

EALING SYMPHONY ORCHESTRA

President: the Mayor of Ealing

Annual General Meeting to be held 1 December 2022 at Ealing Green Church

AGENDA

1. Minutes of meeting on 2.12.21 and matters arising
2. Conductor's report for 2021/22 season
3. Hon. Chair's report for 2021/22 season
4. Hon. Treasurer's report for 2021/22 season
5. Election of Officers and Committee
6. Any other business

Retiring Committee:

| | |
|-----------------------------|---|
| Hon. Chair | Jo Boswell |
| Hon. Treasurer | David Smith |
| Hon. Librarian | Steve Warrington |
| Hon. Orchestral Manager | James Greener |
| Hon. Secretary | Richard Partridge |
| Hon. Front-of-House Manager | Emilie Edelenbos |
| Hon. Publicity Manager | Álvaro Rebón |
| Members | Paul Grigg (assistant treasurer) Alice Laddiman (not seeking re-election) Gary Walker (Friends representative) Stephanie Walsh (co-opted summer 2022) David Weedon (social secretary) |

Nomination received from the retiring committee:

| | |
|----------------------|--------------------|
| for Committee Member | Francesca Landauer |
|----------------------|--------------------|

In addition to the officers, the constitution requires from one to five committee members.

The retiring committee, except as shown, are prepared to stand again, and consider themselves mutually proposed and seconded; they also propose and second the nominee above. Other nominations may be made at the meeting, provided the nominees consent.

Officers and committee members must be members of the orchestra, defined as those who have paid their subscriptions. Only paid-up members of the orchestra are entitled to vote.

EALING SYMPHONY ORCHESTRA

Annual General Meeting on 1 December 2022 in Ealing Green Church

Minutes

The minutes of the 2021 AGM had been circulated and were agreed, with no objections and no matters arising.

John Gibbons gave his conductor's report. He summarised the season's activities, and went on to survey the 2022-23 season's two successful concerts to date, and look forward to the new year's programme. He said that the ESO had an astonishing array of talented individuals, but was still a strongly collective experience. In the post-Covid world the orchestra remained an astonishing place of friendship, musicianship and companionship. His full report follows in the minute book.

Chair Jo Boswell said that the ESO had given a fitting programme for its centenary year, which had been a robust bounce-back after the pandemic. The reintroduction of an open concert-day rehearsal for families had been well worthwhile. Despite the relaxing of restrictions, Covid was still a challenge, and she thanked fixers James and Alice for some remarkable work replacing players lost at short notice. Thanks were due to everyone for the research, editing and production, led by Janet Robinson, of the centenary book, *Our Story*. She paid tribute to Hilary Potts as the ESO's longest-serving member. The Royal Albert Hall was still proving impossible to book with sufficient notice for the centenary commission, and she asked if any member was in a position to influence this. With return trips to Worms in 2023 and hopefully Latvia in 2024, the future looked good. Her full report follows in the minute book.

David Smith being absent due to illness, Paul Grigg presented the treasurer's report on his behalf. The season's accounts had been circulated and follow in the minute book.

A surplus of £5,680 had been made, including £3,831 raised for the centenary project. However, the accounts for the Charity Commission, made on a cash basis, showed a deficit of £4,320 because an extra £10,000 had been loaned to ESO Productions Ltd. and not yet repaid. ESO Productions was due to receive a record tax rebate of over £9,000 thanks to a temporary increase in orchestra tax relief.

The return to full activity after the Covid-affected years meant that comparisons with the previous season were meaningless. Members had raised over £9,000 in total for the centenary appeal, and David specially thanked the cellos for raising over £1,500 of this with their concerts. No further centenary fundraising was planned until it was possible to schedule a performance of the commission. £30,000 had been set aside in total to fund the commission and the performance.

A loss was expected in 2022-23, as a six-concert season was to be given without support from the discontinued Ealing Music and Film Festival. The difficult inflationary environment meant that costs were rising faster than income, but the orchestra had sufficient reserves to cope.

