians.

The primary goal of the Beginner Player Program remains to cultivate orchestral musicians and audiences in Saskatchewan. As new members join the orchestral community, benefits extend to private instructors, community organizations, and other professional musicians, fostering a broader appreciation for music. As a public relations focused initiative, the program aligns seamlessly with our strategic goals.

A unique aspect of the program has been the personal connections it fosters. Many new students discovered instructors through conversations facilitated by SaskOrchestras, learning not just how to play an instrument but also how to navigate the broader orchestral community. Siblings and parents took advantage of this opportunity to try something new together creating positive family experiences. This unexpected outcome has reinforced the value of the SOA to non-members and strengthened the network of private instructors who rely on individual lessons for their livelihood.

The program remains an effective blend of public relations, engagement, and education. Its success demonstrates that a thriving orchestral community can be built from the grass roots by supporting private teachers and reaching students in both remote and urban areas.

Looking ahead, SaskOrchestras is excited to continue growing the Beginner Player Program. By expanding its reach, we aim to inspire and sustain a vibrant orchestral community across Saskatchewan.

As always, we extend our gratitude to SaskCulture and Sask Lotteries for their generous support in making this initiative possible.





I really enjoyed being able to take lessons with my mother, it was a lot of fun. I enjoyed being able to take a chance at new things.

Learning the violin was enjoyable and challenging and the music was nice, I liked it.

Michele's teaching style was great and I learned a lot. We learned by ear and by memory and I know those traditional songs and memories will be with me for a long time.

I can't wait to go to KLKP music camp this year and learn more.

Kaiden Haggerty

Kaiden and Hope



It was so exciting to be able to take violin class together with my teenager. We loved our lessons with Michele. Practice time brought the two of us together at home in a deeper way.

As a homeschooling family it was a wonderful opportunity to get out of the house, spend time with others and learn new things, to grow in our life and understanding of music. We enjoyed the time spent together and many conversations together on the drive there. Now we can continue to work on it as time and circumstance allow.

My child Kaiden is hoping to learn more at KLKP (Kenosee Lake Kitchen Party) Music Camp this summer, and we hope there can be more lessons in our future.

Passing on musical traditions in our home is very important to us, like oral traditions in Canada. Michele was an excellent teacher and we were happy with our progress, appreciating her knowledge and skill, and the memories we made together.

Hope Haggerty

2025 SOA International Saito Conducting Workshop



2025 SOA International Saito Conducting Workshop Report by Wayne Toews August 8, 2025

The 2025 Saskatchewan Orchestral Association's International Saito Conducting workshop was held from July 19 to 26 at Grosvenor Park United Church, Saskatoon. Thirteen conductors registered; eleven participated. A well respected and liked colleague, who participated in 2024 and planned to participate again in 2025, died on June 29th. Another applicant withdrew just before the refund deadline in order to attend a family event. That left us in a deficit position because the people on the wait list had committed to other events. We kept the \$200 deposit.

The instructional team consisting of George Charpentier, Adrian Casas, Shaun Bzdel, Britni Shingoose and me along with pianists Michelle Aalders and Chris Kelly overcame many challenges to offer this world-class workshop. The death of our colleague impacted us emotionally. The roads on Cumberland Ave. and around the church were under construction. That meant extra special planning to move my piano in and out of the church. It was difficult to get to the church and to park. On several days construction noise was disruptive. The costs were higher - some by as much as 20%. Because the mother of one of the participants was admitted to the hospital just before the workshop began he participated when he could in order to spend time with her. We did all we could to accommodate his irregular participation. The Western Canadian music festival was happening in Saskatoon during the workshop. Michelle did a great job of juggling her commitments so that she could accompany two festival participants. The tall green hedge outside the church that we used previously as a backdrop for the group photo was cut down so low as to be unusable. Because the room we had used for the Welcome supper for the past few years was not available we brought food in to eat in the church basement. We had to declare the workshop "nut free" because one of the participants was severely allergic to them. Several others had food allergies that meant extensive planning for the food that was made available.

The recital audience of 38 was smaller than we hoped likely because road construction outside the church made access and parking difficult.

One of the workshop goals was to support local musicians by providing the opportunity to work and earn money during the summer when such opportunities are scarce. Warren Rutherford, the local Musicians' Union Secretary/Treasurer, helped to secure a Music Performance Trust Fund grant. That allowed me to pay each a bit more for their outstanding work.

The biographies of the participants and the instructional team are posted here:

<https://conductorschool.com/2025class/2025class.html> . Four of the participating conductors are Saskatchewan residents. A significant number of the conductors leading choirs, bands and orchestras in Saskatchewan communities and schools have participated in the workshop.

The study repertoire consisted of 33 pieces, two of which were composed by participating conductors and were given their premiere performances at the recital. I created string orchestra arrangements of 13 of the repertoire pieces. The workshop schedule generally ran from 8:30 a.m. until 5:00 p.m. with 90 minutes for lunch and 15-minute breaks in the morning and afternoon. On Tuesday evening we offered a special program to study videos of other conductors. On Thursday evening Crispi Lord led the conductors in drama exercises to assist them in developing podium presence.

