

THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

**TRUSTEES' REPORT AND ACCOUNTS
FOR THE YEAR ENDED 30 JUNE 2021**

THE HANOVER BAND FOUNDATION

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THE HANOVER BAND FOUNDATION

CHARITY INFORMATION

Chairman	Howell James CBE
Trustees	Ken Bodfish OBE Dr John Godfrey DL Laurie Watt David Cooper MBA FCA Hilary Birch Howell James CBE
Charity Registration Number	1138061
Principal Address	Tarrant Place 65 Tarrant Place Arundel BN18 9DJ
Website	www.thehanoverband.com
Accountants	Spofforth Partners Limited Byne Cottage Manley's Hill, Storrington West Sussex RH20 4BN

THE HANOVER BAND FOUNDATION

THE HANOVER BAND BACKGROUND AND ETHOS

The Hanover Band was formed in 1980 since when its primary objective has been to enable audiences to gain a better feeling for what earlier music actually sounded like when heard in favourable circumstances. Historical instruments are key to this; as one prominent conductor recently put it, 'they have more colour, shape and less weight than modern instruments. They are more tangy, more piquant. We can play full out with the greatest passion, and still sound like Mozart.'

Since musicians work within the medium of sound, the challenge of recreating earlier performances is formidable. Indeed, as Mozart's contemporary Daniel Türk wrote in 1789, 'some musical effects cannot be described; they must be heard.' There is of course a sense in which the entire history of music disappeared before recording was invented during the latter stages of the nineteenth century. Even a large library of musical dictionaries, biographies and analytical tomes cannot do more than hint at how music used to sound. Although such contextual information is useful, one remains only too aware that words are inadequate to communicate certain aspects of art, whether quality of timbre or those tiny differences of emphasis and timing that distinguish a great performance from a merely good one.

An earlier composer's intentions (or even expectations) can be difficult to determine. The Hanover Band draws on a huge variety of historical evidence, including literary sources, archives, treatises, autographs, early editions and iconography. Research into musical style informs its approach to national idioms, articulation, melodic inflection, accentuation, tempo, ornamentation, embellishment and improvisation. It takes rigorous account of conditions and practices in terms of historical pitch, temperament, venues and programmes, orchestral constitution and musical direction. The Band's ethos recognises that the use of period instruments must be complemented by musical understanding, an awareness of social and cultural context, acoustical considerations and concert-giving situations.

Over a decade ago one celebrated critic noted that 'there is no worthwhile, thoughtful and intellectually stimulating and musically adventurous performance going on today that has not been touched by the period instrument movement.' The Hanover Band under its inspirational artistic director Caroline Brown has played a major part in bringing about this state of affairs. In the very year of the Band's foundation The New Grove Dictionary of Music and Musicians (1980) noted how revealing it would be to hear Beethoven symphonies on period instruments, but added that 'the practical difficulties of assembling and equipping such an orchestra would be almost insuperable...'. Within two years the Band had produced an LP of the First Symphony and during the 1980s recorded a complete cycle; it is no cause for embarrassment 30 years later that one reviewer of the time described the disc simply as 'Beethoven as he would have heard it'. Throughout the Band's many recordings and concert tours, Caroline has insisted on maintaining the Band's original pioneering spirit, never succumbing to the 'standardised' period style which others have so readily embraced. Indeed, The Hanover Band's distinctive approach lies well outside Richard Taruskin's notorious description of period performance as 'the most modern sound around.'

What are the special qualities of The Hanover Band? 35 years ago there was a general consensus that the 'authentic' musician aspired merely to act willingly in the service of the composer, denying any form of glorifying self-expression, attaining this by following text-book rules for 'scientific method' with a strictly empirical programme to verify historical practices. These were somehow magically transformed into the composer's 'intentions'. Yet Caroline immediately recognised that the craft of music-making must be held in equal balance with the art, even though historical evidence often seems heavily biased in favour of the former.

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THE HANOVER BAND BACKGROUND AND ETHOS

In a pre-digital age, those precious interactions between composer and performer have been largely lost for ever. The artistic aspiration of The Hanover Band has never compromised historical accuracy on the altar of practical expediency, whilst recognising that judicious selection from the plethora of historical evidence does not constitute compromise.

