

BASINGSTOKE SYMPHONY ORCHESTRA

England & Wales · Charity number 264670

Details

Status Registered

Legal form Other

Registered 1972-10-18

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

Contact

Address 23 Mercer Close
Basingstoke
RG22 6NZ

Phone 01256335889

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Website www.bso.org.uk

Activities

Objects: TO PROMOTE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF MUSIC IN ALL ITS ASPECTS BY THE PRESENTATION OF PUBLIC CONCERTS AND BY SUCH OTHER WAYS AS THE SOCIETY THROUGH ITS COMMITTEE SHALL DETERMINE FROM TIME TO TIME

Activities: The orchestra comprises mainly amateur players who play to a very high standard. It currently performs three concerts a year in the Anvil Concert Hall, Basingstoke. The concert programmes include mostly popular classical music.

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** NOT DEFINED IN PRACTICE BASINGSTOKE
- Bracknell Forest
- Hampshire
- Reading
- Slough
- West Berkshire
- Wiltshire
- Windsor And Maidenhead
- Wokingham

Finances

| Period end | Income | Expenditure | Assets | Employees |
|------------|---------|-------------|--------|-----------|
| 2025-07-31 | £40,562 | £33,588 | - | - |
| 2024-07-31 | £36,008 | £40,600 | - | - |
| 2023-07-31 | £51,687 | £38,759 | - | - |
| 2022-07-31 | £31,492 | £32,494 | - | - |
| 2021-07-31 | £306 | £1,075 | - | - |
| 2020-07-31 | £19,599 | £11,909 | - | - |

Trustees

| Name | Role | Appointed |
|-------------------------|-------|------------|
| Ann Henshaw | Chair | 2021-08-01 |
| CLIVE EVANS | | |
| David Parkston Simmonds | | 2022-08-01 |
| Grace Elizabeth Timms | | 2020-11-20 |
| LALAGE ANNE COCHRANE | | |
| TOM LEE | | |
| Timothy James Martin | | 2018-08-01 |

BASINGSTOKE SYMPHONY ORCHESTRA

England & Wales - Charity number 264670

Accounts



Basingstoke Symphony Orchestra

Trustees Annual report 2024-2025 Season

Committee Members

Elected at AGM on 27 June 2025

Elected Committee Roles

Chair: Ann Henshaw

Secretary: David Simmonds

Treasurer: Tom Lee

Librarian: Lalage Cochrane

Publicity: Vacancy

Elected Member: Clive Evans (Concert Manager)

Elected Member: Tim Martin (Assistant Concert Manager)

Elected Member: Grace Timms (Poster and Flyer Drop Coordinator)

Elected Member: Matt Roberts (Data Protection Officer and Website)

Co-opted (non-voting)

Patrons' Administrator Suzy Thompson

Social Secretaries Ray and Jane Kitching

Grants and Funding Applications Cathy Shaw

Safeguarding Liz Combes

Social Media Sophie Bayliss

Ex Officio (non-voting)

Musical Director Stephen Scotchmer

Leader Sue Bint

Other Roles: Health and Safety James Moar Rehearsal Tea and Coffee Ray and Jane Kitching and Rowan Bolton

Summary of Activities

Chair's Report:

I'm still on a complete high from the magnificent Summer Solstice concert—broken toe and all! It was absolutely worth it. I have loved every moment of this special 95th Anniversary year. I truly feel the orchestra has grown into a strong, supportive community of players who look out for one another. As an HR professional by background, I'm very focused on creating a strong culture of collaboration and community. This has been an exceptional year for the orchestra, and we continue to grow and thrive. We've welcomed many new members this year, and I'd like to thank each of you for contributing to such a fantastic season. I'd like to begin by thanking the Committee: Stephen, Sue, Clive, Tom, David, Matt, Lalage, Tim, Grace, and Anna for your dedication and support. A huge amount of work

goes on behind the scenes including regular meetings, calls, planning for future seasons, and, this year, regular visits for me and Stephen to The Vyne. You've all done a fantastic job keeping the orchestra running smoothly. We're now planning repertoire well into 2027, giving us the time we need to prepare thoroughly, especially after the enormous task of organising the Summer Solstice concert. It's incredibly satisfying that we pulled it off and even turned in a profit of around £5,000. I also want to thank a few wonderful people who aren't in the orchestra but volunteer tirelessly behind the scenes often because their other half is involved. Jane has been brilliant this year, providing teas and coffees and, with Ray, organising a very successful Christmas dinner at The Holly Blue. Thank you both; it's so appreciated. I'd also like to thank Brendan and Barbara, who run our programme stall. At The Vyne, they also managed ticket entry and the Lost and Found table; thank you both. As Brendan said, they'll resume "normal business" at The Anvil in November. Another key supporter is James Moar, who has taken on the role of Health and Safety Manager. He always makes what can be a dry subject genuinely interesting and engaging. He also single-handedly cleared the Vyne lawn this time around to prepare it for our audience; thank you, James. As a token of our appreciation, there's a small gift from the orchestra for each of you. Reflecting on last year, the November concert was outstanding. The multi-talented Aki Blendis absolutely stunned the audience with his performance of the Glaznov Violin Concerto. How can someone be that good at 16 years old? He still features on our website and was the first soloist to agree to have a full performance video posted online. That concert also marked our, debut on TV, with both Aki and Clive, celebrating an incredible 60 (now 61) years with the orchestra, interviewed by Now TV. It was also Stephen's 45th anniversary and, of course, the orchestra's 95th – so much to celebrate in one year! February was nerve-wracking but unforgettable, as we welcomed Jiaxin Lloyd Webber as our soloist. She looked stunning on the night, and we were thrilled to be joined by our President, Julian Lloyd Webber. When he first took on the role four years ago, he wasn't sure he'd ever be able to attend, so it meant a lot to have him there. We thank them both for an incredible performance and for coming along and connecting so warmly with the orchestra.

Then there was Petersfield, a completely different take on the same piece, featuring Lucy's exceptional performance. She truly is an outstanding cellist, and it's a testament to the BSO that she has grown up in and around our orchestra. This was also the first time Basingstoke Camera Club attended to take a fabulous set of rehearsal and concert photos. They're becoming a regular feature now, and I think we've all become more comfortable with the need for publicity to help grow our audience. This local connection extends to our work with the council, where we've fostered links with the Leader of Basingstoke Council, the Mayor, cultural councillors, the Basingstoke Voluntary Association, and finally formed BCAT (Basingstoke Community Arts Together) with the Chairs of BATS, BAYO, and the Choral Society. We now share lots of useful information and it was through this network that we connected with our fantastic sound engineer, George, and his team. At last year's AGM, we were worried about falling audience numbers. But final ticket sales for The Vyne reached 857, and I genuinely believe that, had we not capped sales, we could have sold all 1,000 tickets. And then—The Vyne. I could talk about it all evening. Just wow, wow, wow! From the moment I became Chair, I secretly dreamed of organising a big community concert for Basingstoke. And now it's done and what an amazing thing to achieve in my retirement, even if it was a bit of a leap into the unknown! It was a fantastic experience, full of special moments. Playing Happy Birthday for my grandson is something I'll never forget so thank you all for helping create a memory I'll be able to share with him for years. Watching a video of my daughter dancing with him in front of the tent was also incredibly moving. Meeting the Mayor and the Council Leader quietly at the back of the venue, I found myself wondering whether they'd enjoy the evening. I even roped in Michael, our horn player, who was enjoying a quiet moment on a bench, to take some photos. In the end, they had a lovely time mingling and enjoying the atmosphere. During the interval, it was heartwarming to walk through the crowd and see you all with friends and family: Lucy's girls dancing, and even a video with a shadow near the lake that looks uncannily like Jane Austen dancing to the Overture to Perth! That might need further investigation this summer! Yes, I was in agony with my broken toe all day but somehow the excitement and joy carried me through. It felt like a huge wedding, and the next morning I really had to ask myself, "Did that actually happen?" We're now heading into our 96th anniversary year with an amazing line-up. We're well organised, and I hope we'll have just as much fun. I never forget that, above all, we are a community orchestra and that really shone through on the Saturday evening. I see so much friendship and support within the group, and I believe we've built a wonderful culture of community and musicianship. Please do think about what you can do to help share the load, whether that's through good participation, regular attendance, helping with music selection, or spreading the word to boost ticket sales. I know I've been a bit of a control freak this year when it came to The Vyne but there are lots of other areas where we could use some fresh input, like social media or the

website, if you're interested. Looking ahead, we still face the challenge of ticket numbers so let's work hard to fill The Anvil. Let's keep up the great rehearsal attendance, but always with a big smile and a spring in our step.

Accounts

| | 2024-2025 | | 2023-2024 |
|---|------------------|-----------------|------------------|
| | Examined | | Examined |
| INCOME | | | |
| Concert income | 36109.89 | | 31299.41 |
| other/interest | 0.98 | | 250.68 |
| | 36110.87 | | 31550.09 |
| EXPENDITURE | | | |
| concert expenditure | 29214.98 | | 36064.20 |
| Management/Administration Costs | 1025.83 | | 621.00 |
| marketing | 750.00 | | 600.00 |
| | 30990.81 | | 37285.20 |
| Profit/Loss for the season (ex fund raising) | 5120.06 | | -5735.11 |
| fund raising income | 1854.00 | | 1143.35 |
| Profit/Loss for the season | 6974.06 | | -4591.76 |
| BALANCE SHEET | | | |
| ACCUMULATED FUND | | | |
| Opening Balance - brought forward | 29429.27 | | 34021.03 |
| Profit/Loss for Period | 6974.06 | | -4591.76 |
| | | 36403.33 | 29429.27 |
| Young Musicians Fund - endowment | | 464.70 | 464.70 |
| Closing Balance - carried forward | | 36868.03 | 29893.97 |
| ASSETS | 2024-2025 | | 2023-2024 |
| Current Account | 10830.52 | | 761.13 |
| Deposit Account | 0.01 | | 0.01 |
| Instant Access Saver | 23693.83 | | 27354.23 |
| Friends Account | 191.50 | | 64.00 |
| Young Musicians Account | 464.70 | | 464.70 |
| Prepaid expenses | 0.00 | | 250.00 |
| Receipts in arrears | 1837.47 | | 1037.47 |
| Suspense | 200.00 | | 0.00 |
| | | 37218.03 | 29931.54 |
| LESS LIABILITIES | | | |
| Accrued expenses | 350.00 | | 37.57 |
| Receipts in advance | 0.00 | | 0.00 |
| | | 350.00 | 37.57 |
| | | 36868.03 | 29893.97 |

Independent examiners report

I confirm that I have reviewed the accounts for 2024-25 and find them to be an accurate record of the financial activities of Basingstoke Symphony Orchestra.
Howard Garland

BASINGSTOKE SYMPHONY ORCHESTRA

England & Wales - Charity number 264670

Accounts

Basingstoke Symphony Orchestra

Annual General Meeting Minutes

Location: St Leonard's Centre, Oakley

Date: June 28th, 2024, 7:30 pm

Attendees: Ann Henshaw, Tim Martin, Clive Evans, Sue Bint, Tom Lee, Dayl Wallace, Ruth Malone, Lalage Cochrane, Charlotte Barlow, Suzy Thompson, Marianne Cook, Karen Middleton, Kim Austen, Robert Ravenhill, Derek Moorfield, Stephen Scotchmer, Sarah Scotchmer, Cathy Shaw, Sue Whitling, Kim Austen, Liz Combes, Ray Kitching, Amy Whitehall, Kai Choi, Fiona Anthony, Abi Anthony, Dave Sanderson, Derek Moorfield.