We are fortunate to have the services of George Charpentier and Shaun Bzdel with their professional quality equipment to record the sessions onto SDHC cards. They, along with Adrian, moved the many pieces of equipment that included: mirrors, weights, 30 music stands, fans, cushions, extra music, projection screen, video projector and speakers.

A Welcome supper was held on the Saturday evening. Shaun Bzdel hosted a dinner for the participants on Wednesday evening at his acreage. The workshop concluded with a superb BBQ hosted by Elaine Kaloustian for the conductors and performers. A strong community of support is developed through these activities. One conductor has participated each year since 2016. Six others have participated multiple times too. We interpret that as the workshop having value and providing a welcoming place to learn. Several of the orchestra members said that the workshop is their favorite activity of the year. A Facebook forum shares information about events involving participants from the past few years.

Ryan Wheler conducted his arrangement of Moose Mountain, the SOA's anniversary song, so that a quality audio recording of the piece is available for promotion by the SOA.

One of the participants wrote: "We have been home a week now and I am still basking in the glow of the workshop. It was intense and exciting to learn new techniques to better communicate with my group." Another wrote: "I feel so much more confident in my musicianship on the podium, off the podium, and behind my cello. I'm more mindful of how I carry myself, which really has reinforced my self-esteem and confidence."

Thanks to the board of Saskatchewan Orchestral Association for the continued support of this important program. Previous workshops accrued surpluses. The 2025 workshop had a small loss because of the withdrawal of a participant just before the refund deadline. As of August 8, 2025 I'm awaiting several invoices and the MPTF grant payment.



2025 Saskatchewan Orchestral Association's International Saito Conducting Workshop Recital

Wayne Toews, Director and principal instructor
George Charpentier, Adrian Casas, Shaun Bzdel & Britni Shingoose - Instructors

PROGRAMME

2:30 p.m. Saturday, July 26, 2025 Grosvenor Park United Church, Saskatoon, SK, Canada

Dedicated to the memory of our colleague Kenneth Freed who passed away June 29, 2025

Wayne Toews, M.C. George Charpentier & Shaun Bzdel, video recording

Greetings from **Adrian Casas**, Saskatchewan Orchestral Association past chair

Deborah Rebeck Ash	Koontz Ayre for Strings	Puccini Cristantemi
Ryan Wheler	Minkus Moderato #1 (La Bayadère)	Stuart Ayre for Eventide
Matt Clarke	Wolf-Ferrari Andante from Serenade	Strauss Blue Danube Waltz 1
Wendy Mazon	Puccini Crisantemi	Coleridge-Taylor Moderato
Glen Ullman	Haydn Allegro	Respighi Italiana
Daniel Regnier	Minkus Moderato Assai #6 (La Bayadère)	Regnier Clamores et Susurri
Thomas Vaquer	von Weber La Dorina Bella Theme	Minkus Moderato #1 (La Bayadère)
Dorianna Holowachuk	Kuhlau Larghetto	Durufié Ubi Caritas Zuckerman Theme Song
Gail Green	von Weber La Dorina Bella Theme	Stuart Ayre for Eventide
Nadia Petriw	Haydn Allegro	Maykapar Starry Night Zuckerman Theme Song
Justine Koontz	Respighi Italiana	Koontz Ayre for Strings
Britni Shingoose	Puccini Cristantemi	

The performers:

Piano Michelle Aalders & Chris Kelly

Violin

Anna Bekolay

Oxana Ossiptchouk

Michael Swan

Sarah ter Velde

Viola

Jeremy Janzen

James Legge

Cello

Scott McKnight

John Payzant

Bass

Nevin Buehler

For conducting workshop information visit <http://conductorschool.com>

Thanks to: Grosvenor Park United Church, our gracious host, the Saskatoon Concert Band for use of music stands and keyboard, to Shaun Bzdel, Elaine Kaloustian and Britni Shingoose for providing hospitality. Special thanks to Shaun Bzdel, Adrian Casas, George Charpentier and Britni Shingoose for doing so many things to help.

For information about the Saskatchewan Orchestral Association and its programs visit <http://saskorchestras.com>



The SOA receives funding from SaskCulture thanks to the Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation.



This performance is presented with the support of the Music Performance Trust Fund grant obtained from the Canadian Federation of Musicians with the assistance of Local 553, Warren Rutherford, Secretary/Treasurer.



Professional Development

SaskOrchestras supports teacher training/professional development activity by individual members, with priority consideration to teachers of orchestral stringed instruments. The purpose of this funding stream is to support individuals participating in training activities consistent with the objectives and strategic priorities of SaskOrchestras. Eligible activities include projects designed to improve a person's ability as a teacher of music and which have the potential to enhance the applicant's musical development such as a workshop or university class.

Eligible applicants must:

- Be SaskOrchestras members in good standing.
- Be citizens or permanent residents of Canada.
- Have been involved in musical activities in Saskatchewan for a period of not less than two years.

Plan to live and work in Saskatchewan, for a period of not less than nine months following the professional development activity, in a position where the benefits gained from the workshop can be shared with other Saskatchewan residents.