Paul finished by exhorting members to get their subscriptions paid, and inviting ideas to increase income.

The election of Officers and Committee followed. With no fresh nominations from the membership, the committee below, having been mutually proposed and seconded, was elected *en bloc, nem con*.

| | |
|-----------------------------|--|
| Hon. Chair | Jo Boswell |
| Hon. Treasurer | David Smith |
| Hon. Librarian | Steve Warrington |
| Hon. Orchestral Manager | James Greener |
| Hon. Secretary | Richard Partridge |
| Hon. Front-of-House Manager | Emilie Edelenbos |
| Hon. Publicity Manager | Álvaro Rebón |
| Members | Paul Grigg (assistant treasurer) Francesca Landauer (assistant orchestral manager) Gary Walker (Friends representative) Stephanie Walsh (assistant social secretary) David Weedon (social secretary) |

The roles shown for the ordinary committee members are agreed by the committee rather than the General Meeting.

There being no other business, the meeting ended at 2115, having lasted 18 minutes.

EALING SYMPHONY ORCHESTRA

Music Director's report – 2021-22 season

The 2021-22 season was our first full season following the Covid-19 pandemic, with a return to normal rehearsal arrangements.

The first part of the season was covered in last year's AGM report so we move to February and a really great performance of Act II of Wagner's *Tristan und Isolde* for the Ealing Film and Music Festival with Bax's *Tintagel* as a stirring and highly appropriate curtain-raiser. The orchestra played this incredible score with a lightness and skill that drew extensive praise from members of the audience. We were blessed with five superb soloists who had the audience mesmerised for the whole 80 minutes. It was a truly great evening.

The March concert saw a memorable return by Fenella Humphreys playing the Violin Concerto by Grace Williams. This rarely heard work again proved a memorable hit with the audience, as did a now out-of-fashion 'warhorse', Cesar Franck's passionate Symphony in D minor. The concert opened with the fiery passion of Tchaikovsky's *Francesca da Rimini* – swathes of scurrying for the ever-committed string section, a touching clarinet solo from David Weedon, and stirring work from the brass section.

The May concert drew a large and enthusiastic audience, many of whom came to hear us for the first time, drawn to the nod to Latin-American and influence of the Spanish. The concert opened with Debussy's *Iberia*, and included the subtle magic of Manuel de Falla's *Nights in the Gardens of Spain* with the ever-delightful piano playing of Arta Arnicane. The rhythmic complexity of the evening reached its climax in *Sensemaya* by Silvestre Reveultas, a work that really came to life in the performance. Moncayo's *Huapango* was a real favourite of the audience, whilst Chabrier's *Espana* brought the concert to a thrilling conclusion.

The Queen's Platinum Jubilee celebrations led to an unexpected extra concert in Walpole Park on the Sunday evening of the celebratory weekend. Sadly the weather reduced the audience size down from the anticipated five thousand to about a thousand, but it was undoubtedly a hugely popular event and a positive experience for the orchestra, raising our profile greatly within the Borough.

The Ealing season ended with the orchestra's Centenary Celebration concert. This included a reprise of Paul Lewis's popular Seaside Concerto for Organ and Orchestra with Richard Hills in sparkling form on the St Barnabas organ; we had previously performed this work at the Brentford Musical Museum, and this was its first outing on a church organ rather than a Wurlitzer. We also continued our George Lloyd symphony cycle with his astonishing Second Symphony, composed when still only 19 years old. Another early work, this time Stravinsky's *Firebird* Suite (though in the 1945 version) brought the season to a thrilling conclusion.

Or did it? At the end of July the orchestra went on tour to East Yorkshire giving a superb concert in the wonderful Beverley Minster. Malcolm Arnold's Scottish Dances (which we had played at the Walpole Park concert) was a thrilling opening piece, and our second performance of George Lloyd's Second Symphony showed a greater depth of understanding that really impressed the audience. The second half was given over to Sibelius's Second Symphony and again the performance, with extra space for the acoustic, brought the concert to a thrilling conclusion. A wonderful weekend to finish the season.

