

THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

**TRUSTEES' REPORT AND ACCOUNTS
FOR THE YEAR ENDED 30 JUNE 2022**

THE HANOVER BAND FOUNDATION

CONTENTS

	Page
Charity information	1
The Hanover Band - background and ethos	2 to 3
Trustees' Report	4 to 6
Statement of Financial Activities	7
Balance sheet	8
Notes to the financial statements	9 to 11
Independent examiner's report	12

THE HANOVER BAND FOUNDATION

CHARITY INFORMATION

Chairman	Laurie Watt
Trustees	Laurie Watt Ken Bodfish OBE David Cooper MBA FCA Hilary Birch (retired as trustee) Howell James CBE (retired as trustee) Dr John Godfrey DL (retired as trustee)
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.

THE HANOVER BAND FOUNDATION

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 2022

The Trustees present their report and accounts for the year ended 30 June 2022.

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 three 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.

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2022

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 £380,787 (2021: £524,804), and net deficit was £40,395 (2021: net surplus of £49,739).

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.

There is no doubt that the year to June 2022 has been challenging, both financially and in encouraging and rebuilding audiences to attend concerts. Our average audience in concert halls were 67% and in church's where audiences are expected to sit closer in fixed pew around 48%. Prior to Covid those figures were 88% and 86%. However, by December 2022 we began to witness larger attendances and a more positive attitude towards socialising.

Reliant upon an emergency grant from Department of Culture Media and Sport, The Foundation was able to comfortably survive, and make plans for a series of concerts in the City of London, to celebrate the 225th anniversary of the birth of Franz Schubert. The Series started in September 2023 and thanks to Trevor Fenwick and to the many Livery Companies that have hosted the Hanover Band's we have been able to involve over 1200 schoolchildren in our outreach programmes. Most energetically and positively led by animateur Tom Daggett, the education work has been recognised by the Corporation of London as outstanding.

THE HANOVER BAND FOUNDATION

TRUSTEES' REPORT

FOR THE YEAR ENDED 30 JUNE 2022

Our Arundel Patrons continue to actively support our concerts, and I am delighted to confirm that we have welcomed seven new annual supporters. The Patrons together with specific concert sponsors underwrite three concerts a year in St Nicholas Church Arundel, at Easter, August Bank Holiday and a performance of Messiah each Christmas.

During the year three trustees have retired: John Godfrey, Hilary Birch and past Chairman Howell James, who on behalf of the Board and players alike, I should like to thank for their commitment, drive and enthusiasm for the Foundation's work throughout their time as Trustees.

We also said goodbye to our General Administrator Toni Kent, who after six years steering the orchestra through not least the disaster of COVID when we had to cancel 52 concerts, also masterminded the recording and broadcasting of the complete Beethoven Symphonies during 2020, when most of us were confined to our homes.

There is much to do, not least to ensure that the younger generation experience the joys of classical music, over the next few months our efforts will be on education, working in schools, encouraging families to attend concerts and supporting schools to deliver music.

Finally, I should like to acknowledge the Amateur Choirs In Southampton, Guildford, Basingstoke, Kings College London, Crouch End, Canterbury and the Royal Choral Society who have all engaged the Hanover Band during the year – we are truly grateful for their faith and trust in us!

I should like to thank Stephen Neiman and the team, who's positive "can do" attitude ensures that we can continue to deliver professional concerts of an international standard.

Laurie Watt

Chair of Trustees

21-May-23

THE HANOVER BAND FOUNDATION

STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds General fund £	2022 Total £	2021 Total £
INCOME				
Voluntary donations		215,178	215,178	387,553
Event and engagement income		64,288	64,288	6,970
Grant income		95,904	95,904	98,668
Job retention scheme grants		5,417	5,417	31,613
Total Income		380,787	380,787	524,804
EXPENDITURE				
Charitable expenditure	2	269,347	269,347	337,695
Administrative expenses	4	149,385	149,385	136,338
Bank & legal charges	5	78	78	321
Interest payable		2,372	2,372	711
Total Expenditure		421,182	421,182	475,065
Net (deficit)/income		(40,395)	(40,395)	49,739
Net movement in funds		(40,395)	(40,395)	49,739
Total funds brought forward		66,349	66,349	16,610
Total funds carried forward		25,954	25,954	66,349