Eligible activities for funding in the professional development stream include projects designed to improve a person's ability as a teacher of music, and which have the potential to enhance the applicant's musical development. For example, a workshop or university class would be supported activity; attendance at a concert would not.

Professional Development Funding Priorities:

- Training activity for teachers of orchestral string instruments.
- Training activity for those wishing to initiate string and orchestral activities in Saskatchewan communities where none currently exist.
- Training projects for music educators and symphonic musicians that upgrade their qualifications.
- Individuals who have not received a professional development grant from SaskOrchestras during the preceding two years.

2025 Recipients

Annika Benson
Natalia Osypenko

Bursaries

Any musician who is a SaskOrchestras member is eligible to apply for a bursary. Awards are normally given to applicants between the ages of 12 and 26. Applications for individuals outside this range will be evaluated on a case-to-case basis.

Bursary Funding Priorities

While applications are welcome from all orchestral instrument players, it is an overall priority of the Bursary Program to support string players. To further aid evaluation, SaskOrchestras defines four funding priorities:

Priority 1: National Honour programs requiring an audition [e.g., National Youth Orchestra].

Priority 2: Support for eligible applicants incurring travel costs to participate in out-of-province programs that require an audition.

Priority 3: Support for eligible applicants incurring travel costs to attend SaskOrchestras-funded summer camps which are at a distance more than 100 km from the applicant's home community.

Examples of SaskOrchestras funded summer camps are:

Prairie Cello Institute

Regina Summer Strings

SaskOrchestras Summer String Experience

Priority 4: Support for eligible applicants incurring travel costs to participate in non SaskOrchestras-funded programs.

2025 Recipients

Zelda Faulkes
Cameron Breiter
Meika Sonntag
Katherine Achtzehner
Jeanny Jung

****Saskatchewan Music Festival Association 2025 Canada West Bursary****

Zelda Faulkes

Bursary Recipient
Rosamunde Summer Music Academy



Rosamunde Summer Music Academy was an intensive 5-day summer program for young adults who are interested in pursuing music professionally. I had the opportunity to collaborate with the distinguished faculty and gain invaluable experience in chamber music and I achieved my practice goals! I practiced for at least two hours a day on top of the 5+ hours I was already playing at the camp. Being in an environment where everyone is so talented, it really inspired me to work as hard as I could and improve different aspects of my playing. I had so many of my questions answered regarding the different career paths, I could take and came home so motivated to practice and get better at playing my instrument.

Every instructor was so talented and good at communicating what they wanted us to do. They gave so much advice in terms of what steps to take to get into the profession, and were so encouraging. I am so happy that I was given this opportunity to ask so many talented musicians all of my questions, listen to them perform, and receive their feedback after performing for them. The concert at the end of the week was so much fun, and I had one of my best performances as a result of all of the masterclasses and lessons I had.

Erika Raum is a distinguished violinist who performs across Canada and abroad; she teaches at the University of Toronto and the Glenn Gould School. Working with her was the best part of my experience. She is such an inspiring woman to watch perform, teach, and interact with people on a personal level. I am now currently studying with her at the University of Toronto.

A big thank-you to SaskOrchestras, SaskCulture and Sask Lotteries for supporting my craft and professional development.



Music Festival Scholarships

Through its program of Saskatchewan Music Festival Scholarships, SaskOrchestras provides cash awards and a one-year SaskOrchestras membership to adjudicator-selected competitors in the string instrument classes of ten rural music festivals.

SaskOrchestras funding supports scholarships in the Saskatchewan Music Festival Competition String Divisions in rural locations with orchestral entrants throughout the province. These awards are offered in recognition of outstanding achievement at beginner, elementary, junior, intermediate, and senior levels with the money to be directed towards string workshops and group registrations.

This year's recipients were from the following festivals: Estevan, Prince Albert, Yorkton Nipawin, Humboldt, Quill Plains, Battlefords, Prairie Sunset, La Ronge, Melfort and Swift Current.

Congratulations to the following scholarship recipients:

Libby Robertson
Minjeong Kim
Lizzie Whelan
Genevieve Weedmark
Sarah Kimball
Emily Goudy
Daphne Neuman
Nathan Burlasa
Layne Daae
Marshall Perry
Elena Bell
Naomi Cormier
Elize Mack
Alina Mack
Rose Corcoran
Mary Corcoran
Michael Corcoran
Olivia Scott
Sadie Funk
Erika Moenga
Samuel Petersen
Alison Summach
Abigail Summach
Liné Linde
Leland Beckner
Samuel Petersen
Ellie Seabrook
Waverly Stewart
Jennifer Summach

Sponsorships

In addition to adjudicating Project Grants, our annual assessors look at new and developing sponsorship programs to evaluate the positive impact they will have on Saskatchewan communities.

Battlefords Community Youth Strings

BCYS provides small group violin lessons to students. During the past year, we met with one school in Battleford over lunch time. In addition, we were able to meet as a community group each Wednesday evening, which was open to all ages.

Our community group meets each Wednesday evening. We are able to provide instruments, books, sheet music, stands and space in the meeting locations each week. We also loan instruments to 2 local schools at no cost, as part of their programming.

