



Kingston  
Symphony

# Annual Report 2024-25



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# Kingston Symphony Association

## Annual General Meeting

Wednesday, November 26, 2025 | 6:30 p.m.

Online via Zoom

### Agenda

1. Filing proof of Notice of Meeting
2. Approval of Minutes of previous Annual General Meeting, Thursday, November 28, 2024
3. President's Report
4. Audit Committee
5. Auditor's Report
6. Appointment of Auditors
7. Music Director's Report
8. Committee Reports
  - a. Development Committee
  - b. Program Committee
9. Constituent Organization Reports
  - a. Kingston Choral Society
  - b. Kingston Community Strings
  - c. Kingston Symphony Orchestra Committee
  - d. Kingston Symphony Volunteers
  - e. Kingston Youth Orchestra
10. General Manager's Report
11. Election of Directors
12. Other Business
13. Adjournment

# Minutes: Kingston Symphony Association Annual General Meeting

Thursday, November 28, 2024 | 4:30 p.m. | Virtual Meeting via Zoom

President Luca Andolfatto called the meeting to order at 4:30 p.m. Twenty-seven people were in attendance. Andrea Haughton, General Manager of the Kingston Symphony Association (KSA), welcomed everyone to the meeting and showed members how they could vote through the polling options and how they could ask questions through the chat function on Zoom. Andrea then turned the meeting back over to Luca.

## 1. Filing Proof of Notice of Meeting

Members were notified of the meeting by email or phone and listings were published online beginning on Friday, November 15, 2024.

## 2. Approval of Minutes of Previous Annual Meeting, Wednesday, November 29, 2023

Moved by Geoff Hendry, seconded by Valerie Gravelle that the minutes of the KSA's Annual General Meeting on Wednesday, November 29, 2023 be approved. Carried.

## 3. President's Report

Luca Andolfatto referred to his report, which was included in the package of materials distributed to those who registered for the meeting. He highlighted various points and said that he is optimistic, but knows that there are many challenges ahead. Luca thanked our donors, volunteers, musicians, and staff for their dedication and support over the last season.

## 4. Audit Committee

Valerie Gravelle, chair of the Audit Committee, said that they had met with Colleen Lawrie of Wilkinson & Company LLP to review the audited financial statements for the 2023-2024 fiscal year. At the conclusion of the review, Wilkinson & Company provided the expected qualified opinion common to not-for-profit organizations that the financial statements present the financial position of the KSA as at May 31, 2024. At its meeting on Thursday, November 21, 2024, the Board of Directors approved the audited financial statements for submission to the members at the Annual General Meeting.

## 5. Auditor's Report

Jon Dessau, Treasurer, presented the statements for the 2023-2024 season which were prepared by Wilkinson & Company LLP. Jon referred to his report that included a brief summary of the audited financial statements.

Total revenue from general operations was at \$1,100,757 and expenditures at \$1,122,391, both slightly below what was budgeted. Including the constituent organizations (Kingston Choral Society, Kingston Community Strings, Kingston Youth Orchestra, and Kingston Symphony Volunteers) the deficit that was covered from accumulated reserves was \$29,751 compared to \$216,356 the previous year. Our overall accumulated surplus position remains healthy at \$894,780.



The financial details show that 2023-2024 was close to a normal season as experienced before the pandemic. Donation income is up from \$235,000 to \$406,000, reflecting renewed opportunities for fundraising and the outstanding effort and toil by the Kingston Symphony Volunteers. Their contribution was up \$30,000 to a total of \$90,000, individual donations increased \$25,000 to \$141,000, and estate donations by \$85,000 to \$95,000. However, the pressure of inflation and general economic uncertainty is certainly felt; fixed and variable costs are increasing and individual donations remain lower than we would expect from pre-pandemic experience, reflecting continuing cost-of-living challenges in our community.

Grants and public funding are also harder to come by, and in particular the Canada Council for the Arts grant was \$50,000 lower than the previous year at \$82,000, while overall fewer grant applications were successful this year. The additional funds of \$50,000 received in 2022-2023 was a special digital project grant for our second season of Harmon in Space. On the positive side financial markets recovered, and accordingly investment income (realized and unrealized) and endowment distributions were up \$81,773 to a total of \$141,228.

On the administrative side costs and salaries were held to the budget. The Director of Development position was filled early in the season, and we look forward to building upon this year's progress in increasing ongoing donation income. The continued strong support of our generous patrons must be applauded. It is the key to maintaining the scope and quality of symphonic music we are enjoying in Kingston.

Our internally restricted funds (\$491,314 in total) remain available for their intended special projects as outlined in the financial statements in note 2c. Schedules D, E, F, and G to the financial statements detail the financial activities of the four constituent organizations.

Jon thanked the auditors at Wilkinson & Company LLP, and the volunteers on the Audit Committee, Valerie Gravelle (Chair), Mara Shaw, and Kathy Beers for their time and the thought they put into preparing and analyzing our financials. The Kingston Symphony Association is in a stable financial position for the 2024-2025 season, though challenges remain. Jon congratulated our General Manager Andrea Houghton, her team on the staff of the KSA, the many dedicated volunteers, and all the musicians for achieving this outcome.

Jon Dessau moved to accept the Auditor's Report as presented. Seconded by Mara Shaw. Carried.

## 6. Appointment of Auditors

Moved by Jon Dessau, seconded by Valerie Gravelle that Wilkinson & Company LLP be reappointed as auditors for the 2024-2025 season. Carried.

## 7. Music Director's Report

Evan Mitchell sent his regrets as he had a rehearsal at the same time as the meeting. Luca Andolfatto asked members to refer to Evan's written report.

## 8. Committee Reports

### a. Development

Geoff Hendry asked for his report to stand as written. He thanked everyone who has made a donation and supported our organization by volunteering.

### b. Program

Bibi Henson, chair, sent her regrets. Andrea Houghton said that planning for the 2025-2026 season is underway and that the concerts so far this season have been well received.

## Constituent Organization Reports

### a. Kingston Choral Society

Stephen Hunt asked that his report stand as written. He said that they are looking forward to a sing-along of Handel's Messiah tomorrow evening as well as singing in three performances of Candlelight Christmas.

### b. Kingston Community Strings

Stephen Yates, Manager, sent his regrets. Luca Andolfatto asked members to refer to the written report provided in the meeting materials.

### c. Kingston Symphony Orchestra

Melissa Scott, co-chair of the Orchestra Committee, was not able to attend the meeting. Anne Palmer attended on her behalf and highlighted various points in the submitted report.

### d. Kingston Symphony Volunteers

Kathy Beers, Chair of the Volunteers, asked to have her report stand as written. She said the amount raised at the fall sales this season have exceeded that of the previous year. Luca Andolfatto stated that our volunteers are the backbone of the Kingston Symphony Association and thanked them for all of their hard work.

### e. Kingston Youth Orchestra/Youth Strings/A-Strings

Susan Johnston, General Manager of the Kingston Youth Orchestra, Youth Strings, and A-Strings, asked for her report to stand as written. She thanked the KSA staff for their extra help in promoting their concerts this past season. Susan said that they had more people in their audiences compared to previous years.

## 9. General Manager's Report

Andrea Haughton, General Manager, asked that her report stand as written. She thanked Evan Mitchell, members of the Board of Directors and Kingston Symphony Volunteers, Kingston Symphony musicians, and the KSA staff for their support.

## 10. Election of Directors

Bernice Huisman, Secretary, presented her report. She said that currently we have one Director, Jon Dessau, seeking renewal of his term. No other nominations have been received. She also listed the returning Directors as well as the Special Advisors. Bernice also thanked Charles Simonds who has finished his term and expressed how much we will miss him on the Board of Directors.

Moved by Bernice Huisman that the election of directors be approved. Seconded by Geoff Hendry. Carried.

## 11. Other Business

Mara Shaw said that there will be a Scotch Tasting on Thursday, March 27, 2025 and that tickets are on sale now.

## 12. Adjournment

Moved by Geoff Hendry that the meeting adjourn at 5:05 p.m.

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Andrea Haughton,  
*General Manager*

Date

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Luca Andolfatto,  
*President*

Date

# President's Report

As we reflect on the past year, I am pleased to report that the Kingston Symphony Association approaches the future with renewed optimism. While uncertainty is a more prominent part of the arts landscape, we have seen encouraging progress both financially and artistically.

The diligent work of our Development Committee has yielded excellent results, with initiatives that have not only met but exceeded expectations.

Artistically, our programming continues to be a source of pride and inspiration. It has been vibrant and well-received. Under the determined leadership of our Music Director, the orchestra continues to raise its standards and inspire audiences. Evan Mitchell has shown remarkable determination and vision, challenging us to strive for excellence and to continually raise the artistic standard of our orchestra. Audiences have responded enthusiastically to the breadth and quality of our concerts, and we remain committed to offering performances that both honour tradition and embrace innovation. It is important to highlight the Program Committee, who dedicate their time and knowledge to this vital process and bring the local and personal insights that make it truly meaningful.

The Kingston Symphony Association thrives because of the dedication of its members, volunteers, supporters, and of course dedicated staff. The collaboration between orchestra musicians, board members, and constituent groups has been vital in sustaining our mission. Together, we are building not only a stronger organization but also a deeper connection with our community.

As we move forward, we do so with optimism. The successes of this past year remind us that when we work together, we can achieve remarkable things. With strong leadership, committed volunteers, and the continued support of our patrons, I believe the Kingston Symphony Association is poised for growth and artistic achievement in the years to come. On behalf of the Board of Directors, I extend my heartfelt thanks to all who contribute their time, talent, and resources to our shared vision.

[Luca Andolfatto](#) | President

# Audit Committee Report

On Tuesday, October 7, 2025, the Kingston Symphony Association Audit Committee met virtually with Wilkinson & Company LLP, the Kingston Symphony Association's auditors, to review the consolidated financial statements of the KSA for the year ending Saturday, May 31, 2025. The KSA Audit Committee included me, Jon Dessau, Bibi Henson, and Kathy Beers while Wilkinson was represented by Colleen Lawrie and Martin Gravelle. Andrea Haughton, Kingston Symphony Association General Manager, was also in attendance.