Our present season started with a 'jaunt' in the village hall at Great Haseley and then a concert that paired works by Malcolm Arnold with Berlioz's *Symphonie Fantastique*. An extra concert in October saw the orchestra playing a fund-raising concert for Ukrainian Relief in the Ukrainian Catholic Cathedral in Mayfair, with the baton shared by myself and former ESO conductor Ron Corp. Our November concert was another special occasion with ESO cellist Martin Jones enjoying hearing his *Arctic Adventure* suite premiered by ESO. A lot of special praise for this work by members of the audience. The other two works drew magnificent playing from the orchestra: the Jamulus classic *Don Juan* by Richard Strauss and Vaughan-Williams's *A London Symphony*. The performance of the slow movement was hailed by filmmaker Tony Palmer as the finest performance since Boult!

We start rehearsing George Lloyd's Third Symphony and Rachmaninoff's *Symphonic Dances* this evening in preparation for February – a change of programme due to the loss of the Ealing Film and Music Festival. The other pieces in the programme see the return of Harriet Williams who sang Brangäne in *Tristan und Isolde*. She will perform Elgar's ever-popular *Sea Pictures* and Sheldon Bair's *Homefront 1944*: a work she premiered with Worthing Symphony Orchestra on Remembrance Sunday. March will see our wonderful leader, Peter Nall, perform Beethoven's Violin Concerto alongside Dvorak's late

masterpiece the 9th Symphony and Laura Rossi's *Jailhouse Graffiti*. The May concert sees the ESO performing Walton's First symphony, Prokofiev's First Piano Concerto and a sublime work, *Fairytale* by Dvorak's son-in-law Josef Suk. We postponed Mahler 3 to November 2023 following the demise of the Ealing Film and Music Festival, and will announce the July 8th programme shortly.

We are blessed with an astonishing array of talent in the orchestra and I could spend the next half hour listing moments of individual brilliance, but it is the collective that matters most in ESO.

In our post-covid world the orchestra remains an astonishing place of friendship, musicianship and companionship. My thanks to the wonderful committee, superbly led by Jo Boswell, and to you, the members, for your commitment, passion and musicality.

John Gibbons – Music Director, Ealing Symphony Orchestra

EALING SYMPHONY ORCHESTRA

Hon Chair's report – 2021-22 season

In our first full season post-pandemic I think we can safely say we made up for lost time and delivered a season of activities that was most fitting for our centenary year.

The orchestra gave six main concerts including our Centenary Celebration, one Christmas concert, a spectacular 'Proms in the Park' open air concert for the late Queen's platinum jubilee, and a tour to Beverley to perform in the wonderful Minster. We were joined by some fabulous soloists throughout the season, including the familiar faces of Meghan Cassidy, Fenella Humphreys, and Arta Arnicane, all of whom are a real joy to work with, as well as the Celtic dream team for Wagner's *Tristan and Isolde*. At our May concert we reintroduced our open rehearsal format, enabling us once again to present the live classical music experience to a much younger audience.

Given the scale of our achievements last season, it would be easy to assume the pandemic was far behind us when in fact it was a continuing challenge for much of the year. The brunt of this challenge was felt by our fixers, with players dropping out of concerts at the last minute; not to mention the relatively short notice to fix an entire band for the Proms in the Park, which was an opportunity we just had to seize. I would therefore ask members to join me in showing their appreciation for James Greener and Alice Laddiman. As you know, Alice is not standing for re-election this year, and I would like to express my gratitude for her hard work on the committee over the last five years.

We were delighted to mark the orchestra's centenary with the publication of a book covering the orchestra's history from inception through to the present day, and we are immensely indebted to the team of researchers – Kate Day, Emily Gardner, and Martin Jones, ably led and organised by Jan Robinson – who pulled the project together, as well as to Paul Robinson, who edited the photographs and artwork, and to Álvaro Rebón, who worked his usual magic to make the book look professionally produced.