The goal is for members to be able to express themselves through music. Whether as individuals or in groups, having this method of expression gives people choices on how to communicate. Whether as individuals or in groups, people will have the chance to open new doors of personal improvement and group skills.

Members of the string group will find out they can achieve technical, musical and life skills. By being involved, they will have occasion to develop and achieve goals in a group setting. As well, members will gain confidence to work alone and in groups. They will discover they can express themselves musically, by themselves or in groups.

Our community is very diverse. We have the city of North Battleford next to the town of Battleford. We have several aboriginal reserves in the vicinity, as well as many people that are new to Canada. By creating these small groups in schools and in the community, it gives people from different backgrounds a safe, positive and friendly environment to work together and grow.

Community Arts Mentorship Program

It is SOA's priority to secure more partnerships and support new and sustainable programs that increase access to orchestral learning and listening opportunities, especially to communities we do not serve with current SOA or SOA-member programming. Currently, this includes:

Community Arts Mentorship Program – sponsorship directed at building new programs through teacher mentorship training, with the goal of sustainable resources and expertise in northern Saskatchewan



The 2024 edition of Regina Summer Strings ran from Tuesday July 2 to Saturday July 6 at the Riddell Centre on the campus of the University of Regina and continued the program's tradition of bringing enthusiastic learners and educators together to deepen an appreciation of the many facets of music making for string players in Saskatchewan. The program kept participants very busy during the week, and featured wonderful performances and opportunities for growth and development each day.

This year was the third in a multi-year partnership with the University of Regina, which allows us to access spaces in the Music Department providing a reliable venue that will allow us to continue to grow Regina Summer Strings into the future. Large, well-equipped and climate-controlled rooms allow us to provide an excellent venue experience for students to learn in, and functioned as an all-in-one solution for daily work and special performances. The ShuBox Theatre provides enhanced audio/visual capacity, which allowed us to offer video recordings of performances to participants at the end of the program, which was tremendously appreciated by our families. Having multi-year stability for RSS from a venue perspective allows us to move forward confidently with planning for the future, and we are tremendously appreciative to the University of Regina Faculty of Music who have welcomed us into their space so graciously.

Musically, RSS this year continued our tradition of young artist development at every stage of study, through focused work in solo, small, and large-ensemble settings. Participants started each day in the RSS Orchestra, under the direction of Richard Carnegie, accomplished conductor of the Saskatoon Youth Orchestra. Over the course of the week, the orchestra learned repertoire to perform in the final student concert on Saturday afternoon, and honed their large ensemble skills in full-rehearsal and daily sectionals with Christian Robinson (Concertmaster, Regina Symphony Orchestra), HengHan Hou (Principal Second Violin, Regina Symphony Orchestra), Jonathan Ward (Principal Viola, Regina Symphony Orchestra), and RSS co-Director and Regina Symphony Orchestra Principal Cello, Simon Fryer. This orchestra successfully learned and performed a diverse range of repertoire for the final concert, including Wood Splitter's Fanfare by Brian Balmages, Ave Verum Corpus by William Byrd, the 2nd Movement of Mahler's Symphony #1 arranged by Sandra Dackow, and Warrior Legacy by Soon Hee Newbold.

Each participant at RSS was placed in an age-appropriate chamber ensemble, and worked closely with resident faculty (listed above), as well as Veronique Mathieu, Professor of Violin at the University of Saskatchewan. Veronique provided one-on-one instruction with our more advanced players, who benefitted tremendously from her expertise.

In an effort to support young string players of every level, RSS again ran a short daily program for young children who are total beginners; called 'Popsicle Strings', the program ran each morning for an hour and a half of introductory violin lessons, music games, and crafts, under the supervision of instructor Karley Parovsky. This program serves as an important musical introduction to stringed instruments generally, and a fantastic 'on-ramp' to Regina Summer Strings each year.

An exciting new addition to our program this year was an Adult Participant component which took place between 4 and 6pm each day of the program. For years we've been working to try to build relationships with the adult amateur string players in the community, to provide them with a forum to develop new skills and create connections with other interested peers. We were so excited to have a small group of 6 extremely dedicated violinists and cellists sign up this year, who were divided up into 2 chamber music groups under direct daily coaching by RSS faculty, and who performed in our final concert. Each day for these participants also included an instrument-specific workshop session, where participants were given an opportunity to receive personalized instruction on the unique and specific instrumental challenges they face in their development as adult players. Cellists in this program were led by Simon Fryer, and violinists by Veronique Mathieu, each day. We received extremely positive feedback on this element of the program this year and anticipate growth in it moving forward as our best advertising for the program is undoubtedly word-of-mouth from our participants!

RSS believes strongly in the need to develop 'complete' musicians and takes a holistic approach to artist development. To this end, participants had the opportunity to participate in several activities that develop general musicianship, performance psychology, and team-building skills, all of which are critical to success in group music making. Musicians were lead in two Musician Wellness seminars by instructor Karley Parovsky, that explored the psychological aspects of performance and the cultivation of a growth-mindset for development. Our students also had an illuminating seminar with violinist Veronique Mathieu on the challenges and opportunities presented by the world of contemporary music, which included each participant experimenting with extended techniques, and a performance of a selection of graphic scores by living Canadian and international composers. New for this year was a component developed by Regina-based composer Clinton Ackerman who provided instruction on the compositional process to our participants each day; this was more than just a theoretical approach, as the participants actually worked as composers through the week, culminating in a new piece that was written collaboratively by the group and performed with great enthusiasm at the final show.