In addition to the Kingston Symphony, the financials for the Kingston Choral Society, Kingston Community Strings, Kingston Symphony Volunteers, and Kingston Youth Orchestra were included in the audit.

At the conclusion of the review, Wilkinson's provided the expected qualified opinion common to not-for-profit organizations that the financial statements fairly present the financial position of the Kingston Symphony Association as of Saturday, May 31, 2025.

At its virtual meeting on Wednesday, November 5, 2025, the Board of Directors approved the audited financial statements for submission to the members at the Annual General Meeting.

**Mara Shaw** | Chair





# Treasurer's Report

For the 2024-2025 season total revenue from general operations was up 2% at \$1,121,757 and expenditures up 9% at \$1,229,391. Including the constituent organizations (Kingston Choral Society, Kingston Community Strings, Kingston Youth Orchestra, and Kingston Symphony Volunteers) the deficit that was covered from accumulated reserves was \$97,302 compared to \$29,751 the previous year. Our overall accumulated surplus position remains healthy at \$797,466.

The pressure of inflation and general economic uncertainty continues to be felt; fixed and variable costs are increasing faster than the ability to raise revenue. Overall donations income was \$382,495 and the record contribution of \$95,000 from the Kingston Symphony Volunteers is to be applauded.

Grants and public funding are also harder to come by and we see this trend continuing over the next season. On the positive side financial markets were up and accordingly investment income and endowment distributions were up \$21,289 to a total of \$162,517.

Our internally restricted funds (\$491,314 in total) remain available for their intended special projects as outlined in the financial statements in note 2c. Schedules D, E, F, and G of the financial statements detail the financial activities of the four constituent organizations.

Please join me in thanking our auditors at Wilkinson & Company LLP, and the volunteers on the Audit Committee, Mara Shaw (Chair), Bibi Henson, and Kathy Beers for their time and the thought they put into preparing and analyzing our financials.

The Kingston Symphony Association is in a stable financial position for the 2025-2026 season.

Our General Manager Andrea Haughton, her team on the staff of the Kingston Symphony Association, the many dedicated volunteers, and all the musicians are to be congratulated for achieving this outcome.

**Jon Dessau** | Treasurer

**KINGSTON SYMPHONY ASSOCIATION**  
**FINANCIAL STATEMENTS**  
**AS AT MAY 31, 2025**

**KINGSTON SYMPHONY ASSOCIATION**  
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**AS AT MAY 31, 2025**

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## **INDEPENDENT AUDITOR'S REPORT**

To the Members of  
Kingston Symphony Association

### **Qualified Opinion**

We have audited the financial statements of Kingston Symphony Association (the "Association"), which comprise the statement of financial position as at May 31, 2025, and the statements of changes in net assets, revenue and expenditures 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 Association as at May 31, 2025, and the results of its operations and its cash flows in accordance with Canadian accounting standards for not-for-profit organizations.

### **Basis for Qualified Opinion**

In common with many charitable organizations, the Association derives revenue from donations, fundraising events and membership fees, the completeness of which is not susceptible of satisfactory audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the Association and we were not able to determine whether, as at and for the years ended May 31, 2025 and May 31, 2024, any adjustments might be necessary to donations, fundraising events and membership fees revenue, excess of revenues over expenditures, assets and 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 Association in accordance with the ethical requirements that are 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 these financial statements, management is responsible for assessing the Association'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 Association, or to cease operations, or has no realistic alternative but to do so.

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



## INDEPENDENT AUDITOR'S REPORT (Cont'd)

### 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 Association'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 Association'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 Association 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.

KINGSTON, Canada  
November 5, 2025

*Wilkinson & Company LLP*

Chartered Professional Accountants  
Licensed Public Accountants

**WILKINSON & COMPANY LLP - CHARTERED PROFESSIONAL ACCOUNTANTS**

**KINGSTON SYMPHONY ASSOCIATION  
STATEMENT OF FINANCIAL POSITION  
AS AT MAY 31, 2025**

	2025 Total \$	2024 Total \$
<b>ASSETS</b>		
<b>CURRENT - Schedule A</b>		
Cash - operating	113,895	98,319
Cash - fundraising	4,984	3,884
Accounts receivable	70,913	229,077
Due from other funds	492,258	491,927
Prepaid expenses	8,621	8,435
Short-term investments - Note 3	179,849	179,591
	<b>870,520</b>	<b>1,011,233</b>
<b>LONG-TERM INVESTMENTS - Note 4</b>	<b>514,945</b>	<b>456,546</b>
<b>TANGIBLE CAPITAL ASSETS - Note 5</b>	<b>18,660</b>	<b>18,660</b>
	<b>1,404,125</b>	<b>1,486,439</b>
<b>LIABILITIES</b>		
<b>CURRENT - Schedule A</b>		
Accounts payable and accrued liabilities	77,650	44,471
Bank loan - Note 6		47,999
Government remittances payable	8,051	7,262
Deferred revenue - Note 7	28,700	
Due to other funds	492,258	491,927
	<b>606,659</b>	<b>591,659</b>
<b>NET ASSETS</b>		
<b>UNRESTRICTED SURPLUS</b>	<b>224,225</b>	<b>332,779</b>
<b>INTERNALLY RESTRICTED SURPLUS</b>	<b>491,314</b>	<b>491,314</b>
<b>GENERAL FUND SURPLUS (DEFICIT) - VOLUNTEER COMMITTEE</b>	<b>(2,869)</b>	<b>2,478</b>
<b>MUSIC AWARDS RESERVE FUND SURPLUS</b>	<b>1,148</b>	<b>613</b>
<b>GENERAL FUND SURPLUS - KINGSTON CHORAL SOCIETY</b>	<b>55,218</b>	<b>42,762</b>
<b>GENERAL FUND SURPLUS - KINGSTON COMMUNITY STRINGS</b>	<b>6,559</b>	<b>7,044</b>
<b>GENERAL FUND SURPLUS - KINGSTON YOUTH ORCHESTRA</b>	<b>21,871</b>	<b>17,790</b>
	<b>797,466</b>	<b>894,780</b>
<b>APPROVED ON BEHALF OF THE BOARD</b>		
<i>Luca Andolfatto</i> _____ Director		
<i>John [Signature]</i> _____ Director		
	<b>1,404,125</b>	<b>1,486,439</b>

The accompanying notes form an integral part of these financial statements

KINGSTON SYMPHONY ASSOCIATION  
STATEMENT OF NET ASSETS  
AS AT MAY 31, 2025

	2025							2024
	General Operations		Volunteer Committee		Kingston Choral Society	Kingston Community Strings	Kingston Youth Orchestra	
	Unrestricted Fund \$	Internally Restricted Fund \$	General Fund \$	Music Award Reserve Fund \$	General Fund \$	General Fund \$	General Fund \$	Total \$
FUND BALANCES - BEGINNING OF YEAR	332,779	491,314	2,478	613	42,762	7,044	17,790	894,780
EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE) FOR YEAR	(108,542)		(5,347)	535	12,456	(485)	4,081	(97,302)
FUND BALANCES - END OF YEAR	224,237	491,314	(2,869)	1,148	55,218	6,559	21,871	797,478

The accompanying notes form an integral part of these financial statements



**KINGSTON SYMPHONY ASSOCIATION  
STATEMENT OF REVENUE AND EXPENDITURES  
FOR THE YEAR ENDED MAY 31, 2025**

	2025 \$	2024 \$
<b>REVENUE - Schedule B</b>		
Earned	271,885	264,829
Donations	382,495	406,119
Grants	223,787	223,637
Fundraising events	80,552	64,944
Investment income	67,417	65,141
Endowment funds interest and distribution	95,100	76,087
	<b>1,121,236</b>	<b>1,100,757</b>
<b>EXPENDITURES - Schedule C</b>		
Artistic	644,616	614,827
Production	213,520	191,819
Publicity and promotion	58,182	42,731
Administration	313,460	273,014
	<b>1,229,778</b>	<b>1,122,391</b>
<b>EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE) BEFORE UNDERNOTED</b>	<b>(108,542)</b>	<b>(21,634)</b>
<b>EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE) FOR VOLUNTEER COMMITTEE - SCHEDULE D</b>	<b>(4,812)</b>	<b>(14,770)</b>
<b>EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE) FOR KINGSTON CHORAL SOCIETY - SCHEDULE E</b>	<b>12,456</b>	<b>4,883</b>
<b>EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE FOR KINGSTON COMMUNITY STRINGS - SCHEDULE F</b>	<b>(485)</b>	<b>3,021</b>
<b>EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE FOR KINGSTON YOUTH ORCHESTRA - SCHEDULE G</b>	<b>4,081</b>	<b>(1,251)</b>
<b>EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE) FOR YEAR</b>	<b>(97,302)</b>	<b>(29,751)</b>

