

MUSIC ILLUMINATED

England & Wales · Charity number 1074016

Details

Other names ERNEST READ SYMPHONY ORCHESTRA

Status Registered

Legal form Charitable company

Company number [03685489](#)

Registered 1999-02-17

Register [View on the Charity Commission register](#)

Contact

Address 20 Wimborne Close
Epsom
KT17 4DP

Phone 01372726189

Email ersoinfo@gmail.com

Website www.erso.org.uk

Activities

Objects: THE COMPANY IS ESTABLISHED TO PROMOTE THE FURTHERANCE OF MUSICAL EDUCATION AND TO INCREASE THE PUBLIC'S KNOWLEDGE OF MUSIC.

Activities: The principal activity of Music Illuminated is the provision of concerts and to provide a training orchestra of a high standard.

Classification

- **How:** Provides Human Resources, Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2024-08-31	£31,972	£27,325	-	-
2023-08-31	£32,879	£24,395	-	-
2022-08-31	£35,598	£39,995	-	-
2021-08-31	£19,992	£19,363	-	-
2020-08-31	£34,480	£26,724	-	-

Trustees

Name	Role	Appointed
Dr Pui Wah Carter		2021-10-15
Fiona Caroline Cairney		2016-03-01
MATTHEW JOHN SAUNDERS		

MUSIC ILLUMINATED

England & Wales - Charity number 1074016

Accounts

Company registration no. 3685489

Music Illuminated

Registered charity no 1074016

Report and Accounts for the period ended 31 August 2024

Directors (at 31 August 2024):

Matthew Saunders
Fiona Cairney
Pui Wah Poon

Registered address:

20 Wimborne Close
Epsom
Surrey
KT17 4DP

Registered in England and Wales as a company limited by guarantee without share capital.

Review of activities 2023–2024

The Ernest Read Symphony Orchestra (ERSO) was founded in 1931 by Ernest Read, the pioneer in the development of music education and youth orchestras.

The charity Music Illuminated was formed in 1998 by ERSO members in order to continue the running of the orchestra following the ending of this role by the Ernest Read Music Association.

ERSO takes great pride in working to a very high musical standard. Over ninety years after the orchestra was founded, the community of musicians who make up ERSO strives to continue Ernest Read's legacy with our charitable work with emerging professional musicians and children together with our core symphonic concerts which aim to illuminate the music to our audiences.

October 2023 concert

The theme of our October concert was great classics. The evening began with the overture to Mozart's Magic Flute expertly conducted by our Assistant Conductor Olivia Tait. We were delighted to present the runner up from the previous ERSO Soloist of the Year, Adam Cubitt. Adam is a hugely talented young cellist who gave an elegant and confident performance of Haydn's Cello Concerto in C. The evening concluded with Beethoven's iconic Pastoral Symphony. Conductor Chris Stark provided illuminating insights into this beloved piece through commentary and excerpt prior to the full performance which was warmly received by our appreciative audience.

March 2024 concert – Open your eyes to Opera

Our "Open your Eyes to Opera" project involved putting on a concert presentation of Ravel's L'Heure Espagnole, the French one-act comedic opera. The project provided valuable developmental experience to young opera singers at the start of their professional careers as well as an engaging and accessible introduction to opera for our audience.

The opera, which has a cast of 5 singers, was chosen as it is suitable for the voices of young opera singers, and because we felt it would be especially engaging for our audience, many of whom were at their first opera, as it is extremely funny and lasts for one hour so we could perform the work in its entirety

To select the singers, we asked the London conservatoires to nominate singers as well as advertising the opportunity via the conservatoire's vocal studies and opera departments. We held a 2-stage audition process (a video round and a live piano round with a professional accompanist). Candidates were asked to submit a CV highlighting relevant experience and a video which was assessed by our Principal and Assistant Conductors. All candidates selected for the live piano auditions were given valuable and detailed feedback on their performance from our selection panel which included committee members as well as our conductors.

We were thrilled to be able to cast five talented young singers and also to be able to appoint a young Director who was able to help our cast to create compelling performances which worked within the physical constraints of the space in the church and also within the modest budget we had available.

Outcomes

The five young opera singers gained the rare and valuable opportunity to take on a significant role, working with a full orchestra and a professional conductor with considerable operatic experience whilst at the beginnings of their professional lives. The singers were each given complimentary tickets and took the chance to invite teachers and professional contacts such as directors and casting agents.

As with all of our Talent Programme projects, we designed the rehearsal process to maximize the benefits of the project for the young singers. We began the process with a piano rehearsal where our Principal Conductor prepared the singers for the orchestral rehearsals. During the project process our Principal Conductor held several invaluable coaching sessions with each singer to help them prepare vocally. The whole cast also had rehearsal sessions with Chris and the Director to work on their characterisation and roles.

Having the opportunity to work with our director helped the young singers to develop their performance skills which will be a huge help and confidence boost in their future work. One of the singers was initially quite hesitant and was incredibly proud to have honed some very impressive comedic skills by the concert day.

"The rehearsal process and concert were such a lovely, rewarding experience, thank you so much for the opportunity!"

Phoebe Rayner who played Concepcion

Congratulations again on a wonderful evening, and thank you for having us to sing with you. These opportunities are so rare and exciting for us!"

Guy Beynon who played Torquemada

A lovely performance with @ersolondon on Sunday evening. An audience made up of many people who had not seen an opera before. Brilliant work by everyone, thanks for having me!

Jack Dolan who played Gonzalve

Members of the public who formed our audience also benefitted from our project. Opera can often be seen as elitist and difficult to understand, and so we spent the first half of the concert explaining the story and introducing the characters with well-chosen musical examples so that the audience became truly engaged and could appreciate some of the key comedic moments. Our Principal Conductor Chris Stark has considerable experience of bringing music to life through his educational work as Principal Conductor of RPS Award-winning Multi-Story Orchestra. We also created surtitles which were moved along by our assistant conductor in time with the music so that in the full performance the audience could understand what the characters were singing.

The church of St Johns Waterloo, where the opera was performed, has an active “Culture Club” which supports local people who are facing hardship (such as asylum seekers, refugees, homeless people, people who live alone etc) through community activities. We were delighted to provide free tickets for 15 members of the Culture Club and were so pleased that they enjoyed the experience.

“Everyone loved it!, It was very funny and the introduction really helped people relax, and give them permission to laugh!”

Outreach, Engagement & Development Co-ordinator , St John’s Waterloo

June 2024 concert

The concert began with Overture for Orchestra by Grazyna Bacewicz who is one of the best known Polish female composers. This piece was composed during the German occupation of Poland and while the sense of struggle is never far away, Bacewicz’s optimistic music seems full of courage and strength.

We were thrilled to present the talented winner of our ERSO Soloist of the Year, Laura Kim who gave a virtuoso performance of Saint-Saëns Introduction et rondo capriccioso.

The concert concluded with Shostakovich's dramatic Symphony no 10, widely considered to be a depiction of the Stalin years in Russia. Conductor Chris Stark offered illuminating insights into this unique piece through commentary and excerpts prior to the performance which was clearly very much appreciated by our enthusiastic audience which included a large group from the church’s Culture Club.

ERSO’s work with Camden Children

As a Camden-based orchestra, our work with children and young people is focused within the borough and we have developed a strong and lasting relationship with the Camden Music Service who are restricted in their resources and warmly welcome our work. Engagement with music brings many well-documented educational and social benefits to children, especially to children from disadvantaged backgrounds (very relevant in Camden where 37% of children live in poverty, rising to over half in the poorest wards). Each year we hold two workshops with Camden and we hope that these very positive experiences for the participating children and their parents will encourage them to continue with the children’s extra-curricular music-making. We know from our work with Camden Music that *“offering these performing opportunities with inspiring adult players has led to improved attendance, group retention and recruitment.”*

We are committed to ensuring that our events with Camden children are accessible to children from lower income families and so our workshops and entry to the informal concerts which end the day are always free for all participants and audience members.

Conducting is shared between our professional Principal Conductor and Assistant Conductor and the conductor for the Camden orchestra, so that the children have exposure to a variety of conductors. We pay the fees for the Camden orchestras' conductors for the day as we aim to make these events completely cost neutral for the Camden Music Service as we appreciate that their budgets are extremely limited, and we do not want to detract from any of their other plans.

We break into sectional groups for a part of the day so that the young players can learn more about their parts and their instruments in detail from our young professional section leaders (recruited through our ERSO Talent Programme to lead the string and brass sections), our professional leader, conductor and assistant conductor and the ERSO players.

The workshops are carefully planned in conjunction with Camden Music to ensure that the children are playing for an appropriate amount of time and have suitable breaks, and to make sure that there is sufficient variety in what was happening to keep their interest. We provide cake and biscuits and hot chocolate for the children to enjoy during the breaks.

A key part of all of our children's projects is to ensure that the young musicians feel well supported and able to enjoy both the rehearsal and the performance. To ensure this, each child is assigned an adult buddy who sits next to them and plays from the exact same part to help make it clearer where we were in the music. The buddy is also able to advise on musical issues, answer questions and ensure that they feel supported and able to enjoy the rehearsal and concert experience. We make maximum use of our resources by getting our conductors to provide extra support to children when they are not conducting the orchestra.

Safeguarding is always a key part of the planning process for all of our projects with children. All ERSO players were briefed on our safeguarding policies, which we ensure fit with Camden Music Service's safeguarding policies, and we ensured that we have at least two players with enhanced DBS checks in each rehearsal plus others as back-ups.

November 2023 Camden children's workshop

Our November "I like to move it!" workshop saw ERSO working with the children from the Camden Training Orchestra, the most junior orchestral ensemble offered by the Camden Music Service's Saturday Centre. This entry level group is the children's first experience of regular weekend music-making at the Saturday Centre and provides a pathway for children to progress towards the higher levels of ensembles on offer from the Music Service.

It was agreed with the Camden Music Service that it would be extremely beneficial to the children to spend a full afternoon working with ERSO. We were delighted to be joined by 24 young people, the majority of the Training Orchestra players, who ranged from beginners up to children who are around Grade 4, and who were in years 6 to 10.

We carefully selected three very different pieces of music which complemented our travel related theme, and which were at an appropriate level of difficulty for the young players:

- The BBC 10-Piece arrangement of Delia Derbyshire's *Dr Who Theme*. The BBC 10-piece arrangements are a valuable resource for events of this type as they enable each child to play their part at Beginner, Intermediate or Grade 4-5 level so that each child can be comfortable with the level of difficulty in their part.
- The BBC 10-Piece arrangement of John Adam's *Short Ride in a Fast Machine*.
- An arrangement of *Those Magnificent Men in their Flying Machines* created for the Training Orchestra by our conductor Chris Stark.