Apologies: Sarah Dineen, Clare Harding, Helen Laird, Suzanne Coates, Robert Ravenhill, Phil Unwin, David Simmonds. Matt Roberts, Hilary Armour, Susie Haynes, Simon Haynes, Michelle Gale, Martina Jones, Libby Jenkins, Alice Timms, Megumi Oka-De Agostini, Louise Emmett, Sophie Baylis, Laura McDougall, Elizabeth Hetherington

1. Opening and Apologies

AH opened the meeting; apologies were accepted as above.

2. Previous Minutes

The minutes of the 2023 AGM held on July 14, 2023, were approved unanimously.

3. Action Items

All action items from 2023 are covered in the agenda

4. Musical Director's Report

Stephen delivered his report. See Appendix 1 for the text.

5. Chair's Report

Ann delivered her report - see Appendix 2 for the text.

6. Finances

Tom presented and talked through the draft accounts for 2023/24

- The costs of hiring Aldworth School for rehearsals have been covered anonymously for a third season by an orchestra member.
- The orchestra wishes to record its thanks for this continued generosity.

- The orchestra returned a loss of c.4k from its activities in 2022/23.
- It was agreed that ticket prices would be raised by 50p for 2023/24.
- It was agreed that a full subscription would increase from £165 to £170, concessions pro rata.

- The proposed fees for MD and Leader were accepted unanimously (Proposer: Dave Sanderson, Seconded: Kim Austen).

Discussion 1: Concert Marketing and Publicity – Orchestra Member roles.

A full and in depth discussion with all orchestra members present was held on how we can all individually and collectively increase ticket sales. The environment is getting more crowded at The Anvil and they are clustering professional orchestras with popular programmes around our two planned concerts:

- **November** – Nuremburg Symphony Orchestra the day before our concert playing Egmont, Grieg Piano Concerto and Brahms 4
 - **February** – Prague Symphony (13th February) and Philharmonia on the (19th February)
 - Tickets are on sale for these concerts already as part of The Anvil international series.
- Despite this, we discussed our sales and marketing advantage as the hometown orchestra, that we know our own audience and we have the ability to reach into the community to sell tickets whereas the professional orchestras rely on The Anvil for publicity.
 - We do however need to be more organised, practical and work together to put up posters, ensuring leaflet drops in our own communities, access Parish magazines and local newspapers to achieve at least 550 ticket sales (this is an average of 8 tickets each)
 - Cathy described a WhatsApp group she has created called Cathy's Concerts.
 - She adds interested people to this group,
 - sends them updates and posters,
 - buys tickets to get the early bird and group discounts *and*
 - makes it easy for her friends and family to get tickets
 - We asked orchestra members at the AGM to adopt the same approach and play a very active role in ticket sales over the summer and through September so we are in good shape for the next concert.
 - Grace has kindly agreed to coordinate the poster and leaflet initiative so that we don't duplicate in a particular area. The aim is to cover a wide range of poster boards and venues who accept our collateral.
 - We have agreed to introduce Season tickets, unrelated to the Patron ticket but at the same cost and benefit. Ticket costs will be £45 for this forthcoming season for both Patrons and Season Ticket holders and means The Vyne concert is free.

Discussion 2: Programmes and Concert Scheduling:

The second discussion was regarding the programme of music and whether there should be more programmes with a slightly less demanding repertoire of music. The conclusion was that at least one concert this year (Petersfield – The Children's Concert) and next year (The Vyne Concert) achieved this.

The orchestra is asked every season for recommendations and several of these choices have been incorporated into planning for the concerts this year.

In general members were very happy with the current programmes.

7. Elections

Officers and Committee Members were elected unanimously en bloc as below:

Elected Committee Roles

| | |
|-----------|---|
| Chair | Ann Henshaw |
| Secretary | David Simmonds |
| Treasurer | Tom Lee |
| Librarian | Lalage Cochrane |
| Publicity | Vacancy – to be shared responsibility pro tem |

Elected Roles:

| | |
|----------------|---|
| Elected Member | Clive Evans (Concert Manager) |
| Elected Member | Tim Martin (Assistant Concert Manager) |
| Elected Member | Grace Timms (Poster and Flyer Drop Coordinator) |
| Elected Member | Matt Roberts (Data Protection Officer) |

Co-opted (non-voting)

| | |
|---------------------------------|-----------------------|
| Patrons' Administrator | Suzy Thompson |
| Social Secretaries | Ray and Jane Kitching |
| Grants and Funding Applications | Cathy Shaw |
| Safeguarding | Liz Combes |
| Social Media | Sophie Baylis |

Ex Officio (non-voting)

| | |
|------------------|-------------------|
| Musical Director | Stephen Scotchmer |
| Leader | Sue Bint |

Other Roles:

| | |
|--------------------------|--|
| Health and Safety | James Moar |
| Rehearsal Tea and Coffee | Ray and Jane Kitching and Rowan Bolton |

8. AOB

Ann asked permission to spend £500 on Marketing and Branding if required. Action: AH

Kim thanked Ann Henshaw for all the work she had done to lead the Committee this year and planning for next year.

The meeting closed at 8:55 pm and we had a very nice party with food and drink supplied by the attending members.

Appendix 1 – Musical Director’s Report (2023-24 Season)

My overriding impression of our outgoing season is one of accomplishment. We performed seventeen works over four concerts – all to a very high standard.

We began the season with our November programme that included Brahms’ Tragic Overture, Grieg’s piano concerto and Beethoven’s 5th symphony. Roman Kosyakov gave a great rendition of the piano concerto – it is always a joy to hear the cadenza played so well. The Tragic overture was once part of the staple diet for symphony orchestras and it was great to have the chance to perform this work again. I think that this piece really developed our playing skills. The Beethoven symphony is simply a masterpiece. I felt that we really did it justice.

A February concert always puts pressure on us to prepare a programme over a shorter period of time. The Paganini Variations is not an easy work, but we overcame the difficulties. Ivana Gavric played beautifully and we managed to play rhythmically enough to keep the interplay between the piano and orchestra synchronised. Ivana played a lovely encore which is now featured on our website. The Rhapsody was preceded by the Noonday Witch – a symphonic poem with a happy story about ordinary folk in the Czech Republic! It took our orchestra a while to warm to this work, but by the performance it had won over some hearts amongst our membership. Dvorak symphony no. 8 has some lovely cello tunes and woodwind melodies. It is also a crowd pleaser and it did just that.

The theme for the Petersfield concert ‘Fit for a King – a Right Royal Recital’ was the brain child of Clive Evans – and what a good choice it turned out to be. We performed: The National Anthem, The Arrival of the Queen of Sheba, Yeoman of the Guard, Medley from the Lion King , Air & Bouree from Handel’s Water Music Suite no. 1, Coronation March by Walton, Medley from Frozen and Pomp & Circumstance March no. 1. Sarah Scotchmer did an excellent job as Queen Camilla (and narrator) and because her name wasn’t in the programme, I think that some people did think that she was Camilla! The children loved the concert and so did the parents. The Yeoman of the Guard was fiendish for the strings, but by playing much of the passagework with slurs instead of separately, we found a solution to the problem. Another stand out moment was the sharing of my intimate knowledge of the Lion King Songs with you all at the early rehearsals!! Thank you to Karen Middleton for guiding me in the right direction. The lack of space for the orchestra at the Festival Hall was down to a misunderstanding within the Box Office. The empty seats in the first couple of rows had never been sold and shouldn’t have been put out. It is worth remembering that there is plenty of room for a full orchestra if those empty rows of seats hadn’t been put there.

Our Summer concert last weekend was a great success - another fantastic programme. It is difficult to sell tickets for our summer concert, but Ann Henshaw continually bombarded our supporters with emails and eventually we reached a respectable target number. The two Sibelius pieces worked really well side by side and they provided the perfect springboard to launch the Strauss horn concerto. Elspeth was so easy to work with and she was really well received by the very warm and generous audience. The Tchaikovsky symphony is a big work and the first movement is a monster of a piece. Following a successful final rehearsal on Saturday we managed to play the symphony to the best of our ability in the evening performance. There were some great wind and brass solos from our membership and the

strings did really well to master the complexities of the writing. Needless to say, the audience loved it.

Going forward, we have a wonderful series of concerts planned for next season. I am sure that you have all seen the beautifully produced brochure. I would like to remind the membership that in our planning, we assume that everyone will take part in concerts if required. Part of the joy of belonging to the BSO is that it has an exciting agenda and performs concerts in wonderful venues. As our concerts become more professional the costs increase, so it is imperative that playing members commit to rehearsals and share the responsibility of delivering a first class product. I have an old fashioned view that there is more fun to be had if you do something well.

Special thanks to Ann, who works so hard for the orchestra and constantly finds creative ways to raise the orchestra's profile. Also, thanks to the committee and the entire membership for making this season's concerts enjoyable and memorable. In addition, I would like to thank Sue Bint for her unerring support.

I am really looking forward to restarting rehearsals with you all in September.

Thank you.

Stephen

Appendix 2 - Chair's Report (2023 – 24 Season)

BSO Chair's Report 2024

This has been another brilliant year for the orchestra. Overall our orchestra continues to grow and thrive and we have a number of new people who have joined this year and whom I would like to welcome them all and thank them for contributing to such a great season.

I would like to begin by thanking the Committee who have been a fantastic support this year to me as ever. There is a huge amount of work that goes on behind the scenes including regular meetings and calls and planning for the following season which have included some field visits this year.

I would like to thank Marianne who has decided to step down this year for arranging such brilliant Christmas socials and we wish you well with all your plans in retirement for the narrowboat adventures.

I would like to thank Stephen and Sue who have done a fantastic job this year in keeping the orchestra running smoothly. We are now able to plan a whole season and the first concert of the following year well in advance. The new season brochure was ready for June for our audience thanks to a lot of help from Clive and there is a copy for every member of the orchestra and also electronic versions to use with WhatsApp and Email. Send them far and wide....