The accompanying notes form an integral part of these financial statements



**KINGSTON SYMPHONY ASSOCIATION  
STATEMENT OF CASH FLOWS  
FOR THE YEAR ENDED MAY 31, 2025**

	2025 \$	2024 \$
<b>OPERATING ACTIVITIES</b>		
Excess of revenue over expenditures (expenditures over revenue) for year	(97,302)	(29,751)
Adjustment for items which do not affect cash -		
Unrealized gain on investments	(53,141)	(47,982)
	(150,443)	(77,733)
Net change in non-cash working capital balances related to operations - Note 10	220,646	(130,991)
<b>CASH FLOWS PROVIDED FROM (USED IN) OPERATING ACTIVITIES</b>	<b>70,203</b>	<b>(208,724)</b>
<b>INVESTING AND FINANCING ACTIVITIES</b>		
Decrease (increase) of short-term investments	(269)	91,731
Increase in long-term investments	(5,259)	(5,482)
<b>CASH FLOWS PROVIDED FROM (USED IN) INVESTING AND FINANCING ACTIVITIES</b>	<b>(5,528)</b>	<b>86,249</b>
<b>FINANCING ACTIVITIES</b>		
Increase (decrease) in bank term loan payable	(47,999)	47,999
<b>CASH FLOWS PROVIDED FROM (USED IN) FINANCING ACTIVITIES</b>	<b>(47,999)</b>	<b>47,999</b>
<b>NET INCREASE (DECREASE) IN CASH AND CASH EQUIVALENTS FOR YEAR</b>	<b>16,676</b>	<b>(74,476)</b>
<b>CASH AND CASH EQUIVALENTS - BEGINNING OF YEAR</b>	<b>102,203</b>	<b>176,679</b>
<b>CASH AND CASH EQUIVALENTS - END OF YEAR</b>	<b>118,879</b>	<b>102,203</b>
<b>REPRESENTED BY:</b>		
Cash - operating	113,895	98,319
Cash - fundraising	4,984	3,884
	<b>118,879</b>	<b>102,203</b>

The accompanying notes form an integral part of these financial statements

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**1. NATURE OF OPERATIONS**

Kingston Symphony Association is incorporated in Ontario as an Association without share capital and is a registered charity for income tax purposes. Its stated mission is to produce and promote professional quality programs of instrumental and choral music for the education, enjoyment and enrichment of audiences in the Greater Kingston Area. Under the Kingston Symphony Association's by-laws, it is comprised of five constituent organizations: Kingston Symphony Orchestra, Kingston Symphony Volunteers ("Volunteer Committee"), Kingston Choral Society, Kingston Community Strings, and Kingston Youth Orchestra.

The Kingston Symphony Orchestra is a professional orchestra made up of approximately 45 musicians who are actively engaged performing with the Kingston Symphony Association and supporting its artistic mission.

The Volunteer Committee provides general and, especially, financial support to the Kingston Symphony Association and encourages the development of young musicians in the Kingston area. The Volunteer Committee provides merit awards each year to Kingston area young musicians. In recent years, the fundraising projects have been an Book Fair, two Vinyl Records Sales, and the All Things Christmas, Gifts & Art Sale.

The Kingston Choral Society is a mixed-voice choir who perform masterworks and contemporary music. The Kingston Choral Society also seeks out regional artists with which to collaborate, and routinely provides performing opportunities for developing artists from across the province of Ontario.

The Kingston Community Strings is a 40 to 50 member amateur string orchestra that plays a variety of string orchestral repertoire and performs concerts at various functions throughout the community.

The Kingston Youth Orchestra consists of the Youth Orchestra, Youth Strings, and A-Strings. The Youth Orchestra is made up of high school-aged musicians who seek a challenge and who are developing their ensemble skills. The Youth Strings is a feeder ensemble for the string section of the Youth Orchestra. The A-Strings is an introductory ensemble for young string musicians.

**2. ACCOUNTING POLICIES**

Outlined below are those accounting policies adopted by the Association considered to be particularly significant:

**(a) Basis of Accounting**

These financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations.

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**2. ACCOUNTING POLICIES (Cont'd)**

**(b) Accounting Estimates**

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 expenditures during the reporting period. Significant items subject to such estimates and assumptions include valuation of accounts receivable, deferred revenue and accounts payable. Actual results could differ from those estimates.

**(c) Fund Accounting**

The accompanying financial statements include the activities of the Association for which the Board of Directors is legally accountable. In order to properly reflect its activities, the Association maintains its accounts in accordance with the principles of "fund accounting" in order that limitations and restrictions placed on the use of available resources are observed. Under fund accounting, resources for various purposes are classified for accounting and reporting purposes into funds in accordance with activities or objectives specified. For financial reporting purposes, the Association has combined funds with similar characteristics into groups: General Operations Unrestricted Fund, General Operations Internally Restricted Fund, Volunteer Committee General Fund and Volunteer Committee Music Awards Fund.

The General Operations Internally Restricted Funds were established by the Board of Directors. These funds are as follows:

The Internally Restricted Development Fund relates to funds set aside by the organization to help support the goals of developing the organization outside of the regular operating activities.

The Internally Restricted Special Projects Fund is to be used to fund special projects on an application basis with limits of a maximum investment of \$20,000 annually.

The Internally Restricted Contingency Fund has been set up to protect the organization in the short term should they lose a portion of their current funding.

The Internally Restricted Undesignated Fund has been set up as a short term restricted fund as the organization plans for future projects.

The General Operations Unrestricted Fund accounts for the Association's program delivery and administrative activities financed by ticket sales, advertising, grants and fundraising income.

The Volunteer Committee General Fund accounts for the committee's program delivery and administrative activities financed by fundraising income.

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**2. ACCOUNTING POLICIES (Cont'd)**

**(c) Fund Accounting (Cont'd)**

The Volunteer Committee Music Awards Reserve Fund (formerly the Allan-Jack Fund), acts solely as a reserve to ensure one final year of awards could be made in the case of the wind up of operations of the Volunteer Committee. No annual expenditures are charged to this fund.

The Kingston Choral Society General Fund accounts for the Kingston Choral Society's program delivery and administrative activities financed by donations, membership fees and ticket sales.

The Kingston Community Strings General Fund accounts for the Kingston Community Strings's program delivery and administrative activities financed by donations, membership fees and ticket sales.

The Kingston Youth Orchestra General Fund accounts for the Kingston Youth Orchestra's program delivery and administrative activities financed by donations, membership fees and ticket sales.

**(d) Revenue Recognition**

Donations and grants are reflected as revenue when received, unless they are specifically allocated to a period other than the current fiscal year. In the latter case, donations and grants are reflected as revenue when the related expenditures are incurred. Membership revenue is recognized as revenue in the period in which it is received. Ticket sales, advertising and fundraising revenue is recognized in the period in which the event took place.

Investment and endowment income includes dividend and interest income and realized and unrealized investment gains and losses. Unrealized gains and losses on investments are included in investment income in the statement of revenue and expenditures.

**(e) Government Assistance**

Government assistance in the form of tax credits and subsidies is recorded as revenue. Government assistance is recognized in the period where all conditions of the tax credits or subsidies are met.



**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**2. ACCOUNTING POLICIES (Cont'd)**

**(f) Financial Instruments**

**(i) Measurement of Financial Instruments**

The Association initially measures its financial assets and liabilities at fair value adjusted by, in the case of financial instruments that will not be measured subsequently at fair value, the amount of transaction costs directly attributable to the instrument.

The Association subsequently measures all its financial assets and financial liabilities at amortized cost.

Financial assets measured at amortized cost include cash, accounts receivable and government assistance receivable. Financial assets measured at fair value include investments. Financial liabilities measured at amortized cost include accounts payable and accrued liabilities and government remittances payable.

**(ii) Impairment**

Financial assets measured at amortized cost are tested for impairment when there are indicators of possible impairment. When a significant adverse change has occurred during the period in the expected timing or amount of future cash flows from the financial asset or group of assets, a write-down is recorded in net income. When events occurring after the impairment confirm that a reversal is necessary, the reversal is recognized in net income up to the impairment amount previously recognized.

**(g) Donated Services**

The work of the Association is dependent on the voluntary services of many individuals and organizations. Since these services are not normally purchased by the Association and because of the difficulty of identifying a reliable basis for their value, donated services are not recognized in these financial statements.

**(h) Tangible Capital Assets and Amortization**

- (i) The music library is stated at cost as at April 30, 1983 and all subsequent additions to the library have been expensed.
- (ii) The percussion and other musical equipment is stated at cost, and is amortized over five years using the straight-line method.

**(i) Income Taxes**

The Association is exempt from paying income taxes, as it is a not-for-profit organization.

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**3. SHORT-TERM INVESTMENTS**

Short-term investments consist of the following:

	<b>2025</b>	2024
	<b>\$</b>	<b>\$</b>
General Operations		
Premium investment account	<b>452</b>	5,438
CI High interest savings fund F-NL	<b>172,788</b>	168,079
PLUG	<b>11</b>	
	<b>173,251</b>	173,517
Volunteer Committee		
3.65% Bank of Montreal GIC, maturing November 2025	<b>2,534</b>	
Bank of Montreal Bond Fund	<b>1,872</b>	1,778
Bank of Montreal Dividend Fund	<b>2,203</b>	1,892
Matured GIC		2,404
	<b>6,609</b>	6,074
Combined Total	<b>179,860</b>	179,591

**4. LONG-TERM INVESTMENTS**

The investments held at May 31, 2025 consist of mutual funds. Investments have been recorded at the fair market value as at May 31, 2025 and May 31, 2024.

	<b>2025</b>	2024
	<b>\$</b>	<b>\$</b>
General Operations		
Fidelity Asset Allocation Private Pool Series F-NL	<b>231,310</b>	210,534
Fidelity Asset Allocation Canadian Equity Private Pool Series F-NL	<b>283,635</b>	246,012
PLUG	<b>1</b>	
Total	<b>514,946</b>	456,546

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**5. TANGIBLE CAPITAL ASSETS**

	<b>2025</b>		<b>2024</b>	
	<b>Cost</b>	<b>Accumulated amortization</b>	<b>Cost</b>	<b>Accumulated amortization</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>	<b>\$</b>
Music library	<b>18,660</b>		18,660	
Percussion and other musical equipment	<b>18,081</b>	<b>18,081</b>	18,081	18,081
	<b>36,741</b>	<b>18,081</b>	36,741	18,081
Cost less accumulated amortization	<b>\$ 18,660</b>		<b>\$ 18,660</b>	

**6. CREDIT FACILITIES**

The Association has an unsecured revolving demand loan with a limit of \$100,000 and bearing interest at the bank's prime lending rate plus 1.00%. The loan revolves in increments of \$1,000, with borrowings expected to fluctuate. As at May 31, 2025, the balance on the line of credit was \$Nil (2024 - \$48,000).