We liaised with the Camden Music Service to ensure that we understood which children needed extra support due to special needs. Five children needed specific support (a partially sighted cellist who needs to learn the music in advance and children with dyspraxia; dyslexia; ADHD and anxiety) and we made sure that we paired them with experienced adults who could make sure that the children were well supported.

The workshop ended with a free, informal play through for the children's families. Our conductors introduced the music to give context and the children performed incredibly well and were met with cheers from their proud parents. As the workshop took place early in the academic year, it was the first concert for some of the children and we hope that this exciting opportunity will reinforce their enthusiasm for their instruments and playing in orchestral ensembles.

Outcome of the workshop

The event was very successful - the children who performed with us and their families gave extremely positive feedback, as did the senior team at the Camden Music Service.

"Thank you so much for this project, and all the projects you bring to us - we are very grateful." Head of Camden Music Service

We always evaluate the success of each of our children's concert with the participants and their families and ensure that the findings are applied to future projects. We were delighted that the feedback showed that the children who performed with us greatly enjoyed their afternoon, and that their families were extremely grateful for their children to have had the chance to take part in *"such an inspiring and wonderful"* event.

There were some lovely comments about the best thing about the event, with a focus on the music choice; the fun of the afternoon; and the support from the ERSO players.

Participants

- *loved having so much percussion as it was new to us.*
- *getting to know the members of ERSO who were all lovely and getting some tips for my instrument. It was great to play with others and perform.*
- *lots of fun, no pressure to be perfect.*
- *eating cake and playing together.*

Parents

- *Opportunity for our child to get a taste of playing at a high level.*
- *Thank you for giving our daughter this wonderful opportunity.*
- *Learning from players at a high standard – inspiring.*
- *The quality of the adult musicians and the choice of music - challenging and great.*
- *The vitality of the performers, the choice of music, the conductor's introductions and ERSO.*

When asked if we could improve the experience, we were repeatedly told by the participants and their parents : *Nothing! Make it longer! More of the same! Plan this event again! Do it more frequently! More pieces!*

The event achieved our anticipated outcomes:

- the children had the chance to hear how their instruments could sound with practice and what it would be like to play within a larger, more advanced ensemble through sitting side-by-side with ERSO playing a variety of musical styles.
- the experience helped to develop the children's skills as orchestral musicians through working with the ERSO adult musicians and more experienced professional conductors.

April 2024 workshop

In our Film Music all day workshop we worked with the children from the Camden Sinfonia, the next level orchestral ensembles offered by the Camden Music Service's Saturday Centre. The Camden Sinfonia currently has 25 members aged 12 – 18, ranging from grade 5 to 8 and we were delighted to welcome the majority of the members - to our workshop. This all-day event gave the Sinfonia players the opportunity to work with ERSO on music that was more challenging for the young musicians than their

The Camden Sinfonia currently has 25 members aged 12 – 18, ranging from grade 5 to 8, and we were delighted to welcome the majority of the players to our workshop.

This all-day event gave the Sinfonia players the opportunity to work with ERSO on music that was more challenging for the young musicians than their usual repertoire and to play something that the Sinfonia would not be able to attempt on their own due to key missing instruments (e.g., bassoons, cor anglais, violas and doubles basses). Working with the Sinfonia's conductor and the Camden Music senior team, we considered a variety of types of music to ensure that we selected something exciting and inspiring for the children to play with ERSO. We asked the Sinfonia's conductor to survey the young players, and this led to the selection of three well-known pieces – Star Wars, Frozen and The Pirates of the Caribbean. Despite being extremely popular, these are actually very challenging pieces to play – especially Star Wars – and as there was a considerable volume of music to learn we undertook to print and copy all of the Star Wars parts and sent these to the Sinfonia to practice at a rehearsal prior to the workshop to ensure that the children felt comfortable with the challenge.

Conducting was shared between our professional Principal Conductor Chris Stark, best known as co-founder and Principal Conductor of RPS Award-winning Multi-Story Orchestra, our Assistant Conductor Olivia Tait who is currently working as a Conducting Fellow at St Martin-in-the-Fields and the Sinfonia's conductor Seb Marshall so that the children had exposure to a variety of conductors.

The day was carefully planned in conjunction with Camden Music to ensure that the children were playing for an appropriate amount of time and had suitable breaks, and to make sure that there was sufficient variety in what was happening to keep their interest. We provided cake and biscuits and drinks for the children to enjoy during the breaks.

A key part of all of our children's projects is to ensure that the young musicians feel well supported and able to enjoy both the rehearsal and the performance. To ensure this, each child was assigned an adult buddy who sat next to them and played from the same part. The buddy's role was to advise on musical issues, answer questions and ensure that the children felt supported and able to enjoy the rehearsal and concert experience. We made maximum use of our resources by getting our conductors to provide extra support to children when they were not conducting the orchestra.

We liaised with the Camden Music Service to ensure that we understood which children needed extra support due to special needs. Some of the players were new to the Sinfonia, having just moved up from a more junior ensemble, and these children needed extra help. We also had two children with ADHD and autism who were paired with adults who have experience in dealing with special needs.

Safeguarding is always a key part of the planning process for all of our projects with children. All ERSO players were briefed on our safeguarding policies, which we ensure fit with Camden Music Service's safeguarding policies, and we ensured that we have at least two players with enhanced DBS checks in each rehearsal plus others as back-ups.

The workshop ended with a free, informal play through for the children's families. Our conductors introduced the music to give context and the children performed incredibly well and were met with cheers from their proud parents.

Outcome of the workshop

The event was very successful - the children who performed with us and their families gave extremely positive feedback, as did the senior team at the Camden Music Service.

There were some lovely comments from the children saying how much they had enjoyed the chance to play such exciting and challenging music; how much fun the day had been and praising the warmth and level of support from the ERSO players. The two young percussion players were especially thrilled to have access to the huge range of percussion instruments that were provided by our percussion team and to have the chance to learn how best to play these. A young trumpet player was thrilled when the first trumpet player – a music student at the Guildhall School of Music and Dance – suggested that he should play all of the trumpet solos and he was really proud of himself to have done this so well.

Parents were incredibly proud of what their children had achieved in such a short amount of time and extremely appreciative that their children had been given the chance to participate with a much larger and more advanced ensemble, and to work with other professional conductors.

When asked if we could improve the experience, we were repeatedly told by the participants and their parents : *Nothing! Make it longer! More of the same! Plan this event again! Do it more frequently! More pieces!*

The event achieved our anticipated outcomes, and we hope that having the chance to work on much more challenging repertoire as part of a large and more advanced ensemble will inspire them to continue to progress with their music and continue to reap the many associated benefits.

The ERSO Talent Programme

The ERSO Talent Programme was developed in 2017 to bring together all our work with young career musicians. The Help Musicians UK's 2017 Study into musicians' mental health identified precarious finances and work insecurity as top concerns, especially for those new to the profession. The Covid-19 pandemic has placed even greater strain upon young musicians at the start of their careers due to reduced training, development and work opportunities over the last few years. The 2019 report "Help Building Sustainable Careers in Classical Music" commissions by Help Musicians UK stated:

It is apparent that those first formative years of professional life can be the most challenging for musicians who must juggle auditions, developing networks, continuous practice, learning of repertoire and building up a wide range of non-music skills from project management to finance to marketing.

The ERSO Talent Programme's purpose is to help young musicians to bridge the gap between formal training and a musical career through the provision of valuable professional experience and mentoring.

In recent years, the ERSO Talent Programme has provided opportunities for emerging orchestral musicians, soloist, conductors and composers. In the 2023-4 season the Talent Programme focused upon:

1. **Opportunities for Emerging Opera Singers** as described above through our Open Your Eyes to Opera project.
2. **Opportunities for female conductors**

Female conductors face greater challenges in becoming established than their male counterparts, and so we created our Assistant Conductor role. Our first Assistant Conductor Tait came to the end of her 2 years in the role at the end of the season. We made contact with the Royal Philharmonic Society who have a prominent role in encouraging female conductors. They were delighted to share our opportunity with the young female conductors that they are in contact. We invited five candidates to interview and selected the two most promising to audition with ERSO and were delighted to be able to select Alice Knight as our new Assistant Conductor.

The Assistant Conductor role is a 2-year role which provides valuable, paid experience to a young career conductor at the beginning of their career and makes a significant contribution to their prospects. Benefits include:

- Being mentored by Chris Stark, who is highly regarded and has extensive experience of working with professional orchestras and amateurs, and in many genres of music.
- Getting regular hands-on experience working with a larger group of musicians than is often possible at a conservatoire in a variety of styles of music.
- Working with a high-quality amateur orchestra, which is highly likely to be something that a working conductor will do in their career, and which can require different approaches than working with the trained professionals that they work with at their conservatoire.
- Learning about how best to plan and manage a concert programme and rehearsal schedule.

3. ERSO Soloist of the Year 2024

The ERSO Soloist of the Year competition began in 2018 and is an annual event which provides emerging soloists with the valuable and rare opportunity to rehearse and perform a concerto with a full symphony orchestra. The competition is open to players who have played in at least one concert with ERSO during the season, widening the eligibility to many music students, post-graduates and professional musicians at the start of their careers. Candidates audition for a panel of Committee members, our professional leader and conductor. All candidates are given feedback upon their auditions.

The panel selected two Finalists who shared a half day of rehearsal time with ERSO and Chris Stark after the orchestra had spent a half day rehearsing each of their chosen concerti. This was a huge opportunity as the young soloists were given the chance to work on a movement of their concerto with a full orchestra and receive valuable advice and insights from our professional conductor and leader which will help them to develop their performances in the future. The winner Laura was awarded the invaluable opportunity of performing as a soloist with ERSO in our June concert and also a £150 fee. Winning the competition and gaining this concerto experience is an extremely valuable to the winner's CV.

Reaching the Final of the competition also makes a significant difference to the young musicians – since the competition began over two thirds of the finalists have been engaged as soloists by ERSO which has helped to boost their CVs and led to extra work.

We ask participants for feedback about the competition and learnings are incorporated into the plans for future years.

4. Paid Section Leader roles

The Paid Section Leader scheme began in 2016 with the aim of supporting emerging orchestral players. These 2-year developmental positions (Deputy Leader, Principal 2nd Violin, Principal Cello and Brass Leader) have proved to be extremely successful and beneficial to the role holders.

