

YORK CHAMBER MUSIC FESTIVAL

England & Wales · Charity number 1161416

Details

Status Registered

Legal form CIO

Registered 2015-04-24

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

Contact

Address The Villa
Tollerton
York
YO61 1QQ

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Website www.yorkchambermusicfestival.com

Activities

Objects: TO ADVANCE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF CLASSICAL MUSIC (CHAMBER MUSIC) IN ALL ITS ASPECTS BY HOLDING AN ANNUAL FESTIVAL OF CHAMBER MUSIC TO INCLUDE FREE MASTER CLASSES, CONCERTS, WORKSHOPS AND COMPETITIONS IN YORK AND ITS HINTERLAND AREAS, IN PARTICULAR BUT NOT EXCLUSIVELY AIMED AT YOUNG PEOPLE.

Activities: Provision of chamber music in York in a short festival. It includes outreach work with young musicians, educational masterclasses and a competition for young musicians.

Classification

- **How:** Makes Grants To Individuals, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science, Recreation
- **Who:** Children/young People, The General Public/mankind

Geography

- City Of York

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£18,630	£15,698	-	-
2024-03-31	£18,393	£15,790	-	-
2023-03-31	£14,651	£14,651	-	-
2022-03-31	£18,950	£18,950	-	-
2021-03-31	£15,306	£15,306	-	-

Trustees

Name	Role	Appointed
TIM LOWE	Chair	2018-12-10
ALISON GAMMON		2018-12-10
Dr STUART LOWE		2015-01-02
ROBERT GAMMON		2018-12-10
Ray Walker		2016-12-31
Stella Waller		2016-12-31

YORK CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1161416

Accounts

York Chamber Music Festival 2025

Annual General Meeting 20th November 2025

Present:

Agenda

Apologies for absence

Chair's Report/discussion

Artistic Achievement

Audiences and Ticket Sales

Website and Publicity (Posts)

Players and their fees

Summary

Dates of next festival 11 – 13 September 2026

FESTIVAL REPORT

Artistic achievement

Once again Tim mustered some of the best string players around and pianist Katya Apekisheva. I had a stream of people after the concerts thanking us all for putting on a wonderful festival. And I have had several thank you messages by email, not least the Professors of English (Charles Martindale and David Hopkins) wrote again. For me what they say sums up my own feeling about the festival and what it is for; even though as they admit it is a bit gushing:

Dear Stuart,

We simply had to write again to thank and congratulate you on another glorious York Chamber Music Festival. For us this has become quite simply the musical highlight of our year: a weekend of the finest music, inspired and inspiring, for which simple gratitude is the only appropriate response. Last year we called the performances 'stellar'; this year was quite as good, and maybe even better. Of course all the players are, as individuals, among the most accomplished around. But it is the way they interact that is truly the thing. What spontaneity, what passion, what delight in collective music-making, what beauty! They listen and respond to each other, play for, and to, and with their friends (as they so obviously are), sharing their pleasure with us - and we are privileged to overhear that love for and engagement with the music, true chamber-music playing. Tim as Director of the Festival was not there in person, but certainly was in spirit, with his generosity and commitment to collaboration. The result is life-enhancing in a very special and particular way, restoring one's faith, at least for the moment, in the beauty and goodness of the world.

Apologies for gushing so. But do pass this message on to Tim and the others.

All best wishes

Charles and David (Hopkins)

Audiences/ticket sales

Appendix Two contains the figures which are accurate as far as I can tell. The basic message is that this year we had the best overall audience numbers since we started and the revenue consequently went up (but so did costs). So we had 565 in the audiences which included free entry to YCMF volunteers, the journalist and a few guests (eg Jonathan Aasgaard's wife). It also assumes that people who bought the Festival Pass came to everything. And a few people who 'invited themselves'.

Ticket sales were £8,580 which is over £500 more than last year. The Festival Pass proved again to be popular(30) and generated £2,250 which is 26% of sales. This was a good outcome despite wet weather Saturday and also the clash with the concert of the Academy of St Olave's on Saturday evening.

We sold 30 'Passes (lower than last year) but a quick count of names shows another 30 who came to four events. So there is a core of people - about 60 - who bought a significant share of the seats and tracing back we can see they are a consistent bunch of followers over recent years. We also had quite a few children popping up (15 under 18s) and that's good because they bring 'young' parents. Few signs of university students which is a shame in Freshers' Weekend. We collected less cash at the door this year and may be due to the wet weather on Saturday?

Website and Publicity

The website continues to be managed technically by Ashley McGovern (Red Bonsai). He also designs the flyer and deals with printing. He designs the posts. He does a limited amount of social media outreach. Many thanks to him. The website also is a gateway to individual concert programme notes and this was also successful. The 'two sides of A4' sheets handed out at the concert is proving to be popular. All the text on the website, the posts and all the programme notes are written by me on a voluntary basis.

We experimented with a QR code to take people to the sign-up page of the website. We had 24 responses and was certainly worth doing. This puts our email list at 505 active participants. So little by little we have added over 100 names to the list (managed by Wix) in the last three years.

We might consider ticketing through '*Ticket Source*' because it would be cheaper than using NCEM Box Office and mean we had access to all the email addresses of our ticket purchasers. But we benefit from support from NCEM now that Effie Millar has taken over managing the box office. To be discussed.

Blog posts

The occasional posts, connected to the music and composers in the programme, are also popular. Wix analytics is very useful identifying website activity. It shows, for example, big upticks in people lingering on the website after these are published and a definite impact on ticket sales nearer the festival. For example, the post about Shostakovich was opened by 123 people, the average reading time was over 5 minutes,

which for a web post apparently is very good...some people of course spending longer than that. There was a significant spike in ticket sales after the posts because we point to the concert performances and the Box Office. The posts also inform website materials and periodically reminds people what is coming up in the programme. Maybe has some educational benefit and shows the web browsers we are serious about our mission to introduce core chamber music to a wide audience.

