

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

	notes	
	2021/2022	2018/2019
<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	4,178.11	303.09
<u>Expenditure</u>		
PMF	2,426.15	
TOTAL	2,426.15	0.00
Profit or Loss	1,751.96	303.09