The roles provide aspiring professional musicians with valuable experience of leading, coaching and managing their sections and they benefit from mentoring from our professional leader and conductor. The roles also give valuable arts administration experience through being a member of ERSO's Committee, helping to manage the running of the orchestra and contributing to the future

plans for the orchestra including helping to plan and deliver our ERSO Talent Programme and education projects with children.

The Section Leaders are appointed through a rigorous process every 2 years on a rolling basis to preserve continuity of the team and enable new section leaders to learn from more experienced role holders. Shortlisted candidates are invited to auditions, designed to be similar to those for professional orchestras, which include prepared orchestral excerpts, sight-reading together with an interview to assess the candidates' suitability to undertake the organisation and coaching elements so integral to these roles. Each candidate is given formal feedback to help with their preparations for future auditions in their professional lives. As with all our projects, we continuously monitor the success of these roles through feedback from conductors, our Leader and the role holders.

The ERSO Section Leader roles provide valuable, paid experience to emerging professional musicians at the very beginning of their careers and makes a significant contribution to their prospects by boosting their CVs.

Notes to the financial statements

1. Constitution of the scheme

Music Illuminated is a company limited by guarantee under the Companies Acts and is also registered as a charity. Accordingly, there is no share capital.

Music Illuminated is governed by a Memorandum and Articles incorporated on 17 December 1998, as amended by Special Resolution registered at Companies House on 20 May 2016.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements are prepared under the historical cost convention.

2.2. Income and expenditure

Direct income from musical activities, in the form of ticket and other sales and subscriptions, is included and accrued in the accounting period to which it relates.

Donations and grants are also accounted for in the period to which they relate. Donations and grants totalling £4,000 relating to projects in the 2023/24 season were received during 2022/23.

Payments representing basic rate tax reclaimed from HM Revenue & Customs under the Gift Aid scheme are accounted for in the period during which they were received.

Ticket sales and related expenditure in respect of the season starting after 31 August are carried forward to the following accounting period.

2.3 Donations by waived charges

The orchestra receives the benefit of much unpaid assistance, reduced charging rates and other benefits in kind. These benefits are not reflected in the accounts.

3. Taxation

No charge to direct taxation arises, because Music Illuminated is a registered charity and therefore exempt from corporation tax.

Report

Principal activities and review of activities

The principal activity of Music Illuminated is the provision of concerts and to provide a training orchestra of a high standard.

A summary of the results for the year is given on page 13 of the accounts.

Directors

Matthew Saunders, Fiona Cairney and Pui Wah Poon served as directors throughout the year.

Audit

Due to Music Illuminated's status as a small company, exemption from audit is requested. Voluntary audit may be sought in future years.

Independent Review

These accounts have been reviewed by Kathryn Ellis, ACA.

Director's signature



Matthew J Saunders

Income and expenditure for the period 1 September 2023 to 31 August 2024

	£
<u>Turnover</u>	
Income from musical activities	3,549.91
Direct expenses	-1,266.50
Concert-related expenses	<u>-26,059.00</u>
Net deficit from musical activities	<u>-23,775.59</u>
Bank charges	-
Deficit before other income	<u>-23,775.59</u>
<u>Other income</u>	
Donations	27,850.15
Gift Aid	<u>572.27</u>
	<u>28,422.42</u>
Profit for year	<u><u>4,646.83</u></u>

Balance sheet as at 31 August 2024

	£
<u>Current assets</u>	
Cash at bank	41,674.54
Cash/cheques in hand	-
Receivables: loans to MIP due within one year	22,500.00
Debt reduction	-26,059.00
Opening balance at MIP	22,814.24
Debtors	<u>19,255.24</u>
	<u>60,929.78</u>
<u>Fixed assets</u>	
Tangible assets	-
<u>Current liabilities</u>	
Creditors: amounts falling due within one year	-
Donations and grants received in advance	-
<u>Net assets</u>	<u><u>60,929.78</u></u>
Funded by: accumulated funds	56,282.95
Profit for period	<u>4,646.83</u>
	<u><u>60,929.78</u></u>

Audit Exemption Statement

For the period ending 31 August 2024 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts;
- These accounts have been prepared in accordance with the micro-entity provisions and delivered in accordance with the provisions applicable to companies subject to the small companies' regime.

Director's signature



Matthew J Saunders

MUSIC ILLUMINATED

England & Wales - Charity number 1074016

Accounts

Company registration no. 3685489

Music Illuminated

Registered charity no 1074016

Report and Accounts for the period ended 31 August 2023

Directors (at 31 August 2023):

Matthew Saunders
Fiona Cairney
Pui Wah Poon

Registered address:

20 Wimborne Close
Epsom
Surrey
KT17 4DP

Registered in England and Wales as a company limited by guarantee without share capital.

Review of activities 2022–2023

The Ernest Read Symphony Orchestra (ERSO) was founded in 1931 by Ernest Read, the pioneer in the development of music education and youth orchestras.

The charity Music Illuminated was formed in 1998 by ERSO members in order to continue the running of the orchestra following the ending of this role by the Ernest Read Music Association.

ERSO takes great pride in working to a very high musical standard. Ninety years after the orchestra was founded, the community of musicians who make up ERSO strives to continue Ernest Read's legacy with our charitable work with emerging professional musicians and children together with our core symphonic concerts which aim to illuminate the music to our audiences.

October concert

This was the orchestra's first concert back at our usual concert venue. Being back at the newly transformed space at St John's Waterloo was greatly appreciated by our players and our wonderfully warm audience. The evening opened with newly appointed Assistant Conductor Olivia Tait expertly directing the orchestra in Grant Still's Threnody in Memory of Jean Sibelius.

Our soloist Ellen Baumring-Gledhill, the runner-up in our 2022 ERSO Soloist of the year competition, gave an amazing performance of the Elgar Cello Concerto and the evening concluded with Schubert's "Great" C major symphony, prefaced by insightful commentary from conductor Chris Stark and excerpts conducted by Olivia Tait.

November Camden children's workshop

Our November "Dance!" workshop saw ERSO working with the children from the Camden Training Orchestra, the most junior orchestral ensemble offered by the Camden Music Service's Saturday Centre. This entry level group is the children's first experience of regular weekend music-making at the Saturday Centre and provides a pathway for children to progress towards the higher levels of ensembles on offer from the Music Service. It was agreed with the Camden Music Service that it would be extremely beneficial to the children to spend a full afternoon working with ERSO. We were delighted to be joined by 22 young people, the majority of the Training Orchestra players, who ranged from beginners up to children who are around Grade 4, and who were in years 5 to 9.

We carefully selected three very different pieces of music which complemented the "Dance!" theme and which were at an appropriate level of difficulty for the young players. At ERSO we are committed to diversifying the repertoire we play to include more works by women and BAME composer and the workshop programme reflected this:

- three 18th century minuets by Charles Ignatius Sancho (the first published Black British composer) which were arranged for the Training Orchestra by our conductor Chris Stark.
- The BBC 10-piece arrangement of the well-known "Walz of the Flowers" by Tchaikovsky. The BBC 10-piece arrangements are a valuable resource for events of this type as they enable each child to play their part at Beginner, Intermediate or Grade 4-5 level so that each child can be comfortable with the level of difficulty in their music
- the BBC 10-piece arrangement of the "Juba Dance" from the First Symphony by Florence Price (the first noted African American female composer to gain national status in the United States).

Conducting was shared between our professional Principal Conductor Chris Stark, best known for best known as co-founder and Principal Conductor of RPS Award-winning Multi-Story Orchestra,

our Assistant Conductor Olivia Tait who is currently working as a Conducting Fellow at St Martin-in-the-Fields and the Training Orchestra's conductor Ian Brookman, so that the children had exposure to a variety of conductors.

We broke into sectional groups for a part of the afternoon so that the young players could learn more about their parts and their instruments in detail from our young professional section leaders (recruited through our ERSO Talent Programme to lead the string and brass sections), our professional leader, conductor and assistant conductor.

The afternoon was carefully planned in conjunction with Camden Music to ensure that the children were playing for an appropriate amount of time and had suitable breaks, and to make sure that there was sufficient variety in what was happening to keep their interest.

A key part of all of our children's projects is to ensure that the young musicians feel well supported and able to enjoy both the rehearsal and the performance. To ensure this, each child was assigned an adult buddy who sat next to them and played from the exact same part to help make it clearer where we were in the music. The buddy was also able to advise on musical issues, answer questions and ensure that they feel supported and able to enjoy the rehearsal and concert experience.

We liaised with the Camden Music Service to ensure that we understood which children needed extra support due to special needs. Three children needed specific support and we made sure that we paired them with experienced adults who could make sure they were well supported.

Safeguarding is always a key part of the planning process for all of our projects with children. All ERSO players were briefed on our safeguarding policies, which we ensure fit with Camden Music Service's safeguarding policies, and we ensured that we have at least 2 players with enhanced DBS checks in each rehearsal plus others as back-ups.

We are committed to ensuring that our events with Camden children are accessible to children from lower income families and so the workshop and entry to the informal concert was free for all participants and audience members.

The workshop ended with a free, informal play through for the children's families. Our conductors introduced the music to give context and the children performed incredibly well and were met with cheers from their proud parents. As the workshop took place early in the academic year, it was the first concert for some of the children and we hope that this exciting opportunity will reinforce their enthusiasm for their instruments and playing in orchestral ensembles.

Outcome of the workshop

The event was very successful - the children who performed with us and their families gave extremely positive feedback, as did the senior team at the Camden Music Service.

"Thank you so much for this project, and all the projects you bring to us - we are very grateful."
Head of Camden Music Service

We always evaluate the success of each of our children's concert with the participants and their families and ensure that the findings are applied to future projects. We were delighted that the feedback showed that the children who performed with us greatly enjoyed their afternoon, and that their families were extremely grateful for their children to have had the chance to take part in "*such an inspiring and wonderful*" event.

There was great enthusiasm from both the children and their parents regarding the diversity of the music and the mix of well-known and new music, and much appreciation that the history behind the music had been explained so well by the conductors.

The children all commented extremely positively about performing and working together with the adult musicians as a full orchestra and in the sectional rehearsals. They told us: *"It was fun!"*; *"Playing with professional musicians was the best thing."*; *"I loved the waltz of the flowers"*; *"The sectionals really helped, and the conductors were really nice"*; *"It seemed to fly by!"*

When asked if we could improve the experience we were repeatedly told *"No!"* and by one child: *"I think it's all perfect"*.

The parents commented on the quality and number of adult performers supporting the children and the impressive resultant performance. A few said that their child had been a bit nervous about taking part in the workshop, but that they had really enjoyed it. One child sent their mum a message in the afternoon saying how great it was and another said to his parents that he was happy he took part and *"it was a fantastic day"*.