Posts sent out:

Schoenberg *Transfigured Nights*

Haydn String Quartets *The unfolding story of a genius*

The Viola *The Heart of Chamber Music*

Shostakovich in York

'Two Weeks to Go'

'Starts on Friday'

The website also acts as a gateway to the detailed programme notes which aim to pick key points from the posts. Some people do make connections; for example the post on Schoenberg discusses the influence of late Brahms on his early music, specifically here *Verklärte Nacht*. (ref performances of the Brahms Second Cello sonata (F Major) and the G Major String Quintet.)

Other publicity

I took executive decision to pay £320 for a full page advert in the Ryedale Festival brochure which has a circulation in North Yorkshire and York of 20,000. Ashley charged £120 to design the advert – he works for the Ryedale Festival so it was easy to produce compatible materials. I suspect it is money well spent. It only needs 22 new full fee customers to cover its costs. I suspect we get more than that from it.

Our flyers were taken to Ryedale events, North York Moors festival and were distributed around town and at the Unitarian Chapel, St Olave's etc. We were circulated on the Chapel's lunchtime concerts email list and the 'Late Music' list (over 2,000 subscribers) and round the Central York Churches newsletter. We were mentioned in the NCEM newsletters. We were belatedly mentioned in York Minster pew sheet. Alison organised press and radio outlets. She also distributed many flyers round town and university campus.

We should discuss our outreach strategy. Several people commented that for the standard of music being produced why weren't the halls full up? This is a good question. I have met with Stewart Cambell who runs York Music Department MA in Music, Management and Marketing for music industry management, and the MA in Management in the Creative Industries. There is a possibility of a student placement with YCMF.

Players and their fees

In the absence of Tim away on paternity leave we welcomed Ren Ford to take over Tim's playing. Jonathan Aasgaard took over the Cello Recital with Katya Apekisheva. Many thanks to both of them. Many thanks to volunteers, notably Alison Gammon for

feeding the players, also to Alison and Robert for accommodating Katya; thanks to Jill Shepherd for hosting Charlie Scott and Helene Clement; thanks to Judy and Tony Ridge for hosting Gary and Jonnie. Jonathan Aasgaard and Ren Ford stayed with Sue and Stuart.

We paid the players a base fee of £1,300 each which includes rehearsing in London, two days rehearsing in York and rehearsals on performance days and includes travelling. This means for most of the performers being committed for five days. We do look after them as best we can while not paying them a fortune.

DATE OF NEXT FESTIVAL: 11 – 13 September 2026

(venues have been booked and confirmed. NB these dates avoid the clash with St Olave’s Academy concert which is the following Saturday 19th.)

Summary

In 2025 we increased our audience sizes to 565 over the festival which was a record (despite very wet Saturday and clash with Academy of St Olave’s concert). This is reflected in ticket income which was over £500 more than last year. Above all the artistic level continues to very high by national and international standards and as the English professors and their friends told us in an unsolicited message . “...the result is life-enhancing in a very special and particular way.”

APPENDICES

Appendix 1

Ticket sales 2022 - 2025

	2022	2023	2024	2025
	£	£	£	£
Tickets	5,765	7,800	7,395	8,230
Cash sales	840	575	635	350
Total	6,605	8,375	8,030	8,580

Audience (n=)

Single tickets	248	335
Festival passes	35	30* (=150 seats)
Cash	47	30
Volunteers/journalist/visitors	50	50
Total Audience	520*	565*

*assumes Festival Pass audience go to everything

Ticket Price Revenue Booked Tickets Booked

2025 - YCMF Festival Pass - Festival Pass	£75.00	£2,250.00	30
2025 - YCMF Â£15.00 - Standard	£15.00	£1,260.00	84

2025 - YCMF Â£20.00 - Standard £20.00	£4,720.00	236
2025 - YCMF Â£20.00 - Under 18 £0.00	£0.00	15
2025 – YCMF total booked tickets		365

After last payment for 2025 festival there is £14,269.12 in the bank to carry forward to 2026 as a reserve.

Appendix 2 PROGRAMME

EVENT ONE

Friday 19 September – 1:00 – 2:00pm £15
Unitarian Chapel, St Saviourgate

Cello recital

Jonathan Aasgaard (cello) and Katya Apekisheva (piano)

Schumann *Adagio and Allegro* Op. 70
Glasunov *-Chant du menestrel*
Brahms Sonata for Cello and Piano No. 2 in F major, Op. 99 m

EVENT TWO

Friday 19 September – 7:30pm £20
National Centre for Early Music, St Margaret's Church

Concert by Festival Artists

Charlotte Scott, Jonathan Stone (violins)

Hélène Clément, Gary Pomeroy (violins)

Jonathan Aasgaard, Ren Ford (cellos)

Haydn String Quartet Op. 76 No.5 '*Largo*'
Shostakovich String Quartet No. 8 in C minor, opus 110
Schoenberg String Sextet *Verklärte Nacht* (Transfigured Night) Op. 4

EVENT THREE

Saturday 20 September 1:00 – 2:00pm £15
Unitarian Chapel, St Saviourgate

Viola recital

Hélène Clément (viola) and Katya Apekisheva (piano)

Rebecca Clarke *Lullaby*
Shostakovich Sonata for Viola and Piano, Op. 147
Rebecca Clarke Sonata for Viola and Piano

EVENT FOUR

Saturday 20 September 7:30pm £20
Sir Jack Lyons Concert Hall, University of York

Concert by Festival Artists

Charlotte Scott, Jonathan Stone (violins)