Following my request at the last rehearsal we now have several people who have come forward for the committee roles. Cathy has agreed to take on the grants and fundraising role, Sophie to run our Instagram account, Ray and Jane will take on the Social Secretary and I

am talking to Louise's about supporting me with the publicity. Ray, Jame and Rowan have all agreed to cover the tea, coffee and refreshments next year.

Reflecting on last year the November concert was fantastic with the Grieg Piano concerto and Beethoven's 5th and we played really well. I always find it amazing that these talented soloists turn up to play for us with one rehearsal. I was lucky enough to be in the concert hall when Roman was practicing alone which was great to hear before the main concert.

In November, courtesy of Derek we also had our first schools programme where we gave away free tickets to 100 children and their parents and we will do the same in the November 2024 concert. I would like to thank Derek for this idea and for sponsoring the programme. I hope next year will be really successful once again.

February was simply brilliant with Ivana Gavric. Ivana was very active on social media and showed us how to practice on a static keyboard which makes no noise other than the sound of the key depression so that she could play into the night without disturbing anyone.

Elsbeth Dutch was also superb and thank you to the horn section for suggesting that we have a brass soloist. The Times described Elsbeth's playing as immaculate and it certainly was.

Despite these brilliant soloists and the wonderful performances by the orchestra, our audience numbers have fallen this year which does mean we made a loss for the last two concerts. This is why I am driving home the need for everyone to step up and **“sell 8 tickets to profit”**.

We have had some success with The Anvil and their fees and they have formally told us that the rates will stay flat and also reduced into 2026 at £4750 for a Saturday and £4350 for a Sunday plus VAT. The high level of fees has been in part responsible for our decision to try an alternative venue outside The Anvil for our June 2025 concert and am looking forward to the concert at The Vyne and making a profit for this concert.

We have partnered with the amazing charity, Dogs for Autism (DfA) and Buddy is making good progress at our rehearsals. It is clear that he has a passion for a bit of BACH now and again and he likes the pauses! The charity raised £238.63 for the DfA which is great and will go towards their goal of transforming the lives of families affected by autism. Next stop after us was on the red sofa with Keir Starmer so who knows if he will be in No 10 before we know it.

This year I have set up BCAT (Basingstoke Community Arts Together) alongside BATS theatre group, BAYO and the Choral Society. I think the work we have done here has made The Anvil reconsider their fee structure and the treatment of charities in general. I do hope that the difficult conversations of the past three years are now over.

We are going into our 95th anniversary year and have a brilliant line up, we are well organised and will have a lot of fun. I will never forget that we are a community orchestra and I see a lot of friendship developing and lots of support in the orchestra for each other. I feel the culture of the orchestra is strong and we have a great bond of community and musicianship which comes across when we play

Please think about what you can do to help the orchestra to keep it all well balanced – good participation and attendance, great music choices and good sales.

My overriding sense of pride this year was in this last concert. I know and I certainly was silently concerned about the Tchaikovsky but I have to tell you we really pulled it off and it sounded amazing.

When you face a really big challenge with people in your tribe, you can actually surprise yourself at how you can step up and pull something off. The feeling of satisfaction and immense pride when our audience stood up and shouted Bravo was immense.

It took me some time to come down from The Anvil ceiling after Saturday's performance. I mean we smashed it!

Have a great summer.

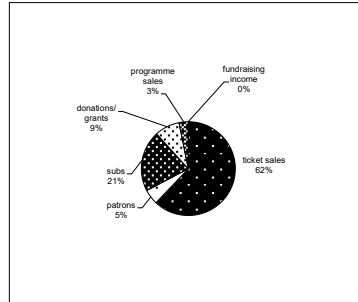
Ann Henshaw,

Chair

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2023/2024 SEASON CONCERT ACCOUNTS

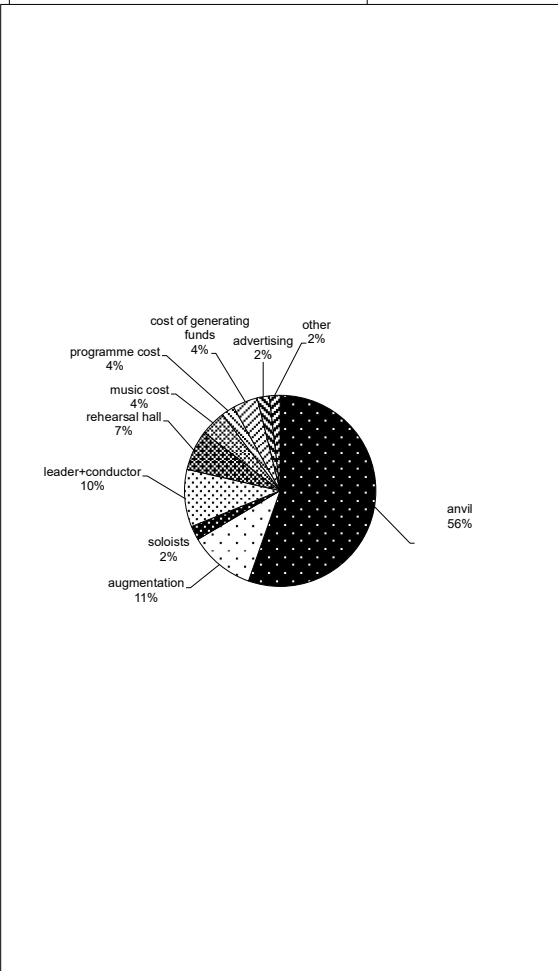
| | 2023-2024 | 2022-2023 | |
|---|-----------------|-----------------|-----------------|
| | | | Examined |
| INCOME | | | |
| Concert Profit (see separate breakdown) | | 1836.82 | |
| other/interest | 250.68 | 62.86 | |
| | <u>250.68</u> | <u>1899.68</u> | |
| EXPENDITURE | | | |
| concert loss | 4764.79 | | |
| Management/Administration Costs | 621.00 | 1047.40 | |
| marketing | 600.00 | 0.00 | |
| | <u>5985.79</u> | <u>1047.40</u> | |
| Profit/Loss for the season (ex fund raising) | -5735.11 | 852.28 | |
| fund raising income - see separate breakdown | 893.35 | 17307.13 | |
| Profit/Loss for the season | -4841.76 | 18159.41 | |



BALANCE SHEET

ACCUMULATED FUND

| | | | |
|--|------------------------|------------------------|--|
| Opening Balance - brought forward | 34021.03 | 15861.62 | |
| Profit/Loss for Period | -4841.76 | 18159.41 | |
| | 29179.27 | 34021.03 | |
| Young Musicians Fund - endowment | 464.70 | 458.42 | |
| Closing Balance - carried forward | <u>29643.97</u> | <u>34479.45</u> | |
| ASSETS | 2023-2024 | 2022-2023 | |
| Current Account | 761.13 | 17951.98 | |
| Deposit Account | 0.01 | 0.01 | |
| Instant Access Saver | 27354.23 | 14803.28 | |
| Friends Account | 64.00 | 768.00 | |
| Young Musicians Account | 464.70 | 458.42 | |
| Prepaid expenses (note 2) | 250.00 | 0.00 | |
| Receipts in arrears (note 3) | 1037.47 | 1732.76 | |
| Suspense (note 6) | 0.00 | 200.00 | |
| | 29931.54 | 35914.45 | |
| LESS LIABILITIES | | | |
| Accrued expenses (note 4) | 37.57 | 1185.00 | |
| Receipts in advance (note 5) | 0.00 | 0.00 | |
| | 37.57 | 1185.00 | |
| | <u>29893.97</u> | <u>34729.45</u> | |



BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2023/2024 SEASON CONCERT ACCOUNTS

| | November-23 | February-24 | June-24 | Total | 2022-2023 |
|---------------------------------------|--------------------|--------------------|------------------|------------------|------------------|
| Tickets sold (inc patrons) | | 410 | 356 | 766 | |
| <u>Income</u> | | | | | |
| Ticket Sales | 7,851.75 | 6,196.50 | 5,400.25 | 19,448.50 | 25,219.90 |
| Patrons Subs | 533.33 | 533.33 | 533.33 | 1,600.00 | 1,408.00 |
| Programme Sales | 363.00 | 371.67 | 240.09 | 974.76 | 1,119.93 |
| Members subscriptions | 2,192.05 | 2,192.05 | 2,192.05 | 6,576.15 | 6,037.98 |
| TOTAL | 10,940.13 | 9,293.55 | 8,365.72 | 28,599.41 | 33,785.81 |
| <u>Expenditure</u> | | | | | |
| Soloists | 500.00 | 600.00 | 500.00 | 1,600.00 | 1,800.00 |
| Piano Tuning | 436.80 | 436.80 | 0.00 | 873.60 | 504.00 |
| Augmentation | 890.00 | 1,250.00 | 1,100.00 | 3,240.00 | 2,730.00 |
| Conductor | 760.00 | 630.00 | 720.00 | 2,110.00 | 1,640.00 |
| Leader | 623.33 | 588.33 | 658.33 | 1,870.00 | 1,180.00 |
| Concert Hall | 6,036.00 | 6,156.00 | 6,156.00 | 18,348.00 | 17,004.00 |
| Ticket commision | 1,220.84 | 960.37 | 837.21 | 3,018.43 | 3,900.06 |
| Rehearsals Hall | 900.00 | 900.00 | 900.00 | 2,700.00 | 2,707.50 |
| Music Costs/PRS | 100.00 | 100.00 | 100.00 | 300.00 | 1,289.44 |
| Programme Costs | 332.27 | 355.52 | 217.62 | 905.41 | 858.72 |
| Advertising | 282.76 | 352.95 | 313.05 | 948.76 | 1,159.43 |
| sundries | 150.00 | 0.00 | 0.00 | 150.00 | 435.84 |
| TOTAL | 12,232.01 | 12,329.98 | 11,502.21 | 36,064.20 | 35,208.99 |
| Profit or Loss | -1,291.88 | -3,036.42 | -3,136.49 | -7,464.79 | -1,423.18 |
| TOTAL GRANTS | 900.00 | 900.00 | 900.00 | 2,700.00 | 2,620.00 |
| Profit or loss | -391.88 | -2136.42 | -2236.49 | -4,764.79 | 1,196.82 |

BSO 2023/2024 SEASON Fund raising ACCOUNTS

| | 2023/2024 SEASON CONCE | 2022/2023 | notes change |
|-------------------------------------|-------------------------------|------------------|-------------------------|
| <u>Income</u> | | | |
| Sir Jeremiah Trust | | 250.00 | -100% |
| PMF | 218.25 | 997.5 | -78% |
| Daphney White legacy | | 16,143.45 | |
| various donations | 211.68 | 166.18 | 27% |
| Bramshott & Liphoo Concert July BGC | 463.42 | | |
| | | | 3.00 |
| TOTAL | 893.35 | 17,557.13 | |
| exclude legacy | 893.35 | 1413.68 | -37% |