The Association has credit facilities for a credit card with a limit of \$10,000 and bearing interest at 19.99%. As at May 31, 2025, the balance on the line of credit was \$2,945 (2024 - \$2,160).

**7. DEFERRED REVENUE**

The details of revenue received prior to the year end, that relate to activities in the subsequent fiscal year are as follows:

	<b>2025</b>	<b>2024</b>
	<b>\$</b>	<b>\$</b>
Canada Council for the Art	<b>28,700</b>	
	<b>28,700</b>	<b>NIL</b>

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**8. INTERFUND TRANSFERS**

The net revenues resulting from the work completed by the Volunteer Committee have been allocated to the General Fund and the Music Awards Reserve Fund as based on the breakdown appearing on Schedule D.

As the purpose of the Volunteer Committee is to give general and, especially, financial support to the Kingston Symphony Association, the Volunteer Committee passes on a portion of the net proceeds of its fundraising projects to the General Operations. The amounts have been presented as revenue for the General Operations and an expenditure for the Volunteer Committee.

The General Operations incurs music director and conductor expenditures on behalf of the Kingston Youth Orchestra. The Kingston Youth Orchestra passes on a portion of revenue to the General Operations. The amounts have been presented as revenue for the General Operations and an expenditure for the Kingston Youth Orchestra.

During the year the General Operations incurred guest artist expenditures on behalf of the Kingston Choral Society. The General Operations passes on a portion of revenue to the Kingston Choral Society. The amounts have been presented as revenue for the Kingston Choral Society and an expenditure for the General Operations.

**9. ENDOWMENT FUNDS**

The Kingston Symphony Association provides opportunities for donors to participate in two endowment funds that are administered by independent third parties. Donors who participate in either of these funds are required to designate their choice in writing and the Association forwards the funds to the applicable agency. These agencies are as follows:

**(a) Ontario Arts Foundation**

The Ontario Arts Foundation created The Kingston Symphony Association Arts Endowment Fund whereby donations from the Kingston Symphony Association would be matched by the Ontario Arts Foundation. The Kingston Symphony Association is entitled to receive interest earned on these funds. As at May 31, 2025, the balance of these funds amounted to \$703,927. Under a similar matching program, The Ontario Arts Foundation holds funds through the Canadian Heritage Fund for the Kingston Symphony Association in the amount of \$176,491.

**(b) The Community Foundation of Kingston and Area**

As at May 31, 2025, the balance of the funds held through the Community Foundation for Kingston and Area for the Kingston Symphony Association amounted to \$1,335,355.



**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**10. NET CHANGE IN NON-CASH WORKING CAPITAL BALANCES RELATED TO OPERATIONS**

Cash provided from (used in) non-cash working capital is compiled as follows:

	<b>2025</b>	2024
	<b>\$</b>	<b>\$</b>
<b>(INCREASE) DECREASE IN CURRENT ASSETS</b>		
Accounts receivable	<b>158,164</b>	(112,536)
Prepaid expenses	<b>(186)</b>	(2,915)
	<b>157,978</b>	(115,451)
<b>INCREASE (DECREASE) IN CURRENT LIABILITIES</b>		
Accounts payable and accrued liabilities	<b>33,179</b>	(19,756)
Government remittances payable	<b>789</b>	4,216
Deferred revenue	<b>28,700</b>	
	<b>62,668</b>	(15,540)
<b>NET CHANGE IN NON-CASH WORKING CAPITAL BALANCES RELATED TO OPERATIONS</b>	<b>220,646</b>	(130,991)

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**11. COMMITMENTS**

The Association leases a premises at a monthly rent of \$1,750 plus HST from January 1, 2023 until the end of December 31, 2024. The previous lease expired on December 31, 2024 and the premises continues to be leased on a month to month basis in the amount of \$1,750 plus HST.

The Association leases premises for the primary use of storing musical instruments and for projects completed by the Volunteer Committee. The previous lease expired on February 28, 2020 and the premises continues to be leased on a month to month basis in the amount of \$2,583 plus HST.

Effective March 2025, the Association entered into a five year lease for a photocopier in the annual amount of \$1,068 plus HST, paid quarterly.

**12. BUDGET**

The budget amounts, as presented for comparison purposes, are not subject to audit and are those approved by the Board of Directors.

**13. FINANCIAL INSTRUMENTS**

The fair value of the Association's cash, accounts receivable, government assistance receivable, investments, and accounts payable and accrued liabilities approximate their carrying amounts due to the immediate and short-term nature of these financial instruments.

The Association has a comprehensive risk management framework to monitor, evaluate and manage the principal risks assumed with financial instruments. The risks that arise from transacting financial instruments include market risk, liquidity risk, and credit risk.

**(a) Market Risk:**

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate as a result of market factors. Market factors include three types of risk: interest rate risk, currency risk, and equity risk.

**(i) Interest Rate Risk:**

Interest rate risk is the potential for financial loss caused by fluctuations in fair value or future cash flows of financial instruments because of changes in market interest rates.

The Association has financial assets subject to fixed interest rates as disclosed in Note 3 and financial liabilities subject to variable interest rates, as disclosed in Note 6 and, accordingly, is subject to this risk.

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**13. FINANCIAL INSTRUMENTS (Cont'd)**

**(ii) Currency Risk:**

Currency risk relates to the Association operating in different currencies and converting non-Canadian earnings at different points in time at different foreign exchange levels when adverse changes in foreign currency exchange rates occur.

The Association does not transact in foreign currencies, and, accordingly, is not subject to this risk.

**(iii) Equity Risk:**

Equity risk is the uncertainty associated with the valuation of assets arising from changes in equity markets.

The Association does have equity investments as disclosed in Note 3, and, accordingly, is subject to this risk.

**(b) Liquidity Risk:**

Liquidity risk is the risk that the Association will not be able to meet all cash outflow obligations as they come due.

The Association's exposure to liquidity risk is dependent on the receipt of funds from its operations.

**(c) Credit Risk:**

Credit risk is the risk of financial loss to the Association if a debtor fails to make payments of interest and principal when due.

The Association is exposed to credit risk in the event of non-performance by clients in connection with its accounts receivable. The Association does not obtain collateral or other security to support the accounts receivable subject to credit risk but mitigates this risk by dealing only with what management believes to be financially sound counterparties and, accordingly, does not anticipate significant loss for non-performance.

There have been no significant changes from the previous period in the exposure to risk or policies, procedures and methods used to measure the risks.

**KINGSTON SYMPHONY ASSOCIATION  
NOTES TO FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MAY 31, 2025**

**14. CAPITAL DISCLOSURE**

The Association's objectives with respect to capital management are to maintain a minimum capital base that allows the Association to continue with and execute its overall purpose as outlined in the fund balances accounting policy in Note 2. The Association's Board of Directors performs periodic reviews of the Association's capital needs to ensure they remain consistent with the risk tolerance that is acceptable to the Association.

KINGSTON SYMPHONY ASSOCIATION  
SCHEDULE OF FINANCIAL POSITION  
AS AT MAY 31, 2025

	2025							2024
	General Operations		Volunteer Committee		Kingston Choral Society	Kingston Community Strings	Kingston Youth Orchestra	
	Unrestricted Fund \$	Internally Restricted Fund \$	General Fund \$	Music Award Reserve Fund \$	General Fund \$	General Fund \$	General Fund \$	Total \$
								Total \$
ASSETS								
CURRENT								
Cash - operating	23,107		3,748		53,209	8,060	25,771	113,895
Cash - fundraising	4,984							4,984
Accounts receivable	62,643				7,770	500		70,913
Due from other funds		491,314		944				492,258
Prepaid expenses	8,621							8,621
Short-term investments - Note 3	173,251		6,609					179,860
	272,606	491,314	10,357	944	60,979	8,560	25,771	870,531
LONG-TERM INVESTMENTS - Note 4	514,946							514,946
TANGIBLE CAPITAL ASSETS - Note 5	18,660							18,660
	806,212	491,314	10,357	944	60,979	8,560	25,771	1,404,137
LIABILITIES								
CURRENT								
Accounts payable and accrued liabilities	72,373		1,615		1,962	500	1,200	77,650
Bank loan								47,999
Government remittances payable	8,051							8,051
Deferred revenue - Note 7	28,700							28,700
Due to other funds	472,851		6,385	5,022	3,799	1,501	2,700	492,258
	581,975		8,000	5,022	5,761	2,001	3,900	606,659
NET ASSETS								
FUND BALANCES	224,237	491,314	(2,869)	1,148	55,218	6,559	21,871	797,478
	806,212	491,314	5,131	6,170	60,979	8,560	25,771	1,404,137

**SCHEDULE B**

**KINGSTON SYMPHONY ASSOCIATION  
SCHEDULE OF REVENUE  
GENERAL OPERATIONS  
FOR THE YEAR ENDED MAY 31, 2025**

	2025		2024
	Budget (Note 12)	Actual	Actual
	\$	\$	\$
<b>Earned revenue</b>			
Ticket sales - subscription and single	262,000	253,886	254,113
Program advertising	15,000	10,850	3,881
School Concerts		6,000	6,704
Other		1,149	131
	277,000	271,885	264,829
<b>Donations</b>			
Corporate sponsors and donors	50,000	3,750	20,250
Individual donors	175,000	230,715	140,897
Estates	50,000		95,242
Foundations and endowment	60,000	45,450	52,330
Kingston Youth Orchestra - Note 8	7,580	7,580	7,400
Volunteer Committee - Note 8	95,000	95,000	90,000
	437,580	382,495	406,119
<b>Grants</b>			
Canada Council for the Arts	82,000	82,000	82,000
Ontario Arts Council	66,787	66,787	66,787
City of Kingston	75,000	75,000	71,250
Canada Summer Jobs			3,600
Other	55,000		
	278,787	223,787	223,637
<b>Fundraising events</b>			
Nevada	5,000	1,692	2,937
Bingo	55,000	57,192	56,036
Other	40,000	21,668	5,971
	100,000	80,552	64,944
<b>Investment income</b>	5,000	67,417	65,141
<b>Endowment funds interest and distribution - Note 9</b>	90,000	95,100	76,087
	95,000	162,517	141,228
<b>TOTAL REVENUE</b>	<b>1,188,367</b>	<b>1,121,236</b>	<b>1,100,757</b>