At our centenary concert in July we paid tribute to our longest-serving member, Hilary Potts, who has been a member of the viola section for over 50 years, as well as serving a nine-year stint on the committee as librarian. We also acknowledged the exceptional dedication of Richard Partridge, who has provided his services to the ESO as secretary for over 40 years, not forgetting the immense support provided 'behind the scenes' by his wife Margaret.

The ESO is very fortunate to have such dedicated volunteers who maintain its smooth running and have facilitated such a robust bounce-back after the pandemic.

*Jo Boswell, Hon Chair
1 December 2022*

EALING SYMPHONY ORCHESTRA

Trustees' report for the year 2021-22

With COVID restrictions relaxed and most members vaccinated, it was decided that it was both lawful and sufficiently safe for the orchestra to return to its rehearsal venue at Ealing Green Church. This was not large enough to allow wide spacing between players, but doors and windows were kept open, and members were instructed to test frequently, and to stay away if they felt at all ill. There were cases of COVID, but no indication that it was spreading within the orchestra. It was also both lawful and sufficiently safe for normal concert-giving to be resumed, and so a full concert season was undertaken for the orchestra's centenary season, reinstating much which had had to be cancelled. As time went by vigilance was reduced with no obvious consequences.

Both orchestra and audience took time to recover fully to a new normal. It seems that there may be a permanent aversion to mixing in public in some quarters, although the majority are more than happy to accept the now much reduced risk for the sake of a return to social contact.

A celebration at the Royal Albert Hall in conjunction with a large chorus from Ealing schools performing a newly-commissioned work by Michael Rosen and Laura Rossi had been planned for the ESO's centenary, but it had proved impossible to book the Royal Albert Hall for a single day with enough lead time to schedule the commission and the children's chorus, thanks to the log-jam of deferred events in London's major halls. Fundraising had continued, in the hope that the event could take place eventually.

Instead, the final Ealing concert, in July, was treated as the centenary event, with former conductors and past players invited, and memorabilia available, including two publications, both instigated by one dedicated member – one of reminiscences by past and present members, and intended mainly for internal use, and the other concerned with the history of the orchestra; both were very well received and covered their costs.

The orchestra met its aims by promoting five public concerts in its home borough, as well as contributing to the cost of a sixth Ealing concert promoted by the Ealing Music and Film Festival. An outdoor concert in Walpole Park was given at the invitation and expense of the London Borough of Ealing as part of the celebrations for HM the Queen's Platinum Jubilee; a substantial and enthusiastic audience attended in spite of a cold and wet evening. The orchestra presented a chamber music concert for the Friends of St Mary's Perivale, and a full-scale concert in Beverley Minster in Yorkshire. There was a small-scale Christmas concert in Ealing Green Church, where the orchestra rehearses; the proceeds of this were shared between the orchestra, which covered its costs and so did not use charitable funds, and the church, which runs a winter night shelter for the homeless.

One Saturday afternoon rehearsal on a concert day was opened without charge to families, to allow children to experience the sound of a full orchestra without having to sit – and keep quiet – through a full concert. This was much appreciated by those who came.

In addition to giving the annual chamber concert, the orchestra has a separately-funded Voice Section – a small choir which meets before its Thursday evening rehearsals under experienced vocal coach (and ESO violinist) Melanie Crompton. This non-orchestral activity does much to further members' enjoyment and musicianship.

The orchestra's cohesiveness is supported by social activities for which a separate, non-charitable fund is maintained. 2022 brought two Jaunts: a tour to Beverley, with a concert in the Minster, took the place of a foreign trip, and there was also a single-day outing to Great Haseley in Oxfordshire, by the kind invitation of the orchestra's musical director John Gibbons, who lives there. Some orchestral funds were used for the concert itself in Beverley.