Hélène Clément, Gary Pomeroy (violas)

Jonathan Aasgaard, Ren Ford (cellos)

Katya Apekisheva (piano)

Schubert Notturmo in E Flat, Op. 148, D. 897

Schumann Piano Quartet in E flat major, Op. 47

Tchaikovsky Piano Trio in A minor, Op. 50

EVENT FIVE

Sunday 21 September 3.00pm £20
St Olave's Church, Marygate Lane

Concert by Festival Artists

Charlotte Scott, Jonathan Stone (violins)

Hélène Clément, Gary Pomeroy (violas)

Jonathan Aasgaard, Ren Ford (cellos)

Mozart String Quintet No. 1 in C major K174

Brahms String Quintet in G major, No. 2 Op. 111

York Chamber Music Festival 2025

Account

EXPENDITURE

Red Bonsai (PR and Website etc)

Website design/links to NCEM box office etc
3,000 flyers/100 posters /design/printing
Blog posts on website and via Wix
Some Social Media/FaceBook/Twitter

Sub-total **1,856.03 (inc VAT)**

Miscellaneous

Piano tuner	240
Public Liability Insurance	301
Betty's token for Ridge	50
Double-side programme copying	71.10
Alison catering	100.00
Meals out (Old Siam 303.24) (Prezzo £380.50)	599.49
Nice to See You	65.74
Derramore	58.75
Parking	125.40

Sub-total **1,611.48**

Venues

Sir Jack Lyons Concert Hall	500
NCEM (concert hire)	420 (inc VAT)
Unitarian Chapel	400
(2xdays rehearsal; 2x lunchtime recitals	
St Olave's Church	120
St Bede's (rehearsal space)	134.50
NCEM Box Office @10% of ticket sales	987.60 (inc VAT)

Sub-total **2,562.10**

Players fees

Charlotte Scott	1,300.00
Jonathan Stone	1,300.00
Gary Pomeroy	1,365.19
Hélène Clément	1,331.02
Ren Ford	1,411.40
Jonathan Aasgaard	1,641.08
Katya Apekisheva	1,320.00

Sub-total **9,668.69**

Total spend **£15,698.30**

INCOME

<u>Ticket Sales</u>	£
Tickets via NCEM	8,230
Tickets Cash at the door	350
Total ticket sales	8,580
The Harriet Trust	10,000
Donations	50
Total Income	£18,630
Balance of income less expenditure	2,931.70

State of Bank Account

There was £15,301.85 in the bank to carry forward from the last 2025 payment.

Notes:

Ticket income increased by 7%.

Income from tickets was 55% of expenditure;

We sold 30 'All concert passes' for £2,250 (26% of sales)

Ticket income changes 2022 - 2025

	2022	2023	2024	2025
	£	£	£	£
Tickets	5,765	7,800	7,395	8,230
Cash sales	840	575	635	350
Total	6,605	8,375	8,030	8,580

YORK CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1161416

Accounts

York Chamber Music Festival 2024

Annual General Meeting 20th January 2025

Present: Stuart Lowe, Alison Gammon Jill Shepherd, Stella Waller, Ray Walker
Absent Robert Gammon, Tim Lowe

Agenda

Apologies for absence
Chair's Report/discussion
2025 YCMF

Artistic Achievement

Thanks to Tim the festival attracts players of international standard so we continue to bring world class chamber music to York. The septet version of *Metamorphosen* last year was truly awesome. This year the level was equally high and I make no apology for including here the unsolicited email from Charles Martindale which does reflect what people told me face-to-face and on email.

Dear Stuart,

My friend and former colleague, David Hopkins, Professor of English emeritus at the University of Bristol, and himself an accomplished amateur musician (with a son who was principal cello in the National Youth Orchestra!), told us he had never enjoyed chamber music playing more (and he has heard most of the top groups in the world). In addition to the choice of programme and other excellences (what amazing pianism, for example) he was struck by the extent to which this was genuine chamber music playing - not a group playing to an audience so much as one listening and responding to each other and fully drawing the audience into their conversation. And the playing had such fire, panache, spontaneity, and sense of enjoyment, beyond what one normally encounters even in a good live performance, simply stellar. We sent them back to Bristol highly contented.

Please congratulate and thank Tim for doing this so generously for York.

We are already looking forward to next September.

All best wishes,

Charles

(Professor of English, University of York)

This message does confirm our aim to bring the highest quality of chamber music to York. We are continuing to work on the 2025 programme (see Appendix A)

Audiences/ticket sales

We had good size audiences but the venues are not full and there is scope to build on our loyal core of supporters given the quality we provide. We have built the email list embedded in Wix to over 500 people. We checked for duplicates and bogus addresses and found very few that were inactive or problems.

Ticket sales were slightly lower than last year. We sold 470 tickets (£8,030) The discounted Festival pass certainly had an impact and is worth keeping now the NCEM box office can deal with it. 35 Passes were issued; 36% of sales.

Website and Publicity

The website continues to be managed technically by Ashley McGovern (Red Bonsai). He also designs the flyer and deals with printing. He designs the posts. He does a limited amount of social media outreach. Many thanks to him.

All the text on the website, the posts and all the programme notes are written by me on a voluntary basis.

I took an 'executive decision' to give up printing concert programmes because the costs were becoming prohibitive. We lost money in 2022 by selling at £1. But I have had quite a few plaudits for the free 'Two sides of A4 notes' which are summaries and key points from the website. Quite a few people had printed out their own from the pdf on the website. I note that the Liverpool Phil also hand out an A4 sheet, (rather uninformative, just basic information)

Blog posts

The occasional blog posts connected to the programme are also popular. Wix analytics show big upticks in people lingering on the website after these are published and a definite impact on ticket sales nearer the festival. They do seem to engage people with the concert series in the months in the build up to the festival.