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2023/2024 SEASON CONCERT ACCOUNTS

| | 2023-2024 | 2022-2023 | |
|---|-----------------|-----------------|-----------------|
| | | | Examined |
| INCOME | | | |
| Concert Profit (see separate breakdown) | | 1836.82 | |
| other/interest | 250.68 | 62.86 | |
| | <u>250.68</u> | <u>1899.68</u> | |
| EXPENDITURE | | | |
| concert loss | 4764.79 | | |
| Management/Administration Costs | 621.00 | 1047.40 | |
| marketing | 600.00 | 0.00 | |
| | <u>5985.79</u> | <u>1047.40</u> | |
| Profit/Loss for the season (ex fund raising) | -5735.11 | 852.28 | |
| fund raising income - see separate breakdown | 893.35 | 17307.13 | |
| Profit/Loss for the season | -4841.76 | 18159.41 | |

BALANCE SHEET

ACCUMULATED FUND

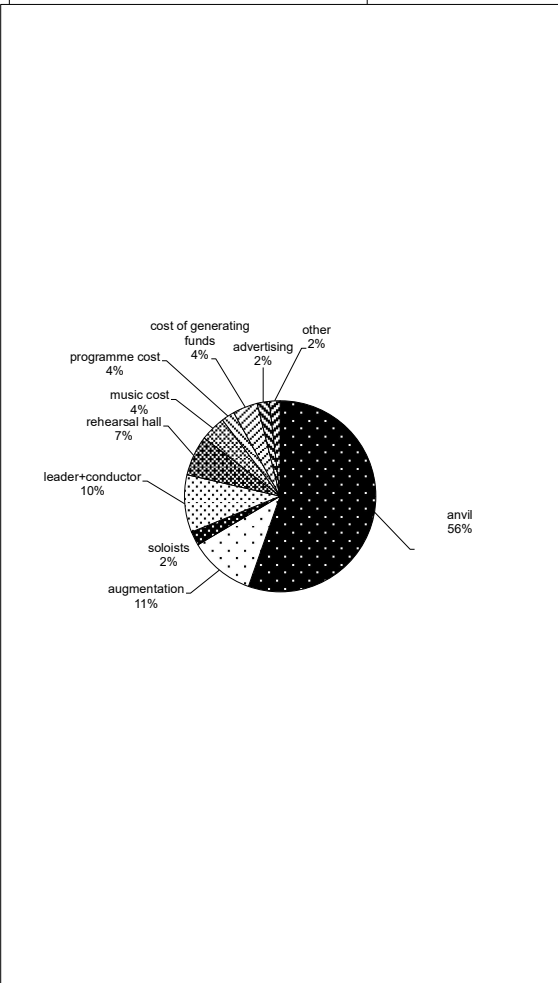
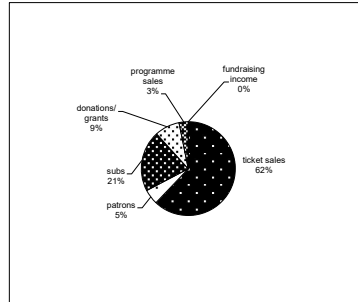
| | | |
|--|------------------------|------------------------|
| Opening Balance - brought forward | 34021.03 | 15861.62 |
| Profit/Loss for Period | -4841.76 | 18159.41 |
| | 29179.27 | 34021.03 |
| Young Musicians Fund - endowment | 464.70 | 458.42 |
| Closing Balance - carried forward | <u>29643.97</u> | <u>34479.45</u> |

ASSETS

| | 2023-2024 | 2022-2023 |
|------------------------------|-----------|-----------|
| Current Account | 761.13 | 17951.98 |
| Deposit Account | 0.01 | 0.01 |
| Instant Access Saver | 27354.23 | 14803.28 |
| Friends Account | 64.00 | 768.00 |
| Young Musicians Account | 464.70 | 458.42 |
| Prepaid expenses (note 2) | 250.00 | 0.00 |
| Receipts in arrears (note 3) | 1037.47 | 1732.76 |
| Suspense (note 6) | 0.00 | 200.00 |
| | 29931.54 | 35914.45 |

LESS LIABILITIES

| | | |
|------------------------------|-----------------|-----------------|
| Accrued expenses (note 4) | 37.57 | 1185.00 |
| Receipts in advance (note 5) | 0.00 | 0.00 |
| | 37.57 | 1185.00 |
| | <u>29893.97</u> | <u>34729.45</u> |



Examination of accounts in progress, submission will be update once complete

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2023/2024 SEASON CONCERT ACCOUNTS

| | November-23 | February-24 | June-24 | Total | 2022-2023 |
|---------------------------------------|--------------------|--------------------|------------------|------------------|------------------|
| Tickets sold (inc patrons) | | 410 | 356 | 766 | |
| <u>Income</u> | | | | | |
| Ticket Sales | 7,851.75 | 6,196.50 | 5,400.25 | 19,448.50 | 25,219.90 |
| Patrons Subs | 533.33 | 533.33 | 533.33 | 1,600.00 | 1,408.00 |
| Programme Sales | 363.00 | 371.67 | 240.09 | 974.76 | 1,119.93 |
| Members subscriptions | 2,192.05 | 2,192.05 | 2,192.05 | 6,576.15 | 6,037.98 |
| TOTAL | 10,940.13 | 9,293.55 | 8,365.72 | 28,599.41 | 33,785.81 |
| <u>Expenditure</u> | | | | | |
| Soloists | 500.00 | 600.00 | 500.00 | 1,600.00 | 1,800.00 |
| Piano Tuning | 436.80 | 436.80 | 0.00 | 873.60 | 504.00 |
| Augmentation | 890.00 | 1,250.00 | 1,100.00 | 3,240.00 | 2,730.00 |
| Conductor | 760.00 | 630.00 | 720.00 | 2,110.00 | 1,640.00 |
| Leader | 623.33 | 588.33 | 658.33 | 1,870.00 | 1,180.00 |
| Concert Hall | 6,036.00 | 6,156.00 | 6,156.00 | 18,348.00 | 17,004.00 |
| Ticket commision | 1,220.84 | 960.37 | 837.21 | 3,018.43 | 3,900.06 |
| Rehearsals Hall | 900.00 | 900.00 | 900.00 | 2,700.00 | 2,707.50 |
| Music Costs/PRS | 100.00 | 100.00 | 100.00 | 300.00 | 1,289.44 |
| Programme Costs | 332.27 | 355.52 | 217.62 | 905.41 | 858.72 |
| Advertising | 282.76 | 352.95 | 313.05 | 948.76 | 1,159.43 |
| sundries | 150.00 | 0.00 | 0.00 | 150.00 | 435.84 |
| TOTAL | 12,232.01 | 12,329.98 | 11,502.21 | 36,064.20 | 35,208.99 |
| Profit or Loss | -1,291.88 | -3,036.42 | -3,136.49 | -7,464.79 | -1,423.18 |
| TOTAL GRANTS | 900.00 | 900.00 | 900.00 | 2,700.00 | 2,620.00 |
| Profit or loss | -391.88 | -2136.42 | -2236.49 | -4,764.79 | 1,196.82 |

BSO 2023/2024 SEASON Fund raising ACCOUNTS

| | 2023/2024 SEASON CONCE | 2022/2023 | notes change |
|-------------------------------------|------------------------|------------------|-----------------|
| <u>Income</u> | | | |
| Sir Jeremiah Trust | | 250.00 | -100% |
| PMF | 218.25 | 997.5 | -78% |
| Daphney White legacy | | 16,143.45 | |
| various donations | 211.68 | 166.18 | 27% |
| Bramshott & Liphoo Concert July BGC | 463.42 | | |
| | | | 3.00 |
| TOTAL | 893.35 | 17,557.13 | |
| exclude legacy | 893.35 | 1413.68 | -37% |

BASINGSTOKE SYMPHONY ORCHESTRA

England & Wales - Charity number 264670

Accounts

Basingstoke Symphony Orchestra

Annual General Meeting Minutes

Location: St Leonards Centre, Oakley

Date: July 14, 2023 at 7:30 pm.

Attendees: Ann Henshaw, David Simmonds, Tim Martin, Matt Roberts, Clive Evans, Sue Bint, Tom Lee, Sarah Hart, Dayl Wallace, Ruth Malone, Lalage Cochrane, Charlotte Barlow, Suzy Thompson, Marianne Cook, Karen Middleton, Kim Austen, Robert Ravenhill, Jo Thurman, Derek Moorfield, Stephen Scotchmer, Sarah Scotchmer

Apologies: Sophie Bayliss, Libby Jenkins, Martina Jones, Laura McDonald, Fiona Arthur, Helen Laird, Suzanne Coates, Louise Emmett, Phil Unwin, Tanya Hill, Alison Moar, Clare Harding, Lorna Lawson, Dave Sanderson, Jenny Wyatt, Lizzie Hetherington, Liz Muir, Anne Smith, Sue Whitting

1. Opening and Apologies

AH opened the meeting; apologies were accepted as above.

2. Previous Minutes

The minutes of the 2022 AGM held on June 24, 2022 were approved unanimously.

3. Action Items

All action items from 2022 are covered in the agenda with the exception of the new patrons form, which has been completed.

4. Musical Director's Report

Stephen delivered his report by video. See Appendix 1 for the text.

5. Chair's Report

Ann delivered her report - see Appendix 2.

6. Finances

Tom presented and talked through the draft accounts for 2022/23.

- The costs of hiring Aldworth School for rehearsals have been covered anonymously for a second season by an orchestra member. The orchestra wishes to record its thanks for this continued generosity.
- The orchestra returned a small profit from its activities in 2022/23.
- It was agreed that ticket prices would remain unchanged for 2023/24.
- It was agreed that a full subscription would increase from £160 to £165, concessions pro rata.
- The proposed fees for MD and Leader were accepted unanimously (Proposer: Derek, Seconded: Clive).

- Following the receipt of a bequest of some £16000 our bank balance currently stands at £34000 (a reasonable position would be about £10000). There are various options for using the funds, which the Committee will consider at its forthcoming meetings.
- Also to be considered were these other suggestions raised at the meeting:
 - Move from a Patrons model to a Friends model for orchestra supporters.
 - Introduce season tickets, unrelated to either Patron or Friend status.
 - Have a Patrons table at concerts.
 - Seek sponsorship of individual players in the orchestra, to be credited in programmes.

