



Patron *HRH The Duke of Kent, KG*  
Founder: *Caroline Brown*

## THE HANOVER BAND FOUNDATION

Registered charity number: 1138061

### TRUSTEES' REPORT AND ACCOUNTS

FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024

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CHARITY INFORMATION

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Chairman	Laurie Watt
Trustees	Laurie Watt Stephen Neiman David Cooper MBA FCA
Charity Registration Number	1138061
Principal Address	Tarrant Place 65 Tarrant Place Arundel BN18 9DJ
Website	<a href="http://www.thehanoverband.com">www.thehanoverband.com</a>

## BACKGROUND AND ETHOS

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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? 45 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.

## BACKGROUND AND ETHOS

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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

## TRUSTEES' REPORT

FOR THE PERIOD FROM 1 JANUARY 2024 TO 31 DECEMBER 2024

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The Trustees present their report and accounts for the year ended 31 December 2024

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 two volunteers 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.

## TRUSTEES' REPORT

FOR THE PERIOD FROM 1 JANUARY 2024 TO 31 DECEMBER 2024

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### 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 for the year was £241,856 (18 months to 30 Dec 2023: £625,433), and net surplus was £32,765 (18 Months to 30 Dec 2023 the net deficit was £104,133). 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.

2024 was a significant year of rebuilding, our finances challenging our governance, procedures and sustainability in an era of uncertainty for the Charity and the classical music industry. In order to mitigate the effect of the previous 18 months loss, we resolved to reduce the number of concerts and to move our attention from promoting our own concerts to seeking new partnerships with those organisations that would engage the orchestra both for live performance, education projects and recordings.

While the Trustees confirm that the Charity's assets, together with pledged income, are available and are adequate to fulfil the Foundation's obligations, we also acknowledge the need to establish a robust reserves policy. The Charity's reserves were utilised in supporting the charity and delivering performances during Covid.

Without the support of the musicians the charity engages (albeit on short term self-employed contracts) we would not have been able to continue to operate. I pay tribute to those musicians, many of which have donated their fees or have suffered delays in payment during this difficult but manageable period.

During the year, we have had the pleasure of working with The Hertfordshire Chorus, The Crouch End Chorus, The London Chamber Music Society and the Canterbury Cathedral Choir. We have signed a recording contract with Chandos Records and Conductor/Musicologist Leon Bosch to record the works of Sperger (a prolific composer of the early eighteenth century), and the charity have engaged with new management at Hennessy Brown Music (HBM) who have taken on the management of external concerts for the Charity.

The Charity does not employ administrative staff but continues to operate with volunteers hence I am indebted to my co-trustees, who spent an infinite amount of time ensuring that the Charity can operate and deliver its objectives. The rebuilding (since the devastating effects of Covid on our work) is not complete yet. We have turned a corner and look forward to delivering a robust series of work going forward.

**Laurie Watt Chair of Trustees**

31<sup>st</sup> October 2025

TRUSTEES' REPORT

STATEMENT OF FINANCIAL ACTIVITIES

	Note	Unrestricted Funds	2024	2023 <i>18 month period</i>
		General fund £	Total £	Total £
INCOME				
Voluntary donations		128,219	128,219	444,287
Event and engagement income		113,637	113,637	157,146
Grant income		-	-	-
Total Income		241,856	241,856	626,433
EXPENDITURE				
Charitable expenditure	2	150,510	150,510	580,771
Administrative expenses	4	47,921	47,921	139,451
Bank Charges and Interest	5	10,660	10,668	9,998
Total Expenditure		209,091	209,091	730,220
Net (deficit)/income		32,765	32,765	(104,133)
Net movement in funds		32,765	32,765	(104,133)
Total funds brought forward		(78,179)	(78,179)	25,954
Total funds carried forward		(45,414)	(45,414)	(78,179)



TRUSTEES' REPORT

BALANCE SHEET AT 31 DECEMBER 2024

	Notes	£	2024 £	£	2023 18 month period £
Fixed assets					
Intangible assets			21,000		21,000
Tangible assets	3		2,666		3,555
			<u>23,666</u>		<u>24,555</u>
Current assets					
Stocks and goods for resale		30,865		30,865	
Debtors	6	45,039		42,206	
Cash at bank		<u>(9,789)</u>		<u>12,030</u>	
		66,115		85,101	
Creditors and loans	7	<u>(127,150)</u>		<u>(169,677)</u>	
Net current (liabilities)/assets			(61,035)		(84,576)
Total assets less current liabilities			<u>(37,369)</u>		<u>(60,021)</u>
Loans greater than 1 year	8		(8,045)		(18,157)
Total assets less current liabilities			(45,414)		<u>(78,178)</u>
Unrestricted funds:					
General funds	9		<u>(45,414)</u>		<u>(78,178)</u>
Total funds			<u>(45,414)</u>		<u>(78,178)</u>