- We are gradually building the Wix email list. There were 40 new sign ups via the website since the 2023 festival. Perhaps we should be more proactive on this? A large percentage of tickets are bought by people on this list.

Other cost savings were from not advertising in the Ryedale Festival brochure or 'Visit York' saving about £750. My sense of it is that we didn't lose out on ticket sales because of this. Our flyers covered Ryedale events, NYMoors and were distributed around town and at the Unitarian Chapel. We were circulated on the Chapel's lunchtime concerts email list and round the Central York Churches newsletter We were mentioned in the NCEM newsletters. We were belatedly mentioned in the Minster pew sheet.

- We should discuss our outreach strategy. Several people commented that for the standard of music being produced why weren't the halls full up? This is a good question.

Players and their fees

Fees for the festival artists went up by £100 compared to last year. Magnus Johnston also charged VAT. The players arrived in York on Wednesday lunchtime and rehearsed until 7.00pm. On Thursday they rehearsed from 9.30 to 7.00pm. We took them for supper in town each day. The concert days also involved rehearsals before the events. There were a lot of notes played during these five days, especially for the violinists who played in everything. Tim played in both lunchtimes. They seemed to enjoy their visit to York, being

hosted by us and our hospitality. Players of this standard would normally charge more than we could afford for five days and willingly came to us. Great many thanks to them for producing world-class chamber music. “...their playing had such fire, panache, spontaneity, and sense of enjoyment, beyond what one normally encounters even in a good live performance.” I think this says it all.

Ticket Sales Income

Ticket income was £8,030. This was a shade lower than last year but a big advance on 2022 (25% improvement). It accounts for 51% of expenditure and if we can improve on that next time much the better. The discounted ‘All Concerts’ pass was a success (36%) of income.

After last payment for 2024 festival there is **£13,025.00** in the bank to carry forward to 2025 as a reserve.

Audience size

I wonder whether this is a metric worth mentioning. We do need a reasonably accurate account for the Charity Commission, Public Liability Insurance and as a measure of how we are growing or not. Basically each concert has a tickets sold number from the NCEM Box Office but added to this are all of us volunteers, stewards plus occasional friend and relatives, journalist, a few people by invitation.

- This all added up to over 520 in the audiences over 5 events. Cross referencing names I can see that quite a few people came to two or three events and of course the 35 ‘All Concerts Pass’ holders who probably came to everything. The point is that we have a core of about 60 people most of whom come year by year. Some festivals with many more financial and administrative resources than us offer special treatment for sponsors and annual donations. Could we do this? Our core come because they love the music... while the Harriet Trust continue their support we are solvent and are building a reserve in the bank. We have improved our audience numbers year on year.

APPENDICES

Appendix 1

Event audience numbers

Event One: 49 sales of single seats, 35 ‘All concerts’ passes. We sold 10 seats for cash at the door and there were 8 free tickets for the stewards (3) and 5 for our other volunteers. So the whole audience was 103 (including page turner).

Event Two: 56 single tickets, 35 passes, NCEM stewards (5?), YCMF volunteers (8), a journalist, Ashley McGovern and his wife came at our invitation and a few children with parents. So at least 110 can be accounted for and that seemed about right with 120 seats out.

The same logic for Events Three and Four.

Event Five at St Olave’s on Sunday afternoon there 67 singles, 35 passes, sold 17 for cash on the door and 6 were our stewards and volunteers and Rev Kingsley Boulton. 126 total.

The total for audience numbers was about 517 over the five events. We need to know this for Insurance purposes and as a measure of how we are doing compared to previous years.

Appendix 2

Ticket sales 2022 - 2024

	2022	2023	2024
	£	£	£
Tickets	5,765	7,800	7,395
Cash sales	840	575	635
Total	6,605	8,375	8,030

	n=	£
Single tickets	248	4,790
Pass (35)	175	2,625
Door	47	<u>635</u>
Total		8,030

Appendix 3

The 2025 programme

The 2025 programme will be launched at a cello recital on March 12th 7.30pm at the NCEM.
Tim Lowe and John Lenehan

Programme

Beethoven Cello Sonata in D major, Op. 102 No.2

Bloch Three Pieces from Jewish Life

Rachmaninov Sonata for Cello and Piano in G minor, Op. 19

YORK CHAMBER MUSIC FESTIVAL 2025

EVENT ONE

Friday 19 September – 1:00 – 2:00pm £15

Unitarian Chapel, St Saviourgate

Cello recital

Tim Lowe (cello) and Katya Apekisheva (piano)

Schumann *Fantasiestücke*

Glasunov- *Elegie*

Glasunov -*Chant du menestrel*

Brahms Sonata for Cello and Piano No. 2 in F major, Op. 99

EVENT TWO

Friday 19 September – 7:30pm £20

National Centre for Early Music, St Margaret's Church

Concert by Festival Artists

Charlotte Scott, Jonathan Stone (violins)

Hélène Clément, Gary Pomeroy (violas)
Jonathan Aasgaard, Tim Lowe (cellos)

Haydn String Quartet Op. 76 No.5 '*Largo*'
Shostakovich String Quartet No. 8 in C minor, opus 110
Schoenberg String Sextet *Verklärte Nacht* (Transfigured Night) Op. 4

EVENT THREE

Saturday 20 September 1:00 – 2:00pm £15
Unitarian Chapel, St Saviourgate

Viola recital

Hélène Clément (viola) and Katya Apekisheva (piano)

Frank Bridge Two Pieces for Viola and Piano: *Pensiero and Allego Appassionato*
Shostakovich Sonata for Viola and Piano, Op. 147
Rebecca Clarke Sonata for Viola and Piano

