

# **BRECON BEACONS MUSIC TRUST**

CIO No. 1172155

Annual Report

and accounts for the year ended

31 March 2023

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**Information about the charity**

**Charity Name:** Brecon Beacons Music Trust

**Registration Number:** 1172155

**Registered address:** Hendre, Merthyr Cynog, Brecon, LD3 9SG

**Trustees:**

Anne Morgan (Chair)

Dorcas Slaney (Treasurer)

Andrew Sutherland

Cornelia Rahdes

**Bank**

Lloyds Bank, 38 High Street, Brecon, LD3 7AR

## **Charity Structure, Governance and Management**

Originally established in 2012 as a registered charity (1146283) governed by a trust deed, in 2017 Brecon Beacons Music Trust changed its constitution and on 20 March 2017 was registered as a Charitable Incorporated Organisation (CIO), number 1172155. The Brecon Beacons Music Trust delivers the annual Brecon Baroque Festival and supports the chamber ensemble, Brecon Baroque, where appropriate.

The Brecon Beacons Music Trust was managed during the period by the four Trustees. No Trustee was paid for their work as board members during the year. The Artistic Director of Brecon Baroque Festival is Rachel Podger and she is supported by Festival Producer James Brookmyre, PR Consultant Kate Gedge and Development Manager Alison Giles. The Trustees are also actively involved as volunteers in the running of the Festival. Brecon Baroque chamber ensemble is managed by a professional agent, Percius Management, which also manages Rachel Podger.

### **Methods for Recruitment of Trustees**

The Chair and Trustees of Brecon Beacons Music Trust put forward names of suitably qualified people, whom they know to be interested and to have relevant experience to assist the organisation, for discussion by the Trustees as possible candidates for election. New Trustees – if they have not done so in any event – are encouraged to attend the Brecon Baroque Festival each year and to familiarise themselves with the duties of a Trustee with guidance from the Charity Commission and Powys Association of Voluntary Organisations (PAVO).

### **Trustees' activities**

The Trustees meet at least four times per year and oversee the running, financial and artistic management of The Brecon Baroque Festival, which takes place annually in October, and associated musical events with particular reference to its objectives.

### **The Objectives and Activities of Brecon Beacons Music Trust**

- (i) The advancement of public appreciation and knowledge of classical music through the promotion of live performance of the highest standard including the Brecon Baroque Festival and Brecon Baroque ensemble;
- (ii) The promotion of musical education, knowledge and performance skills of children and young people in Powys and beyond;
- (iii) Such other charitable purposes beneficial to the public consistent with the objects above as the trustees in their absolute discretion determine.

### **Public Benefit**

Brecon Beacons Music Trust increases access to high quality live music by bringing internationally acclaimed musicians to a small mid-Wales town and providing affordable

tickets in well-known local venues. In attracting significant cultural tourism it also supports the local economy, while its education programme provides valuable training and performance opportunities for young musicians in Powys and the UK conservatoires. The community programme, including workshops and performances, ensures that the Festival benefits as wide a range of local people as possible, including those with disabilities and those who have limited access to high quality music and arts experiences.

## Chair's Report

Rachel Podger's 17<sup>th</sup> Brecon Baroque Festival from 21<sup>st</sup> – 24<sup>th</sup> October 2022 returned with full throttle. Lockdown in 2020 challenged us to stretch our horizons considerably with the filming of the Goldberg Variations, arranged for Brecon Baroque by Chad Kelly, while Covid considerations still in place in 2021 meant shorter concerts performed twice to allow for adequate social distancing for the audience. Thanks to the very hard work of the festival producer and PR team, we still did very well under these circumstances. However, being able to return to normal booking and to fully programmed concerts, really brought joy to both audiences and musicians. Our audiences were back in force, including our regular visitors from Australia, The Netherlands and USA, who were evidently very happy to be back in Brecon for a full festival.

This year's theme saw Part 2 of our three-part Walk with Bach series. Last year's programme focussed on Bach's early years, and the formative influences of this time. This included music by Heinrich Schütz, Nikolaus Selnecker, and Dietrich Buxtehude (with a talk on Bach's legendary journey on foot to meet and hear Buxtehude in person), and relatives of JS Bach, as well as music by Bach himself.

This year we started with two of Bach's relatively unknown but lovely Lutheran masses, performed by *I Fagiolini* and *Brecon Baroque*, with the setting of Brecon Cathedral adding significantly to the richness of the music. After an immensely entertaining Saturday lunch time concert given a cappella by *I Fagiolini*, *Brecon Baroque* took centre stage on Saturday evening in Theatr Brycheiniog with a programme entitled "O holder Tag" (O Lovely Day). This programme including arrangements by Chad Kelly of both the Easter Oratorio BWV 249, and Bach's Italian Concerto, originally for harpsichord and now arranged imaginatively for solo violin and orchestra, and more specifically for Rachel and Brecon Baroque. One can't help feeling that Bach would have very much approved of both! These were interleaved with music by Johann Ludwig Bach (a third cousin of JS), and ended with Bach's cantata *O holder Tag, erwünschte Zeit*, inspiringly sung by soprano Rowan Pearce.