When asked what the best part of the event had been, parents said: *"The smiles on all of the children's faces"*; *"Seeing my son so engaged"*; *"The children having the chance to play with experienced musicians"*; *"Kids learning tips and techniques from the adults"*; *"It's great to see the experienced musicians sharing their knowledge and skill with the children."*

When asked what we could do next time to make a similar event better parents told us: *Nothing! Make it longer! More of the same! Plan this event again! Do it more frequently!*

The event achieved our anticipated outcomes:

- the children had the chance to hear how their instruments could sound with practice and what it would be like to play within a larger, more advanced ensemble through sitting side-by-side with ERSO. We know from our work with Camden Music that *"offering these performing opportunities with inspiring adult players has led to improved attendance, group retention and recruitment."*
- The experience helped to develop the children's skills as orchestral musicians through working with the ERSO adult musicians and more experienced professional conductors. They experienced a wide variety of music styles and had the chance to be part of a large and more advanced ensemble which we hope will inspire them to continue to progress with their music.

January Camden children's workshop

In our January "A Piece in a Day" workshop we worked with the children from the Camden Sinfonia, the next level orchestral ensembles offered by the Camden Music Service's Saturday Centre. The Camden Sinfonia currently has 33 members aged 12 – 18, ranging from grade 5 to 8 and we were delighted to welcome 27 of the Sinfonia players - the majority of the members - to our workshop.

This all-day event gave the Sinfonia players the opportunity to work with ERSO on music that was more challenging for the young musicians than their usual repertoire and to play something that the Sinfonia would not be able to attempt on their own due to key missing instruments (e.g., bassoons, violas and doubles basses). Working with the Sinfonia's conductor and the Camden Music senior team, we considered a variety of pieces to ensure that we selected something exciting and inspiring for the children to play with ERSO.

We are committed to diversifying our repertoire to include more works by women and BAME composers and selected the Mississippi River Suite by Florence Price, who was the first noted African American female composer to gain national status in the United States.

Arrangements were similar to those for the November workshops in terms of: safeguarding; sharing conducting; spitting out into sectional groups for art of the day; assigning adult buddies and identifying children who required specific support.

Outcome of the workshop

The event was very successful - the children who performed with us and their families gave extremely positive feedback, as did the senior team at the Camden Music Service.

The children all commented extremely positively about performing and working together with the adult musicians as a full orchestra and in the sectional rehearsals. They told us: *"The ERSO players were friendly and helpful. The piece sounded really nice, and it was enjoyable to be a part of it! The whole rehearsal was very fun - everything was great!"*

When asked what they had enjoyed most, replies included: *Meeting new people and performing together. Working on the music together. The challenges in the music. Everything! Being with friends. The music we played was great! Making friends and playing the music."*

There was great enthusiasm from both the children and their parents about playing regarding the choice of the piece, commenting: *"Great programme choice - an under recognised piece that was accessible for the younger performers. The beautiful blending of the piece and the suspenseful contrast of the music kept us wanting more. Never a dull moment. The feelings of the composer beautifully reflected through her art and musical harmony."*

Parents were delighted that their children had *"the experience of playing alongside the adult musicians in a high-quality orchestra and learning new music. Thank you for giving our child this opportunity. The best part is to watch them perform at the end of the workshop. Great opportunity for children to learn music skills and new composers. Thank you everyone. Amazing achievement. It was wonderful. "*

When asked if we could improve the experience we were told: *"I thought it was amazing, couldn't fault it. Nothing - winning formula already! Nothing - perfect as it is. We would love to see these initiatives more often. Nothing, everything was perfectly organised. Keep up the great work!"*

The event achieved our anticipated outcomes, and we hope that having the chance to work on much more challenging repertoire as part of a large and more advanced ensemble will inspire them to continue to progress with their music and continue to reap the many associated benefits.

February concert

In our February concert we show-cased talented young soloist, Penny Cairney-Leeming, who was one of the runner-s up in the 2022 ERSO Soloist of the Year competition, She gave an assured and impressive performance of Chaminade's Flute Concertino, expertly conducted by Assistant Conductor Olivia Tait. Conductor Christopher Stark helped our appreciative audience to explore Walton's epic 1st Symphony through commentary and excerpts, followed by a full performance of this incredibly challenging work, which was warmly received by our audience.

June concert

Our soloist June Lee was the winner of the 2023 ERSO Soloist of the Year competition. She delighted the audience with her bravura performance of the Mendelssohn Violin Concerto, which was thunderously applauded.

The evening opened with Louise Farrenc Overture 2, expertly conducted by Assistant Conductor Olivia Tait who also led the orchestra in the short excerpts of Sibelius 6 accompanied by expert - and

amusing - commentary from conductor Christopher Stark. The evening concluded with a full performance of the symphony which was clearly greatly enjoyed by our lovely audience.

The ERSO Talent Programme

The ERSO Talent Programme was developed in 2017 to bring together all our work with young career musicians. The Help Musicians UK's 2017 Study into musicians' mental health identified precarious finances and work insecurity as top concerns, especially for those new to the profession. The Covid-19 pandemic has placed even greater strain upon young musicians at the start of their careers due to reduced training, development and work opportunities over the last few years. The 2019 report "Help Building Sustainable Careers in Classical Music" commissions by Help Musicians UK stated:

It is apparent that those first formative years of professional life can be the most challenging for musicians who must juggle auditions, developing networks, continuous practice, learning of repertoire and building up a wide range of non-music skills from project management to finance to marketing.

The ERSO Talent Programme's purpose is to help young musicians to bridge the gap between formal training and a musical career through the provision of valuable professional experience and mentoring.

In recent years the ERSO Talent Programme has provided opportunities for emerging orchestral musicians, soloist, conductors and composers. In the 2021-2 season the Talent Programme focused upon:

At 90th Birthday celebration for ERSO, a parent of one of the participating children asked us why, in this modern day, our "front row in charge" was made up of four male conductors and a male leader. We recalled that in 2018, when we held auditions for postgraduate conducting students for our Behind the Baton concert, we all of the candidates recommended were male.

We had long wanted to revive the successful assistant conductor role that we had under Peter Stark (which notably included Andrew Gourlay, who went on to great things) and decided to re-create the Assistant Conductor role explicitly as an opportunity for a female conductor.

Challenges facing emerging female conductors

The Royal Philharmonic Society said: *At our last count, only two British orchestras had a female principal conductor, and only six women conductors had titled roles amid the several hundred conductors on the staff of professional British orchestras. Furthermore, only 22 of the 371 conductors represented by British agents were female. That's 5.5%.*

People frequently cite this as being a 'grass roots' problem and that more needs doing to encourage women at early stages to take up conducting, stick with it, and develop the skills needed for the profession. At the Royal Philharmonic Society, we are proud to present the UK's foremost initiative to help women do just that. The RPS Women Conductors programme (or 'Wo Co' as it's often called for short), has helped over 500 women nationwide to further their conducting skills at different levels.

Given the RPS's prominent role in encouraging female conductors, we made contact and asked if they might already have identified promising young conductors for whom our role would provide an opportunity to transform their conducting. The RPS were delighted to recommend young female conductors working to a high level and for whom this opportunity would be beneficial. We invited candidates to interview and audition with ERSO and were delighted to be able to select Olivia Tait as

the most appropriate candidate. Olivia the Assistant Conductor recently graduated with a Masters in choral conducting from the Royal Academy of Music. Our role will help her to gain the orchestral experience she needs to help her move forward in her chosen career of opera conducting.

The Assistant Conductor role involves

- Attending rehearsals and observing our Principal Conductor Chris Stark conducting.
- Taking sectionals on a planned or ad-hoc basis to work on specific sections of music.
- Conducting part of each concert.
- Standing in for Chris if he cannot be at rehearsal.

Benefits to the role holder

The Assistant Conductor role is a 2-year role which provides valuable, paid experience to a young career conductor at the beginning of their career and makes a significant contribution to their prospects. Benefits include:

- Being mentored by Chris Stark, who is highly regarded and has extensive experience of working with professional orchestras, amateurs and in many genres of music.
- Getting feedback from Chris, John Crawford (our professional leader who is very experienced) and our section leaders and the committee.
- Getting regular hands-on experience working with a larger group of musicians than is often possible at a conservatoire in a variety of styles of music.
- Working with a high-quality amateur orchestra which is highly likely to be something that a working conductor will do in their career, and which can require different approaches than working with the trained professionals that they work with at their conservatoire.
- Learning about how best to plan and manage a concert programme and rehearsal schedule.

ERSO Soloist of the Year 2023

The ERSO Soloist of the Year competition began in 2018 and is an annual event which provides emerging soloists with the valuable and rare opportunity to rehearse and perform a concerto with a full symphony orchestra. The competition is open to players who have played in at least one concert with ERSO during the season, widening the eligibility to many music students, post-graduates and professional musicians at the start of their careers. Candidates audition for a panel of Committee members, our professional leader and conductor. All candidates are given feedback upon their auditions.

The panel selected four Finalists who shared a half day of rehearsal time with ERSO and Chris Stark after the orchestra had spent a half day rehearsing each of their chosen concerti. This was a huge opportunity as the young soloists were given the chance to work on a movement of their concerto with a full orchestra and receive valuable advice and insights from our professional conductor and leader which will help them to develop their performances in the future. The winner June Lee was awarded the invaluable opportunity of performing her concerto with ERSO in our June concert and also a £150 fee. Winning the competition and gaining this concerto experience is an extremely valuable to the winner's CV.

Reaching the Final of the competition also makes a significant difference to the young musicians – since the competition began over two thirds of the finalists have been engaged as soloists by ERSO which has helped to boost their CVs and led to extra work.

We ask participants for feedback about the competition and learnings are incorporated into the plans for future years.

Paid Section Leader roles

The Paid Section Leader scheme began in 2016 with the aim of supporting emerging orchestral players. These 2-year developmental positions (Deputy Leader, Principal 2nd Violin, Principal Cello and Brass Leader) have proved to be extremely successful and beneficial to the role holders.

The roles provide aspiring professional musicians with valuable experience of leading, coaching and managing their sections and they benefit from mentoring from our professional leader and conductor. The roles also give valuable arts administration experience through being a member of ERSO's Committee, helping to manage the running of the orchestra and contributing to the future plans for the orchestra including helping to plan and deliver our ERSO Talent Programme and education projects with children.

