

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 5th 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

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

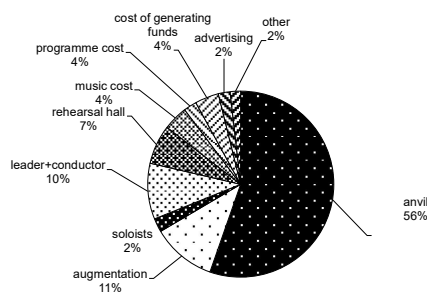
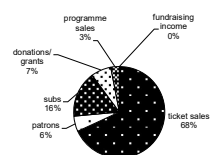
Independent Examiner's Report to Basingstoke Symphony Orchestra

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

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<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
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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	20,059.63	4,178.11
<u>Expenditure</u>		
PMF	2,502.50	1,865.50
TOTAL	2,502.50	1,865.50
Profit or Loss	17,557.13	2,312.61

BASINGSTOKE SYMPHONY ORCHESTRA - REGISTERED CHARITY No. 264670

NOTES TO THE ACCOUNTS

2022/2023

Income & Expenditure Account

1	members subs include donations made by life members in lieu of subs		
2	Prepaid expenses	amount	0.00
		0.00	
3	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	
4	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	
5	Receipts in advance	amount	£0.00
		£0.00	
		£0.00	
6	Suspense	amount	£200.00
	Cash Float for Programme selling retained for next season	200.00	

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LESS LIABILITIES			
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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