**SCHEDULE C**

**KINGSTON SYMPHONY ASSOCIATION  
SCHEDULE OF EXPENDITURES  
GENERAL OPERATIONS  
FOR THE YEAR ENDED MAY 31, 2025**

	2025		2024
	Budget	Actual	Actual
	(Note 12)		
	\$	\$	\$
<b>Artistic</b>			
Guest artists and travel	58,000	41,394	40,832
Music director and conductors	82,035	87,475	88,937
Orchestra	416,200	424,364	397,448
Orchestra travel	38,000	39,640	39,389
Guest artist/Orchestra accommodation	32,000	51,743	48,221
	<b>626,235</b>	<b>644,616</b>	<b>614,827</b>
<b>Production</b>			
Box office management and CIF ticket charge	25,300	27,289	26,628
Equipment maintenance, moving and rental	12,000	12,886	14,286
Hall rental and storage	103,000	102,243	89,504
Music purchase, rental and royalties	6,000	4,697	8,979
Production personnel	71,600	57,335	52,422
Special concerts and fees	4,000	9,070	
	<b>221,900</b>	<b>213,520</b>	<b>191,819</b>
<b>Publicity and promotion</b>			
Advertising, publicity and promotion	38,750	36,982	30,723
Concert programs and brochures	4,500	10,440	10,883
Fundraising expenses	1,000	10,760	1,125
	<b>44,250</b>	<b>58,182</b>	<b>42,731</b>
<b>Administration</b>			
Administrative salaries and benefits	227,000	242,864	213,880
Insurance	7,300	7,299	7,379
Office rent and utilities	25,250	22,375	22,301
Office supplies and other	20,500	12,390	11,681
Professional fees	15,000	28,532	17,773
	<b>295,050</b>	<b>313,460</b>	<b>273,014</b>
<b>TOTAL EXPENDITURES</b>	<b>1,187,435</b>	<b>1,229,778</b>	<b>1,122,391</b>

**SCHEDULE D**

**KINGSTON SYMPHONY ASSOCIATION  
SCHEDULE OF REVENUE AND EXPENDITURES  
VOLUNTEER COMMITTEE  
FOR THE YEAR ENDED MAY 31, 2025**

	<b>2025</b>		<b>2024</b>
	<b>General Fund</b>	<b>Music Awards Reserve Fund</b>	<b>Total</b>
	<b>\$</b>	<b>\$</b>	<b>\$</b>
<b>REVENUE</b>			
Fundraising			
Book fair	<b>39,234</b>		<b>39,234</b>
All Things Christmas	<b>16,129</b>		<b>16,129</b>
Vinyl Records Sales	<b>48,861</b>		<b>48,861</b>
Investment income		<b>535</b>	<b>535</b>
	<b>104,224</b>	<b>535</b>	<b>104,759</b>
<b>EXPENDITURES</b>			
Administration	<b>3,176</b>		<b>3,176</b>
Advertising, publicity and promotion	<b>2,069</b>		<b>2,069</b>
Donation to General Operations - Note 8	<b>95,000</b>		<b>95,000</b>
Fundraising			
Book Fair			500
Vinyl Records Sales	<b>1,934</b>		<b>1,934</b>
All Things Christmas	<b>666</b>		<b>666</b>
Music awards - Note 8	<b>5,226</b>		<b>5,226</b>
Professional fees	<b>1,500</b>		<b>1,500</b>
	<b>109,571</b>		<b>109,571</b>
<b>EXCESS OF REVENUE OVER EXPENDITURES (EXPENDITURES OVER REVENUE) FOR YEAR</b>	<b>(5,347)</b>	<b>535</b>	<b>(4,812)</b>

**SCHEDULE E**

**KINGSTON SYMPHONY ASSOCIATION  
SCHEDULE OF REVENUES AND EXPENDITURES  
KINGSTON CHORAL SOCIETY  
FOR THE YEAR ENDED MAY 31, 2025**

	<b>2025</b>	<b>2024</b>
	<b>\$</b>	<b>\$</b>
<b>REVENUE</b>		
Donations	<b>4,610</b>	4,996
Investment income	<b>21</b>	19
Membership fees	<b>26,825</b>	21,950
Ticket sales - subscription and single	<b>31,021</b>	27,027
Fundraising	<b>2,213</b>	
	<b>64,690</b>	53,992
<b>EXPENDITURES</b>		
Advertising, publicity and promotion	<b>2,459</b>	8,154
Box office management	<b>727</b>	
Music director and conductors	<b>18,795</b>	17,490
Guest artists	<b>1,245</b>	963
Hall rental	<b>8,986</b>	5,875
Music purchase, rental and royalties	<b>4,651</b>	
Office supplies and other	<b>2,939</b>	1,264
Orchestra travel	<b>676</b>	
Rehearsal expense	<b>1,175</b>	1,483
Principal players	<b>6,088</b>	5,445
Production personnel	<b>2,543</b>	6,635
Professional fees	<b>1,800</b>	1,800
Special concerts	<b>150</b>	
	<b>52,234</b>	49,109
<b>EXCESS OF REVENUE OVER EXPENDITURES</b>	<b>12,456</b>	4,883

**SCHEDULE F**

**KINGSTON SYMPHONY ASSOCIATION  
SCHEDULE OF REVENUES AND EXPENDITURES  
KINGSTON COMMUNITY STRINGS  
FOR THE YEAR ENDED MAY 31, 2025**

	<b>2025</b>	<b>2024</b>
	<b>\$</b>	<b>\$</b>
<b>REVENUE</b>		
Ticket Sales	<b>12,204</b>	11,651
Membership fees	<b>4,125</b>	3,900
Other	<b>299</b>	1,422
	<b>16,628</b>	16,973
<b>EXPENDITURES</b>		
Conductors	<b>4,550</b>	2,500
Fundraising and planned giving	<b>300</b>	300
Hall rental	<b>8,067</b>	7,588
Music purchase, rental and royalties	<b>771</b>	326
Office supplies and other	<b>2,925</b>	2,738
Professional fees	<b>500</b>	500
	<b>17,113</b>	13,952
<b>EXCESS OF REVENUE OVER EXPENDITURES</b>		
<b>(EXPENDITURES OVER REVENUE)</b>	<b>(485)</b>	3,021

**SCHEDULE G**

**KINGSTON SYMPHONY ASSOCIATION  
SCHEDULE OF REVENUES AND EXPENDITURES  
KINGSTON YOUTH ORCHESTRA  
FOR THE YEAR ENDED MAY 31, 2025**

	<b>2025</b>	<b>2024</b>
	<b>\$</b>	<b>\$</b>
<b>REVENUE</b>		
Donations	<b>1,112</b>	483
Membership fees	<b>12,425</b>	10,050
Other	<b>102</b>	425
Ticket sales - subscription and single	<b>5,240</b>	5,125
	<b>18,879</b>	16,083
<b>EXPENDITURES</b>		
Advertising, publicity and promotion		517
Donation to General Operations - Note 8	<b>7,580</b>	7,400
Hall rental	<b>2,067</b>	3,850
Office supplies and other	<b>1,486</b>	4,367
Orchestra	<b>2,465</b>	
Professional fees	<b>1,200</b>	1,200
	<b>14,798</b>	17,334
<b>EXCESS OF REVENUE OVER EXPENDITURES</b>		
<b>(EXPENDITURES OVER REVENUE)</b>	<b>4,081</b>	(1,251)

# Music Director's Report

One of the "traditions" it seems that I consistently practice is whenever we've gone through the process of carefully crafting, refining, and producing the season for a coming year, I quietly start to panic that in spite of the consideration we've all put in to shaping the season, this is the one where "I've gone too far." It happens all the time. We're able to convince our audiences to get on board for some really adventurous stuff by virtue of a trust that we've built up over many years. And yet I always worry that in my zeal to showcase this fine symphony in exciting, exclusive ways, I've just alienated our audience.

Leading into the beginning of last season, I had that feeling the most intensely I've ever experienced, but I should have known better. Last year was a season that was so bold, so fresh and innovative, that I've been called "crazy" by my conducting colleagues and friends across the country for deigning to program the way we do. And the result was a season for the ages, one that saw our players rise to new heights.

Our Masterworks Series began with a serious and deep look at the music of the Golden Age of Cinema, the masters who continued the great Romantic tradition into the twentieth century. We showcased the world concert premiere of Austin Wintory's Symphony of the Traveler, an hour long suite from his magnificent score to Journey, a video game from 2012. Mark Fewer joined us for an electrifying performance of Ligeti's Violin Concerto, arguably the most challenging piece we have performed since I've been here. We premiered John Burge's first Violin Concerto. And we concluded with some of the finest music ever written, in my opinion, with the most welcome return of Avan Yu headlining a Ravel Festival.

Our Pops Series saw a well attended sci-fi spectacular, the long-awaited return of Quartetto Gelato, and the premiere of a brand new live-in-concert format for video game pops entitled "Symphonic Speedruns". This performance resulted in the best feedback we've ever received from a Pops concert. The Family Series saw the return of our beloved Harmon the Hound to the stage as well as a performance of Peter and the Wolf conducted by Kelly Lin, a member of Tapestry Opera's Women in Musical Leadership with whom we've been partnering for several seasons. And Candlelight Christmas delighted sold-out houses as it always does.

I cannot overstate the courage and commitment that our orchestra brings to every performance, and the unique, surprising experiences it brings to legions of audiences. We're serving up prestige concert offerings the likes of which you don't see even from Canada's biggest orchestras.

And so I am grateful as I always am to be here in the midst of all this excitement and I look to the future with optimism and joy. We certainly need your continued support to help us continue to navigate through these very challenging times, but the upshot is that again, it's undeniable that something special is going on here. Maybe, just maybe, I'll learn to sleep soundly.