The Section Leaders are appointed through a rigorous process every 2 years on a rolling basis to preserve continuity of the team and enable new section leaders to learn from more experienced role holders. Shortlisted candidates are invited to auditions, designed to be similar to those for professional orchestras, which include prepared orchestral excerpts, sight-reading together with an interview to assess the candidates' suitability to undertake the organisation and coaching elements so integral to these roles. Each candidate is given formal feedback to help with their preparations for future auditions in their professional lives. As with all our projects, we continuously monitor the success of these roles through feedback from conductors, our Leader and the role holders.

The ERSO Section Leader roles provide valuable, paid experience to emerging professional musicians at the very beginning of their careers and makes a significant contribution to their prospects by boosting their CVs.

We were delighted to appoint a new team of Section Leaders in the most recent season.

Notes to the financial statements

1. Constitution of the scheme

Music Illuminated is a company limited by guarantee under the Companies Acts and is also registered as a charity. Accordingly, there is no share capital.

Music Illuminated is governed by a Memorandum and Articles incorporated on 17 December 1998, as amended by Special Resolution registered at Companies House on 20 May 2016.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements are prepared under the historical cost convention.

2.2. Income and expenditure

Direct income from musical activities, in the form of ticket and other sales and subscriptions, is included and accrued in the accounting period to which it relates.

Donations and grants are also accounted for in the period to which they relate. Donations and grants totalling £4,000 relating to projects in the 2023/24 season were received during 2022/23.

Payments representing basic rate tax reclaimed from HM Revenue & Customs under the Gift Aid scheme are accounted for in the period during which they were received.

Ticket sales and related expenditure in respect of the season starting after 31 August are carried forward to the following accounting period.

2.3 Donations by waived charges

The orchestra receives the benefit of much unpaid assistance, reduced charging rates and other benefits in kind. These benefits are not reflected in the accounts.

3. Tangible fixed assets.

During 2011/12, two violins with a value of approximately £2,000 were donated to the orchestra by a member, to be loaned to talented young players. These have now been given away and their value written off during 2022/23.

4. Taxation

No charge to direct taxation arises, because Music Illuminated is a registered charity and therefore exempt from corporation tax.

Report

Principal activities and review of activities

The principal activity of Music Illuminated is the provision of concerts and to provide a training orchestra of a high standard.

A summary of the results for the year is given on page 10 of the accounts.

Directors

Matthew Saunders, Fiona Cairney and Pui Wah Poon served as directors throughout the year.

Audit

Due to Music Illuminated's status as a small company, exemption from audit is requested. Voluntary audit may be sought in future years.

Independent Review

These accounts have been reviewed by Kathryn Ellis, ACA.

Director's signature



Matthew J Saunders

Income and expenditure for the period 1 September 2022 to 31 August 2023

	£
<u>Turnover</u>	
Income from musical activities	3,597.38
Direct expenses	-1,468.99
Concert-related expenses	<u>-20,925.76</u>
Net deficit from musical activities	<u>-18,797.37</u>
Bank charges	-
Tangible assets written off	<u>-2,000.00</u>
Deficit before other income	<u>-20,797.37</u>
<u>Other income</u>	
Donations	28,478.41
Gift Aid	<u>802.99</u>
	<u>29,281.40</u>
Profit for year	<u><u>8,484.03</u></u>

Balance sheet as at 31 August 2023

	£
<u>Current assets</u>	
Cash at bank	37,508.86
Cash/cheques in hand	-
Receivables: loans to MIP due within one year	25,000.00
Debt reduction	-20,925.76
Opening balance at MIP	18,740.00
Debtors	<u>22,814.24</u>
	<u>60,323.10</u>
<u>Fixed assets</u>	
Tangible assets	-
<u>Current liabilities</u>	
Creditors: amounts falling due within one year	-40.15
Donations and grants received in advance	<u>-4,000.00</u>
<u>Net assets</u>	<u><u>56,282.95</u></u>
Funded by: accumulated funds	47,798.92
Profit for period	<u>8,484.03</u>
	<u><u>56,282.95</u></u>

Audit Exemption Statement

For the period ending 31 August 2023 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts;
- These accounts have been prepared in accordance with the micro-entity provisions and delivered in accordance with the provisions applicable to companies subject to the small companies' regime.

Director's signature



Matthew J Saunders

MUSIC ILLUMINATED

England & Wales - Charity number 1074016

Accounts

Company registration no. 3685489

Music Illuminated

Registered charity no 1074016

Report and Accounts for the period ended 31 August 2022

Directors (at 31 August 2022):

Matthew Saunders
Fiona Cairney
Pui Wah Poon

Registered address:

20 Wimborne Close
Epsom
Surrey
KT17 4DP

Registered in England and Wales as a company limited by guarantee without share capital.

Review of activities 2021–2022

The Ernest Read Symphony Orchestra (ERSO) was founded in 1931 by Ernest Read, the pioneer in the development of music education and youth orchestras.

The charity Music Illuminated was formed in 1998 by ERSO members in order to continue the running of the orchestra following the ending of this role by the Ernest Read Music Association.

ERSO takes great pride in working to a very high musical standard. Ninety years after the orchestra was founded, the community of musicians who make up ERSO strives to continue Ernest Read's legacy with our charitable work with emerging professional musicians and children together with our core symphonic concerts which aim to illuminate the music to our audiences.

October concert

This was the orchestra's first full season following the Covid-19 pandemic and began with our post Covid "Welcome Back" concert at St Andrew Holborn (our usual church, St John's Waterloo, was underdoing refurbishment). The programme included Schubert Symphony No. 5 and Rameau's Suite from Les Boreades as well as our 'Bring back the brass' dectet who played three pieces. The purpose of this part of the programme was to welcome back our lower brass players, many of whom had not been able to join us during Covid when we were playing smaller classical pieces.

All of the ERSO players were delighted to be back together playing together and our audience were warmly appreciative.

November Camden children's workshop

This was our first opportunity to work with Camden children following the restrictions caused by Covid-19. Many of the children had not been able to carry on with music lessons during lockdowns and their ensemble playing had been badly disrupted. We decided with Camden Music that an informal "Come and Play" afternoon workshop early in the season would boost the confidence of the young players in the Camden Training Orchestra, the most junior ensemble offered by the Camden Music Service. This entry level group is the children's first experience of regular weekend music-making at the Saturday Centre and provides a pathway for children to progress towards the higher levels of ensembles on offer from the Music Service. The Training Orchestra has approximately 30 members who range from beginners up to children who are around Grade 4, with the majority around grade 2 level. Members include Camden Music Trust and Mayor of London scholars (children from disadvantaged backgrounds who have been identified as having potential who are given subsidised music tuition).

We chose well-known pieces which had BBC 10-piece arrangements which enabled the Training Orchestra's conductor to select the most appropriate level of part for each child. ERSO also prepared a movement of the Bear by Haydn to inspire the children.

We were delighted to be joined by 28 young players who were all extremely excited to spend the afternoon working with ERSO. The afternoon was split into full orchestra sessions and sectionals which allowed the young players to learn in more detail from the ERSO players. The afternoon ended with a free, informal play through for the children's families and friends which was very positively received.

Parents said: *"loved the collaboration, overall liveliness and exciting energy, amazing sound and brilliant music", "so grateful for ERSO letting out TO kids play with such professional orchestra ", "amazing opportunity for the kids to play with experienced musicians", "so efficiently run".*

The children said they had a great time too and made lots of lovely comments

"I loved how fun it was, and I met new people". "I played with adults". "Getting to learn more about the pieces and having help". "Playing with a real orchestra that actually has instruments that we don't". "I got to play challenging music rather than something easy". "The ERSO players were helpful."

When asked what we should change for similar events in the future, again they said: *I think we should play more pieces and do it more frequently. I loved it! Make the concert earlier. Maybe make the music slightly harder. Longer sectionals.*

March 2022 90th Birthday Gala with the Camden Sinfonia

This concert was postponed from the original planned date of 2020 due to Covid-19 and took place on 6th March at the Royal Academy of Music.

We were delighted to be joined by 27 talented young musicians from the Camden Sinfonia, an ensemble offered by the Camden Music Service's busy and thriving senior Saturday Centre. The Camden Music Service provide a huge range of high-quality opportunities for children to be involved and progress with music, running two Saturday music centres, 35 youth ensembles and holiday courses. The Camden Sinfonia players were a big part of the concert and played alongside the ERSO musicians in four of the eight pieces. During the other pieces the children remained onstage amongst the adult musicians and were able to experience what it would like to be in a more advanced ensemble and to hear what their instruments could sound like as they progressed.

Our current Principal Conductor Christopher Stark was joined by two former esteemed principal conductors, Peter Stark and Howard Williams who are both Professors of Conducting at the Royal College of Music. We were delighted that our former conductors were able to join us for this special celebration and were especially pleased that the children had the chance to work with Howard as well as our conductor Chris. We were also delighted to be able to give Oliver Till, the young conductor of the Sinfonia, the chance to work with Chris and ERSO to help to develop his conducting and rehearsal management skills.

We designed the concert programme to give the young musicians exposure to a wide variety of music, from well-loved classics to world premieres. We were proud to introduce

a hugely talented young composer, Alex Papp, who was the winner of our competition for emerging composers. Alex created a stirring overture to open the concert and we asked him to make special parts for the young musicians based upon their varying levels of skill and experience. We also included an audience participation song based on Verdi's Triumphal March – a feature that was very popular in the original Ernest Read concerts for children – and former conductor Howard Williams also created tailored parts for the Sinfonia players.

To ensure that the children were well prepared and able to feel at ease on the concert day we created a rehearsal process which did not place too much of an extra demand on their families, but which allowed them to become familiar with the ERSO players and working with another conductor. We held a half day rehearsal in January where the whole Sinfonia joined ERSO to work on the four pieces and also selected key ERSO players to attend two extended Sinfonia rehearsals to enable the children to hear how the music sounded when all of the orchestra instruments were present (the Sinfonia does not include any horns, oboes, bassoons or basses and so when the Sinfonia rehearsed alone there were some gaps in the music). The children told us how much they appreciated the rehearsal process and one young player, an oboist, told us that she had never played in a group with other oboists which she found to be very beneficial and inspiring.

Whilst we would have worked with the Sinfonia in some way for the Birthday concert had we not been awarded the grant; the additional funding enabled us to select the ideal programme for the Camden Sinfonia with great variety and a high level of difficulty because the grant helped us to afford the required number of rehearsals to deliver a high-quality performance. It also meant that we were able to keep ticket prices at extremely low levels to make it an affordable event for the children's families and friends.

The concert was very successful - the children who performed with us and their families gave extremely positive feedback, as did the senior team at the Camden Music Service. We always evaluate the success of each of our children's concert with all of the participants and our partners and ensure that the findings are applied to future projects.