The financial statements were approved by the Trustees and authorised for issue on 15th November 2025 and signed on behalf of the Trustees by

**Laurie Watt**  
Chairman

NOTES TO THE FINANCIAL STATEMENTS  
FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024

I 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	2024	2023 18 month period
	£	£	£
Event Costs	65,771	65,771	128,855
Artists' Fees	83,789	83,789	431,234
Education Projects	0	0	7,462
Recording Costs	0	0	3,000
Fundraising Costs	950	950	10,100
		<u>150,510</u>	<u>580,651</u>

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024**

	Music library £	Office equipment £
Cost		
At beginning of period	21,000	14,920
At end of period	21,000	14,920
Depreciation		
At beginning of period	-	11,365
Charge for the period	-	889
At end of period	-	12,254
Net book value		
At 31 December 2024	21,000	2,666
At 30 December 2023	21,000	3,555

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

	2024 £	2023 18 month period £
<b>4 Administrative expenses</b>		
Rent and rates	10,736	4,064
Wages and salaries	7,452	83,339
Staff training and welfare	4,432	5,550
Pension Payments	-	2,136
Advertising and leaflet distribution	90	3,735
Telephone	3,321	4,638
Travel & subsistence	10,678	7,813
Printing, postage & stationery	301	1,775
Repairs and maintenance - General	1,024	5,273
Depreciation	889	2,133
Insurance	862	1,421
Accountancy	1,783	1,250
Computer & website costs	2,795	3,704
Subscriptions and conference	1,485	2,071
Equipment hire	-	347
Social Security Payments	-	4,433
Entertainment	2,073	1,075
Legal Fees	-	2,143
Sundry expenses	-	2,897
	<u>47,921</u>	<u>139,798</u>

**5 Financial and Governance Expenditure**

	2024 £	2023 £
Bank Charges	725	599
Bank Interest	3,309	5,298
Other Interest	6,088	2,804
Bounce Back Loan Interest	538	1,297
Independent Examiners' Fee	0	0
	<u>10,660</u>	<u>9,998</u>

**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE PERIOD FROM 1 JANUARY TO 31 DECEMBER 2024**

	2024	2023 18 month period
	£	£
<b>6 Debtors</b>		
Debtors and accrued income	5,000	856
Other debtors	40,359	41,350
	<u>45,359</u>	<u>42,206</u>
<b>7. Creditors: amounts falling due within one year</b>		
Trade creditors	24,644	38,073
PAYE/NIC taxes	93,944	87,681
Sundry creditors and accruals	1,500	1,248
Bank overdraft	7,062	8,148
Loans	0	34,527
	<u>127,150</u>	<u>169,677</u>
<b>8. Creditors: amounts falling due after one year</b>		
Loans greater than one year	8,045	18,157
	<u>8,045</u>	<u>18,157</u>

A £42,000 Bounce Back Loan was received in May 2020, which was increased in December 2020 by a further £8,000. The minimum amount repayable in the next year is £4,825 (2023: £8,400).

**9. Analysis of fund balances: movement in resources**

	At beginning of period £	Incoming resources £	Outgoing resources £	At end of period £
Unrestricted funds				
General fund	(78,179)	241,856	(209,091)	45,414
Total Unrestricted Funds	<u>(78,179)</u>	<u>241,856</u>	<u>(209,091)</u>	<u>45,414</u>

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

THE HANOVER BAND FOUNDATION  
INDEPENDENT EXAMINER'S REPORT

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**Independent examiner's report to the trustees on the  
unaudited accounts of The Hanover Band Foundation  
Respective responsibilities of trustees and examiner  
Basis of independent examiner's statement  
Independent examiner's statement**

I report on the accounts for the year ended 30 June 2022 set out on pages 8 to 11.  
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.

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.