**Evan Mitchell** | Music Director



# Development Committee Report

It was a joy to work together as the Kingston Symphony Association Development Committee in 2024-2025. Kudos to Director of Development, Elena Baker, for securing new grants, developing the donor appreciation events, updating sponsorship materials and beginning to rebuild sponsorships while increasing individual giving. The Development Committee ran another sold-out Scotch Tasting event and is planning next year's event featuring the Scottish Highlands on Thursday, April 30, 2026.

The Development Committee also recognizes, with huge gratitude, the tireless work of the Kingston Symphony Volunteers, who made the largest donation to the Kingston Symphony Association in the year, and in most years, through their many successful sales. We also could not function without the Kingston Symphony Association's dedicated General Manager, Andrea Haughton. Thanks to all this collaborative effort, the Kingston Symphony Association is well positioned for continued growth in the year to come.

## Individual Donors

Individual giving levels increased in 2024-2025 from the previous fiscal year, thanks to the generosity of our community of donors. Donor stewardship remains an important focus of the Development Committee's work and our donor appreciation programs, the Encore Society and the Friends of the Symphony, are now in full swing. The consistently warm and well organized donor stewardship events are creating a strong sense of community among donors, which bodes well for future Kingston Symphony Association support. Four donor events took place in 2024-2025:

- Receptions associated with two open rehearsals on Thursday, November 14, 2024 and Saturday, April 26, 2025
- A recital and reception on Friday, February 7, 2025
- An online season announcement on May 12, 2025

We note with gratitude the generosity of composer John Burge and violinist Katya Poplyansky who donated their time, talent, and energy toward the stunning February recital of John's work.

Additionally, staff launched a successful annual fundraising campaign, Scaling Up, last spring. The campaign exceeded expectations, surpassing its \$80,000 goal, attracting new donors and engaging existing ones. Members of the Development Committee assisted staff with targeted communications for this campaign including making personal phone calls to lapsed donors.

## Grants and Foundations

In September 2024, the Kingston Symphony secured a \$25,000 donation from the W.J. Henderson Foundation through a peer-to-peer ask facilitated by volunteers and staff. Staff also secured gifts from the following foundations earning \$18,050 for the Kingston Symphony Association.

- Gill Ratcliffe Foundation
- Anna & Edward C. Churchill Foundation
- Davies Charitable Foundation
- Community Foundation for Kingston & Area

As well as supporting our existing programming, this funding enabled us to begin new community outreach initiatives last year, including our Harmony at Home initiative in retirement and long-term care homes, and our first Relaxed Performance. In addition, staff secured grants from the Ballytobin Foundation and the Kawartha Credit Union for the Kingston Youth Orchestra.

## Sponsorships

During the 2024-2025 season, staff created updated sponsorship materials to better reflect the marketing and community engagement benefits we offer to our partners. Viner, Kennedy, Frederick, Allan & Tobias LLP renewed their support of our pre-concert talks. Performances in retirement and long-term care homes were sponsored by local branches of TD Bank. Staff and the Development Committee solicited sponsorships from several local businesses for our Scotch Tasting fundraiser, including LeBlanc Investment Group, the Frontenac Club, and in-kind support from the Renaissance Supper Club and CocoaBistro. Program advertisements continued to be an important source of revenue, earning us \$10,850 in 2024-2025.

## Events

On Thursday, March 27, 2025 the Development Committee organized a sold-out Scotch Tasting event. This initiative raised over \$10,000 for the Kingston Symphony Association. The 2026 Scotch Tasting event will be on Thursday, April 30, again hosted by the irrepressible Alan Taylor with bagpiper MacGregor van de Ven at the Renaissance Supper Club focused around Highland single malt whiskies.

Members of the Development Committee volunteered to sell 50/50 tickets before concerts and at intermission throughout the 2024-2025 season, raising nearly \$2,000. The Kingston Symphony Association also received funds from Bingo and Nevada throughout the 2024-2025 season thanks to a small crew of highly dedicated volunteers.



## Summary Thoughts

The Development Committee is looking for new members and new ideas – ideally for new members who are keen to try out leading new ideas. Join us if you are able. We need to continue to build the financial support of the Kingston Symphony Association as costs continue to rise.

A huge thanks to everyone working together to keep the Kingston Symphony playing through financial and community support:

- Hard working, dedicated staff: Andrea Haughton, Elena Baker, and Cassie Chen
- The Kingston Symphony Volunteers who are starting on the next sale even as they pack up the last one
- Our dedicated bingo volunteers
- Development Committee members and their families (We see you Finn and Ronan!)

## Development Committee Membership

**Current members:** Mara Shaw (Chair), Luca Andolfatto, Geoff Hendry, Bibi Henson, and Bernice Huisman.

**Staff members:** Elena Baker and Andrea Haughton.

Let's work together to keep the music playing!

[Mara Shaw](#) | Chair

# Program Committee Report

As Chair of the Program Committee, I am pleased to present this report on the Kingston Symphony's 2024-2025 season - a year shaped by artistic ambition, community engagement, and a renewed commitment to musical excellence.

We started the season off with The Golden Age of Hollywood, featuring music from Casablanca, Sunset Boulevard, Singin' in the Rain and more, a joyful salute to the orchestral tradition in a refreshed format. The Symphony's subsequent concerts included the majestic pairing of Jonathan Mak on piano performing the Brahms Piano Concerto No. 2 and Schumann's Symphony No. 4, and the Ravel Festival with Avan Yu on piano in Ravel's Piano Concerto in G Major and Ma Mère l'Oye to close the season. These selections reflected the depth of our symphonic roots and our desire to engage with music that resonates deeply with audiences.

Another highlight of our Masterworks series was the concert premiere of Austin Wintory's Traveler - A Journey Symphony, paired with Katya Poplyansky on violin in a new concerto by John Burge. William Grant Still's Suite "From the Black Belt", along with the towering Symphony No. 41 (Jupiter) by Mozart, would finish off the sixth Masterworks series. The Masterworks concerts also embraced adventurous programming, featuring Mark Fewer on Ligeti's Violin Concerto paired with Tchaikovsky's Symphony No. 6, as well as the Symphony's own Principal Flutist Amelia Lyon performing a reimagining of Hindemith's Flute Sonata for the Hindemith & Haydn concert in January. The enthusiasm that these works received confirms that innovation and tradition can thrive side-by-side.

Collaboration played a central role in this season's artistic and musical successes. Partnerships with guest soloists, ensembles like Quartetto Gelato and The Isabel Voices, as well as family-oriented concerts like Harmon Live and The Great Outdoors further expanded our reach. In closing, I extend my sincere thanks to the musicians, Music Director Evan Mitchell, administrative staff, and fellow committee members whose insight, dedication, and creativity made this season possible. The 2024-2025 program reflects not only artistic vision but also the collaborative spirit that defines the Kingston Symphony. I am confident that the foundations laid this year will support even more innovative and inspiring seasons ahead.

**Bibi Henson** | Chair





## Kingston Choral Society Report

Over the 2024-2025 season the Kingston Choral Society furthered its reputation as Kingston's source for excellent performances of serious choral masterworks, not always performed in the expected manner, as well as newer music inspired by those great compositions.

In November 2024 the choir performed *Winter's Grace*, a concert of music dedicated to celebrating both the glories of winter in Canada and the season of advent. The repertoire spanned centuries and was penned by composers from Canada and around the world: Tomas Louis de Victoria's haunting *O Magnum Mysterium*, the beloved *Frostiana* by Randall Thompson, and Tavener's *The Lamb* featuring a double choir made up of the Chamber Choir and the large choir. The mainstay of the concert was a multi-movement work from Canadian Sarah Quartel - *A Winter's Day*. The music was accompanied by Clare Marion on piano and Queen's grad Daphne Kenndy on cello. It was a soothing and gentle afternoon of music which sent our audience home glowing.

Hot on the heels of that lovely performance was another busy December. The Friends of the Kingston Choral Society sponsored another *Messiah Sing Along*, and our choristers were very happy to be invited to sing with the symphony at the Candlelight Christmas concerts at The Isabel. It won't come as a surprise to anyone that these concerts are great favourite for our singers, despite the less than ideal conditions in the choir loft. We are spoiled by the warmth and intimacy of The Spire, but we all relish the holiday concerts with Evan and the Kingston Symphony and look forward to a repeat this season.

In February we hosted the First Annual Kingston Choral Society Winter Revue. It was a casual and fun filled evening of music provided by ensembles and soloists from the Kingston Choral Society, with sweet treats, a bar and a silent auction. Everyone had a blast, and we look forward to repeating the event this winter. This Friends of the Kingston Choral Society event raised some money and provided our singers with a fun social evening and a chance to sing music for each other and our audience outside our regular ken.

In May the choir closed the season with *Eternal Light*, a concert featuring some of the most beloved works of the French choral tradition. Guest Artist Christopher Dawes accompanied on the spectacular organ at St. George's Cathedral. At the heart of

the program were works by Gabriel Fauré: his luminous Requiem, a masterpiece of comfort and peace; his elegant Cantique de Jean Racine and the timeless Pavane. Ian also programmed Calme des Nuits by Camille Saint-Saëns - a gently shimmering evocation of stillness - and Maurice Duruflé's exquisite Ubi Caritas, a tender hymn of compassion and unity. A sold-out house was treated to another wonderful concert of music not performed in Kingston often enough. The long ovation at the conclusion of the performance and the warm words of thanks from individuals were a wonderful endorsement of our music and Ian's direction.

2025-2026 will be another gratifying season. On November 23 we open with a unique performance of Mozart's Requiem in an exciting transcription for 4-hand piano by Carl Czerny. The Kingston Choral Society has the extraordinary good fortune to have two skilled and generous pianists already in our employ. We featured Clare Marion and Emily McPherson in 2021 in a 4-hand arrangement of the Brahms Requiem and it's a pleasure to do so again on the 23rd. The choir will also perform Ave Verum Corpus and Laudate Dominum by Mozart and In Remembrance, a gorgeous piece of music by Canadian Eleanor Daley.