Parents thanked us for the chance to hear their children perform in such a lovely venue and with adult musicians. The children's comments included:

I absolutely loved playing at the Royal Academy - it really added to the experience

I really enjoyed the pieces especially the Triumphal March and Crown Imperial as they are very powerful

The pieces we played together were amazing!

Very well organised, very friendly. Thanks!

Very fun experience

Thank you to the conductors who were very nice and helpful

There were a lot of loud pieces but then there were softer ones to balance them out. Having a young undiscovered composer was very good

When asked what we should change - "nothing, it was fantabulous!"

The Camden Music Service wrote:

The concert was a delight, and it was great to see such a large and enthusiastic audience. That was especially exciting for our students, who often perform to parents, but have less experience of performing to a more general audience. The programme was so carefully thought out and having all the different conductors was a treat.

We are so pleased to have ERSO as a hub partner and so grateful for the experiences you bring to children and young people in Camden.

Head of Music Service

The afternoon was a complete delight and almost stress free. I really enjoyed myself which really says so much about how it was organised. I know that the players and their parents thoroughly enjoyed themselves and especially the chance to perform in such a beautiful, iconic venue.

Director Saturday Music Centre

The concert achieved our anticipated outcomes:

- The concert gave the Sinfonia players the opportunity to be involved in a performance with a full-size symphony orchestra in front of a packed audience at a beautiful concert hall – an experience that is not readily available to young musicians and which helps to encourage the children to continue with extra-curricular music-making and to encourage parents to support them in this. We know from our work with our other Camden partner that *“offering these performing opportunities with inspiring adult players has led to improved attendance, group retention and recruitment.”*
- The experience helped to develop the children’s skills as orchestral musicians through preparation for the performance and from rehearsing and performing with the ERSO adult musicians and working with two hugely experienced professional conductors. They experienced a wide variety of music styles and had the chance to be part of a large and more advanced ensemble which we hope will inspire them to continue to progress with their music.

June concert

The final concert of the season was initially planned to be part of Waterloo Festival, but another venue had to be found as the refurbishment at St John’s over-ran. The concert took place at St Peter’s church in Acton.

Our soloist Izabela Stock was the winner of the 2022 ERSO Soloist of the Year competition who delighted the audience with her lyrical and virtuoso performance of the Brahms Violin. This was followed by a very well received performance of Brahms’ epic Fourth Symphony

expertly conducted by Christopher Stark, introduced with expert commentary and musical examples played by the orchestra.

ERSO Talent Programme

The ERSO Talent Programme was developed in 2017 to bring together all our work with young career musicians. The Help Musicians UK's 2017 Study into musicians' mental health identified precarious finances and work insecurity as top concerns, especially for those new to the profession. The Covid-19 pandemic has placed even greater strain upon young musicians at the start of their careers due to reduced training, development and work opportunities over the last few years. The 2019 report "Help Building Sustainable Careers in Classical Music" commissions by Help Musicians UK stated:

It is apparent that those first formative years of professional life can be the most challenging for musicians who must juggle auditions, developing networks, continuous practice, learning of repertoire and building up a wide range of non-music skills from project management to finance to marketing.

The ERSO Talent Programme's purpose is to help young musicians to bridge the gap between formal training and a musical career through the provision of valuable professional experience and mentoring.

In recent years the ERSO Talent Programme has provided opportunities for emerging orchestral musicians, soloist, conductors and composers. In the 2021-2 season the Talent Programme focused upon:

1) Opportunities for Emerging Composers

In 2019 we launched a competition for emerging composers aged 16 – 30, asking them to create a short, inspiring orchestral Fanfare for our 90th Birthday Gala Concert.

We selected 19-year-old Alexander Papp as our winner and his winning fanfare, "Eurythmia", was one of the central pieces in our 90th Birthday Gala concert. As part of Alex's prize, in 2021-22 he:

- received a £1,000 commission to create a piece for our 2020 ERSO Soloist of the Year, the hugely talented young tuba player Grady Hassan. The resulting virtuosic piece for tuba and orchestra - "*Flashes of Light in a Hall of Mirrors*" - was extremely well received by our packed audience.
- received ongoing mentoring and advice from Emma-Ruth Richards throughout the process
- was given the opportunity to spend a half day rehearsal working with ERSO to workshop the two pieces. We hired a full percussion section and harp for this workshop to enable Alex to hear the full sound of his compositions. This was a valuable learning opportunity and enabled Alex to make improvements to his work prior to their premiere.

- received a video of the premiere of his pieces which we commissioned the Royal Academy of Music to create. This video will be an invaluable part of his portfolio in demonstrating his work when seeking further opportunities.

“From winning this competition, not only did I get superb mentoring during the process, but I also had the opportunity to have my pieces seriously worked on by ERSO and to work closely with a soloist - something I’ve never done before. It gave me the opportunity to inspire younger children via outreach and creating simpler parts. Having two pieces premiered in the birthday concert supplied me with a brilliant recording I could use to submit for applications and other schemes which has massively helped, also the experience of working collaboratively with a lot of rehearsal with a big orchestra has been a massive experience and I learnt so much from it!”

Winner, Alexander Papp

2) ERSO Soloist of the Year 2022

The ERSO Soloist of the Year competition began in 2018 and is an annual event which provides emerging soloists with the valuable and rare opportunity to rehearse and perform a concerto with a full symphony orchestra. The competition is open to players who have played in at least one concert with ERSO during the season, widening the eligibility to many music students, post-graduates and professional musicians at the start of their careers. Candidates audition for a panel of Committee members, our professional leader and conductor. All candidates are given feedback upon their auditions.

The panel selected four Finalists who shared a half day of rehearsal time with ERSO and Chris Stark after the orchestra had spent a half day rehearsing each of their chosen concerti. This was a huge opportunity as the young soloists were given the chance to work on a movement of their concerto with a full orchestra and receive valuable advice and insights from our professional conductor and leader which will help them to develop their performances in the future. The winner, Izabela Stocka, was awarded the invaluable opportunity of performing her concerto with ERSO in our June concert and also a £150 fee. Winning the competition and gaining this concerto experience is an extremely valuable to the winner’s CV.

Reaching the Final of the competition also makes a significant difference to the young musicians – in the four years of the competition to date, over two thirds of the finalists have been engaged as soloists by ERSO which has helped to boost their CVs and led to extra work.

We ask participants for feedback about the competition and learnings are incorporated into the plans for future years.

3) Paid Section Leader roles

The Paid Section Leader scheme began in 2016 with the aim of supporting emerging orchestral players. These two-year developmental positions (Deputy Leader, Principal 2nd

Violin, Principal Cello and Brass Leader) have proved to be extremely successful and beneficial to the role holders.

The roles provide aspiring professional musicians with valuable experience of leading, coaching and managing their sections and they benefit from mentoring from our professional leader and conductor. The roles also give valuable arts administration experience through being a member of ERSO's Committee, helping to manage the running of the orchestra and contributing to the future plans for the orchestra including helping to plan and deliver our ERSO Talent Programme and education projects with children.

The Section Leaders are appointed through a rigorous process every 2 years on a rolling basis to preserve continuity of the team and enable new section leaders to learn from more experienced role holders. Shortlisted candidates are invited to auditions, designed to be similar to those for professional orchestras, which include prepared orchestral excerpts, sight-reading together with an interview to assess the candidates' suitability to undertake the organisation and coaching elements so integral to these roles. Each candidate is given formal feedback to help with their preparations for future auditions in their professional lives. As with all our projects, we continuously monitor the success of these roles through feedback from conductors, our Leader and the role holders.

The ERSO Section Leader roles provide valuable, paid experience to emerging professional musicians at the very beginning of their careers and makes a significant contribution to their prospects by boosting their CVs. To date we have worked with 12 Section Leaders and are recruiting for a new Principal 2nd violin and Brass Leader in Autumn 2022.

At the end of the season two of our Section Leader team came to the end of their contracts with ERSO. Principal Cello Henry and Deputy Leader Penny played a huge part in ERSO's recent years and in helping us keep the orchestra going through covid. Penny is now living in Scotland and is excited to be working with Live Music Now Scotland which gives outstanding young artists the opportunity of performing at the start of their careers and enables high-quality live music to reach people throughout the Scottish communities, especially those who wouldn't normally have access to it. Henry is currently on trial for jobs at the London Symphony Orchestra, Ulster Symphony Orchestra, Bournemouth Symphony Orchestra and Welsh National Opera.

We were delighted, following auditions and interviews, to appoint 2 new section leaders, Chloe and Jenny.

Other

During lockdown we initiated the project to be able to start claiming Orchestra Tax Relief – a significant project to help us boost our income sources – and we were delighted to receive our first payment from HMRC towards the end of the season. The orchestra Committee was also strengthened and re-organised to create new roles to improve our ways of working: Concert Manager and Membership Secretary. Following the work we undertook during Covid to explore forgotten voices, the committee agreed our commitment to programme more works by female and BAME composers.

Notes to the financial statements

1. Constitution of the scheme

Music Illuminated is a company limited by guarantee under the Companies Acts and is also registered as a charity. Accordingly, there is no share capital.

Music Illuminated is governed by a Memorandum and Articles incorporated on 17 December 1998, as amended by Special Resolution registered at Companies House on 20 May 2016.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements are prepared under the historical cost convention.

2.2. Income and expenditure

Direct income from musical activities, in the form of ticket and other sales and subscriptions, is included and accrued in the accounting period to which it relates.

Donations and grants are also accounted for in the period to which they relate. Donations and grants totalling £10,708 relating to projects in the 2021/22 season were received before the start of the year.

Payments representing basic rate tax reclaimed from HM Revenue & Customs under the Gift Aid scheme are accounted for in the period during which they were received.

Ticket sales and related expenditure in respect of the season starting after 31 August are carried forward to the following accounting period.

2.3 Donations by waived charges

The orchestra receives the benefit of much unpaid assistance, reduced charging rates and other benefits in kind. These benefits are not reflected in the accounts.

3. Tangible fixed assets.

During 2011/12, two violins with a value of approximately £2,000 were donated to the orchestra by a member. Opportunities will be sought to loan these instruments to talented young players.

4. Taxation

No charge to direct taxation arises, because Music Illuminated is a registered charity and therefore exempt from corporation tax.

Report

Principal activities and review of activities

The principal activity of Music Illuminated is the provision of concerts and to provide a training orchestra of a high standard.

A summary of the results for the year is given on page 5 of the accounts.

Directors

Matthew Saunders and Fiona Cairney served as directors throughout the year. Katherine Hattersley resigned on 1 October 2021. Pui Wah Poon was appointed on 15 October 2021.