EVENT FOUR

Saturday 20 September 7:30pm £20
Sir Jack Lyons Concert Hall, University of York

Concert by Festival Artists

Charlotte Scott, Jonathan Stone (violins)
Hélène Clément, Gary Pomeroy (violas)
Jonathan Aasgaard, Tim Lowe (cellos)
Katya Apekisheva (piano)

Schubert Notturmo in E Flat, Op. 148, D. 897
Schumann Piano Quartet in E flat major, Op. 47
Tchaikovsky Piano Trio in A minor, Op. 50

EVENT FIVE

Sunday 21 September 3.00pm £20
St Olave's Church, Marygate Lane

Concert by Festival Artists

Charlotte Scott, Jonathan Stone (violins)
Hélène Clément, Gary Pomeroy (violas)
Jonathan Aasgaard, Tim Lowe (cellos)

Mozart String Quintet No. 1 in B flat major K174
Brahms String Quintet in G major, No. 2 Op. 111

NOTES

York Chamber Music Festival 2024

Account

EXPENDITURE

Red Bonsai (PR and Website etc)

Website design/links to NCEM box office etc
2,000 flyers/100 posters /design/printing
Blog posts on website and via Wix
Some Social Media/Twitter

Sub-total 1,720 (inc VAT)

Miscellaneous

Hotel (Bar Convent) 154
Piano tuner 180
Public Liability Insurance 301
Alison's catering 119.33
Betty's token for Ridge 50
Double-side programme copying 100
Meals out (Old Siam 301.44) (Prezzo £298.05) 599.49
Parking 58.60

Sub-total 1,562.42

Venues

Sir Jack Lyons Concert Hall 500
NCEM (concert hire) 420 (inc VAT)
Unitarian Chapel 400
(2x days rehearsal; 2x lunchtime recitals
St Olave's Church 100
St Bede's (rehearsal space) 61.50
NCEM Box Office @10% of ticket sales 887.40 (inc VAT)

Sub-total 2,368.90

Players fees

Magnus Johnston 1,572.40 (inc VAT)
Ben Hancox 1,310.94
Gary Pomeroy 1,300.00
Simone van der Giessen 1,340.00
Marie Bitlloch, 1,300.00
Tim Lowe 1,666.20
Sam Coles (Flute) 350.00
Andrew Brownell (Piano) 1,300.00

Sub-total 10,139.54

Total expenditure **15,790.86**

INCOME

<u>Ticket Sales</u>	£
Tickets via NCEM	7,395
Cash at the door	<u>635</u>
	8,030
Donations via website	213
Refund from NCEM	150
Sub-total	<u>8,393</u>
The Harriet Trust	<u>10,000</u>
Total Income	18,393
Balance of income less expenditure	2,602

State of Bank Account

After last payment for 2024 festival there is £13,025 in the bank to carry forward to 2025

	2022	2023	2024
	£	£	£
Tickets	5,765	7,800	7,395
Cash sales	840	575	635
Total	6,605	8,375	8,030

Notes:

Ticket income from tickets was 51% of expenditure

We sold 36 'All concert passes' for £2,700 (36% of sales)

YORK CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1161416

Accounts

YORK CHAMBER MUSIC FESTIVAL 2022
16 - 18 September

ANNUAL GENERAL MEETING
24th October 2022

Annual Report

The 2022 festival faced a number of uncertainties. Would the audiences return after the Covid pandemic, even the dangers have passed (for most people)? Would the uncertainties of the impact of the cost of living impact on ticket sales? Would the death of Queen Elizabeth in the run up to the festival cause a downturn in audiences; we were in a week of mourning? From where I was sitting these issues, taken together, did seem pose an 'existential' crisis for the festival or at least dampen expectations. In the event it would seem we were no worse off in ticket sales compared to last year and that artistically the festival was a great success. Once again we brought world class chamber music to York. Two out of five events nearly ran out of space. There was a sense that people really embraced the festival and the players put themselves on the line producing a series of brilliant concerts. (see Martin Dreyer reviews attached). It was noticeable that the festival gathered momentum over the weekend; people were coming back for more!

We noticed, and this was confirmed by ticket sales among our Friends' events that people were leaving their decisions whether or not to attend until almost the 'last minute'. Nearly a third of our tickets sold this year were bought either the day before or on the day at the NCEM Box Office, or sold for cash on the door. We had many new people coming through the doors. Complimentary tickets were given to the journalist, the Ridges (and Jill will get refunded) plus other volunteers of course.

The Wix email list continues to be important for ticket sales; about 50% of tickets sold via the box office were to people on the list, which is lower than 2021. I am aware that the social media outreach made a big impact this year. (see attached analytics).

Many thanks are due to Jill, the Ridges and Sue/Stuart for hosting the players for four nights. The players all seemed happy and had enjoyed their few days in York. Thanks also to Alison and Stella for providing delicious sustenance to the players which they all very much appreciated.

This year they musicians rehearsed in York and we are grateful to our friends in Unitarian Chapel and St Bede's convent for helping with rehearsal space in the days before the concerts.

Thanks also to the Ryedale Festival for including us in one of their posts. The one planned for the Verdi concert in the Minster, which would have been ideal timing for us, fell because they delayed it due to the Queen. Also many thanks to the Unitarian Chapel who generously sent out information about YCMF to their email list.

All the concerts had great atmosphere and there was a sense that at the end of the week of mourning for the Queen people enjoyed music played with abandon and great joy. The musicians all said they had enjoyed being with us. Audiences were spell-bound and their reception for the playing was clearly heart-felt.