Hearing earlier music as it was performed 'in favourable circumstances' requires a sensitive interpretation of Bach's shortage of players and singers for his weekly service at Leipzig; Beethoven wrote his symphonies at a time when the situation for orchestras in Vienna was very difficult - culturally, politically and musically. And how are we to react to Mozart's evident delight at a very active audience response during the première of his Paris Symphony?

In interpreting the past, The Hanover Band has demonstrated an artistic integrity that has become all too rare within the realm of historical performance.

Professor Colin Lawson CBE

Director of the Royal College of Music

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

The Trustees present their report and accounts for the year ended 30 June 2021.

The financial statements have been prepared in accordance with the accounting policies set out on page 9 and comply with the governing document, statutory requirements and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015).

The Trustees have informally assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate the exposure to major risks. Grant applications are considered by the Trustees and grants are given to deserving cases consistent with the charity's objectives.

Statement of Public Benefit

The Foundation has complied with the Charities Act 2011 requiring the organisation to have due regard to the public benefit guidance published by the Charities Commission. The Foundation's charitable objectives are to educate and inform the public in the performance practices of the 17th, 18th and 19th centuries, via concerts and outreach programmes which are undertaken through the following activities:

1. Expanding educational projects that link historical events and inventions with music. Such projects, under the generic title 'Nurturing the Next Generation', give opportunities to young students to engage in tutorials, courses and performances with members of The Hanover Band;
2. Encouraging attendance at concerts by children and young adults through a subsidised ticket scheme, and, where practicable, encouraging young students to attend rehearsals and engage with the players on a one-to-one basis;
3. Organising regular courses and workshops in music of the 17th-19th centuries for our audiences;
4. Performing baroque and classical repertoire in key supported communities in London and the South East;
5. The development of The Hanover Band record label, firstly by licensing Hanover Band recordings from the back catalogue and also through recordings for release on the new label;
6. Developing further The Hanover Band as an organisation of artistic excellence and ambitious vision.

Charity Structure and Risk

There are currently six Trustees who govern the charity and meet quarterly. Their duties, inter alia, include the assessment of artistic and financial plans to ensure that they are consistent with the Charity's objectives; and the evaluation of risks facing the Trustees in pursuing their aims.

The day to day administration of the charity is undertaken by the Chief Executive Officer, and his team who conduct the charity's affairs, within the framework and budget set by The Trustees. The Trustees have resolved to broaden the skill base of the Board and have also appointed a separate advisory Development Board.

Their primary responsibility is the identification and delivery of medium- and long-term funding to enable the expansion of the orchestra's performance, recording and education activity.

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TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

Induction of New Trustees

As part of the process of induction of a new Trustee, consideration is given to their skills, knowledge and experience needed for the effective governance of the charity. New Trustees are given a copy of the trust deed, latest report and accounts, appraised of the application of the charitable objectives and advised of their legal obligations as laid down by statute.

Financial Review

The financial statements have been prepared in accordance with the accounting policies set out on page 10 and comply with the governing document, statutory requirements and the Statement of Recommended Practice Accounting and Reporting by Charities (SORP), applicable to charities.