December will be busy again - on the 6th we will invite our audience to a Dickensian Christmas Party. Beloved local Kingston actor Peter Aston will be reading selections from Dickens A Christmas Carol. In between stanzas, there will be singing. Ian has found carols and seasonal favourites that fit the readings, and we'll be inviting the audience to join in over the evening. The Chamber Choir has been given music to learn on their own, so they will take care of a couple of the numbers, as the large choir will be working on music for the Candlelight Christmas at rehearsals leading up to Dec 15th. There will also be a bar for people to keep the party merry and bright!

Finally, the season will close in May with Into the Dreaming: an afternoon of lavish, soothing, & evocative music. There are two multi-movement Kingston premieres on the program: Dreamweaver by Ola Gjeilo and The Dreams that Remain by Thomas La Voy. Ian has also chosen really luscious music by Eric Whitacre and Morten Lauridsen to fill out this gorgeous program. Clare will be featured once again, as both the Gjeilo and La Voy have complex piano accompaniment. We will also be engaging a quartet of string players to add another layer to the sound. This will be a warm and wonderful finish to the season, and our singers are already looking forward to the music.

The challenge of maintaining our unique identity in a crowded choral scene remains, but we are proud to continue offering audiences a special experience unique to our choir. We were able to welcome several new members this fall, including some young people, which is lovely. Recruiting will continue to be a challenge in a city with many choirs for singers to choose from. However, we are comforted to hear from members how respected they feel, how much they enjoy Ian's skill, humility and musicianship, and how challenging and rewarding they find the repertoire he programs.

On behalf of our executive, musical staff and singers, thank you for the support offered by the Kingston Symphony Association. We are proud to be constituent members of this fine organization.

**Hollie Stewart** | President





## Kingston Community Strings Report

2024-2025 saw another wonderful season for the Kingston Community Strings.

We were able to keep to our mandate; making string playing in a non-auditioned environment very available to all who could read music and wished to join in with an ensemble making a truly wonderful sound at concerts for a very reasonable price.

We ran three concerts last season: In November, March, and May. The March concert was the second time we played a very successful operatic theme at the Spire.

We are very lucky to have Hugh Johnston continue on as our Music Director and we continue to bring in well qualified soloists to lead us while we sometimes play quite challenging music. We are looking into adding an Assistant Music Director position to our group which will off load some of the work from Hugh.

As always, staying healthy from a financial perspective is a continuing concern from a managerial perspective. Costs continue to rise and we have some glaringly deficient expenses which include a very low honorarium for our music directors. In the future we need to address this which likely means, for the first time in over a decade, we will be increasing our membership fees to more than \$150 a season. As before though, we will not allow fee costs to dissuade interest from potential new members.

Kingston Community Strings is alive and well and meeting the needs of anyone who is interested in playing a violin, viola, cello or bass at a performance level in a 35 to 40 member ensemble at a community concert.

**Stephen Yates** | General Manager



## Orchestra Committee Report

We are delighted to look back on what has been an outstanding season for the Kingston Symphony. This year, we sold out most of our concerts, and we continued to welcome more and more new, younger listeners. It's inspiring to see such enthusiasm for live orchestral music in our community, and it signals a bright future for the Kingston Symphony. This year, we once again delivered an array of diverse program offerings. Many thanks to Evan Mitchell and the programming committee which included four members of the orchestra, Julia McFarlane, Katya Poplyansky, Melissa Scott and Cory van Allen.

Our School Education Program was a huge success with Evan's Great Outdoors show. We welcomed hundreds of kids from across the greater Kingston area to The Isabel. Harmon Live in concert was brought back to the delight of many young people. From Sci-fi movie music to Symphonic Speedruns, our Pops series was varied and brought in many new people to the world of orchestral music and we were thrilled to welcome them. Our Masterworks Series featured some incredible performances, including a Ravel Festival, Tchaikovsky's Symphony No. 6, and Ligeti's Violin Concerto. Many of our own musicians were highlighted as well. Amelia Lyon, our principal flute, played Hindemith's Flute Sonata arranged for solo flute and strings and Katya Poplyansky, our concertmaster, played John Burge's brand new Violin Concerto. Our audiences responded with great excitement, and we remain committed to offering programs that balance timeless favourites, contemporary pieces and music that is not traditionally seen as a "Masterwork".

This year we introduced several new talented musicians to the Kingston Symphony. We were thrilled to welcome Luke Rossy as our new bass trombone and Roberto Riviera as acting principal horn while our regular principal horn is on a one year leave. Grace Kyungrok Moon became our permanent principal viola and the violin sections were thrilled to add Sally Ahn and Andrew Dicker as new members. They have already brought so much to the orchestra, and we are excited to watch them continue to flourish within the ensemble. At the end of the season, Anne Palmer retired from her position of second flute. While we will miss her presence in both the orchestra and the orchestra committee, we wish her the best in her retirement. The Negotiations Committee wrapped up negotiations with the Board in May. This new players agreement was put into force September 2024 until August 2027. The players intend to form a negotiations committee during the 2026-2027 season to draft and adopt a new three year agreement starting in the 2027-2028 season. Many thanks to Evan Michell for his wonderful artistic leadership, Andrea Haughton, our incredible General Manager, the entire administrative staff and the Kingston Symphony Association Board of Directors. A very special thanks to the Kingston Symphony Volunteers. Your events are not only fun to attend, but they also raise an impressive amount of money and awareness for our organization. We cannot thank you enough for the many hours of volunteering you all do for the Kingston Symphony Association.

Our dedication to bringing music to our audiences and keeping live performance a cherished part of our community's cultural life is stronger than ever. Thank you for your continued support.

[Julia McFarlane](#) | Chair



# Kingston Symphony Volunteers Report

Our volunteers are dedicated and hard working. They contribute their time and talent generously. We cannot thank them enough for all they do. We budgeted to donate \$65,000 to the Kingston Symphony Association. Due to the tremendous success of our fundraising sales, we were able to surpass that and donated \$95,000. Thank you to all who donate items to our sales and those who shop at the sales.

This chart gives an overview of our year.

Event	# of Volunteers	Total Hours	Total Sales
June Donation Days	50	490	
Book Fair	80	1,586	\$38,324
Fall Vinyl Records Sale	27	359	\$20,546
All Things Christmas, Gifts & Art	40	480	\$17,000
January Donation Days	30	400	
Spring Vinyl Records Sale	34	425	\$27,632
Executive Meetings	12	96	
Music Awards	8	75	
Total	281	3,911	\$103,502

Beginning at the January donation days, continuing through the June donation days and through the setting up all summer, the 2024 Book Fair ran from Thursday, September 5 to Sunday, September 15, 2024. A huge thank you to the 40 or so volunteers, some of whom worked nearly all of the days we were preparing. Thank you to our coordinators, Betty Andrews and Tom Pynn, and the volunteers.

We welcome Dan and Madeleine Murphy to the Executive Committee as the new coordinators of the Vinyl Records Sales. The Vinyl Records Sales were in October and April. At the April sale, the quality of the music and equipment was exceptional and helped in raising a record amount of money.

The All Things Christmas, Gifts & Art Sale ran for 14 hours over the weekend of Friday, November 22 to Sunday, November 24, 2024. The volunteers transformed the warehouse into a beautiful Christmas wonderland and art gallery. Thank you to coordinators Betty Andrews, Elaine Agarand, and Marion Westenberg, and the volunteers.

The 2025 Music Awards were held on Sunday, April 13, 2024 in Harrison-LeCaine Hall at Queen's University. There were 17 participants, who ranged in age from 9 to 17. Eight performed on the violin, five on piano, three played the cello, and one played French horn. Five were new applicants and six had won awards in previous years. Of the 17 participants, 13 were members of the Kingston Youth Orchestra and/or Kingston Youth Strings (the same number as last year) and one played in Canta Arya Strings.

Thank you to Ann Lukits who chairs the Music Awards. Thank you to our judges Evan Mitchell, Julia McFarlane, and Meg Freer as well as our volunteers Barb Hill, Sophie Yao, and Stella Li.

The winners were:

**Allan Jack Memorial (\$2,000):**

1. Paul Moellman, Age 17, Violin (\$1,000)
2. Brodie Martin, Age 15, Piano (\$1,000)

**Hannah Robertson Memorial (\$1,200):**

1. Award for applicants aged 5 to 11 (\$500) - Catherine Moellman, Age 10, Violin
2. Award for applicants aged 5 to 11 (\$200) - Aidan Tran, Age 11, Piano
3. Award for applicants aged 12 to 16 (\$500) - Alexandria Xu, Age 12, Piano

**Bonnie J. Thomas Memorial (\$600):**

Gabriel Moellman, Age 15, Violin

**Harriet Scott Memorial (\$700):**

1. Ronan Hendry, Age 11, Cello (Kingston Youth Orchestra) - \$300
2. Lucy (Youxin) Wang, Age 13, Cello (Kingston Youth Orchestra) - \$300
3. Grace Yeseo Jeon, 12, Violin (Kingston Youth Orchestra, Kingston Youth Strings) - \$100

**The Kingston Symphony Volunteers Music Award at the Kiwanis Music Festival was divided among the following young musicians:**

Lucy (Youxin) Wang, Lower Strings (Cello) - \$100  
Ayla Hashtrudi-Zaad, Lower Strings (Cello) - \$75  
Oona Berger, Speech Arts - \$75  
Violet Young, Speech Arts - \$50  
Penelope Thompson, Pop Vocal - \$100  
Regiopolis-Notre Dame High School, Senior Band - \$100  
Emma Jordens, Junior Piano - \$50  
Delilah Tran (with honours duet), Senior Piano - \$75

On behalf of the Executive of the Kingston Symphony Volunteers, many thanks to all of our volunteers. We could not do this without your tremendous support.