We are only a few core supporters/volunteers/trustees but between us we manage to put on a long weekend of chamber music of the highest standard. So well done us!! And, of course, many many, cheers to Tim for masterminding such lovely programmes and bringing top of the range players to York. Always such a lovely chemistry between players and audiences, deep listening and a lovely buzz that restores us all I am sure...

... 2023 is the tenth anniversary year!

SGL 26/10/22

YORK CHAMBER MUSIC FESTIVAL 2022
16 - 18 September

ANNUAL GENERAL MEETING

Agenda

Apologies for absence

Annual report - observations, questions, discussion (sgl)

Budget - observations, questions, discussion (sgl)

Improving our outreach and building core support

Collecting new emails via ipad?

Abandon Visit York

More effort on social media

Ticket strategy

Perhaps fewer posts

'Early Bird' ticket offer

How to improve?

Dates for next year:

24th January 2023

15 - 17 September 2023

AOB

York Chamber Music Festival 2022

Account

Expenditure

Website/posts/design/printing etc

Website design/links to NCEM box office etc	617
Ryedale Festival brochure advert	210
Leaflets/posters /design/printing	840
Blog posts	440
Social Media/Twitter	102
Programmes design/printing	540
Visit York	<u>235</u>
Sub-total	2,984

VENUES

Sir Jack Lyons Concert Hall	482
NCEM (concert hire)	450
Unitarian Chapel	
(2xdays rehearsal; 2x lunchtime recitals	420
Merchant Taylors's Hall	400
St Bede's (rehearsal space)	<u>150</u>
Sub-total	1.902

Piano tuner	230
Public Liability Insurance	231
Alison's catering	79
Stella catering	40
Betty's token for Ridge	50
Parking	<u>44</u>
Sub-total	674

NCEM Box Office @10% 691

Festival Artists @ £1,200 x 7 8,400

Tristran Gurney, Jonathan Stone (Violins)
Sarah-Jane Bradley, Scott Dickenson (Violas)
Marie Bitlloch, Tim Lowe (Cellos)
Alasdair Beatson (Piano)

Total expenditure 14,651

INCOME

Tickets via NCEM 5,765

Cash sales on the door	840	
Sale of programmes		210
Hugh Richards Trust		<u>7,836</u>
	14,651	

NB We retain £11,700 in reserve in the YCMF bank account.

YORK CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1161416

Accounts

York Chamber Music Festival AGM

3 June 2021

Present:

Jill Shepherd, Ray Walker, Stella Waller, Tim Lowe, Stuart Lowe, Sue Lowe, Robert Gammon and Alison Gammon

Annual Report (notes attached)

Stuart was thanked for preparing the report. It was decided to remove the sentence regarding future streaming.

Accounts

Stuart was thanked for his hard work in preparing the accounts.

It was decided that the accounts should show what money we hold in reserves in addition to expenditure and income. – Stuart to add that information.

A question was raised about whether we need to have the accounts audited, but it is not required if our turnover is below £25,000.

The Annual Report and Accounts were accepted with minor modifications.

Date of next AGM

The date of the next AGM (early June 2022) is to be decided at the meeting of the Trustees on 3 October 2021.

Notes From the Trustees Planning Meeting Following the AGM

- Post Festival meeting booked for Sunday 3rd October
- Recording events and online streaming. This costs a lot and Angela Hewitt may not agree to do chamber music if we are streaming it. Tim to ask the musicians if they would mind streaming, if it looks like we will have a small audience. Robert to update the Trustees with costs of streaming from the Sir Jack Lyons Concert Hall if he finds out anything via the BMS. It was decided to keep the **Donate** button if we do stream the concerts, as we did get some, but not very much income that way.
- Concert Hall. There is a potential problem if the University cancel our booking. They are planning over the summer how to open up after the Covid-19 lockdowns, so we will need a plan in case they are not going to allow access to the general public. It

was decided that St. Lawrence's Church would be a possible alternative location and it was decided Alison should contact the churchwarden Kevin Atkinson about a possible booking. Tim will find out about the possibility of using the Guildhall. In addition, if the SJLCH can only accommodate 58 with social distancing, will we be still charged the full hire fee?

- First Aid at Concerts. All the trustees' First Aid certificates have expired, so it was decided to book St John Ambulance for the evening concerts that are not at the NCEM. The first aiders do get booked up, so it is important to do this early.
- Tickets. These are being sold by the NCEM as before. It may be necessary to limit supply if social distancing measures are still in place, and then release more tickets later if we are allowed a bigger audience.
- Publicity. Stuart and Alison to email What's On in York with details of the concerts, so that anyone planning a holiday will know about them. Posters and leaflets to be distributed, especially to hotels. It may be necessary to say in the publicity that there may be a change of location due to Covid, and to check the website for more details. Usually there is a mailshot from the University with lots of concert details, but we don't know whether this will happen. Celia is leaving her post as the university concerts organiser, and Hari will help out in the meantime.

York Chamber Music Festival 2021 AGM

Chair's Report (03/06/21)

YORK CHAMBER MUSIC FESTIVAL 2021

16 – 18 September

Chair's report

Clearly there were still uncertainties about the return to live performance after last year. But we were happy, that's to the support of Hugh Richards and Tim plying her with red wine at their dinner party (!) that Angela Hewitt came to play a recital and to joined the other festival artists for a gala concert. The world famous violinist Anthony Marwood returned with two other fantastic string players, Pablo Herman (Violin) and Lilli Maijala (viola) and the wonderful pianist John Paul Ekins was also with us to make up our team for 2021.

Angela Hewitt brought an enticing programme for her recital which speaks for itself. It was a joyous occasion and much to our delight was nearly sold out. This was really the first post-pandemic concert and although face coverings were in evidence it seemed that we were in a 'new normal'

situation. Angela was thrilled and happy that after her recital she sold and signed quite a few of her recent CDs.