Audit

Due to Music Illuminated's status as a small company, exemption from audit is requested. Voluntary audit may be sought in future years.

Independent Review

These accounts have been reviewed by Kathryn Ellis, ACA.

Director's signature



Matthew J Saunders

Income and expenditure for the period 1 September 2021 to 31 August 2022

	£
<u>Turnover</u>	
Income from musical activities	2,392.21
Direct expenses	<u>-39,995.56</u>
Net deficit from musical activities	<u>-37,603.35</u>
Bank charges	-
Deficit before other income	<u>-37,603.35</u>
<u>Other income</u>	
Donations	32,720.70
Interest	-
Gift Aid	<u>485.27</u>
	<u>33,205.97</u>
Profit for year	<u><u>-4,397.38</u></u>

Balance sheet as at 31 August 2022

	£
<u>Current assets</u>	
Cash at bank	27,058.92
Cash/cheques in hand	-
Debtors	-
	<u>27,058.92</u>
<u>Fixed assets</u>	
Tangible assets	2,000.00
<u>Current liabilities</u>	
Creditors: amounts falling due within one year	-
Donations and grants received in advance	-
<u>Net assets</u>	<u>29,058.92</u>
Funded by: accumulated funds	33,456.30
Profit for period	<u>-4,397.38</u>
	<u>29,058.92</u>

Audit Exemption Statement

For the period ending 31 August 2022 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts;
- These accounts have been prepared in accordance with the micro-entity provisions and delivered in accordance with the provisions applicable to companies subject to the small companies' regime.

Director's signature



Matthew J Saunders

MUSIC ILLUMINATED

England & Wales - Charity number 1074016

Accounts

Company registration no. 3685489

Music Illuminated

Registered charity no 1074016

Report and Accounts for the period ended 31 August 2020

Directors (at 31 August 2020):

Matthew Saunders
Fiona Cairney
Katherine Hattersley

Registered address:

20 Wimborne Close
Epsom
Surrey
KT17 4DP

Registered in England and Wales as a company limited by guarantee without share capital.

Review of activities 2019–2020

The Ernest Read Symphony Orchestra (ERSO) was founded in 1931 by Ernest Read, the pioneer in the development of music education and youth orchestras.

The charity Music Illuminated was formed in 1998 by ERSO members in order to continue the running of the orchestra following the ending of this role by the Ernest Read Music Association.

ERSO takes great pride in working to a very high musical standard. Almost ninety years after the orchestra was founded, the community of musicians who make up ERSO strives to continue Ernest Read's legacy with our charitable work with emerging professional musicians and children together with our core symphonic concerts which aim to illuminate the music to our audiences.

October 2019 concert

The 2019-20 season began with our "Mozart and Mendelssohn" concert at St John's Church, Waterloo. Our audience clearly appreciated soloist Isabella Fleming's beautifully sensitive and accomplished performance of Mozart's 2nd Violin concerto. Bella was a Finalist in the 2019 ERSO Soloist of the Year competition and we were so impressed by her performance in the Final that we awarded her a solo opportunity.

The evening commenced with the striking Chavez arrangement of Buxtehude's Chaconne and concluded with a stirring performance of Mendelssohn's Reformation Symphony.

November 2019 "Firebird" Choral concert with the Camden School for Girls

We worked with the Music Department to design a concert which gave talented young singers and players from the school the chance to work closely with ERSO in a high quality, live performance. The school has many GCSE and A level music students, but limited funding and resources, and were very excited to work with ERSO on this project which was part of our wider programme "Supporting Camden Children's Musical Journeys".

The concert programme included ERSO performing Stravinsky's Firebird Suite, which was being studied by the school's A level students as part of their 20th century music module. The Music Department were extremely pleased to have the opportunity to allow the A level students to hear a live performance of one of their set works, particularly as many of the school's student come from disadvantaged backgrounds and may not have the financial resources to attend concert. Our performance of Firebird was prefaced by commentary from their Head of Music to highlight key aspects of the work.

We identified with the school that there were a number of talented young solo singers who would benefit from the chance to sing as a soloist accompanied by a real orchestra. Considerable care was taken to source arrangements of the chosen pieces in the best key for the young singers' voices and we dedicated rehearsal time in the week before the concert to working with the singers to allow them to become accustomed to singing with an orchestra.

Working with the school's music department we also identified at there were a number of very able orchestral players who would benefit from playing the with orchestra under the direction of our professional conductor. We dedicated a significant portion of our concert

day rehearsal to working with these young people on Mussorgsky's stirring Night on Bare Mountain. These pupils benefitted from sitting within the orchestra for the entire concert, giving them the chance to experience what it would be like to play with a more advanced ensemble and to hear what their instrument could sound like as they progress. We received positive feedback from the pupils: *"I really enjoyed sitting in the viola section for the Firebird"*.

The school's excellent chamber choir is made up of around 30 young singers, mainly aged around 14 or 15 years old, who had never sung with an orchestra before. The music department selected Charpentier's Messe de Minuit as an appropriately challenging piece which would suit their voices and also allow opportunities for some of the choir to sing solos. We designed our rehearsal process to ensure that there was time set aside in the week prior to the concert to work with the choir so that we could identify any problem areas and rectify these prior to the concert day.

As a result, we were able to make some changes to the concert day rehearsal session to ensure that there was increased time provided for the solo singers and choir to enable them to become truly confident in their performances with the orchestra.

The concert had a substantial audience which included families and friends of the young performers, members of the church's congregation and music students from the school. The concert was very successful - the children who performed with us and audience all gave extremely positive feedback as did the school's Music Department.

Feedback from parents included: *"Amazing! SO inspiring and SO good!"*, *"A fantastic opportunity for the students to sing with an orchestra"*, *"Great mixture of repertoire - stretching the young musicians but still really enjoyable"*, *"A fantastic collaboration. Long may it continue"*, *"Wonderful opportunity for our daughter to be introduced to such diverse repertoire - thank you so much!"*, *"Wonderfully ambitious programme and incredible showcase for the talented students of CSG."*

Feedback from the pupils performing included: *"Wide variety of music. Fantastic concert!"*, *"I especially enjoyed the varying genres of music because they kept my interest and suited everyone in the audience"*, *"Please do another concert next year! I loved singing in the church"*.

February 2020 concert

In February we returned to St John's for our "Brahms and Debussy" concert. Soloist Chu Yu Yang, a 2019 finalist in the ERSO Soloist of the Year competition, gave a lyrical and immensely accomplished performance of the Lark Ascending. Conductor Chris illuminated La Mer to our audience using some well-chosen musical examples followed by the full work and the evening ended with a stirring performance of Brahms' 1st Symphony which was warmly applauded by our audience.

March 2020 Sibelius workshop and concert with the Camden Sinfonia

The aim of this all-day workshop and concert was to encourage the young musicians from the Camden Sinfonia to continue with their music-making by offering them the opportunity

to rehearse and perform with ERSO at an early stage in their musical journey. Members of the Sinfonia are aged 12–18, ranging from grade 5 to 8.

Working with the Camden Music Service, we designed an event to give the young Camden Sinfonia players an opportunity to spend a day working with ERSO on a well-known piece that would be appropriately challenging for the young musicians. By working with the children to deliver a performance of something stretching that they could be really proud of, we hoped to create a very special day which would encourage them to carry on with music into adulthood.

The Karelia Suite was selected as an appropriate piece following meetings with Camden Music. There was considerable debate about the best piece to select, taking into account factors such as: the stronger sections in the Sinfonia; which instruments were not present within Sinfonia; the level of difficulty of the parts; how well-known and appealing the piece would be to the young players. Some parts in the Karelia Suite were not in appropriate keys for the young players and were transposed by our conductor and we reviewed all of the parts to ensure that we did not need to make any simplifications for the children. The detailed plans included sectional sessions to allow the Sinfonia players to work in depth on tricky areas coached by our young professional section leaders.

The concert programme was designed around the Karelia Suite to include ERSO playing the beautiful 7th Symphony by Sibelius. We also included Danse Macabre by Saint Saens - a piece which otherwise would not be practical for the Sinfonia to perform as it requires instruments that they did not have or were short of and which could be provided by ERSO (oboes, bassoons, violas and double bass).

Safeguarding was a key part of the planning process for the project and we were careful to ensure that we observed the Camden Music Service's safeguarding policies and planned the sectionals to ensure that we had at least 2 players with enhanced DBS checks in each sectional plus others as back-ups.

Sadly, it was not possible to achieve our planned outcomes. After many meetings and two full days of ERSO rehearsals working on Sibelius 7 and the Karelia Suite, the UK government advised against non-essential gatherings due to the coronavirus. Following this announcement, we felt that we had no choice but to cancel the event to protect the health of the young players, their families and our members.

We have built the workshop with the Sinfonia players into our plans for next season so that the children are able to have the opportunity that we had planned to give them.

June 2020 concert

The final concert of the season was planned to take place as part of the successful Waterloo Festival, featuring the winner of the 2020 ERSO Soloist of the Year and a performance of Copland's stirring 3rd Symphony. The national lockdown in response to the Covid-19 pandemic meant that, sadly, this concert was not able to take place.

The ERSO Talent Programme

During the season we also carried out activities related to the ERSO Talent Programme. The purpose of the Talent Programme is to help young musicians to bridge the gap between

formal training and a musical career through the provision of valuable professional experience and mentoring which will boost their CVs. In 2019 – 2020 the Talent programme provided opportunities to emerging composers, soloists and orchestral musicians.

Opportunities for Emerging Composers

In 2019 we launched a competition for emerging composers aged 16 – 30, asking them to create a short, inspiring orchestral Fanfare for our 90th Birthday Gala Concert which will take place at the Royal Academy in the prestigious Duke's Hall in November 2021. The prize included a £1,000 commission to create a new piece for soloist and orchestra in partnership with the winner of the 2020 ERSO Soloist of the Year. This new solo piece will also be performed in our Birthday Gala concert.

We received 26 extremely high quality submissions which were assessed initially by acclaimed British composer Emma-Ruth Richards, who is much in demand in the UK and across the globe, and then by our assessment panel which included Emma-Ruth Richards, our conductor Chris Stark and our professional Leader John Crawford (Professor at Trinity Laban). The five most promising submissions were invited to workshop their pieces with ERSO.

"This is a fantastic project that grants young composers the wonderful and rare opportunity to explore and develop their musical creativity in an orchestral setting. In a challenging time where commissioned work is rare, opportunities like this are essential in championing new music and creating a platform where composers can develop their careers." Emma-Ruth Richards

Each of the composers was given extremely detailed feedback from Emma-Ruth Richards, our leader and conductor and a summary of the feedback from all of the players.