As in past years, each day at RSS ended with a choral component, led by well-known Regina choral music leader Stewart Wilkinson and assisted by RSS faculty member HengHan Hou at the piano. This component develops many musical, collaborative, and emboldening skills, and has become a participant favourite over the years, so much so that the participants requested again to perform this year as part of the finale concert.

The final Participant Showcase concert for RSS 2024 happened on Saturday July 6th in the ShuBox Theatre at the Riddell Centre to a capacity crowd, and featured the RSS Chorus, our Popsicles Strings participants, the Adult Chamber Music ensembles, the RSS chamber music ensembles, and the RSS Orchestra. The show was truly a celebration of the amazing work of these participants over the course of the week; parents, faculty, and community members were tremendously impressed by the performances, and performers were rewarded with an extended standing ovation after the finale!

We were encouraged to see our enrolment at RSS increase again this year, with participants joining us from across Saskatchewan, Ontario, Alberta, and even New York City; we look forward to continuing to expand the reach of Regina Summer Strings in the future, and building on the legacy of excellence that the program has achieved over many years. As always, we are tremendously appreciative of SaskOrchestras financial support for our program, which is so critical to continue to do what we do each year. This program truly has a meaningful impact on the orchestral community of this Province, and your support of it is truly appreciated.

Partnerships

Building connections is more important than ever for cultural organizations. At SaskOrchestras, we know that by teaming up with others, we can do more for our members and create opportunities for more people to enjoy music that is affordable, unique, and meaningful. When we combine our resources, we can reach further and create programs that might be too big for one group to handle alone. Throughout the year, we've focused on strengthening ties with fellow musical organizations while looking for new friends and partners across Saskatchewan.

Our partnerships help us support our members and bring more people into the orchestra community. We've worked with other groups on all kinds of projects and we're always looking for new ways to connect. Here are a few examples of how we've collaborated:

- Saskatchewan Music Educators Conference (SMEA session sponsorship)
- Canada West Performing Arts Bursary
- Community Arts Mentorship Program Joint Summer Camp with Saskatchewan music organizations
- Joint Music Group Advocacy Project (release of a music advocacy video)

By working together like this, we're building a stronger arts community for everyone. We're excited to keep finding new partners and continuing to make music accessible across the province.

SaskOrchestras, Saskatchewan Music Educators Association and Saskatchewan Choral Federations, Community Initiatives Fund Northern Music Camp



Project Grant Assessment

SaskOrchestras Project Grants Program supports special or yearly projects that further our objectives and which are undertaken either by members and member organizations. Funding priorities are youth, education, diversity, quality and impact, and levels of participation.

Grant applications are reviewed by independent assessors who are professionals in the orchestral field and familiar with Saskatchewan programming. These individuals provide assessments to the Board of Directors based on the adjudication criteria outlined below.

From time to time, the organization asks assessors to complete assessments on in-house programming. In 2025, our 2025-2026 assessors completed a program evaluation on our new Beginner Player Program, suggesting possible strategies to grow the program in the future.

The following pages are the biographies of the 2024-2025 (November 2024 deadline) Grant Peer Review Committee, each bringing unique talents and experience to our organization.

Kerry DuWors

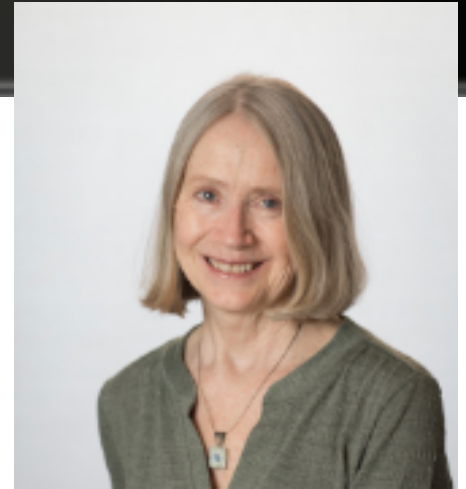
With “exceptional intonation and a tangible empathy” (Gramophone Magazine), Canadian violinist Kerry DuWors is an acclaimed soloist, chamber musician, and Associate Professor at Brandon University. Described as having a “commanding combination of strength, sweetness and brightness” (WholeNote Magazine), she performs across Canada, the US, Japan, Central Asia, Europe, Mexico and New Zealand. DuWors has won prestigious awards including Grand Prize at the 26th Eckhardt-Gramatté Competition, Felix Galimir Award for Chamber Music Excellence, Canada Council for the Arts Career Development Grants and an Explore and Create Grant. She is a four-time laureate of the Canada Council for the Arts’ Musical Instrument Bank.