In other concerts we continued our exploration of Schumann's unique musical imagination – “...miracle after miracle” as Steven Isserlis said – plus our beloved Mozart/Haydn/Mendelssohn. We ended the festival with one of the most sunlit chamber music works, Dvorak's Piano Quintet with Angela Hewitt joining the other festival artists.

Going forward it is doubtful whether we can afford the costs of live-streaming our concerts and in theory we are a 'live' concert series and should play to this.

Many thanks are owed to the Hugh Richard Trust who paid for Angela to come to York and underpinned the rest of our budget deficit. As we have previously noted ticket income covers only about or less than the costs of running the festival and bringing top class chamber music to York. I would also like to note the 'rave reviews' that we received in the local press and this is always helpful to us moving on to thinking about the 2022 festival. Also a very big thank you to all of the trustees and stewards who have made this season truly memorable.

Programme

EVENT ONE

Thursday 16 September 7:30pm Sir Jack Lyons Concert Hall, University of York

Recital - Angela Hewitt (Piano)

François 'Le Grand' Couperin Book III Dix-Huitième Ordre
Wolfgang Amadeus Mozart (1756 – 1791)
Piano Sonata No. 6 in D major, K.28

Johann Sebastian Bach Prelude and Fugue in A minor, BWV 894

Johann Sebastian Bach - English Suite No. 4 in F major, BWV 809

Johann Sebastian Bach - (arr. d'Albert) Passacaglia in C minor, BWV 582

EVENT TWO

Friday 17 September 1:00pm – 2:00pm Unitarian Chapel, St Saviourgate, York

Lunchtime Recital by Tim Lowe (cello) and John Paul Ekins (Piano)

Ludwig van Beethoven (1770 – 1827) 12 Variations on a Theme from Handel's oratorio *Judas Maccabaeus* WoO 45

Robert Schumann (1810 – 1856) *Fantasiestücke*, for Cello and Piano, Op. 73
Sergei Rachmaninov (1873 – 1943) Sonata for Cello and Piano in G minor, Op. 19

EVENT THREE

Friday 17 September 7:30pm National Centre for Early Music, St Margaret's Church

Concert by Festival Artists

Anthony Marwood and Pablo Herman (Violins) , Lilli Maijala (viola) Tim Lowe (cello)

Josef Haydn String Quartet in C Major, Op. 54, No. 2

Felix Mendelssohn String Quartet No. 6 in F minor, Op. 80

Anton Webern Langsamer Satz (Slow Movement)

Robert Schumann String Quartet in A minor, Op. 41, No. 1

EVENT FOUR

Saturday 18 September 1:00pm – 2:00pm Unitarian Chapel, St Saviourgate, York

Lunchtime Recital by John Paul Ekins (Piano)

Ludwig van Beethoven (1770 – 1827) Piano Sonata No. 27 in E Minor, Op. 90

Franz Liszt (1811 – 1886) Sonetto del Petrarca, S.270/2

Franz Liszt - Liebesträume No. 1 in A Flat, S.541/1

Ludwig van Beethoven - *Adelaide* Op. 46, (arr. for piano by F. Liszt)

EVENT FIVE

Saturday 18 September 7.30pm Sir Jack Lyons Concert Hall, University of York

Gala Concert by Festival Artists

Anthony Marwood and Pablo Herman (Violins)

Lilli Maijala (viola) Tim Lowe (cello)

Angela Hewitt (piano)

Wolfgang Amadeus Mozart (1756 – 1791) String Quartet No. 17 "The Hunt", K. 458

Gustav Mahler (1860 – 1911) Piano Quartet in A Minor

Antonín Dvořák (1841 – 1904) Piano Quintet in A Major, Op. 81

YORK CHAMBER MUSIC FESTIVAL 2021
Financial statement

<u>Expenses</u>	£
Venues	
Unitarian Chapel (2x recitals)	250
National Centre for Early Music	425
Sir Jack Lyons Concert Hall	
University of York (two concerts)	
Administration:	300
Porter:	141
Lighting Technician	210
Event Manager:	100
<u>Use of Steinway D piano:</u>	<u>200</u>
total	951
Total venue hire/costs	1,626
Piano tuners	295
Public liability insurance	231
Red Bonsai (website, brochures)	2,860
Programmes	871
Hotel rooms	1,302
Breakfasts	85
Prezzo	255
Other costs	
Parking	11
Alison Gammon	62
(food for performers)	
Visit York (fees)	236
Photographer	286
St John's Ambulance (x2)	330
<u>Total expenses</u>	<u>8,450</u>
Performers fees	£
Angela Hewitt	5,000
Anthony Marwood	1,500
Lilli Maijala	1,000
Martyn Jackson	1,000
JP Ekins	1,000
Tim Lowe	<u>1,000</u>
Total fees	10,500

INCOME

Ticket income	6,242
<u>Programme sales</u>	<u>620</u>
	6,862

Hugh Richards Trust

	5,000 (Angela Hewitt fee)
<u>Other fees/expenses</u>	<u>7,088</u>
	12,088

Total expenses	18,950
Total income	18,950

Small Surplus from Hugh Richard Trust moved to bank account

YORK CHAMBER MUSIC FESTIVAL

England & Wales - Charity number 1161416

Accounts

**YORK CHAMBER MUSIC FESTIVAL 2020 ONLINE
18 - 20 September 2020**

Annual Report

Presented to the AGM 8:30pm via Zoom 3rd June 2021

The Festival trustees Stuart Lowe (Chair), Tim Lowe (Artistic Director), Alison Gammon, Robert Gammon, Jill Shepherd, Stella Waller, Ray Walker.