7. Elections

Officers and Committee Members were elected unanimously en bloc as below:

| | |
|-------------------------|---|
| Chair | Ann Henshaw |
| Secretary | David Simmonds |
| Treasurer | Tom Lee |
| Librarian | Lalage Cochrane |
| Publicity | Vacancy – to be shared responsibility pro tem |
| Elected Member | Clive Evans (Concert Manager) |
| Elected Member | Tim Martin (Assistant Concert Manager) |
| Elected Member | Grace Timms |
| Social Secretary | Marianne Cook |
| | |
| Co-opted (non-voting) | |
| Data Protection Officer | Matt Roberts |
| Patrons' Administrator | Suzy Thompson |
| | |
| Ex Officio (non-voting) | |
| Musical Director | Stephen Scotchmer |
| Leader | Sue Bint |

8. AOB

- Would it be possible to have some sectional rehearsals of each programme?
Action: SS
- In order to encourage more young people to attend our concerts and immerse themselves in the experience a member offered to underwrite the cost of such seats for our November, 2023 concert. Costello School was suggested as a good potential partner for this initiative. AH will co-ordinate.
Action: AH

The meeting closed at 8:55 pm.

Appendix 1 – Musical Director's Report

I don't think that there is any doubt that our 2022/23 season of concerts has been a huge success for the orchestra. Congratulations.

Back in November 2022 we embarked on an ambitious programme consisting of Tchaikovsky's Romeo & Juliet Overture, Rachmaninov's Piano Concerto no. 2 and Dvorak's New World Symphony. The Tchaikovsky is such a great piece of music, but it is not easy to play. The string passagework is intricate and it requires great ensemble skills. Our string players fulfilled expectations and they also revelled in the big romantic love theme, which was enjoyed by everyone. The brass section had a vital role to play keeping the whole ensemble together. Derek and John projected the ff solo in the middle of the work really well, dominating the orchestral climax.

The Rachmaninov piano concerto presented us with other challenges. There is no longer a piano in Basingstoke that is good enough for a rehearsal with a soloist prior to the concert. Instead, I went to London to go through the piece with Yulia just days before the concert. On arrival at her house she greeted me with the words "I am really sick". On the day before the concert I was searching for a pianist who could stand in for her at twelve hours notice, if required. Roman Kosyakov agreed to practice the concerto late into the night in case he was needed the following day. In the end, Yulia was able to play and she gave a wonderful performance of the concerto. She also wowed the audience with a virtuosic encore. The orchestra acquitted itself very well in the concerto. I was particularly pleased with the fugue in the last movement and there were some great solos from Simon Haynes and Ruth Malone. At some point in the future it would be a wonderful challenge to play Rachmaninov's 3rd piano concerto with Yulia. Roman Kosyakov is, of course, our soloist for the Grieg piano concerto in November 2023.

The 'New World' symphony went really well in the concert. There is some lovely wind writing in this work and there were very accomplished performances from our woodwind section. Clive played the famous cor anglais solo beautifully. The most difficult movement is the Scherzo and even that movement went remarkably well. This was Hannah Crowdy's (oboe) last concert. She has gone to university to train to be a vet.

Our February concert started with the William Tell Overture. The Rossini is and was a challenging work. Special credit must be given to the cello section, led by Suzanne, for their solos at the beginning of the piece and to Jane Cleaver and Sophie Baylis for their solos in the central section. The violins also had to contend with the fast spiccato passage in C sharp minor. Braimah Kanneh- Mason drew one of our biggest ever audiences for his performance of the Mendelssohn violin concerto and he was a pleasure to work with. We also performed three suites in this concert. The Henry the Vth Suite by Walton had a scary flute solo at the beginning, ably executed by Laura. Our resident brass and percussion players really enjoyed the Charge & Battle and Agincourt song. Stuart took the starring role at the start of 'The Hall of the Mountain King' (Peer Gynt) and the strings played the Death of Åse and Anitra's dance really beautifully. Sue Bint gave an outstanding performance in Danse Macabre and it was great to have Helena playing the harp, representing the clock chiming twelve (midnight).

The Petersfield concert continues to raise our profile as an orchestra. It earns valuable money for the BSO, enabling us to play the programmes we like, in the Anvil. The orchestra gave a really good account of Puccini's *Messa di Gloria* and Stanford's *Songs of the Fleet*. Our repeat performance of the *Peer Gynt Suite* was as good as the Anvil performance, despite the fact that we hadn't played it for a month.

Our Summer concert was, in some respects, the crowning glory of the season. Bernstein's *Candide* overture was an exhilarating challenge and I was delighted that we gave it such an assured performance. Despite the uncertainty surrounding the Tchaikovsky violin concerto with regard to cuts and likely interpretation preferences, Clare Howick gave a really spontaneous and virtuosic performance. Sarah Dineen did an excellent job of transitioning from one tempo to the next through a wonderful turn of phrase. Clare's partner videoed the performance, so I am hoping that we will get to see some of it in the not too distant future. Malcolm Arnold's *Suite for orchestra* is rarely played these days, which is a shame as it is a really effective and popular piece. The percussion section had a party – Sue Whitling was so pleased to have the opportunity to play this piece again. I felt that our *Enigma Variations* performance was really special.

Charlotte Barlow's ppp quote of Mendelssohn's *Calm Sea and Prosperous voyage* shortly before the finale was a stand out moment. It was really pleasing that we managed to implement nearly everything we had rehearsed in Friday rehearsals (we won't talk about variation 2!). Many of you will have seen and heard the clip that Ann's husband filmed on his mobile phone. Brilliant!

It wouldn't be right to finish this report without recognising our great horn section. Many audience members have commented on the strength in this department. We have been delighted to welcome Lizzie Hetherington (horn) into the fold and in the woodwind section Angela Harrison on piccolo. Both have made significant contributions. I would also like to thank the many people who give generously of their time and skill at our concerts such as John Castle, Cameron Millar, Oscar Arguelles, Shannon Wagstaff, Graham Bint, Sarah Scotchmer, David Amos Angela Jessop, Katherine and Christopher Sheldrake.

The success of the orchestra at the moment is largely down to the great team spirit exhibited by the membership. Everyone is playing their part. We all know the tremendous contribution Sarah Hart has made on the publicity front and we wish her well for her teaching career starting this September. There are many other unsung heroes in the orchestra, many of whom are on the committee. Without their tireless efforts, our musical endeavours would come to nothing. Spare a thought for Lalage, who has to organise all our music for the concerts and still manages to lead the viola section and play significant solos really well, (*Enigma Variations*). Thank you to everyone on the committee.

I am really hoping that the enthusiasm and dedication the membership has shown this year will enable us to build an even stronger orchestra next year.

Lastly, I would like to give special thanks to the following two people. Firstly, Sue Bint, for the incredible contribution she makes as leader of the orchestra. She is key to our musical success, determining the bowing and keeping the string section happy and in order. Sue is my left hand woman! Then there is Ann Henshaw, who is at the heart of everything BSO. I work very closely with Ann on everything concerning the orchestra. She has continued to

develop the excellent foundations laid by Sarah Dineen and has worked extremely hard to create a flatter management system. Her ideas and initiatives have enabled us to have soloists like Brimah Kennah Mason and she works tirelessly behind the scenes to make the experience of belonging to the BSO enjoyable. She has brought a wealth of experience from working in the business world and she fights for our corner in what can sometimes be very difficult conversations with the Anvil management. Who doesn't appreciate the refreshments at break time during rehearsals? Thank you for celebrating the personal achievements of the personnel in the orchestra and organising all the thoughtful gifts. I don't know how you find the time to play the viola!

Looking forward to September.

Stephen

Appendix 2 - Chair's Report

I can only describe this year with the orchestra as Fun!

I would like to begin by thanking the Committee who have been a fantastic support this year as ever. There is really so much work that goes on behind the scenes and regular meetings and contact and our own WhatsApp group and all voluntary so thank you. Stephen is now one of my top WhatsApp Chats!

In particular, I would like to thank Sarah Hart this year who will be standing down from the role of Publicity officer and taking a bit of leave from the orchestra to go and undertake her teacher training course. She has done an amazing job, developing relationships with suppliers and The Anvil and helping us drive sales to a new level this year. She has been a fantastic support to me and I would like to thank her personally for her dedication and hard work over the last year. We will miss you and hope to see you in a years' time. We sold 1800 tickets last year.

I would also like to thank Simon Haynes who has been a longstanding member of the committee and over the years has been a hugely stabilising influence for the orchestra as well as a total wiz on the IT front. It is good to know that I can still draw on his wisdom and knowledge if needed in the future.

With all the woes and troubles behind us of recent years we started the year with a fantastic concert with Yulia Chaplina which we filmed and is now available for everyone to see on our newly designed website.

The orchestra continues to go from strength to strength and we are pleased to welcome several new members and celebrate our longest serving members with a surprise visit from the Mayor. I think Clive and Dayl were hugely surprised that day and it was a great celebration of their service to the orchestra of over 107 years between them.

We also had the amazing JoJo to a couple of rehearsals and little did Clive know that Dylan his brother would become a permanent member of his household after not too much persuasion!

We were joined by the students from the Tonmeister course which is the Film, Production and Broadcast engineering course at Surrey University and they recorded and filmed the

whole concert for us. So our thanks go to Eve Pitt and Will Jones for the project and we hope to invite others back in the future.

I would also like to thank our programme sellers behind the scenes, namely Brendan and Barbara and also Sarah's family who were coopted into being roving sales people this year. They play a huge point in meeting and greeting our audience and keeping them up to date.

By now we started to see that we could generate enough seats at a concert to return a small profit.

At Christmas we had a very successful party at the Holly Blue Pub and Restaurant. Thank you to Marianne for organising this and I hope we do a similar event next year as it was really great to spend time socially getting to know everyone.

In February, we invited Braimah Kanneh-Mason to play Mendelssohn's violin concerto in E Minor and we were stunned to see 739 people arrive to watch the concert. It was a fantastic achievement and it was also great to see a lot of young people in the audience who had been encouraged to come and see him play by their families. It was also lovely to see his parents at the concert; they really are an amazing family and we were lucky to meet them all on the night.

We have stuck this year to the principle of playing popular music programmes as this seems to attract a better audience for us and it seems to have paid off so we will keep to this formula also for the future.

We tried a new event for this concert to use The Forge for a pre-concert talk by Gwyn Parry Jones who explained all the ins and outs on the music we were playing and gave some background to our soloist. This went down very well and we had a lot of strong feedback from our audience so it is something we will definitely do again.

There was a quick turnaround for Petersfield and sitting in the orchestra and listening to the choir and orchestra I have to say that I think it was one of our best performances of the year. The Petersfield committee were very happy with the event and it was the first time they were back to a sell out for the festival since Covid.