Recent projects include tours in Portugal, Armenia and Georgia with Juno-award-winning jazz pianist and composer David Braid. guest artist residencies at Indiana University and Sonata Seminar at Brandon University with duo526 piano partner Futaba Niekawa, Turkish-Classical Music project “Continuum” for Winnipeg’s Virtuosi Concert Series, Prairie Debut recitals in Alberta and Saskatchewan with pianist Katherine Dowling, Canadian première of Luis Ramirez’s Immigration Suite, recitals in The Netherlands, Ireland and Brazil, classical-electronic collaborations with violist Ryan Davis/Radia for GroundSwell, performances at the Dream Big Collaborative Conference and the Canadian Museum for Human Rights, and the launch of the “Roots” audio-visual project featuring music by Vietnamese composers Nguyen Văn Quy and Tôn-Thật Tiêt.

Laurel Howard

Laurel Howard has been teaching violin and viola for almost four decades. She enjoys a thriving studio and takes delight in supporting the personal and professional development of her students, many of whom have made music their careers. A long-time teacher in Winnipeg's Suzuki community, she has also conducted and coached sectionals for the Winnipeg Youth Orchestras and taught for Sistema Winnipeg, the Winnipeg and Seven Oaks School Divisions, and at many workshops and camps including the Rosamunde Summer Music Academy. She has adjudicated festivals all across Manitoba and in Ontario, Saskatchewan and British Columbia.



Laurel instructs the String Techniques class for the University of Manitoba's Desautels Faculty of Music and is String Coordinator for the Winnipeg Symphony Orchestra's Adventures in Music program. A former member of the Saskatoon Symphony Orchestra and the Brandon Chamber Players, she has been a freelance violist in Winnipeg for thirty years. She holds a Bachelor of Music from the University of Saskatchewan, a Master's Degree in Historical Musicology from the University of Michigan, and a Post-Baccalaureate Diploma in Education from the University of Manitoba. Laurel serves on the Board of the Winnipeg Arts Council.

Sylvia Shaddick-Taylor

Born and raised in Saskatoon, Edmonton-based pianist, Sylvia Shadick, excels as a soloist, yet is equally comfortable as a chamber musician, collaborative pianist, teacher, adjudicator and clinician. She has been heard in concert in Canada, Thailand, Germany, France, Japan and at Carnegie Hall's Weill Recital Hall in New York City with violinist Nándor Szederkényi (1998) and more recently with cellist Tanya Prochazka (2011). Due to her promotion of Canadian music, she was named an Ambassador of the Canadian Music Centre in 2009. Sylvia's fifth CD, Expressions was nominated for the Edmonton Music Prize in 2015. Her subsequent CD, Piano NorthWest, was released on the prestigious CentreDiscs Label in 2015. Through recordings and concerts, Sylvia hopes to bring wider attention to the rich creative skills of Canadian composers.



Sylvia studied with Sheila Shinkewski in Saskatoon before receiving her B. Mus. from the University of Alberta and then undertaking intensive study with collaborative pianist, Thomas Muraco, in New York City. She also has studied at the Mozarteum in Salzburg, at Aspen Music Festival and at the Banff Centre. In her youth, Sylvia was a violinist in the Junior Strings, the Saskatoon Junior Symphony and the Junior Chamber Orchestra, and still plays violin today with Orchestra Borealis in Edmonton.

Project Grants

SaskOrchestras' Project Grant program supports special or yearly projects undertaken by SaskOrchestras member groups or organizations that further our objectives and identified priorities, including youth programs, education programs and high-quality orchestral programs. Following our November deadline, members can apply for small grants to support new projects throughout the year.

2025 Project Grant Recipients

Cecilian Chamber Series: Masterclass

Fiddlyness:

Latinos en Regina: Happy Hearts Festival

Prairie Cello Institute: Summer Intensive & Fall Projects

Saskatoon Suzuki Strings: Summer String Workshop

Saskatoon Youth Orchestra: Fall Retreat

Saskatoon Youth Orchestra: School Strings Tour

South Saskatchewan Youth Orchestra: South Saskatchewan Tour

Coming Home: Battlefords Workshop



Individual Project Grant – Coming Home: A violin and piano recital

Born and raised in the Prairies, violinist and violist Jeanny Jung has performed across North America and Europe as a chamber and orchestral musician. Jeanny grew up in the Battlefords taking advantage of local orchestral programs and she wanted an opportunity to give back to her home community.

Together alongside Toronto pianist Sabina Rzazade she performed a classical violin–piano concert and received a SaskOrchestras Project Grant to help fund a workshop for the students of the North Battleford Community High School band program. The class included 30–40 students, the majority involved in the school’s music program.

The main goal of the project was to address the locational and financial barriers in accessing high-quality classical music performances and education for smaller communities. Jeanny said, “The Battlefords are a community that are some of the most supportive and enthusiastic for music that I have performed for to date, yet they are often overlooked by professional touring artists due to its location and size.”

“We began the workshop with a short presentation of me performing, then I spoke about my career in music and particularly on how it began in the Battlefords. I outlined the many supports, resources, and people in this community (emphasizing the resources that SaskOrchestras offers) in helping build my career and help bring my ideas to life. I also spoke a lot about the process of applying to post–secondary school in the arts, which garnered lots of questions from the students. Growing up in the Battlefords, these are the types of events that I craved, but could not access without driving a significant distance and spending a significant amount of money. A large portion of promotion will be tailored to students in elementary and high schools and to their music teachers to ensure that they are able to experience a high-quality and accessible musical performance.”