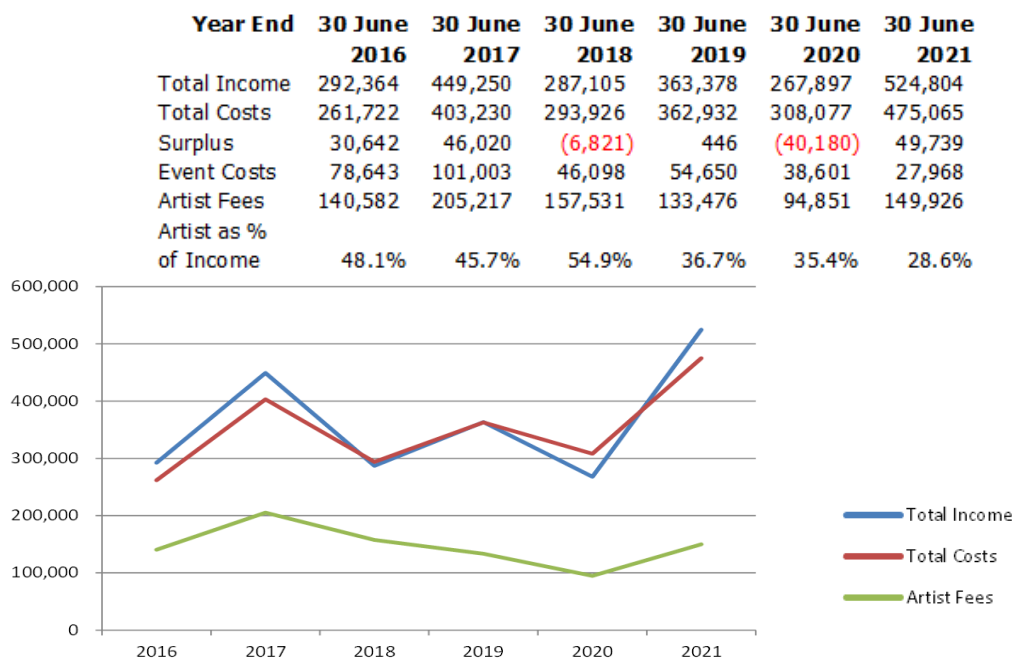
All income is treated as unrestricted funds and is recognised in the financial year in which the gift is received.

The Statement of Financial Activities is shown on page 8. Total income was £524,804 (2020: £267,897), and net surplus was £49,739 (2020: net deficit of £40,180).

The challenge is to match the receipt of voluntary income against the expenditure on concerts, education and outreach. The Trustees regularly monitor the Charity's finances and where necessary have relied on borrowings to assist cash flow.

The Trustees confirm that the Charity's assets, together with pledged income, are available and adequate to fulfil the Foundation's obligations, and acknowledge the need to establish a robust reserves policy.

The growth of the organisation is reflected in the financial data given below; the year was one of natural consolidation with more time & effort spent on securing future funding and work for musicians.



THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

Reserves and financial effect of the Covid-19 pandemic

The cost of cancellations and postponements of concerts and events over the past two years has been £112,000 much of that covered by emergency recovery grants.

Over the past two years The Foundation has received over £190,000 from the Government Recovery Fund through the Arts Council England and from funds from Arun District Council to cover the costs of cancellations and provide additional support to underpin activity throughout lockdown enabling us to continue providing work to our self-employed musicians.

Artistic programme

The Foundation were obliged to cancel over 52 concerts planned over the past two years. Despite the pandemic and with projects underwritten by grants from the Foyle Foundation, The Garfield Weston Foundation and donor support from many of our loyal and long-term patrons The Hanover Foundation was able to run a digital service of past recordings and creative films made by our musicians whilst in lockdown from their own homes.

Concerts and Recordings: To celebrate the Hanover Band's 40th Season a series of concerts "Beethoven in the City" had been scheduled to be performed in halls throughout the City of London. Reflecting the brilliance of Beethoven, the composer that inspired the creation of The Hanover Band.

Played on period instruments in venues that the great composer himself would have recognised instead of the vast cavernous concert halls of today, the symphonies would have been heard in some of the loveliest Livery Halls in the City of London, affording music lovers the chance to enjoy the sounds of Beethoven just as they would have done in the eighteenth century. The series would have concluded with Beethoven's magnificent 9th Symphony (The Choral) at the Mansion House on 16th December 2020 (Beethoven's 250th Anniversary).

However, those concerts were performed (albeit) in a socially distanced layout, and without an audience were recorded and later released on YouTube. 210,000 views on the YouTube platform have been reported to date.

We are most grateful to the continued support of our many patrons and especially to Trevor Fenwick who funded the digitalisation and recording of Beethoven symphonies. Given the success of the Beethoven Series The Hanover Band are turning their attention to Schubert in the forthcoming season 22/23.