Due to Covid-19 restrictions the live festival was cancelled. It was decided to reconceive the core concerts as online events. This was facilitated by the National Centre for Early Music who kindly offered us their superb premises and use of their live-stream equipment and technicians. This was offered at a very generous price. Due to the donors' support, who basically underwrote the festival, we decided to make it free-to-view but add a donate facility to the website. The idea here was to reach out to new audience via the internet and our social media presence. We have an email list of over 300 supporters (all people who have bought tickets in the past and wanted to be kept in touch).

It was not possible to run the masterclasses for young musicians due to Covid restrictions.

As usual the players rehearsed in London for several days before travelling up to York either on the day of the first recording or the day before. Each concert was rehearsed and sound checked etc and the programme for those concerts were played as originally planned on each of the three days of the festival.

This was, of course, an entirely new experience and a great deal was learned from it for future reference and discussion. Key features of the streaming are outlined below:

- On the first day 367 users visited the website and we assume mostly they were watching the concert. Judging by the comments there was often more than one person watching (some of them we know were in couples). This might put the figure watching on the first night at about 500, probably more. Second concert 450 and the third over 300.
- This suggests about 1,500 viewers over the three days. Both Wix and Google suggest new users were 70 -75% of the total; our loyal followers plus quite a few newcomers. So this was a good outcome More people watched than if 'live' and many new contacts made.
- Both Wix and Google suggest about 2,000 site visits during the weeks before the festival, quite a global spread.
- We have added 50 new email addresses to our Wix email list - all have consented.

- We had 70 donors ranging from £3 to £200. (This is consistent with London Mozart Players finding that 15-20% of viewers donated).
- Total cost of running the festival was £15,000 (players' fees, accommodation, NCEM, website/streaming technicians).

We brought international standard chamber music to York. Many comments came in saying how lovely it was to have live high class chamber music. We reacted to a few comments about not bowing on the first night. Probably need to pre-record the introductions (this time filmed either immediately before playing or afterwards).

The players were very happy to be here and had enjoyed the rehearsals in London. We had an audience of about 1,500 spread over the three concerts. **This is more people than would have been at the live events had they taken place.**

“Festival Feedback”

People are coming back or catching up on concerts they missed THEY ARE STILL ONLINE ON THE WEBSITE free to view.

Comments coming in were very appreciative of the music and the musicians. This is a small sample of the many messages that came in...

“That was absolutely wonderful! We are still stamping our feet...”

“Just to let you know, I watched all three concerts in the evenings in California; they were really wonderful. I also enjoyed seeing the performers close up with nothing to obscure my view. I thought the camera work was excellent too.”

“I've just had such a lovely weekend listening to live chamber music! I want to thank all concerned most warmly...”

Tim Lowe (Artistic Director) comments,

“...it was worth all the effort and from the musicians' perspective we thoroughly enjoyed getting together to rehearse and play such great music AND we celebrated Beethoven's 250th anniversary as we said we would. We had a ball! I hope our audience did too...Many thanks to everyone who watched and especially those who donated. I am thrilled that the 2020 festival brought great music to York...”

“Wow Wow Wow!! And you can quote me on that! (Kate Billimore)”

We are now looking forward to September 2021 when we are excited that the pianist Angela Hewitt is joining us.

SUMMARY

Live-streaming three concerts from the National Centre for Early Music in York reached out to an audience of about 1,500 over the three evenings and people are still watching as the concerts remain on the website.

Our main donors the Hugh Richards Trust and the Holbeck Trust underwrote the expenses and we drew on reserves to balance the account.

Young musician masterclasses had to be abandoned due to Covid restrictions.

Everyone involved felt it was a worthwhile project...to reach out during the Covid lockdown, including to overseas viewers. We have gained some new email addresses. York Chamber Music Festival 2020 was a tremendous artistic success, bringing international standard music to the city.

Programmes

All live-streamed from the National Centre for Early Music, St. Margaret's Church.

EVENT ONE Friday 18 September 7.30pm

Ludwig van Beethoven - String Trio in G Major Op. 9 No. 1
Herbert Howells - Fantasy String Quartet, Op. 25
Interval
Robert Schumann - Piano Quintet in E Flat Major, Op. 44

EVENT TWO Saturday 19 September 7.30pm

Ludwig van Beethoven - String Quartet No. 1 in F major, Op.18, No. 1
Josef Suk - Piano Quartet in A Minor, Op.1
Interval
[César Franck](#) - Piano Quintet in F minor

EVENT THREE Sunday 20 September 7.30pm

Ludwig van Beethoven - String Quintet in C Major, Op. 29
[Antonín Dvořák](#) - [String Quintet](#) in E Flat Major, Op. 97

York Chamber Music Festival 2020 On-line

Financial statement for the year ended 31 March 2021

Festival dates 18 - 20 September 2020

Account

Expenditure

£

Hire of National Centre for Early Music (inc filming/live stream)
3,240 (inc VAT)

Artists' fees

Jon Thorne
Charlotte Scott
Simon Blendis
Tim Lowe
Matthew Jones
Katya Apekisheva

7,200

Accommodation at The Bar Convent hotel, York
680

Website design/ live streaming (by Red Bonsai) 2,481

Annual hosting fee
187.20

Ryedale Festival brochure advert 342

Hardcopy brochure 960

Piano tuner 96.50

Performing rights 85

Sundries - printer cartridge/paper, local travel
35

TOTAL

15,306.70

Income

Donations via website in lieu of tickets 3,589

Holbeck Trust 1,000

Hugh Richards Trust 7,000

Sue and Stuart Lowe 1,461

YCMF reserve
2,256.70

TOTAL

15,306.70

Bankers: Barclays Bank, 1 - 3 Parliament Street, York, Yo1 8SE