Finally, thank you to Andrea Haughton, Cassie Chen, Elena Baker, Karl Feuerstake, and Lucas Murphy for all their support as well as assistance in promoting our events.

**Kathy Beers** | Chair



## Kingston Youth Orchestra Report

The weekly rehearsals for the Kingston Youth Orchestra, directed by Hugh Johnston, and A-Strings and Youth Strings, directed by Danielle Lennon, were at Kingston Secondary School for the 2024-2025 year. The room is somewhat smaller than our last rehearsal space, but much less costly to rent. This location is next door to Molly Brant Elementary School, which makes our collaboration with Sistema Kingston, an after-school music program for elementary students that focuses on positive social development through the pursuit of musical excellence, much more convenient for Sistema members. We continue to see A-Strings and Sistema students join the Kingston Youth Strings, the Kingston Youth Orchestra, and beyond.

We were pleased with our numbers. Our 15-member strong Youth Strings has gained some very talented, young musicians, five of whom also played in the Youth Orchestra. Many thanks go again to Andrew Dicker for his amazing help with recruitment and we still have a few students from our colleagues at Canta Arya. Our Youth Orchestra consisted of 35 members, and two of our graduates, Julia Clair, French horn, who went on to follow higher education at the Faculty of Music at the University of Toronto and Olivia Mortimer, trumpet, who was accepted at the School of Music at the University of Ottawa, are pursuing careers in music. Julia and Olivia were also recipients of the Coles Scholarships for aspiring young musicians. The scholarships are sponsored by the Kingston Community Strings and were presented by Bev Coles at our concert in May.

The Youth Orchestra competed in the Kingston Kiwanis Music Festival in February, where we received platinum standing in our categories.

At the end of March, the Youth Orchestra collaborated with Kingston Community Strings to present the Marriage of Figaro. Five soloists, including two Kingston natives, Kathryn Rose Johnston and Emma Battel, performed the opera with an orchestra of 60 musicians to a full house at The Spire. Kingston Symphony members, Andrew Dicker and Cory van Allen, also joined the orchestra, making it a full Kingston Symphony Association collaboration.





Our final concert on Tuesday, May 27, 2025, included all three groups performing once again at The Spire. We were fortunate to have former Kingston Youth Orchestra Principal Cello, Sophia Battel, return to perform *Melodie Op. 20, No. 1* by Glazunov with the orchestra. This concert was significant in that it was Danielle Lennon's last performance as conductor of the Youth Strings and A-Strings. A highlight of that performance was the performance of Vivaldi's *Concerto for Four Violins in B minor*, featuring four soloists from Youth Strings. Kingston Youth Orchestra ended the concert with the *Overture from The Pirates of Penzance*.

I would like to thank Hugh Johnston and Danielle Lennon for their hard work and dedication. Danielle will be leaving us to pursue a passion for Early Childhood Education, and we wish her all the best. We are also grateful to the Limestone District School Board and many parents who volunteer behind the scenes. And, as always, a big thank you to Andrea Haughton and her wonderful team for all their help and support. It is much appreciated! It is also my final year as General Manager of the Kingston Youth Orchestra. It has been my pleasure to serve for seven years, and I look forward to volunteering with the orchestras in the future. I would like to welcome Daphne Kennedy, who will be taking over as Manager and as Director of Youth Strings and A-Strings!

**Susan Johnston** | General Manager



# General Manager's Report

As one of the largest arts organizations in the region, the Kingston Symphony Association plays a key role in building a thriving and vibrant community by providing high quality musical experiences for as many people as possible. For the past 71 years, we have steadily increased our contribution to enhancing the quality of life in Kingston and the surrounding region and last season was no exception. Thanks to our hard working staff, dedicated musicians, enthusiastic and faithful volunteers, and committed Board of Directors, the 2024-2025 season was a great success in many ways. We presented several sold-out performances, developed a variety of new education and audience engagement initiatives, and formed several new partnerships within our community.

At the beginning of the 2024-2025 season, our Board of Directors approved a new strategic plan to guide our work and support the Kingston Symphony Association's growth over the next five years (2024 to 2029). During the planning process, we revised our mission and vision and updated our goals and strategic priorities. This work was informed by extensive input from our donors, subscribers, single ticket buyers, livestream attendees, musicians, staff, volunteers, and community members.

The new vision of the Kingston Symphony Association is inspired by a vision of exceptional music, community impact, innovation, exploration, growth, and organizational development. The revised mission is to provide exceptional musical experiences and programs of the highest calibre for the enjoyment and education of our audiences. Within the broader orchestral and choral repertoire, we proudly support and showcase Canadian and contemporary content, artists, and composers. The Kingston Symphony Association is a cornerstone of the cultural life of our local communities, striving to be a vibrant, versatile, and highly skilled musical resource accessible to all.

We developed a number of strategic priorities and directions that build on a solid foundation and respond to new opportunities as well as various forces for change. These priorities include pursuing long-term financial sustainability, achieving success through our people, and building strong connections through outreach. In addition to these strategic priorities that require special attention and resources, the Kingston Symphony Association also continues to emphasize several ongoing operating imperatives including continuing excellence, diversity, and innovation in programming, a continuing commitment to improving access, equity, diversity, and inclusion, and enhancing the partnerships that continue to be essential to realize our mission.

In the fiscal year 2024-2025, earned revenue was slightly higher than the previous season mainly due to the increase in the advertising sold in our concert programs. Our ticket sales remained consistent with the previous season. Several of our Sunday afternoon Masterworks Series concerts were sold-out as well as our performances of Candlelight Christmas. We continue to work on developing the audience base for our Pops Series and Family concerts.

A strong focus has been on increasing revenue received through the private sector. In 2024-2025, we launched a campaign called Scaling Up to expand our base of supporters at all levels. We saw a significant increase in donations received from individuals. We have created a great deal of momentum with this new campaign and will continue to build on it in future seasons. Our Development Committee and staff are active in engaging with individuals as well as introducing members of the business community to the work of the Kingston Symphony Association. We are building relationships with new corporate sponsors, which we anticipate will yield increased corporate support over the next year. The contribution from the Kingston Symphony Volunteers was higher than the previous year and we are thankful for their exceptional and consistent support.

In November 2024, we presented our first relaxed performance, designed to be welcoming to individuals in the Disability community. We worked with consultant, Rachel Marks, to plan appropriate accommodations for the performance, such as adjusted lighting and sound, a separate quiet space, flexible seating, and noise-cancelling headphones. Rachel also helped us to create a venue guide and concert fact sheet to be distributed in advance of the performance. This concert was very successful and we plan to offer additional relaxed performances in future seasons. By 2026, we will have worked with Rachel to create venue guides for both of our performance venues, The Isabel and Grand Theatre. Staff and volunteers at both locations will receive training about providing accommodations for audience members in the Disability community. This will enable us to offer relaxed performances both for children and adults.

We have several longstanding partnerships that have been crucial to the success of our education and outreach programs. For over 30 years, we have partnered with our local school boards and the DAN School of Drama and Music at Queen's University to deliver our Symphony Education Partnership program, which served over 2,000 Grade 4 students in 2024-2025. For our Share the Music program, we partnered with organizations such as Sistema Kingston, to provide complimentary tickets to children and families who otherwise could not afford to attend a concert. We have created new partnerships with organizations such as KidsInclusive to offer relaxed performances for children as well as Concerts in Care Ontario to bring chamber music performances to seniors in retirement and long-term care homes throughout our region. In March 2025, we also saw the return of our Discover the Symphony program, which brings small ensembles to perform free concerts in local libraries.

Over the past year, we have also had the opportunity to meet with local politicians, including our Member of Parliament and Member of Provincial Parliament, to discuss the importance of the Kingston Symphony Association to the cultural and economic life of Kingston and the surrounding region. We regularly review and enhance how our audiences experience concerts and interactions with the Kingston Symphony Association. This ranges from considerations of diversity and inclusion to buying tickets and parking. We continue to focus on reaching more young people through various online platforms including targeted marketing on social media.



Season 1 and 2 of Harmon in Space, our digital series for children, has been a tremendous success. This past season, we engaged thousands more children from across the country and beyond to learn about new instruments in the orchestra. They have watched with their classmates at school and with their families at home. The demand has been extraordinary and we know that our viewers want more. We hope to create a third season of Harmon in Space at some point soon and continue to work on securing funding to do so.

There are many people to thank for their work over the past season:

- All members of our staff who work many extra hours to ensure the success of each concert and event: Elena Baker, Cassie Chen, Karl Feuerstake, David Gazaille, Lucas Murphy, and David Smith;
- Our Music Director Evan Mitchell and all musicians in the Orchestra, Choral Society, Youth Orchestra, Youth Strings, and Community Strings, who continue to raise the standard of performance each year;
- Our energetic and dedicated Volunteers who have once again far exceeded their level of support to the Kingston Symphony Association;
- Members of our Board of Directors, who have provided their expertise and leadership.

I look forward to the coming year and a successful 2025-2026 season.

**Andrea Haughton** | General Manager

# Election of Directors

The Executive Committee of the Board of Directors recommends that the following people be elected to the Board of Directors for a three-year term:

- Luca Andolfatto
- Geoff Hendry
- Bibi Henson
- Bernice Huisman
- Mara Shaw

Luca, Geoff, Bibi, Bernice, and Mara's existing terms are about to expire and they are willing to continue to serve on the Board of Directors.

Other Elected Directors of the Association with terms continuing through the coming year are:

- Jon Dessau

No nominations were received by the Kingston Symphony Association prior to the deadline as defined in section 8.2 of the Association's bylaws.

The incumbents of the following positions shall be included among the Special Advisors to the Board of Directors:

- The Chair of the Kingston Symphony Orchestra Committee
- The Chair of the Kingston Symphony Volunteers
- The President of the Kingston Choral Society
- The Manager of the Kingston Community Strings
- The Manager of the Kingston Youth Orchestra

The Music Director and General Manager shall also serve as Special Advisors to the Board of Directors.

**Geoff Hendry** | Secretary





Kingston  
Symphony