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

**Richard James FCA (Retired)**

71 Dunstons Road  
East Dulwich  
London  
SE22 0HD

11<sup>th</sup> November 2025

HANOVER BAND CONCERT DIARY  
AUTUMN 2025 to SUMMER 2026

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<b>TUESDAY 9<sup>th</sup> DECEMBER at 1.00pm</b> MOZART String Quintet No 3 in C MENDELSSHOHN String Quintet No 1 in A	The Savile 69 Brook Street London W1K 4ER
<b>THURSDAY 11 DECEMBER at 7.00pm</b> MOZART Flute Quartet in A SCHUBERT String Quartet in A minor "Rosamunde"	Dulwich College London SE21 7LD
<b>SATURDAY 13<sup>th</sup> DECEMBER at 7.00pm</b> J.S BACH Christmas Oratorio Director Andrew Arthur	St Nicholas Church Arundel BN18 9AT
<b>SUNDAY 14<sup>th</sup> DECEMBER at 4.00pm</b> MOZART Flute Quartet in A SCHUBERT String Quartet in A minor "Rosamunde"	Ann Sutton Studio 40 Tarrant Street Arundel BN18 9DN
<b>SATURDAY 20<sup>th</sup> DECEMBER at 7.00pm</b> J.S BACH Christmas Oratorio Twickenham Choral Director Howard Ionascu	Kingston Parish Church KT1 1JP
<b>MONDAY 22<sup>nd</sup> DECEMBER at 7.30pm</b> J.S BACH Christmas Oratorio Director Andrew Arthur	Kings Place London N1 9AG
<b>2026</b>	
<b>SATURDAY 10<sup>th</sup> JANUARY at 7.00pm</b> HAYDN Symphony No.22 in E-flat "The Philosopher" SPERGER Cello and Viola Concertos MOZART Eine Kleine Nachtmusik MOZART Symphony No.29 in A K201 Director Leon Bosch	St Nicolas Church Arundel BN18 9AT
<b>FRIDAY 13<sup>th</sup> FEBRUARY at 7.00pm</b> MOZART Eine Kleine Nachtmusik GRIEG Holberg Suite MENDELSSOHN String Symphony No 11 in F	Lancaster Arts, Lancaster LA1 4YW
<b>TUESDAY 10<sup>th</sup> MARCH at 1pm</b> SMETANA String Quartet No 1 in E Minor MALCOLM ARNOLD Phantasy Vita Abundans	The Savile 69 Brook Street London W1K 4ER
<b>WEDNESDAY 11<sup>th</sup> MARCH at 7.00pm</b> MENDELSSOHN String Quartet No 2 in A minor SMETANA String Quartet No 1 in E Minor	Dulwich College London SE21 7LD
<b>SATURDAY 14<sup>th</sup> MARCH at 7.30pm</b> J.S BACH Magnificat Ealing Choral Society Director Peter Asprey	Cadogan Hall London SW1X 9DQ
<b>SUNDAY 15<sup>th</sup> MARCH at 4.00pm</b> MENDELSSOHN String Quartet No 2 in A minor SMETANA String Quartet No 1 in E Minor	Ann Sutton Studio 40 Tarrant Street Arundel BN18 9DN

HANOVER BAND CONCERT DIARY  
AUTUMN 2025 to SUMMER 2026

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<b>SATURDAY 21<sup>st</sup> MARCH at 7.00pm</b> HANDEL                                Messiah Education Project with Lord Wandsworth School and ESPRIMO Director Luke Saint	Church of St Cross Winchester SO23 9SD
<b>THURSDAY 26<sup>th</sup> MARCH at 7.30pm</b> J.S BACH                                St Mathew Passion City of London Choir    Director Daniel Hyde	Cadogan Hall    London SW1X 9DQ
<b>MONDAY 30<sup>th</sup> MARCH at 7.30pm</b> BEETHOVEN                                Egmont Overture MENDELSSOHN                                Piano Concerto No 1 in G minor BEETHOVEN                                Symphony No 9 in D minor Conductor Zvonimir Hacko	Cadogan Hall    London SW1X 9DQ
<b>TUESDAY 31<sup>st</sup> MARCH at 6.00pm</b> HAYDN                                Seven Last Words	St Nicholas Church    Arundel    BN18 9AT
<b>FRIDAY 3<sup>rd</sup> APRIL at 7.00pm</b> J.S BACH                                St John Passion Director Andrew Arthur	St Nicholas Church    Arundel    BN18 9AT
<b>SUNDAY 7<sup>th</sup> JUNE at 4.00pm</b> HAYDN                                String Quartet in Bb "Sunrise" DVORAK                                String Quartet No 1 in F "The American "	Ann Sutton Studio 40 Tarrant Street Arundel BN18 9DN
<b>TUESDAY 9<sup>th</sup> JUNE at 1.00pm</b> STANFORD                                String Quartet No 2 in A minor HERBERT HOWELLS                                Lady Audrey's Suite	The Savile 69 Brook Street London W1K 4ER
<b>WEDNESDAY 10<sup>th</sup> JUNE at 7.00pm</b> HAYDN                                String Quartet in Bb "Sunrise" DVORAK                                String Quartet No 1 in F "The American "	Dulwich College London SE21 7LD
<b>SUNDAY 14<sup>th</sup> JUNE at 6.00pm</b> SPERGER                                Symphony No 39 in F "Arrival" MOZART                                Oboe Concerto in C    K.314 GLUCK                                Dance of the Blessed Spirits HAYDN                                Symphony No 45 in F# minor "Farewell"  Director Leon Bosch	St Johns Church Waterloo Road London SE1 8TY

**RECORDING**

<b>SUNDAY 13<sup>th</sup> JANUARY - THURSDAY 15<sup>th</sup> JANUARY</b> SPERGER                                Symphony No 39 in F "Arival" SPERGER                                Cello Concerto in C SPERGER                                Symphony No 29 in G Cello Sabastian Comberti Director Leon Bosch	St Silas Church, Kentish Town NW5 3QP
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