Commencing in later this year The Hanover Band will be performing a Schubert Symphony and Mozart Wind Concerto in nine City Livery Halls. Culminating in the Mansion House in 2023 the series will be streamed from each hall and will involve six City Schools participating in an associated outreach programme designed especially for Key Stage II (aged 10-11 children).

Bandstand Concerts: Where it was possible during the pandemic to perform in outside spaces and under the Government Recovery Grant Scheme, The Hanover Band undertook eight concerts in Bandstands across the Southeast of England. Attracting over five thousand people to the events, we have been able to repeat a similar project this summer.

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TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2021

The University of Chichester: The Hanover Band was appointed orchestra in residence at The University of Chichester in 2019, coaching undergraduates on the Universities BA Hons course to play Beethoven Symphonies. The four-year appointment has included extensive training, rehearsing and performance opportunities for the students as well as one to one tuition and master classes, facilitated by our Musicians, many of which hold prestigious positions at the London Conservatoires. Despite lockdown we were delighted to be able to continue working with the students at the University offering opportunity both on campus and online.

Nurturing the next Generation: A further postponement due the pandemic was our scheduled work with Youth Orchestras in Greater Manchester: Weekend courses under the inspired direction of Stephen Threlfall with 9 Youth orchestras in Greater Manchester. Those courses have been reinstated and will commence in January 2023.

On behalf of the Trustees, I should like to thank those have supported these plans and responded to the Foundation with gifts and grants. Your generosity has enabled the orchestra to perform under very difficult times, providing each musician with four weeks work.

Finally, my colleagues and I would like to thank Stephen Neiman our inspiring Chief Executive, Toni Kent our administrator and their team for guiding us through the year with professionalism and aplomb.

Howell James

Chair of Trustees

30 March 2022

THE HANOVER BAND FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds General fund £	2021 Total £	2020 Total £
INCOME				
Voluntary donations		387,553	387,553	207,258
Event and engagement income		6,970	6,970	42,683
Grant income		98,668	98,668	843
Job retention scheme grants		31,613	31,613	17,113
Total Income		524,804	524,804	267,897
EXPENDITURE				
Charitable expenditure	2	337,695	337,695	179,971
Administrative expenses	5	136,338	136,338	127,476
Bank & legal charges	6	321	321	260
Interest payable		711	711	370
Total Expenditure		475,065	475,065	308,077
Net income/(deficit)		49,739	49,739	(40,180)
Net movement in funds		49,739	49,739	(40,180)
Total funds brought forward		16,610	16,610	56,790
Total funds carried forward		66,349	66,349	16,610

THE HANOVER BAND FOUNDATION

BALANCE SHEET

	Notes	£	2021 £	£	2020 £
Fixed assets					
Intangible assets	4		21,000		21,000
Tangible assets	3		2,736		793
Investments	4		-		1
			23,736		21,794
Current assets					
Stocks and goods for resale			30,865	49,450	
Debtors	7		68,397	1,796	
Cash at bank			70,465	53,004	
			169,727	104,250	
Creditors and loans	8		(85,514)	(67,434)	
Net current assets			84,213		36,816
Total assets less current liabilities			107,949		58,610
Loans greater than 1 year	9		(41,600)		(42,000)
Total assets less current liabilities			66,349		16,610
Represented by:					
Unrestricted funds:					
General funds	10		66,349		16,610
Total funds			66,349		16,610

The financial statements were approved by the Trustees and authorised for issue on 30 March 2022 and signed on behalf of the Trustees by

Howell James CBE
Chairman

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

1 Principal accounting policies

Basis of accounting

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS102)). Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Income

Donations are accounted for on receipt, at the estimated value of investments donated, or the actual value of cash donated. Voluntary income and donations, and any gift aid relief, are accounted for on receipt by the charity, and recognised in the Statement of Financial Activities.

Expenditure

Expenses and grants payable are recognised in the accounts when they are incurred by the charity.