The performance ended with a large question period where students asked nostalgic questions about her time in the Battlefords, but they also asked more serious questions about pursuing their passions, balancing school, and moving far from home. Jeanny answered many work–specific questions like what it was like to perform certain places, what skills she believed were important to the line of work, and the challenges faced in the music industry. The music director, Mr. Saique, shared that it was nice and quite novel to have a guest speaker from far away visiting the school.

“I sincerely hope that I am able to visit them again. Thank you SaskOrchestras for supporting me and my community.”



Operating Grants

The SaskOrchestras Operating Grant program supports the operations of member groups that are incorporated as not-for-profit organizations and which meet the program eligibility criteria. 'A' grants are allocated to groups which collect and remit memberships for all participants. 'B' grants are allocated to groups that carry a single group membership with SaskOrchestras.

Operating A Grants

Poltava Ensemble
Prince Albert Strings Orchestra
Regina Community Orchestra
Regina Mandolin Orchestra
Saskatoon Philharmonic Orchestra
Saskatoon Suzuki String Program
Saskatoon Youth Orchestra
South Sask Youth Orchestra
Tisdale & District Strings

Operating B Grants

Elixir
Saskatoon Fiddle Orchestra
University of Regina Conservatory of Performing Arts

Regina Mandolin Orchestra: Government House Performance





SASKORCHESTRAS.COM



SaskOrchestras and all its members are grateful for the financial assistance given to help them implement the programming they create to better the orchestral community throughout the province.

Saskorchestras.com

Saskatchewan Orchestral Association Audited Financial Statements

2025



SASKATCHEWAN ORCHESTRAL ASSOCIATION
FINANCIAL STATEMENTS
DECEMBER 31, 2025

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INDEPENDENT AUDITOR'S REPORT

To the Members of
Saskatchewan Orchestral Association

Opinion

I have audited the accompanying financial statements of Saskatchewan Orchestral Association, which comprise the statements of financial position as at December 31, 2025 and the statements of operations, net assets and cash flows for the year then ended, and notes to the financial statements, including a summary of significant accounting policies and other explanatory information.

In my opinion, the financial statements present fairly, in all material respects, the financial position of Saskatchewan Orchestral Association as at December 31, 2025 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 Opinion

I conducted my audit in accordance with Canadian generally accepted auditing standards. My responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Statements section of my report. I am independent of the Entity in accordance with the ethical requirements that are relevant to my audit of the financial statements in Canada, and I have fulfilled our other ethical responsibilities in accordance with these requirements. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my 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 Entity'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 Entity or to cease operations, or has no realistic alternative but to do so.

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

Auditor's Responsibilities for the Audit of the Financial Statements

My 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 my 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, I exercise professional judgment and maintain professional skepticism throughout the audit. I 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 my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

- Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control.
- Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by management.
- Conclude on the appropriateness of management's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern.
- Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I 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 I identify during my audit.

Regina, Saskatchewan
February 18, 2026



Marcia Herback
CPA, CA

SASKATCHEWAN ORCHESTRAL ASSOCIATION
STATEMENT OF FINANCIAL POSITION
AS AT DECEMBER 31, 2025
(with comparative figures for 2024)

	2025	2024
ASSETS		
Current assets		
Cash	\$ 69,429	\$ 60,702
GST receivable	1,585	1,484
Prepaid expenses	-	300
	\$ 71,014	62,486
LIABILITIES		
Current liabilities		
Accounts payable	\$ -	\$ 300
Deferred revenue (Note 3)	6,013	4,566
	6,013	4,866
MEMBERS' EQUITY		
Cumulative Surplus	65,001	57,620
	\$ 71,014	\$ 62,486

See accompanying notes

Approved on Behalf of the Board

<i>D. Hilderman</i>	Director
<i>James D Winkel</i>	Director

SASKATCHEWAN ORCHESTRAL ASSOCIATION
STATEMENT OF REVENUE AND CUMULATIVE SURPLUS
FOR THE YEAR ENDED DECEMBER 31, 2025
(with comparative figures for 2024)

	2025	2024
Revenue		
Sask Lotteries Trust Fund for Sport Culture and Recreation	\$ 171,000	\$ 171,000
Membership Fees	9,234	9,376
Income Summer Strings Experience	40,557	-
Interest Income	19	-
SOA Conducting Workshop	16,415	13,728
Community Initiatives Fund Grant	965	-
	<u>238,190</u>	<u>194,104</u>
Expenditure		
Operations		
Administration	49,955	47,740
Office	11,725	12,807
Corporate	4,819	4,474
Travel & Meetings	6,341	9,349
Programs: Member funding		
Peer Assessment	2,250	2,250
Project Grants	60,436	29,949
Operating Grants	32,025	30,513
Professional Development Grants	1,156	1,500
Bursaries	2,500	2,000
Scholarships	2,700	2,025
Programs: Other Allocations		
Conducting Workshop	30,156	28,663
Community Arts Program	9,454	6,500
Battlefords Community Youth Strings	6,000	6,000
Beginner Player Program	2,792	8,726
Regina Summer Strings Workshop	8,000	8,000
Saskatchewan Music Conference	500	-
	<u>230,809</u>	<u>200,496</u>
Surplus (deficit) for the year	7,381	(6,392)
Cumulative surplus	<u>57,620</u>	<u>64,012</u>
Cumulative surplus, end of year	<u>\$ 65,001</u>	<u>\$ 57,620</u>