"It was fantastically exciting to hear my fanfare brought to life and I really enjoyed getting the chance to hear the other four pieces too! It was a wonderful afternoon. I really, really appreciate that all of us get a recording of the final play through of our piece - that's so valuable - and it was also really fantastic of you to print all the parts and scores; I've been in finals of other competitions where I had to bring all the parts to the workshop and it was a definite load off my mind not to have to worry about that this time. It was really heartening to have so many wonderful musicians taking our new pieces seriously and really caring about all the little details. Plus, ERSO were so friendly and good-humoured, which made the whole afternoon very enjoyable!" Sarah Cattley, one of the composers selected for the workshop.



The five finalists with composer Emma-Ruth Richards & conductor Chris Stark

We selected 19-year old Alexander Papp as our winner and, because the standard of the fanfares was so high, we also selected Jared Destro as a runner-up and his piece will also feature in our 90th birthday concert. Alex Papp's winning Fanfare will be

one of the central pieces in our 90th Birthday Gala concert and he will be invited to ERSO rehearsals to fine-tune the composition, a valuable learning opportunity, and will be asked to create some simpler parts for children who will join us in performing the Fanfare at the Gala Concert. Alex will also be commissioned to create a new piece for soloist and orchestra in partnership with the winner of the 2020 ERSO Soloist of the Year. This new solo piece will also be performed in our Birthday Gala concert, providing an exciting solo opportunity for the 2020 ERSO Soloist of the Year. Emma-Ruth Richards will provide mentoring and advice for the Alex on the fanfare revisions, children's parts and the soloist piece.

"Thanks so much, this is amazing!! It was an incredible experience to have my fanfare workshopped, so I can't thank you enough! From winning this competition, not only do I get superb mentoring during the process, but I will also have the opportunity to have one of my pieces seriously worked on by the ERSO and to work closely with a soloist - something I've never done before. It gives me the opportunity to inspire younger children via outreach and creating simpler parts so they can play and finally to have many people listen to my music and hopefully be inspired."

Winner, Alexander Papp

Our winning composer Alex and runner-up Jared will benefit hugely from the exposure of having their work performed at a prestigious concert hall in front of a large audience, which will be a significant addition to their CV at the start of their career. The concert will be recorded, and they will be able to use the recordings as an invaluable part of their portfolios in demonstrating their work when they are seeking further opportunities.

The ERSO Soloist of the Year Competition

The ERSO Soloist of the Year competition began in 2018 and is an annual event which provides emerging soloists with the valuable and rare opportunity to rehearse and perform a concerto with a full symphony orchestra. The competition is open to players who have played in at least one concert with ERSO during the season, widening the eligibility to many

music students, post-graduates and professional musicians at the start of their careers. Candidates audition for a panel of Committee members, our professional leader and conductor. All candidates are given feedback upon their auditions.

The winner is awarded the invaluable opportunity of performing their concerto with ERSO as well as a £100 prize. Of the eight Finalists in 2018 and 2019, seven were of such a high standard that they were engaged as soloists with ERSO in subsequent concerts. We ask participants for feedback about the competition and learnings are incorporated into the plans for future years.

In 2020 we had a record number of applicants of an exceptional standard. After four wonderful performances from all four finalists, we were delighted to announce that the winner was ERSO's hugely talented brass leader and tuba player Grady Hassan. Grady will be the soloist in June 2021's Waterloo Festival Concert, performing the Vaughan Williams Tuba concerto and will premiere an exciting new piece for tuba created by ERSO's winning composer.

"I am so excited to be performing the Vaughan Williams Tuba Concerto with the Ernest Read Symphony Orchestra. I chose this piece as it beautifully showcases some of the lesser heard qualities that the tuba has to offer. With its virtuosic cadenzas, lyrical passages and playful gestures, Vaughan William's tuba concerto is really something special. I can't wait!"

Opportunities for emerging professional orchestral players - Paid Section Leader Scheme:

The Paid Section Leader scheme began in 2016 with the aim of supporting emerging orchestral players. These 2-year developmental positions (Deputy Leader, Principal 2nd Violin, Principal Cello and Brass Leader) have proved to be extremely successful and beneficial to the role holders and in 2021 we will appoint our third group of section leaders.

The roles provide aspiring professional musicians with valuable experience of leading, coaching and managing their sections and they benefit from mentoring from our professional leader and conductor. The roles also include being a member of ERSO's Committee, helping to manage the running of the orchestra, planning future seasons and helping to plan and deliver our ERSO Talent Programme and education projects with children.

The Section Leaders are appointed every 2 years and in 2022 we will be selecting our third team of Section Leaders using the rigorous process that we have developed. We ask the leading London conservatoires for recommendations as well as advertising and reaching out to our wide network of contacts. Shortlisted candidates are invited to auditions, designed to be similar to those for professional orchestras, which include prepared orchestral excerpts,



sight-reading together with an interview to assess the candidates' suitability to undertake the organisation and coaching elements so integral to these roles. Each candidate is given formal feedback to help with their preparations for future auditions in their professional lives. As with all our projects, we continuously monitor the success of these roles through feedback from conductors, our Leader and the role holders.

The ERSO Section Leader roles aims to provide valuable, paid experience to emerging professional musicians at the very beginning of their careers and to make a significant contribution to their prospects by boosting their CVs.

"I am delighted that ERSO is recruiting paid principal players. It is an invaluable experience for the young professionals". Dr Peter Stark - Conductor Emeritus (HonDMus, HonFTCL, HonARAM, GRSM, ARCM)

"Through becoming principal cello of ERSO I have had the opportunity to develop my playing, organisational and administrative skills. Having this experience whilst studying has really helped me get ready for professional life." Henry, current Principal Cello

"Having the role of Principal 2nd Violin at ERSO is a fantastic opportunity to gain professional experience, which will serve me well for my future career. I am also thrilled to be part of an ensemble which places music education at the forefront of its values." Lucy, current Principal 2nd Violin

"ERSO has given me the opportunity to play some of the best orchestral repertoire around, with an amazing orchestra of like-minded and very talented musicians. As an aspiring professional orchestral musician, the role of Brass Section leader gives me hugely valuable experience - whilst playing regularly as a principal trumpet, I also manage the rest of the brass section and ensure that the section works well as a team and plays to the highest standard possible."

Jonathan, former Brass Section Leader

"It's a great opportunity for a young professional or postgraduate student. A musician's life is never about just playing the instrument, so getting experience as a fixer and helping to run an orchestra is crucial. I would recommend this position to all string players as I learnt a lot from it. Holding this position has been invaluable to my orchestral CV."

Jaga, former ERSO Deputy Leader

"For a young professional at the start of a career, this is an amazing first step into the professional world of orchestral playing, leadership responsibilities and management. The orchestra and members provide a very positive and encouraging learning environment. I have been offered various other opportunities due to knowledge, skills and experience gained through the Talent Programme. I consider myself very lucky to be a part of this experience and I sincerely hope that the programme will continue its good work providing opportunities for young musicians."

Barbara, former ERSO Principal Cello.

Notes to the financial statements

1. Constitution of the scheme

Music Illuminated is a company limited by guarantee under the Companies Acts and is also registered as a charity. Accordingly, there is no share capital.

Music Illuminated is governed by a Memorandum and Articles incorporated on 17 December 1998, as amended by Special Resolution registered at Companies House on 20 May 2016.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements are prepared under the historical cost convention.

2.2. Income and expenditure

Direct income from musical activities, in the form of ticket and other sales and subscriptions, is included and accrued in the accounting period to which it relates.

Donations and grants are also accounted for in the period to which they relate. During 2019/20, donations and grants totalling £7,207.95 were received relating to projects in the 2020/21 season; these grants are included under current liabilities.

Payments representing basic rate tax reclaimed from HM Revenue & Customs under the Gift Aid scheme are accounted for in the period during which they were received.

Ticket sales and related expenditure in respect of the season starting after 31 August are carried forward to the following accounting period.

2.3 Donations by waived charges

The orchestra receives the benefit of much unpaid assistance, reduced charging rates and other benefits in kind. These benefits are not reflected in the accounts.

3. Year end

This accounting period was extended, to end on 31 August 2020 (instead of 30 June 2020).

4. Tangible fixed assets.

During 2011/12, two violins with a value of approximately £2,000 were donated to the orchestra by a member. Opportunities will be sought to loan these instruments to talented young players.

5. Taxation

No charge to direct taxation arises, because Music Illuminated is a registered charity and therefore exempt from corporation tax.

Report

Principal activities and review of activities

The principal activity of Music Illuminated is the provision of concerts and to provide a training orchestra of a high standard.

A summary of the results for the year is given on page 10 of the accounts.

Directors

Matthew Saunders, Fiona Cairney and Katherine Hattersley served as directors throughout the year. Caroline Ardron resigned as a director on 15 August 2020.

Audit

Due to Music Illuminated's status as a small company, exemption from audit is requested. Voluntary audit may be sought in future years.

Independent Review

These accounts have been reviewed by Kate Munn.

Director's signature



Matthew J Saunders

Income and expenditure for the period 1 July 2019 to 31 August 2020

	£
<u>Turnover</u>	
Income from musical activities	1,825.50
Direct expenses	<u>-26,723.67</u>
Net deficit from musical activities	<u>-24,898.17</u>
Bank charges	-
Deficit before other income	<u>-24,898.17</u>
<u>Other income</u>	
Donations	31,994.32
Interest	-
Gift Aid	<u>659.79</u>
	<u>32,654.11</u>
Profit for year	<u><u>7,755.94</u></u>

Balance sheet as at 31 August 2020

	£
<u>Current assets</u>	
Cash at bank	37,807.39
Cash/cheques in hand	-
Debtors	<u>250.00</u>
	<u>38,057.39</u>
<u>Fixed assets</u>	
Tangible assets	2,000.00
<u>Current liabilities</u>	
Creditors: amounts falling due within one year	-22.45
Donations and grants received in advance	<u>-7,207.95</u>
<u>Net assets</u>	<u><u>32,826.99</u></u>
Funded by: accumulated funds	25,071.05
Profit for period	<u>7,755.94</u>
	<u><u>32,826.99</u></u>

Audit Exemption Statement

For the period ending 31 August 2020 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- ☒ The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476;
- ☒ The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts;
- ☒ These accounts have been prepared in accordance with the micro-entity provisions and delivered in accordance with the provisions applicable to companies subject to the small companies' regime.

Director's signature



Matthew J Saunders