Depreciation

Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less estimated residual value, of each asset over its expected useful life. The useful economic lives of expedition equipment items are reviewed and adjusted annually. The brought forward values are then written off over this period. Depreciation is calculated on the following basis:

Music library	Nil
Equipment & fittings	20% straight line basis
Computers & peripherals	20% straight line basis

Reserves

The charity holds reserves in order to fund future charitable activities and grants in furtherance of the charitable objectives.

2 Charitable expenditure

	Unrestricted funds	2021	2020
	£	£	£
Events costs	27,968	27,968	38,601
Artists' fees	149,926	149,926	94,851
Education projects	34,274	34,274	26,402
Recording costs	95,643	95,643	-
Grants paid	-	-	259
Stock items	3,000	3,000	1,090
Fundraising costs	26,884	26,884	18,768
	<u>337,695</u>	<u>337,695</u>	<u>179,971</u>

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

3 Fixed assets

	Music library £	Office equipment £
Cost		
At beginning of year	21,000	7,636
Additions	-	2,677
At end of year	21,000	10,313
Depreciation		
At beginning of year	-	6,843
Charge for the year	-	734
At end of year	-	7,577
Net book value		
At 30 June 2021	21,000	2,736
<i>At 30 June 2020</i>	<i>21,000</i>	<i>793</i>

All fixed assets are held in direct furtherance of the charity's objects.

4 Investments	2021	2020
Subsidiary	-	1

The charity beneficially owned a 1 share in HB Promotions Limited, a company to assist with touring activities.

5 Administrative expenses	2021	2020
	£	£
Rent and rates	9,000	9,000
Wages and salaries	105,884	81,557
Bid writing costs	2,220	9,760
Staff training and welfare	1,749	1,176
Meetings expenses	534	-
Cleaning	232	20
Advertising and leaflet distribution	150	-
Telephone	852	1,301
Travel & subsistence	4,109	6,882
Printing, postage & stationery	926	2,097
Depreciation	734	602
Insurance	740	764
Business planning consultancy fees	-	7,408
Computer & website costs	7,884	6,520
Subscriptions and conference	1,324	389
	136,338	127,476

6 Other expenditure

	Unrestricted funds £	2021 £	2020 £
Legal fees	38	38	13
Bank charges	283	283	247
Independent Examiners' fee	-	-	-
	321	321	260

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2021

7 Debtors	2021	2020
	£	£
Debtors	47,500	180
Other debtors	-	1,616
VAT and Gift aid relief due	20,897	-
	68,397	1,796

8 Creditors: amounts falling due within one year

Trade creditors	19,059	8,462
VAT & PAYE/NIC taxes	24,031	5,072
Sundry creditors and accruals	10,422	8,801
Bank overdraft	2,220	-
Loans	29,782	45,099
	85,514	67,434

9 Creditors: amounts falling due after one year

Bank Loans	41,600	42,000
	41,600	42,000

A £42,000 Bounce Back Loan was received in May 2020, which was increased in December 2020 by a further £8,000. Repayments commenced after the year end; the amount repayable in the next year is £8,400 (2020: nil).

10 Analysis of fund balances: movement in resources

	At beginning of year £	Incoming resources £	Outgoing resources £	At end of year £
Unrestricted funds				
General fund	16,610	524,804	(475,065)	66,349
Total Unrestricted Funds	16,610	524,804	(475,065)	66,349

11 Registered charity

The charity is registered in England (No. 1138061) and as such is not liable to tax.

THE HANOVER BAND FOUNDATION

INDEPENDENT EXAMINER'S REPORT

Independent examiner's report to the trustees on the unaudited accounts of The Hanover Band Foundation

We report on the accounts for the year ended 30 June 2021 set out on pages 8 to 12.

Respective responsibilities of trustees and examiner

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

It is my responsibility to

- examine the financial statements (under section 145 of the 2011 Act),
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act), and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

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

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in any material respect the requirements

- to keep accounting records in accordance with section 130 of the 2011 Act; and
- to prepare financial statements which accord with the accounting records and to comply with the accounting requirements of the 2011 Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.

Alexander Spofforth BA FCA
Spofforth Partners Limited
Byne Cottage
Manley's Hill, Storrington
West Sussex
RH20 4BN

19 April 2022