Sunday saw an organ recital of Bach, Bohm and Buxtehude in the Cathedral by the young and very talented Josef Laming, then Evensong with Brecon Cathedral Choir and a viol consort from the Royal Welsh College of Music and Drama playing music by Orlando Gibbons. At the Sunday evening concert we were happy to welcome the return of *The English Cornett & Sackbut Ensemble* with an amusing and varied programme, described as a miscellany of the strange and beautifully titled *Bizarium!*

The final Monday concert, *The Italian Job*, romped home with concerts by Torelli, Vivaldi, JS Bach (including his lovely concerto for oboe and violin with Rachel and Alex Bellamy), and a Handel Cantata with Rebecca Lea as the soloist. This was another lively programme which resulted in a very happy audience. South Powys Youth Music were unable to take part this year. With the Covid pandemic halting its rehearsals for the best part of two years and most of its older players having left school and dispersed, a new and very much younger lot of players joined. Their conductor felt that for this year's festival, they were still lacking in sufficient confidence to enjoy performing, so we are very much looking forward to their return in next year's festival.

Other events over the weekend included two very interesting pre-concert talks given by Mark Seow, both a musicologist and Baroque violinist, who is becoming increasingly well known as a presenter on Radio 3's *The Early Music News* and as a critic for Gramophone. He now writes sleeve notes for all Rachel's CD's, and is both very erudite and amusing. Finally, after the popularity of Rowland Jepson's historical walk around Brecon last year, he kindly agreed to do this again, covering another area of Brecon. Despite rain on both occasions, these sold-out events have evidently been a great success.

What has been both interesting and reassuring for the committee is the fact that we have been back to full capacity for our most major concerts, and with very respectable attendance numbers for the others. It is clear that our audiences, a good many of whom have become familiar faces, have been genuinely thrilled to be able to return to Brecon, while an endless stream of new visitors bear testimony to the brilliance of the performances in such an informal and friendly setting.

## **Financial Overview**

The Trustees are most grateful to the public funders, trusts and foundations, individual and sponsors whose generous support made possible our artistic programme during the 2022-23 festival programme. Public and trust funders for the period included *The Welsh Government Cultural Recovery Fund*, *Brecon Town Council*, *the Mid Wales Music Trust*, *The Gibbs Trust*, *The Fidelio Charitable Trust*, *The Darkley Trust* and *The Colwinston Charitable Trust*.

Brecon Beacons Music Trust for Brecon Baroque Festival is supported by a wide range of income streams, the variety of which minimises financial risk by ensuring that there is never too much dependency on a single funding source.

Total income for 2022-23 was £59,109 (£76,846 in 2021-22). The Festival Friends and Patrons scheme raised £6,265 (£4,985 in 2021-22). Funding from Trusts and Foundations contributed £17,675 (£19,210 in 2021-22) and individual donations brought £3573 (£7,965 in 2021-22). Public funding from Brecon Town Council was £900 and Box Office income from Theatr Brycheiniog totalled £28,402 (Box office income 2021-22: £20,978). Venue hire expenditure is listed as £1285 though this does not take into account the deductions for the hire of Theatr Brycheiniog that totalled an additional £4617. Theatr Brycheiniog manages our box office and makes deductions for venue hire, box office commission, technical staff charges, printing and

car parking from gross sales. Full deductions totalled £8455, with a final net balance of £28,402.

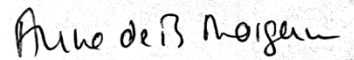
At the end of the year Brecon Beacons Music Trust carried forward funds of £35,482. This is less than in the previous year 2021-22, when £55,369 was carried forward.

### Financial Breakdown

<b>BRECON BEACONS MUSIC TRUST</b>	
<b>Profit and Loss Report for Year ending 31/03/23</b>	
<b>INCOME</b>	<b>£</b>
Friends	2545
Patrons	3720
Programmes and tickets	1939
Gift Aid	0
Donations (individuals)	3573
Misc. including testing card machines	139
Tickets net of commission/venue hire	28,443
Public funding	900
Grants	17,675
Compensation fund	0
Donations FF Fund	0
Recording	0
Programme adverts	175
<b>TOTAL</b>	<b>59,109</b>
<b>EXPENDITURE</b>	
Catering	898
Musician/Artist fees	38,220
BBFO project, including expenses	0
Bank charges	0
Travel and Accommodation	5979
Materials	0
Sundry	1049
Management	19,080
Venue hire	1285
Digital services	847
Communications, printing, design, adverts	5344
Sheet music	309
Postage and stationery	32
Instrument hire and tuning	2800
Recordings	4000
Insurance	865
Mozart Fund	120
<b>TOTAL</b>	<b>80,830</b>

<b>BALANCE</b>	
Balance at start of year	55,370
Surplus/deficit	-21,722
<b>Closing balance</b>	<b>33,648</b>

Signed on behalf of the Board of Trustees:




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Anne de Riemer Morgan, Chair  
26<sup>th</sup> January 2024



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Lampeter

Ceredigion

SA48 8NB

Dorcas Slaney

Brecon Beacons Music Trust

Date: 14<sup>th</sup> January 2024

Dear Dorcas.

**Brecon Beacons Music Trust Accounts for the year to 31<sup>st</sup> March 2023**

I have reviewed the accounts and supporting information for BBMT for the financial period ending 31<sup>st</sup> March 2022. The accounts appear in good order, and reflect an accurate representation of the charity's financial position.

Specifically:

- The Bank Analysis spreadsheet provided reconciles with the bank account statement entries.
- Expenditure is supported in the main by invoices/receipts for purchases/expenses incurred.
- Income items match those stated on the charity's bank statements.

I confirm that I am independent from Brecon Beacons Music Trust and its trustees.

Yours sincerely,

A handwritten signature in black ink, appearing to read 'A. J. King' with a small flourish at the end.

Mrs. Amanda King