THE HANOVER BAND FOUNDATION

BALANCE SHEET

	Notes	£	2022 £	£	2021 £
Fixed assets					
Intangible assets			21,000		21,000
Tangible assets	3		5,688		2,736
			26,688		23,736
Current assets					
Stocks and goods for resale			30,865		30,865
Debtors	6		95,897		68,397
Cash at bank			13,270		70,465
			140,032		169,727
Creditors and loans	7		(108,729)		(85,514)
Net current assets			31,303		84,213
Total assets less current liabilities			57,991		107,949
Loans greater than 1 year	8		(32,037)		(41,600)
Total assets less current liabilities			25,954		66,349
Represented by:					
Unrestricted funds:					
General funds	9		25,954		66,349
Total funds			25,954		66,349

The financial statements were approved by the Trustees and authorised for issue on 21 May 2023 and signed on behalf of the Trustees by

Laurie Watt
Chairman

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

1 Principal accounting policies

Basis of accounting

The financial statements have been prepared in accordance with applicable law and UK Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice). Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Income

Donations and grants are accounted for on receipt or when receivable from donors who have pledged with reasonable certainty, at the estimated value of investments donated, or the actual value of cash donated. Project grants are accounted for either upon receipt or when in the case of a specific project grant crossing two or more financial years the project grant shall be recognised at the beginning of the project planning by the charity and recognised in the Statement of Financial Activities. Other 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	2022	2021
	£	£	£
Events costs	33,176	33,176	27,968
Artists' fees	189,193	189,193	149,926
Education projects	13,837	13,837	34,274
Recording costs	7,267	7,267	95,643
Stock items	-	-	3,000
Fundraising costs	25,874	25,874	26,884
	<u>269,347</u>	<u>269,347</u>	<u>337,695</u>

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

3 Fixed assets

	Music library £	Office equipment £
Cost		
At beginning of year	21,000	10,313
Additions	-	4,607
At end of year	21,000	14,920
Depreciation		
At beginning of year	-	7,577
Charge for the year	-	1,655
At end of year	-	9,232
Net book value		
At 30 June 2022	21,000	5,688
<i>At 30 June 2021</i>	<i>21,000</i>	<i>2,736</i>

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

4 Administrative expenses

	2022 £	2021 £
Rent and rates	8,745	9,000
Wages and salaries	120,385	105,884
Bid writing costs	-	2,220
Staff training and welfare	1,835	1,749
Meetings expenses	1,282	534
Cleaning	-	232
Advertising and leaflet distribution	-	150
Telephone	1,879	852
Travel & subsistence	4,531	4,109
Printing, postage & stationery	1,004	926
Depreciation	1,655	734
Insurance	984	740
Computer & website costs	2,917	7,884
Subscriptions and conference	1,758	1,324
Equipment hire	780	-
Sundry expenses	1,630	-
	149,385	136,338

5 Other expenditure

	Unrestricted funds £	2022 £	2021 £
Legal fees	-	-	38
Bank charges	78	78	283
Independent Examiners' fee	-	-	-
	78	78	321

THE HANOVER BAND FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2022

6 Debtors	2022	2021
	£	£
Debtors and accrued income	95,897	47,500
VAT and Gift aid relief due	-	20,897

7 Creditors: amounts falling due within one year

Trade creditors	21,182	19,059
VAT & PAYE/NIC taxes	64,148	24,031
Sundry creditors and accruals	14,999	10,422
Bank overdraft	-	2,220
Loans	8,400	29,782
	108,729	85,514

8 Creditors: amounts falling due after one year

Bank Loans	32,037	41,600
	32,037	41,600

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 (2021: £8,400).

9 Analysis of fund balances: movement in resources

	At beginning of year £	Incoming resources £	Outgoing resources £	At end of year £
Unrestricted funds				
General fund	66,349	380,787	(421,182)	25,954
Total Unrestricted Funds	66,349	380,787	(421,182)	25,954

10 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 2022 set out on pages 8 to 11.

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

10 June 2023