As usual, the orchestra programmed music which needs to be heard but tends to be played rarely by professional orchestras. In particular, the projected complete cycle of George Lloyd's symphonies was resumed with No. 2, which was especially well received in Beverley, with many in the audience wondering why this composer's music was not more widely heard. Other examples included the Malcolm Arnold Viola Concerto, which was video recorded for replay into the annual Malcolm Arnold Festival (still online only), the premier of David Matthews's orchestration of Scriabin's *Vers la flamme*, Grace Williams's Violin Concerto, Latin-American music by Revueltas and Moncayo, and Paul Lewis's delightful Seaside Concerto for organ and orchestra. Generous support from a private donor was received towards the Lloyd symphony. The need for such music to be played in public is part of the justification for the orchestra's charitable status.

Naturally, many better-known works were played alongside the rarities. Challenging highlights were Copland's Third Symphony, Act 2 of Wagner's *Tristan und Isolde*, Tchaikovsky's *Francesca da Rimini*, Silvestre Reveltuas's *Sensemaya*, and Stravinsky's *Firebird* Suite. The full programme can be found on the ESO website.

The competitive Ealing Festival of Music, Dance, Speech and Drama had been cancelled in 2020, so there was no winning soloist to be offered a performance in the 2021-22 season. However, the Festival was reinstated in 2021, and Reuben Moisey will perform with the ESO in the 2022-23 season.

This successful resumption of normal activities following the COVID shut-down has shown the value of a strong social life, making it possible to keep the orchestra functioning in one way or another throughout the restrictions, with a swift return to an excellent playing standard. The orchestra owes much to its leader, Peter Nall, and especially to the personal commitment of its conductor John Gibbons. The orchestra is known for its friendliness, and the pub is once again well-patronised after rehearsals, but good players want to combine enjoyment with giving the best they can, and the orchestra currently has a fine reputation.



| | |
|--|------------------------------|
| Charity Name Ealing Symphony Orchestra | No (if any) 287974 |
|--|------------------------------|

CC16a

Receipts and payments accounts

| | | | |
|---------------------|---------------------------------|----|-------------------------------|
| For the period from | Period start date 01/09/2021 | To | Period end date 31/08/2022 |
|---------------------|---------------------------------|----|-------------------------------|

Section A Receipts and payments

| | Unrestricted funds to the nearest £ | Restricted funds to the nearest £ | Endowment funds to the nearest £ | Total funds to the nearest £ | Last year to the nearest £ |
|---|--|--------------------------------------|-------------------------------------|---------------------------------|-------------------------------|
| A1 Receipts | | | | | |
| Players Subscriptions | 9,645 | - | - | 9,645 | 8,985 |
| Member Tour Payments | 9,925 | - | - | 9,925 | - |
| Non ESO Concerts | 5,800 | - | - | 5,800 | - |
| Concert Proceeds | 10,717 | - | - | 10,717 | 195 |
| Grants | 1,000 | - | - | 1,000 | 600 |
| CD sales, adverts | 2,189 | - | - | 2,189 | 60 |
| Dividends / Interest | 156 | - | - | 156 | 262 |
| Friends, Donations, Fundraising | 6,508 | - | - | 6,508 | 6,905 |
| Tax Refunds | 3,103 | - | - | 3,103 | 5,992 |
| Misc | 947 | - | - | 947 | - |
| Sub total (Gross income for AR) | 49,990 | - | - | 49,990 | 22,999 |
| A2 Asset and investment sales, (see table). | | | | | |
| | - | - | - | - | - |
| | - | - | - | - | - |
| Sub total | - | - | - | - | - |
| Total receipts | 49,990 | - | - | 49,990 | 22,999 |
| A3 Payments | | | | | |
| Tour Costs | 8,273 | - | - | 8,273 | - |
| Conductor, Leader, Principals | 10,524 | - | - | 10,524 | 10,196 |
| Musician Fees, Instrument Hire | 13,611 | - | - | 13,611 | 1,317 |
| Rehearsal Hall Hire | 2,342 | - | - | 2,342 | 2,945 |
| Music Hire | 2,435 | - | - | 2,435 | 687 |
| Publicity, Postage, Printing | 2,255 | - | - | 2,255 | 1,624 |
| Concert Hall hire | 3,622 | - | - | 3,622 | - |
| Non ESO Concerts | - | - | - | - | - |
| Misc | 1,249 | - | - | 1,249 | 695 |
| Sub total | 44,311 | - | - | 44,311 | 17,464 |
| A4 Asset and investment purchases, (see table) | | | | | |
| Loan to ESO Productions Ltd. | 10,000 | - | - | 10,000 | - |
| | - | - | - | - | - |
| Sub total | 10,000 | - | - | 10,000 | - |
| Total payments | 54,311 | - | - | 54,311 | 17,464 |
| Net of receipts/(payments) | - 4,320 | - | - | - 4,320 | 5,535 |
| A5 Transfers between funds | - | - | - | - | - |
| A6 Cash funds last year end | 52,817 | - | - | 52,817 | 47,282 |
| Cash funds this year end | 48,497 | - | - | 48,497 | 52,817 |