In March we were kindly donated a legacy by Daphne White which was absolutely amazing and means that the orchestra is financially stable in the longer term. We need to spend this money carefully in her memory but it really was very kind and generous of her to give us and several other small local charities in the town this gift and when we probably needed it most having been so affected by Covid.

We do continue to talk to The Anvil about the high increases in venue fees and hope that they will start to have a proper strategy for charities and begin to charge us and other charitable organisations a more generous rate in coming years.

Everyone worries that the June concert will not raise such a strong audience but we surprised ourselves and not only was it well attended but it was very well received and the audience really loved it. We had lots of excellent feedback after this one and the WhatsApp group was a buzz with comparisons of our playing to the Royal Philharmonic, London Symphony and the Baltimore Symphony Orchestra. This concert has also been filmed by Clare Howick's husband so we hope in due course to receive some footage of the evening.

We were also raising money for the Roger Tapping Memorial Fund and contributed £412.50, including gift aid to the fund which was 10% of the total raised.

This year I feel I have got to know many more of you in the orchestra and you are a great and interesting bunch of people and we continue to receive requests from new members particularly after they have attended one of our concerts.

I feel times are really vibrant for us now, you speak up with great ideas and suggestion, one of which was to have a horn concerto next year. So we have listened to you David and Elspeth Dutch is now booked!

Have a wonderful summer.

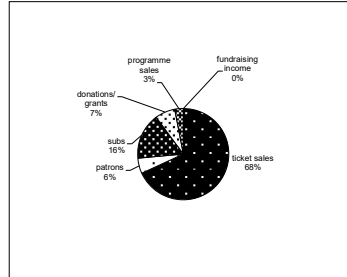
Ann Henshaw,

Chair

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

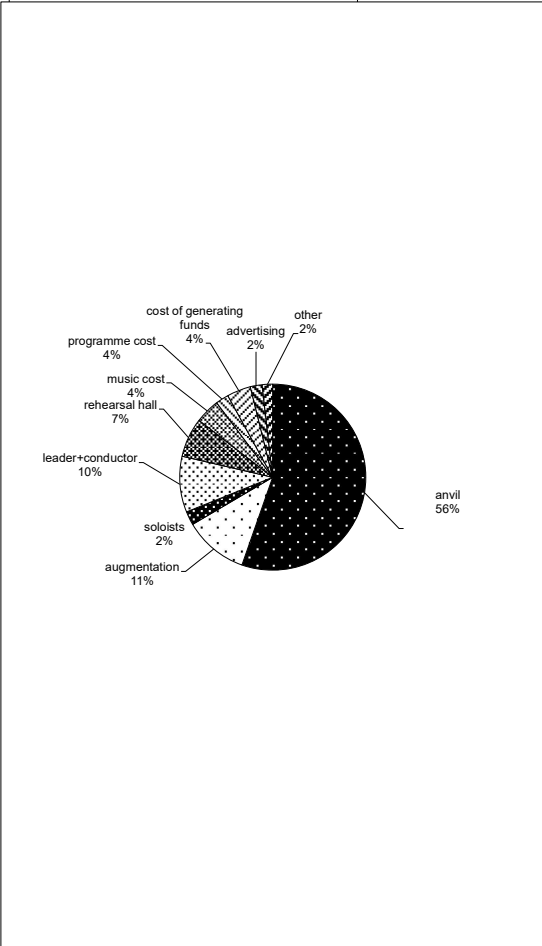
2022-2023 Draft accounts

| | 2022-2023 Draft | 2021-2022 final |
|---|----------------------------|----------------------------|
| INCOME | | |
| Concert Profit (see separate breakdown) | 1836.82 | |
| other/interest | 62.86 | 10.35 |
| | 1899.68 | 10.35 |
| EXPENDITURE | | |
| concert loss | | 2274.21 |
| Management/Administration Costs | 1047.40 | 280.00 |
| marketing | 0.00 | 160.00 |
| string / wind rehearsals | 0.00 | 70.00 |
| | 1047.40 | 8144.02 |
| Profit/Loss for the season (ex fund raising) | 852.28 | -2773.86 |
| fund raising income - see separate breakdown | 17557.13 | 1751.96 |
| Profit/Loss for the season | 18409.41 | -1021.90 |



BALANCE SHEET

| | 2022-2023 | 2021-2022 |
|--|------------------|------------------|
| ACCUMULATED FUND | | |
| Opening Balance - brought forward | 15861.62 | 16883.52 |
| Profit/Loss for Period | 18409.41 | -1021.90 |
| | 34271.03 | 15861.62 |
| Young Musicians Fund - endowment | 458.42 | 456.51 |
| Closing Balance - carried forward | 34729.45 | 16318.13 |
| ASSETS | | |
| Current Account | 17951.98 | -1774.33 |
| Deposit Account | 0.01 | 0.01 |
| Instant Access Saver | 14803.28 | 14741.41 |
| Friends Account | 768.00 | 1600.00 |
| Young Musicians Account | 458.42 | 456.51 |
| Prepaid expenses (note 2) | 0.00 | 0.00 |
| Receipts in arrears (note 3) | 1732.76 | 1118.06 |
| Suspense (note 6) | 200.00 | 0.00 |
| | 35914.45 | 16141.66 |
| LESS LIABILITIES | | |
| Accrued expenses (note 4) | 1185.00 | -176.47 |
| Receipts in advance (note 5) | 0.00 | 0.00 |
| | 1185.00 | -176.47 |
| | 34729.45 | 16318.13 |



Independent Examiner's Report to Basingstoke Symphony Orchestra

I have reviewed the financial statements on the basis described in the attached Independent Examiner's report, and confirm the views I have stated in that report.

Treasurer's Certificate

I approve the financial statements and confirm that I have made available all relevant records and information for their preparation.

Tom Lee- Hon. Treasurer

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2022/2023 SEASON CONCERT DRAFT ACCOUNTS

| | November-22 | February-23 | June-23 | Total | 2021-2022 |
|---------------------------------------|--------------------|--------------------|------------------|------------------|-------------------|
| Tickets sold (inc patrons) | 585 | 626 | 435 | 1646 | 1058 |
| <u>Income</u> | | | | | |
| Ticket Sales | 8,910.40 | 10,360.75 | 5,948.75 | 25,219.90 | 15,712.25 |
| Patrons Subs | 682.67 | 682.67 | 682.67 | 2,048.00 | 1,600.00 |
| Programme Sales | 290.00 | 521.18 | 308.75 | 1,119.93 | 567.28 |
| sundries | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| TOTAL | 9,883.07 | 11,564.60 | 6,940.17 | 28,387.83 | 17,879.53 |
| <u>Expenditure</u> | | | | | |
| Soloists | 500.00 | 750.00 | 550.00 | 1,800.00 | 1,525.00 |
| Piano Tuning | 504.00 | 0.00 | 0.00 | 504.00 | 0.00 |
| Augmentation | 750.00 | 960.00 | 1,020.00 | 2,730.00 | 2,161.00 |
| Conductor | 530.00 | 530.00 | 580.00 | 1,640.00 | 1,590.00 |
| Leader | 360.00 | 410.00 | 410.00 | 1,180.00 | 1,530.00 |
| Concert Hall | 5,484.00 | 5,484.00 | 6,036.00 | 17,004.00 | 15,936.00 |
| Ticket commision | 1,371.05 | 1,608.17 | 920.84 | 3,900.06 | 2,549.34 |
| Rehearsals Hall | 900.00 | 900.00 | 907.50 | 2,707.50 | 2,762.10 |
| Music Costs/PRS | 200.00 | 671.78 | 417.66 | 1,289.44 | 701.70 |
| Programme Costs | 256.77 | 394.07 | 207.88 | 858.72 | 511.16 |
| Advertising | 293.61 | 370.06 | 495.76 | 1,159.43 | 413.65 |
| sundries | 255.84 | 100.00 | 80.00 | 435.84 | 0.00 |
| TOTAL | 11,405.27 | 12,178.08 | 11,625.64 | 35,208.99 | 29,679.95 |
| Profit or Loss | -1,522.20 | -613.49 | -4,685.48 | -6,821.16 | -11,800.42 |
| <u>Grants/Sponsorship</u> | | | | | |
| donation | 900.00 | 900.00 | 820.00 | 2,620.00 | 2,666.40 |
| county council | 0.00 | 0.00 | 0.00 | 0.00 | 1,500.00 |
| TOTAL GRANTS | 900.00 | 900.00 | 820.00 | 2,620.00 | 4,166.40 |
| Profit or loss | -622.20 | 286.51 | -3865.48 | -4,201.16 | -7,634.02 |

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2022/2023 SEASON CONCERT DRAFT ACCOUNTS

| | November-22 | February-23 | June-23 | Total | 2021-2022 |
|---------------------------------------|--------------------|--------------------|------------------|------------------|------------------|
| Tickets sold (inc patrons) | 585 | 626 | 435 | 1646 | 1058 |
| <u>Income</u> | | | | | |
| Ticket Sales | 8,910.40 | 10,360.75 | 5,948.75 | 25,219.90 | 15,712.25 |
| Patrons Subs | 682.67 | 682.67 | 682.67 | 2,048.00 | 1,600.00 |
| Programme Sales | 290.00 | 521.18 | 308.75 | 1,119.93 | 567.28 |
| sundries | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| Members subscriptions | 2,012.66 | 2,012.66 | 2,012.66 | 6,037.98 | 5,359.81 |
| TOTAL | 11,895.73 | 13,577.26 | 8,952.83 | 34,425.81 | 23,239.34 |
| <u>Expenditure</u> | | | | | |
| Soloists | 500.00 | 750.00 | 550.00 | 1,800.00 | 1,525.00 |
| Piano Tuning | 504.00 | 0.00 | 0.00 | 504.00 | 0.00 |
| Augmentation | 750.00 | 960.00 | 1,020.00 | 2,730.00 | 2,161.00 |
| Conductor | 530.00 | 530.00 | 580.00 | 1,640.00 | 1,590.00 |
| Leader | 360.00 | 410.00 | 410.00 | 1,180.00 | 1,530.00 |
| Concert Hall | 5,484.00 | 5,484.00 | 6,036.00 | 17,004.00 | 15,936.00 |
| Ticket commision | 1,371.05 | 1,608.17 | 920.84 | 3,900.06 | 2,549.34 |
| Rehearsals Hall | 900.00 | 900.00 | 907.50 | 2,707.50 | 2,762.10 |
| Music Costs/PRS | 200.00 | 671.78 | 417.66 | 1,289.44 | 701.70 |
| Programme Costs | 256.77 | 394.07 | 207.88 | 858.72 | 511.16 |
| Advertising | 293.61 | 370.06 | 495.76 | 1,159.43 | 413.65 |
| sundries | 255.84 | 100.00 | 80.00 | 435.84 | 0.00 |
| TOTAL | 11,405.27 | 12,178.08 | 11,625.64 | 35,208.99 | 29,679.95 |
| Profit or Loss | 490.46 | 1,399.17 | -2,672.82 | -783.18 | -6,440.61 |
| <u>Grants/Sponsorship</u> | | | | | |
| donation | 900.00 | 900.00 | 820.00 | 2,620.00 | 2,666.40 |
| county council | 0.00 | 0.00 | 0.00 | 0.00 | 1,500.00 |
| TOTAL GRANTS | 900.00 | 900.00 | 820.00 | 2,620.00 | 4,166.40 |
| Profit or loss | 1390.46 | 2299.17 | -1852.82 | 1,836.82 | -2,274.21 |

BSO 2022/2023 SEASON Fund raising ACCOUNTS

| | | notes |
|---------------------------|--------------------------------|-------------------------------|
| | 2022/2023 | 2021/2022 |
| <u>Income</u> | | |
| Sir Jeremiah Trust | 250.00 | 250.00 |
| PMF | 3500 | 3500 |
| Daphney White legacy | 16143.45 | |
| members donations | | 350.00 |
| various donations | 166.18 | 38.11 |
| other donations | | 40.00 |
| TOTAL | <u>20,059.63</u> | <u>4,178.11</u> |
| <u>Expenditure</u> | | |
| PMF | 2,502.50 | 1,865.50 |
| TOTAL | <u>2,502.50</u> | <u>1,865.50</u> |
| Profit or Loss | <u><u>17,557.13</u></u> | <u><u>2,312.61</u></u> |

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

NOTES TO THE ACCOUNTS

2022/2023

Income & Expenditure Account

| | | | |
|----------|---|---------------|------------------|
| <u>1</u> | members subs include donations made by life members in lieu of subs | | |
| <u>2</u> | Prepaid expenses | amount | 0.00 |
| | | | 0.00 |
| <u>3</u> | receipts in arrears | amount | 1,732.76 |
| | gift aid 22/23 | £600.00 | |
| | gift aid 21/22 | 705.76 | |
| | subscriptions | £192.00 | |
| | programme sales june 23 | £235.00 | |
| <u>4</u> | accrued expenses | amount | £1,185.00 |
| | augmentation PMF paid by Tom Lee claimed in 23-24 | £835.00 | |
| | music hire estimate not claimed by librarian | £350.00 | |
| <u>5</u> | Receipts in advance | amount | £0.00 |
| | | £0.00 | |
| | | £0.00 | |
| <u>6</u> | Suspense | amount | £200.00 |
| | Cash Float for Programme selling retained for next season | 200.00 | |

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670
2022-2023 Draft accounts

| | 2022-2023 Draft | 2021-2022 final | |
|---|----------------------------|----------------------------|-----------------|
| INCOME | | | |
| Concert Profit (see separate breakdown) | 1836.82 | | |
| other/interest | 62.86 | 10.35 | |
| | 1899.68 | 10.35 | |
| EXPENDITURE | | | |
| concert loss | | 2274.21 | |
| Management/Administration Costs | 1047.40 | 280.00 | |
| marketing | 0.00 | 160.00 | |
| string / wind rehearsals | 0.00 | 70.00 | |
| | 1047.40 | 8144.02 | |
| Profit/Loss for the season (ex fund raising) | 852.28 | -2773.86 | |
| fund raising income - see separate breakdown | 17557.13 | 1751.96 | |
| Profit/Loss for the season | 18409.41 | -1021.90 | |
| BALANCE SHEET | | | |
| ACCUMULATED FUND | | | |
| Opening Balance - brought forward | 15861.62 | 16883.52 | |
| Profit/Loss for Period | 18409.41 | -1021.90 | |
| | | 34271.03 | 15861.62 |
| Young Musicians Fund - endowment | | 458.42 | 456.51 |
| Closing Balance - carried forward | | 34729.45 | 16318.13 |
| ASSETS | 2022-2023 | | |
| Current Account | 17951.98 | -1774.33 | |
| Deposit Account | 0.01 | 0.01 | |
| Instant Access Saver | 14803.28 | 14741.41 | |
| Friends Account | 768.00 | 1600.00 | |
| Young Musicians Account | 458.42 | 456.51 | |
| Prepaid expenses (note 2) | 0.00 | 0.00 | |
| Receipts in arrears (note 3) | 1732.76 | 1118.06 | |
| Suspense (note 6) | 200.00 | 0.00 | |
| | | 35914.45 | 16141.66 |
| LESS LIABILITIES | | | |
| Accrued expenses (note 4) | 1185.00 | -176.47 | |
| Receipts in advance (note 5) | 0.00 | 0.00 | |
| | | 1185.00 | -176.47 |
| | | 34729.45 | 16318.13 |

Independent examiners report

I confirm that I have reviewed the accounts for 2022-23 and find them to be an accurate record of the financial activities of Basingstoke Symphony Orchestra.

Howard Garland

Howard Garland, 22 November 2024

BASINGSTOKE SYMPHONY ORCHESTRA

England & Wales - Charity number 264670

Accounts

Basingstoke Symphony Orchestra

Annual report 2021-2022

Statement of Activities

Musical Director's Report

It was only a year ago that we made our first tentative steps towards recommencing rehearsals, following an improving situation with regard to Covid. We held a few wind rehearsals at Chineham, followed by three string rehearsals. Everyone was so pleased to meet up again and make music.

Encouraged by our success, we embarked on a season of concerts for 2021/22

At the time, it seemed as if we had been playing the Brahms Symphony and the Hebrides overture for ever, because we had not performed these two pieces as scheduled in March 2020. This enabled us to concentrate on the Bruch Violin Concerto that we avidly prepared for the young soloist Roberts Balanas. Much to everyone's surprise and delight, we attracted a really good size audience, which did much to lift our spirits. Roberts has a huge presence on Social media and this really did seem to bring in an audience. We had a last minute panic when Charlotte Barlow sadly had to pull out of the concert due to Covid, but Ruth Malone stepped in at a day's notice and saved the day.

The February concert needed to be something that could be rehearsed relatively quickly as the concert was necessarily early to accommodate the Petersfield concert. The Schubert Unfinished Symphony fulfilled this role perfectly. In addition, we were trying to programme pieces that had been cancelled in the previous season. The Bach B minor Suite was, (for the orchestra) an unusual foray into baroque repertoire. On the concert day, Sarah Parkes-Bowen and the small string orchestra gave a really stylish account of this wonderful little masterpiece. We really learned how to play double dotted rhythms and balance the contrapuntal textures. The Britten Soirées Musicales was great fun and Vltava gave our woodwind something to get their teeth into. This concert threw another challenge for us – the storm that cancelled our dress rehearsal with Sarah Parkes-Bowen. We managed to reschedule the rehearsal for the following Thursday and in the end, all was well.

The Petersfield concert included two choral works – Mendelssohn's Hymn of Praise and Willcocks in Praise of Singing. In the end, the concert was a great success. I was in the audience for the choral pieces and the orchestra really rose to the occasion and 'did us proud'. Vltava and Soirées Musicales went remarkably well given that we hadn't played either of these pieces for over a month. The path to the concert was a nightmare. We were really hit by Covid cases and the replacement players who were travelling to Petersfield by train had to be picked up from Alton station by a team of volunteers led by Ann Henshaw. Despite all the problems, we still made £1000 for the orchestra – an essential injection of funds that helps keep us afloat.

And so to the final concert of the season. What was there not to like about this programme? It contained something for everyone. We tried to reschedule Rebecca McNaught to play the Elgar, but she was not available, so Lucy stepped in to play, which was very fitting, as it became part of my delayed 40th birthday celebration. Anthony Flaum was another soloist that had been cancelled two years ago. The combination of both soloists in the concert made it a very special occasion. To top it all, (from my point of view) the orchestra played the Andante from my 5th symphony. I am hoping to record another of my symphonies with the Brno Filharmonie, (possibly the 5th) in the near future.

Our woodwind section performed really well in the Rossini overture and everyone rose to the challenge of the Capriccio Italien. However, sometimes it is the simple things in life that give the most pleasure – Mascagni's Intermezzo – what a beautiful piece of music. The drama of the Force of Destiny overture added yet another dimension to an already varied concert. It was a shame that the concert had to end, but I am certain that everyone had a really enjoyable evening.

Our next concert in November has three masterpieces: Tchaikovsky fantasy overture Romeo & Juliet, Rachmaninov's 2nd Piano Concerto and Dvorak's New World Symphony. The February concert consists of Rossini's William Tell Overture, Mendelssohn's Violin Concerto, Grieg's Peer Gynt Suite no 1, Saint Saens' Danse Macabre and Walton's Henry 5th Suite. The summer 2023 programme is under construction but it could possibly have a choir singing operatic choruses – let's wait and see.

I would especially like to thank our new 'chair' of the orchestra Ann Henshaw. She wanted a challenge in retirement and she has got one. The committee, as ever has worked tirelessly to provide the best possible environment for our music making to flourish and Sue Bint has been my peerless right hand man (woman!) directing from the leader's seat.

Thank you everyone for enabling us to perform four concerts this season – a truly impressive achievement. Thank you again for my special celebration last weekend. I look forward to working with you all again in September.

Stephen

Appendix 2 - Chair's Report

I have been in the role of Chair a year now and well it can only be described as a whirlwind.

I would like to begin by thanking the Committee for all their work this year. They have been amazing at overcoming all the barriers that Covid managed to put in our way.

My greatest sense of pride reflecting on the year is that the orchestra is back doing what it does best playing together, entertaining audiences and supporting some very talented musicians at the beginning of their professional soloist careers. At times during this year this seemed an impossible task.

The November concert was fantastic and we were lucky enough to have Roberts Balanas as our first soloist playing the Bruch Violin Concerto which he pulled off splendidly. His encore was something that just took your breath away playing AC/DC Back to Black so effortlessly. One of the orchestra members said it was like having a young Nigel Kennedy on the stage!

Roberts also showed us the power of social media as he has a huge online presence of 37.5k followers on Instagram. Roberts has gone on to bigger and better things this year, finally performing "I'm Still Standing" in person to Elton John and appearing on Greg James Radio One show.

We took the plunge and set up a new Instagram account for the orchestra which is growing day by day and now has just under 100 followers. We now encourage each soloist to send us a short clip of their up and coming performance and post this on Instagram, Facebook and the website and are able to target audiences within 25 miles of the Anvil. Who knows maybe TikTok and Twitter for next season under the leadership of a new Social Media Committee member!

February heralded the long awaited concert with the flautist, Sarah Parkes-Bowen with her beautiful tone in the Bach Suite in B Minor. This concert also saw us play Smetana's Vltava which turned out to be one of my favourites. Martina was able to share the history of the Vltava with the audience and I love that piece of music with all its drama as you flow down the Danube and the lovely wedding scene in the middle of it all; just makes me feel very happy.

Behind the scenes we were looking for a new President for the orchestra and in February Chris Evans stepped down and the Mayor, Onnalee Cubitt was able to give him a great send off in front of the audience. Chris has been with the orchestra for 30 years and he will remain as President Emeritus and continue to host the Mayor at our concerts.

In March, Petersfield tested the committee's resilience as Covid really began to take hold. However, I am so happy that we made it as we had wonderful feedback from the organisers of the Festival despite all the crisis management behind the scenes. Philip Young told us:

" It's been a strange and complicated year all round, and just when we thought things were clearing up it got worse than ever! When it came to it, the concert was a great success – everything came together and the concert was full of energy and expressiveness: just what we needed to show that musical life is getting back to normal again. After the concerns of the last

few days of rehearsal, Paul Spicer was very pleased with the final outcome. The Mendelssohn was certainly a pretty tough nut for the orchestra, with such relentless string parts and plenty for the wind and brass to do as well. I enjoyed my two rehearsals of it – thank you to everyone for making me welcome and working so hard. As an unfamiliar work, the Willcocks had its own challenges too – not least the solos played beautifully by Sarah and Helen in the middle movement. And both the audience and choir very much enjoyed hearing such polished accounts of Vltava and Soirées Musicales.

The days leading up to the concert were quite a roller-coaster for everyone! We didn't hear about it on the Festival side until Thursday, but obviously a great deal of reorganising and fixing had already taken place before our Zoom meeting. I'm so glad that it proved possible to fill the gaps, restore the percussion and field a complete orchestra – including special transport arrangements for the brass players from London, I understand. It was a concert that deserved a bigger audience, but it was much appreciated by everyone there – not least the Mayor of Petersfield.”

In May we were able to announce the fantastic news that Julian Lloyd Webber OBE has agreed to become our President. He has a strong connection with Basingstoke and The Anvil and was the first soloist to play at the opening Gala Concert on 3rd May 1994. Julian said “You cannot really underestimate the role of amateur orchestras like Basingstoke Symphony Orchestra in the careers of young soloists by giving them a top- class experience in an amazing venue like The Anvil with its wonderful acoustic”.

The season ended with the June 18th Concert with a celebration of Stephen's 40+2 years as conductor which means he has arranged the programmes for well over 150 concerts which is impressive. It was fitting that Lucy played the Elgar Cello concerto on the day and we were able to play the Andante from Stephen's 5th symphony. We were also incredibly fortunate to have the wonderful opera singer Anthony Flaum who performed favourites from Puccini amongst others.

Looking forward to November we welcome back Yulia Chaplina who will play the popular Rachmaninov Piano concerto no.2 and the orchestra will play Tchaikovsky: Romeo & Juliet Overture and Dvorak: New World Symphony.

I also thought I would just let you know that I am still talking to the Kanneh Masons and we have provisionally booked Braimah for the Feb concert to play the Mendelsohn violin concerto. It is not signed and sealed yet so forgive me if it all falls through again but it is looking more promising this time round!

In the meanwhile, I hope you have a well deserved break over the summer and see you on the 2nd September for our first rehearsal.

Ann Henshaw

Trustees and committee members

Trustees:

| | |
|------------------|--|
| Chair | Ann Henshaw |
| Secretary | David Simmonds |
| Treasurer | Tom Lee |
| Librarian | Lalage Cochrane |
| Publicity | Sarah Hart |
| Elected Member | Clive Evans (Concert Manager) |
| Elected Member | Tim Martin (Assistant Concert Manager) |
| Elected Member | Simon Haynes (Website) |
| Elected Member | Grace Timms |
| Social Secretary | Marianne Cook |
| Social Media | Anna Donnellan |

Co-opted (non-voting)

| | |
|-------------------------|---------------|
| Data Protection Officer | Matt Roberts |
| Patrons' Administrator | Suzy Hollaway |

Ex Officio (non-voting)

| | |
|------------------|-------------------|
| Musical Director | Stephen Scotchmer |
| Leader | Sue Bint |

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2021-2022 accounts

| | 2021-2022 | 2020-2021 audited | 2018-19 audited |
|---|-----------------|----------------------|--------------------|
| INCOME | | | |
| Concert Profit (see separate breakdown) | | | |
| Members Subs inc gift aid | 5257.51 | 0.00 | 6677.50 |
| other/interest | 10.35 | 2.56 | 15.02 |
| | <u>5267.86</u> | <u>2.56</u> | <u>6692.52</u> |
| EXPENDITURE | | | |
| concert loss | 7512.34 | 342.00 | 9718.40 |
| Management/Administration Costs | 280.00 | 523.00 | 694.78 |
| marketing | 160.00 | 0.00 | 75.22 |
| string / wind rehearsals | 70.00 | 210.00 | 0.00 |
| | <u>8022.34</u> | <u>1075.00</u> | <u>10488.40</u> |
| Profit/Loss for the season (ex fund raising) | -2754.48 | -1072.44 | -3795.88 |
| fund raising income - see separate breakdown | 1751.96 | 303.09 | 2963.06 |
| Profit/Loss for the season | -1002.52 | -769.35 | -832.82 |

forecast BALANCE SHEET

ACCUMULATED FUND

| | | | |
|--|------------------------|------------------------|--|
| Opening Balance - brought forward | 16883.52 | 17652.87 | |
| Profit/Loss for Period | -1002.52 | -769.35 | |
| | 15881.00 | 16883.52 | |
| Young Musicians Fund - endowment | 456.51 | 456.45 | |
| Closing Balance - carried forward | <u>16337.51</u> | <u>17339.97</u> | |

ASSETS

| | | | |
|------------------------------|-----------------|-----------------|--|
| Current Account | -1109.33 | 2339.92 | |
| Deposit Account | 0.01 | 0.01 | |
| Instant Access Saver | 14741.41 | 14739.19 | |
| Friends Account | 1600.00 | 0.00 | |
| Young Musicians Account | 456.51 | 456.45 | |
| Prepaid expenses | 0.00 | 0.00 | |
| Receipts in arrears (note 3) | 860.76 | 1304.40 | |
| | 16549.36 | 18839.97 | |
| LESS LIABILITIES | | | |
| Accrued expenses (note 4) | 211.85 | 0.00 | |
| Receipts in advance (note 5) | 0.00 | 1500.00 | |
| Suspense | 0.00 | 0.00 | |
| | 211.85 | 1500.00 | |
| | <u>16337.51</u> | <u>17339.97</u> | |

Independent Examiner's Report to Basingstoke Symphony Orchestra
[Account examination in progress will be submitted as soon as available](#)

I have reviewed the financial statements on the basis
described in the attached Independent Examiner's
report, and confirm the views I have stated in that report.

Treasurer's Certificate

I approve the financial statements and confirm
that I have made available all relevant records
and information for their preparation.

Tom Lee- Hon. Treasurer

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

2021/2022 SEASON CONCERT DRAFT ACCOUNTS

| | November-21 | March-22 | June-22 | Total | 2018-2019 |
|---------------------------------------|--------------------|------------------|------------------|-------------------|------------------|
| Tickets sold (inc patrons) | 451 | 281 | 315 | | |
| <u>Income</u> | | | | | |
| Ticket Sales | 6,741.75 | 4,285.25 | 4,685.25 | 15,712.25 | 11,206.85 |
| Patrons Subs | 533.33 | 533.33 | 533.33 | 1,600.00 | 2,494.00 |
| Programme Sales | 221.00 | 166.40 | 179.88 | 567.28 | 598.50 |
| sundries | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| TOTAL | 7,496.08 | 4,984.98 | 5,398.46 | 17,879.53 | 14,299.35 |
| <u>Expenditure</u> | | | | | |
| Soloists | 425.00 | 300.00 | 800.00 | 1,525.00 | 350.00 |
| Piano Tuning | 0.00 | 0.00 | 0.00 | 0.00 | 394.80 |
| Augmentation | 451.00 | 720.00 | 990.00 | 2,161.00 | 2,440.00 |
| Conductor | 530.00 | 530.00 | 530.00 | 1,590.00 | 1,560.00 |
| Leader | 0.00 | 510.00 | 510.00 | 1,020.00 | 1,375.00 |
| Concert Hall | 5,226.00 | 5,226.00 | 5,484.00 | 15,936.00 | 13,240.00 |
| Ticket commision | 1,106.99 | 664.02 | 778.33 | 2,549.34 | 1,768.92 |
| Rehearsals Hall | 888.80 | 888.80 | 984.50 | 2,762.10 | 1,590.50 |
| Music Costs/PRS | 388.32 | 246.83 | 454.87 | 1,090.02 | 706.68 |
| Programme Costs | 193.16 | 191.71 | 126.29 | 511.16 | 449.00 |
| Advertising | 80.55 | 162.64 | 170.46 | 413.65 | 142.85 |
| sundries | 0.00 | 0.00 | 0.00 | 0.00 | 0.00 |
| TOTAL | 9,289.82 | 9,440.00 | 10,828.45 | 29,558.27 | 24,017.75 |
| Profit or Loss | -1,793.73 | -4,455.01 | -5,429.99 | -11,678.74 | -9,718.40 |
| <u>Grants/Sponsorship</u> | | | | | |
| donation | 888.80 | 888.80 | 888.80 | 2,666.40 | 0.00 |
| county council note xx | 500.00 | 500.00 | 500.00 | 1,500.00 | |
| TOTAL GRANTS | 1388.80 | 1388.80 | 1388.80 | 4,166.40 | 0.00 |
| Profit or loss | -404.93 | -3066.21 | -4041.19 | -7,512.34 | -3,040.90 |

BSO 2021/2022 SEASON Fund raising ACCOUNTS

| | 2021/2022 | 2018/2019 | notes |
|-------------------------------|-------------------------------|-----------------------------|-------|
| <u>Income</u> | | | |
| Sir Jeremiah Trust | 250.00 | 250.00 | |
| PMF | 3500 | | |
| members donations | 350.00 | 10.00 | |
| Amazon Smile/easy fundraising | 38.11 | 43.09 | |
| other donations | 40.00 | | |
| TOTAL | <u>4,178.11</u> | <u>303.09</u> | |
| <u>Expenditure</u> | | | |
| PMF | 2,426.15 | | |
| TOTAL | <u>2,426.15</u> | <u>0.00</u> | |
| Profit or Loss | <u><u>1,751.96</u></u> | <u><u>303.09</u></u> | |