See accompanying notes

SASKATCHEWAN ORCHESTRAL ASSOCIATION
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED DECEMBER 31, 2025
(with comparative figures for 2024)

	2025	2024
Operating activities		
Surplus (deficit) for the year	\$ 7,381	\$ (6,392)
Net change in non-cash operating working capital balances		
GST receivable	(101)	17
Prepaid items	300	(300)
Accounts payable	(300)	(1)
Deferred revenue	1,447	(874)
Cash provided by operating activities	<u>1,346</u>	<u>(1,158)</u>
Increase (Increase) in cash	8,727	(7,550)
Cash position, beginning of year	<u>60,702</u>	<u>68,252</u>
Cash position, end of year	<u>\$ 69,429</u>	<u>\$ 60,702</u>

See accompanying notes

SASKATCHEWAN ORCHESTRAL ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
DECEMBER 31, 2025

1. Status and nature of activities

Saskatchewan Orchestral Association's principal activities are funding assistance for operations and development of orchestras within Saskatchewan.

Saskatchewan Orchestral Association is incorporated under the Non-Profit Corporations Act of Saskatchewan. Under present legislation, no income taxes are payable on the reported income of such operations.

2. Summary of significant accounting policies

These financial statements have been prepared in accordance with Canadian accounting standards for not-for-profit organizations which 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 reporting date, and the reported amounts of revenues and expenses for the reporting period. These estimates are reviewed periodically, and as adjustments become necessary, they are reported in the statement of operations in the year they become known. The financial statements reflect the following significant accounting policies

Revenue recognition

Grants from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation are received out of the net proceeds of lottery ticket sales in Saskatchewan. These grants have been recorded as revenue by Saskatchewan Orchestral Association as approved by Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. Accordingly, amounts received that relate to the next fiscal period are shown as deferred revenue.

Unrestricted contributions, fees and investment income are recognized in revenue in the year received or receivable if the amount to be received can be reasonably estimated and collection is reasonably assured.

Capital assets

Capital assets are reported as expenditures of operations in the year of purchase. No amortization is recognized.

Financial instruments

The Saskatchewan Orchestral Association initially measures its financial assets and financial liabilities at fair value. It subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets subsequently measured at amortized cost include cash, investments and accounts receivable. Financial liabilities subsequently measured at amortized cost include accounts payable.

Management estimates

The preparation of the 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 at the date of the financial statements and the reported amount of revenues and expenditures during the reporting period. By their nature, these estimates are subject to measurement uncertainty and the effect on the financial statements of changes in such estimates in future periods could be significant.

SASKATCHEWAN ORCHESTRAL ASSOCIATION
NOTES TO THE FINANCIAL STATEMENTS
DECEMBER 31, 2025

3. Deferred revenue

Deferred revenue includes membership income of \$4,260, \$200 of workshop participant fees, and \$1,553 of funding that relates to the next fiscal year.

4. Economic dependence

Saskatchewan Orchestral Association receives significant revenue in grants from Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. As a result, the organization is dependent upon the continuance of these grants to maintain operations at their current level.

5. Financial instruments

Saskatchewan Orchestral Association is exposed to various risks through its financial instruments. The following analysis provides a measure of the Saskatchewan Orchestral Association's exposure and concentrations at December 31, 2025:

Credit risk

Credit risk arises from the potential that a party may default on their financial obligations, or if there is a concentration of financial obligations which have similar economic characteristics that could be similarly affected by changes in economic conditions, such that the organization could incur a financial loss. The organization is exposed to credit risk with respect to cash, investments and accounts receivable. The organization manages its credit risk by placing cash and investments with major financial institutions. Credit risk for accounts receivable is managed by the credit quality and diverse debtor base and creating an allowance for bad debts where applicable. There has been no change from credit risk exposure from 2024.

Liquidity risk

Liquidity risk is the risk that the organization may not be able to meet a demand for cash or fund its obligations as they come due or not being able to liquidate assets in a timely manner at a reasonable price. The organization is exposed to liquidity risk with respect to its investments and accounts payable but manages its liquidity risk by holding assets that can be readily converted into cash. There has been no change from liquidity risk exposure from 2024.

Interest rate risk

Interest rate risk is a type of market risk that refers to the risk that the fair value of financial instruments or future cash flows associated with the instruments will fluctuate due to changes in market interest rates. The organization is exposed to interest rate risk with respect to its cash and investments and its effect on interest income. Fluctuations in interest rates do not have a significant effect on cash and investments due to the fact that interest income is not a major percentage of total revenue. There has been no change from interest risk exposure from 2024.