Section B Statement of assets and liabilities at the end of the period

| Categories | Details | Unrestricted funds to nearest £ | Restricted funds to nearest £ | Endowment funds to nearest £ |
|----------------------|------------------------------------|------------------------------------|----------------------------------|---------------------------------|
| B1 Cash funds | Current Account (Barclays) | 2,855 | | - |
| | Business Saver Account (Barclays) | 30,007 | | - |
| | One year account (Hampshire Trust) | 15,435 | | - |
| | Petty Cash | 200 | | - |
| | Total cash funds | 48,497 | - | - |

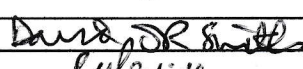
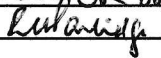
| Categories | Details | Unrestricted funds to nearest £ | Restricted funds to nearest £ | Endowment funds to nearest £ |
|---------------------------------|---------|------------------------------------|----------------------------------|---------------------------------|
| B2 Other monetary assets | | - | - | - |
| | | - | - | - |
| | | - | - | - |
| | | - | - | - |
| | | - | - | - |
| | | - | - | - |

| Categories | Details | Fund to which asset belongs | Cost (optional) | Current value (optional) |
|-----------------------------|------------------------------|-----------------------------|-----------------|--------------------------|
| B3 Investment assets | Loan to ESO Productions Ltd. | | 17,000 | 17,000 |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| | | | - | - |

| Categories | Details | Fund to which asset belongs | Cost (optional) | Current value (optional) |
|---|---------|-----------------------------|-----------------|--------------------------|
| B4 Assets retained for the charity's own use | | | - | - |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| | | | - | - |
| | | | - | - |

| Categories | Details | Fund to which liability relates | Amount due (optional) | When due (optional) |
|-----------------------|---------|---------------------------------|-----------------------|---------------------|
| B5 Liabilities | | | - | |
| | | | - | |
| | | | - | |
| | | | - | |
| | | | - | |

Signed by one or two trustees on behalf of all the trustees

| Signature | Print Name | Date of approval |
|---|-------------------|------------------|
|  | David Smith | 3/11/22 |
|  | Richard Partridge | 3.11. 22 |

Independent Examiner's Report to the Trustees of Ealing Symphony Orchestra
I report on the accounts of the Trust for the year ended 31 August 2022.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts (under section 145 of the 2011 Act)
- to follow the procedures laid down in the General Directions given by the commission (under section 145(5)(b) of the 2011 Act)
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements to keep accounting records in accordance with section 130 of the 2011 Act, and to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met, or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Name: Timothy Goldstone

Address: 10 Messaline Avenue
London
W3 6JX

Date: 24 OCTOBER 2022

Signed:

