

FARNBOROUGH SYMPHONY ORCHESTRA

England & Wales · Charity number 293178

Details

Other names	D R A FARNBOROUGH SYMPHONY ORCHESTRA, R A E SYMPHONY ORCHESTRA
Status	Registered
Legal form	Other
Registered	1985-12-12
Register	View on the Charity Commission register

Contact

Address	5 Poplar Close Sherfield-On-Loddon Hook RG27 0DX
Phone	07753377281
Email	enquiries@farnboroughsymphony.org.uk
Website	www.farnboroughsymphony.org.uk

Activities

Objects: TO ADVANCE THE AESTHETIC EDUCATION OF THE PUBLIC BY THE STUDY AND PRACTICE OF ORCHESTRAL MUSIC AND PUBLIC PERFORMANCE OF SUCH MUSIC.

Activities: Founded in 1922 as the Royal Aircraft Establishment Orchestral Society, the Farnborough Symphony Orchestra has a long history of performing a varied programme of orchestral music to a high standard in the local community. It presents four concerts each season under a professional conductor, often featuring young soloists at the outset of their careers.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Bracknell Forest
- Hampshire
- Reading
- Slough
- Surrey
- West Berkshire
- Windsor And Maidenhead
- Wokingham

Finances

Period end	Income	Expenditure	Assets	Employees
2025-06-30		-	-	-
2024-06-30	£31,539	£29,150	-	-
2023-06-30	£30,556	£27,822	-	-
2022-06-30	£23,631	£27,330	-	-
2021-06-30	£2,498	£693	-	-
2020-06-30	£19,665	£19,046	-	-

Trustees

Name	Role	Appointed
Abbie Royston		2019-06-20
Alison Jayne Wyld		2020-06-18
Alissa Andrews		2023-06-15
DAVID NASH		2011-11-07
Dr ROBIN ARTHUR CHAVE		
Fiona Lintingre		2025-01-21
Gabriel Thomas		2023-09-12
Julian Martin		2021-06-17
Juliet Balch		2024-07-01
Karen Hassett		2024-07-01
ROY FALSHAW		
Rebekah Shaw		2024-07-01
Suzanne King		2024-07-01

FARNBOROUGH SYMPHONY ORCHESTRA

England & Wales - Charity number 293178

Accounts



CHARITY COMMISSION
FOR ENGLAND AND WALES

Trustees' annual report (including Directors' report) for the period

From: 01 July 2023

To: 30 June 2024

Charity name: Farnborough Symphony Orchestra

Charity registration number: 293178

Company number:

Objectives and activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	The object of the orchestra is to advance the aesthetic education of the public by the study and practice of orchestral music and the public performance of such music.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>The orchestra performed four public concerts during the 2023/24 season at two local venues:</p> <p>Concert 1: Saturday 11 November 2023 Princes Hall, Aldershot <i>Conductor: William Carslake</i> <i>Soloist: Charlie Jones (Tuba)</i></p> <p>Bacewicz: Overture (composed 1943)* Gregson: Tuba Concerto* Strauss: Serenade for Winds Brahms: Piano Quartet in G minor (orchestrated by Schoenberg)*</p> <p>Concert 2: Saturday 20 January 2024 St Peter's Church, Farnborough <i>Guest Conductor: Daniel Hogan</i> <i>Soloist: John Myerscough (Cello)</i></p> <p>Weber: Oberon Overture Schumann: Cello Concerto Dvořák: Symphony No. 7</p> <p>Concert 3: Saturday 16 March 2024 High Cross Church, Camberley <i>Guest Conductor: Lewis Gaston</i> <i>Soloists: So-Ock Kim (Violin)</i></p> <p>Sibelius: Finlandia Stravinsky: Violin Concerto* Nielsen: Symphony No. 2</p>

		<p>Concert 4: Saturday 8 June 2024 4.00 pm Princes Hall, Aldershot, GU11 1NX – Venue Information <i>Conductor: William Carslake</i></p> <p>Humperdinck: Hansel and Gretel Overture Mussorgsky/Rimsky-Korsakov: Night on a Bare Mountain Miklós Rózsa: The Jungle Book Suite* Kristen Anderson-Lopez: Music from Frozen* Bray: Where Icebergs Dance Away* Composition Project: Journey Into Space* Dukas: The Sorcerer's Apprentice</p> <p>(* denotes music never before performed by the orchestra)</p>
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	<p>In presenting this concert series, the trustees had regard to the guidance issued by the Charity Commission on public benefit. The concert season included:</p> <ul style="list-style-type: none"> - a number of works never before performed by the orchestra (many of which will have been unfamiliar to the audience as well), - an educational composition project performed within a Family Concert, - works by three female composer (continuing the orchestra's aim to champion the compositions of female composers in its programming), <p>thus fulfilling the educational remit of the orchestra.</p>

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	n/a
Policy on social investment including program related investment	Para 1.38	n/a
Contribution made by volunteers	Para 1.38	n/a
Other		The activities of the orchestra fall into two parts: the process of rehearsing and

		<p>preparing for a concert and the public concert itself.</p> <p>The first of these activities is funded through the subscriptions payable by the members of the orchestra, which are set at a level to cover the costs of the rehearsal venue and the rehearsal fees of the professional conductor and leader.</p> <p>The costs of the concert itself are covered partially from ticket sales and partially from sponsorship and donations. It is almost impossible to fund a public classical music concert in a concert venue from ticket sales alone. Losses on FSO concerts generally fall between around £300 and £3,000, and the orchestra relies on sponsorship, patronage and donations to cover these losses.</p>
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Achievements and performance

<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>The orchestra's objective of advancing the aesthetic education of the public was met through the mix of familiar and unfamiliar orchestral works presented during the season. The season was overseen by the Artistic Director of the FSO, William Carslake, and included two guest conductors and a number of distinguished soloists.</p> <p>The FSO's 2023 season started with a vibrant and varied programme, showcasing two contemporary composers alongside two classical stalwarts, albeit one with a twist! The concert opened with Polish female composer Grażyna Bacewicz's optimistic Overture (composed 1943), a work that promises hope and victory, with its military fanfares and the morse code for "V" beaten on timpani. A trailblazer in her time, Bacewicz studied with Nadia Boulanger in Paris, before returning to her native Poland and continuing to compose throughout Germany's occupation during World War Two.</p> <p>We then welcomed renowned British tuba player, Charlie Jones, to perform Gregson's popular concerto. Gregson's beautiful work shines a light on an instrument that more usually takes a back seat in the orchestra, with long lyrical passages as well as snappy, jazz-like tunes.</p> <p>The Serenade for Winds is one of Richard Strauss's earlier works, and continued the theme of highlighting different sections of the full orchestra, this time paired woodwind,</p>
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		<p>horns, and bass. In turns lyrical and light, it made Strauss's contemporaries sit up and listen and helped establish his reputation as a leading composer of the time.</p> <p>The concert concluded with Brahms' wonderful Piano Quartet in G Minor, arranged for orchestra by Arnold Schoenberg. It is beautifully done, so much so that on its first performance a lady is reputed to have opined that she couldn't see what the "... problem is with that Schoenberg ... that was quite melodic". Schoenberg himself studied Brahms for years, and wrote that he had been faithful to the original piece and Brahms' intentions; and that, unlike in quartet form, when the pianist invariably drowned out the strings, his arrangement allowed all the parts to be heard! It is a glorious, almost symphonic end to an exciting programme, and we look forward to seeing you there.</p> <p>The FSO welcomed in the New Year with a concert of works by well-known composers from the Romantic school. To preside over the orchestra, we were delighted to welcome back Daniel Hogan, who proved immensely popular last season with both musicians and audience alike with his sensitive interpretation of works by Korngold and Franck. This year, the January concert opened with the overture from Weber's final opera, Oberon, which was premiered in April 1826 at Covent Garden just weeks before the composer's death. Described as "one of the most remarkable combinations of fantasy and technical skill in modern music", the opera exemplified Weber's use of the romantic orchestra which was later to influence other major composers, particularly Berlioz.</p> <p>The cello concerto by Robert Schumann was written during a two-week period in October 1850 and was never performed in the composer's lifetime. The concerto is considered one of Schumann's more enigmatic works, largely due to its structure, the length of the exposition, and "the transcendental quality of the opening and the intense lyricism of the second movement". To bring this exciting work to life, the FSO was delighted to welcome back John Myerscough, who first performed as a soloist with the orchestra in Beethoven's Triple Concerto in 2019. He is Professor of cello and chamber music at the Royal Academy of Music, London, and is the cellist of the Doric Quartet, with whom he has performed extensively at venues across the world.</p>
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The concert closed with Dvořák's Symphony No. 7. The work was composed in 1885 and performed for the first time in London a few weeks after its completion. Originally published as Symphony No. 2, it is highly regarded by critics and musicologists; Sir Donald Tovey asserted that "along with the four Brahms symphonies and Schubert's Ninth, it is among the greatest and purest examples in this art-form since Beethoven".

For our March concert, we were under the baton of Lewis Gaston, the second of our two guest conductors this season. Lewis presided over the FSO's all-English concert back in 2017 and it was a pleasure to welcome him back for a programme of Scandinavian and Russian music. The concert opened with Sibelius' ever-popular Finlandia. A tone poem replete with nationalistic fervour, it was written at the turn of the twentieth century when the influence of the Russian Empire was becoming increasingly oppressive. It was initially performed under a variety of different names to avoid Russian censorship.

The violin concerto by Igor Stravinsky is a neoclassical concerto in four movements written in 1931. It was composed for the Polish violinist, Samuel Dushkin, and Stravinsky was initially reluctant to embark on the work because of his 'unfamiliarity with the instrument' but the soloist's willingness to consult on technical aspects persuaded the composer to accept the commission. Indeed, the underlying chord on which the whole concerto is founded (referred to by Stravinsky as his "passport to the concerto") was sketched out on a table napkin at a Paris restaurant when he was having lunch with Dushkin. To rediscover the atmosphere of inter-war Paris embodied in the work, we were excited to welcome back So-Ock Kim who, through her consummate performances of various concerti over the last few years, has become a great friend to the FSO.

The concert closed with the second symphony of Danish composer, Carl Nielsen, sub-titled 'The Four Temperaments'. Later in life, Nielsen himself explained the origin of the inspiration for the work: "I had the idea for 'The Four Temperaments' many years ago at a country inn in Zealand. On the wall of the room where I was drinking a glass of beer with my wife and some friends hung an extremely comical coloured picture, divided into four sections in which 'the Temperaments' were represented and furnished with titles: 'The

		<p>Choleric', 'The Sanguine', 'The Melancholic' and 'The Phlegmatic'. The Choleric was on horseback. He had a long sword in his hand, which he was wielding fiercely in thin air; his eyes were bulging out of his head, his hair streamed wildly around his face, which was so distorted by rage and diabolical hate that I could not help bursting out laughing. The other three pictures were in the same style, and my friends and I were heartily amused by the naivety of the pictures, their exaggerated expression and their comic earnestness. But how strangely things can sometimes turn out! I, who had laughed aloud and mockingly at these pictures, returned constantly to them in my thoughts, and one fine day I realized that these shoddy pictures still contained a kind of core or idea and – just think! – even a musical undercurrent!"</p> <p>Our popular Family Concert was back to close off the 2023/24 season With a sparkling programme of family favourites, and including a piece composed by local youngsters, this was an afternoon of mystery, magic and imagination. We transported the audience as Hansel and Gretel tricked the witch, Mowgli and Baloo explored the jungle, Elsa transformed her world into ice and the naughty apprentice got more than he bargained for when the Sorcerer popped out!</p>
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Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	n/a
Performance of fundraising activities against objectives set	Para 1.41	n/a
Investment performance against objectives	Para 1.41	n/a
Other		n/a

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Financial review

Review of the charity's financial position at the end of the period	Para 1.21	<p>The orchestra generated a profit of £2.7k on the 2023/24 concert season, which is the first time that income has exceeded expenditure for many years.</p> <p>The reserves created as part of a generous legacy received by the orchestra a number of years ago mean that the orchestra can plan concert programmes not solely on their popularity and familiarity, but provide genuine challenge and new experiences for our concert-going audience, in pursuit of its charitable aim.</p>
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	<p>The orchestra aims to hold minimum reserves equivalent to around twice the annual income from sponsorship, patronage and donations. This provides security for at least two seasons in the event that these sources of funding either disappear or reduce substantially.</p> <p>During the 2023/24 season, the orchestra received investment income from a legacy donation received during the 2015/16 season. This investment income helped to fund the hire of music for the less familiar works programmed.</p>
Amount of reserves held	Para 1.22	The FSO has reserves of a little over £80k
Reasons for holding zero reserves	Para 1.22	n/a/
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	None

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	The FSO's activities are funded through membership subscriptions, ticket sales for public concerts, sponsorships, donations, interest from investments and orchestra tax relief.
Investment policy and objectives including any social investment policy adopted	Para 1.46	The FSO holds funds in a COIF Charities Investment Fund with the interest generated supporting the costs of performing concerts.

A description of the principal risks facing the charity	Para 1.46	The slow decline in the appreciation of live orchestral music, largely as a result of the decline in music funding for schools over several decades, leading to a decline in ticket sales is the principal risk facing the orchestra.
Other		n/a

Structure, governance and management

Description of charity's trusts:		n/a
Type of governing document: for example, trust deed , memorandum and articles of association etc	Para 1.25	Constitution
How is the charity constituted? for example limited company , unincorporated association , CIO	Para 1.25	Membership society
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Committee (trustees) elected at an annual general meeting

Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	n/a
The charity's organisational structure and any wider network with which the charity works	Para 1.51	The FSO is a member of the organisation Making Music
Relationship with any related parties	Para 1.51	n/a
		n/a

Other		
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Reference and administrative details

Charity name	Farnborough Symphony Orchestra
Other name the charity uses	FSO
Registered charity number	293178
Charity's principal address	www.farnboroughsymphony.org.uk

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Peter Birkett	Chairman		
2	David Nash	Secretary		
3	Gabriel Thomas	Treasurer	Since 12 Sep 2023	
4	Alissa Andrews			
5	Robin Chave			
6	Rebekah Shaw		Since 01 July 2024	
7	Abbie Royston			
8	Roy Falshaw			
9	Suzie King		Since 01 July 2024	
10	Juliet Balch		Since 01 July 2024	
11	Karen Hasset		Since 01 July 2024	
12	Fiona Lintingre		Since 21 Jan 2025	
13	Susie Baker		Until 30 June 2024	
14	Alison Wyld		Until 30 June 2024	
15	Julian Martin		Until 30 June 2024	
16	Liz Preece		Until 30 June 2024	
17				
18				
19				
20				

Commented [DN1]: Co-opted on this date – does this make him Trustee??

Commented [DN2]: Co-opted on this date – does this make her Trustee??

Corporate trustees – names of the directors at the date the report was approved

Director name	
None	

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year
None	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	n/a
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	n/a
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	n/a

Additional information (optional)

Names and addresses of advisers (optional information)

Type of adviser Name Address

Name of chief executive or names of senior staff members (optional information)

n/a

Exemptions from disclosure

Reason for non-disclosure of key personnel details

n/a

Other optional information


n/a

Declarations

The company has taken advantage of the small companies' exemption in preparing the report above.

The trustees declare that they have approved the trustees' report (including directors' report) above.

Signed on behalf of the charity's trustees/directors

Signature(s)		
Full name(s)	Peter Birkett	Gabriel Thomas
Position (for example Secretary, Chair, etc)	Chairman	Treasurer
Date	19 th June 2025	

General Account for Season 2023/2024

Profit & Loss at 30th June 2024

2022 / 2023		2023 / 2024
Income		
6,852.12	Gain/(Loss) in Concert Accounts	5,837.67
7,637.63	Subscriptions	7,731.50
200.00	Patronage	300.00
1,500.00	Sponsorship	1,500.00
1,693.24	Donations	4,033.97
500.00	Grant Income	-
1,632.00	Reclaimed Income Tax (Gift Aid)	1,967.91
7,831.88	Reclaimed OTR	7,956.67
-	Interest from COIF Deposit Fund	-
1,984.17	Interest from COIF Investment Fund	1,991.82
225.00	Proceeds from "Coffee"	220.00
30,056.04		31,539.54
Expenditure		
27,207.53	Concert management fees (FPL)	28,622.67
418.00	Making Music Subscriptions	449.00
196.50	Administrative Expenses	79.00
-	Miscellaneous Expenditure	-
27,822.03		29,150.67
2,234.01	Profit / Loss	2,388.87

Balance Sheet at 30th June 2023

2022 / 2023		2023 / 2024
Liabilities		
53,671.65	Balance in General Account	56,060.52
36,134.16	Change in COIF Investment Fund Value	36,134.16
89,805.81		92,194.68
Assets		
76,134.14	Cash in COIF Charities Investment Fund	76,134.14
32.98	Cash in COIF Charities Deposit Fund	32.98
7,174.00	Cash at HSBC	£7,879.84
50.00	Cash for Front of House	50.00
6,414.69	FSO Productions Ltd Loan	£6,234.00
-	Accrued income	1,863.72
89,805.81		92,194.68

FARNBOROUGH SYMPHONY ORCHESTRA

England & Wales - Charity number 293178

Accounts



Trustees' annual report (including Directors' report) for the period

From: 01 July 2022

To: 30 June 2023

Charity name: Farnborough Symphony Orchestra

Charity registration number: 293178

Company number:

Objectives and activities

	SORP reference	
Summary of the purposes of the charity as set out in its governing document	Para 1.17	The object of the orchestra is to advance the aesthetic education of the public by the study and practice of orchestral music and the public performance of such music.
Summary of the main activities in relation to those purposes for the public benefit, in particular, the activities, projects or services identified in the accounts.	Para 1.17 and 1.19	<p>The orchestra performed four public concerts during the 2022/23 season at two local venues:</p> <p>Concert 1: 12-11-2022 Princes Hall, Aldershot Rosamunde Overture – Schubert Flute Concerto – Reinecke * Symphony No. 8 - Dvorak <i>Christian Paquette (Flute)</i> <i>William Carslake (Conductor)</i></p> <p>Concert 2: 21-01-2023 Princes Hall, Aldershot Candlewright – Gooderham * Violin Concerto – Korngold Symphony in D minor - Franck <i>So-Ock Kim (Violin)</i> <i>Daniel Hogan (Conductor)</i></p> <p>Concert 3: 11-03-2023 Farnham Maltings Symphony No. 4 – Brahms Gaelic Symphony - Beach * <i>Benedict Collins Rice (Conductor)</i></p> <p>Concert 4: 10-06-2023 Princes Hall, Aldershot Froissart Overture – Elgar Serenade for Tenor, Horn and Strings – Britten * Enigma Variations - Elgar <i>Ruairi Bowen (Tenor)</i> <i>Alison Wyld (French Horn)</i> <i>William Carslake (Conductor)</i></p>

		(* denotes music never before performed by the orchestra)
Statement confirming whether the trustees have had regard to the guidance issued by the Charity Commission on public benefit	Para 1.18	In presenting this concert series, the trustees had regard to the guidance issued by the Charity Commission on public benefit. The concert season included: - a number of works never before performed by the orchestra (many of which will have been unfamiliar to the audience as well), - a performance of a new composition by a young local composer, - a work by a female composer (continuing the orchestra's aim to champion the compositions of female composers in its programming), thus fulfilling the educational remit of the orchestra.

Additional information (optional)

You may choose to include further statements where relevant about:

	SORP reference	
Policy on grant making	Para 1.38	n/a
Policy on social investment including program related investment	Para 1.38	n/a
Contribution made by volunteers	Para 1.38	n/a
Other		<p>The activities of the orchestra fall into two parts: the process of rehearsing and preparing for a concert and the public concert itself.</p> <p>The first of these activities is funded through the subscriptions payable by the members of the orchestra, which are set at a level to cover the costs of the rehearsal venue and the rehearsal fees of the professional conductor and leader.</p> <p>The costs of the concert itself are covered partially from ticket sales and partially from sponsorship and donations. It is almost impossible to fund a public classical music concert in a concert venue from ticket sales alone. Losses on FSO concerts generally fall</p>

		<p>between around £300 and £3,000, and the orchestra relies on sponsorship, patronage and donations to cover these losses. During the 2022/23 season the orchestra received two small grants, each worth £500, one from the Elgar Society and one from the Humphrey Richardson-Taylor Charitable Trust.</p>
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Achievements and performance

<p>Summary of the main achievements of the charity, identifying the difference the charity's work has made to the circumstances of its beneficiaries and any wider benefits to society as a whole.</p>	<p>Para 1.20</p>	<p>The orchestra's objective of advancing the aesthetic education of the public was met through the mix of familiar and unfamiliar orchestral works presented during the season. The season was overseen by the Artistic Director of the FSO, William Carslake, and included two guest conductors and a number of distinguished soloists.</p> <p>The FSO began its 2022-23 season with a birthday concert celebrating 100 years since the orchestra's first performance on 13th December 1922. The opening work on that auspicious occasion was Schubert's Rosamunde Overture and it was fitting that we started this 100th birthday concert with the same piece, which brims over with Schubert's infectious melodies. We were also excited to welcome Christian Paquette, winner of the 2020 Marina Piccinini International Concerto Competition, to play the Reinecke Flute Concerto. A first for the FSO and its local community, this opportunity came about as a result of ongoing links with Marina Piccinini, the internationally-renowned flautist who played the Ibert concerto with the orchestra in 2017. Canadian by birth, Christian is Principal Flute of the York Symphony Orchestra in Pennsylvania and it was a great privilege for the FSO to welcome him as a soloist. The concert concluded with Dvorak's 8th Symphony, which was composed in 1889 on the occasion of the composer's election to the Prague Academy and is dedicated "To the Bohemian Academy of Emperor Franz Joseph for the Encouragement of Arts and Literature, in thanks for my election." The music is cheerful and optimistic and was wholly appropriate for a birthday concert.</p> <p>The FSO opened the New Year by welcoming guest conductor, Daniel Hogan, currently studying with a full scholarship for a Master's in Conducting at the Royal College of Music. The concert celebrated the</p>
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bicentenary of the birth of César Franck, a French Romantic composer, pianist, organist, and music teacher born in modern-day Belgium on 10th December 1822. The Symphony in D minor is his best-known orchestral work and the only mature symphony written by the composer. The work premiered in 1889 and received a mixed reception (Gounod called it “the affirmation of impotence taken to the point of dogma”) but it grew in popularity throughout the twentieth century until it became a stalwart of the symphonic canon. In recent years performances have declined so it was good to be able to reintroduce this masterwork to our local audience. The concert also included Erich Korngold’s Violin Concerto, unfamiliar to most, which was written in the early twentieth century and draws on the composer’s hugely popular melodies from his successful film scores. To play this wonderful work, we welcomed back So-Ock Kim, who has become a much-valued friend of the FSO, most recently helping us to celebrate our return to music-making after the pandemic. The opening work of the concert was a short work written by Sam Gooderham, with which he won the inaugural FSO Young Composer’s Competition in 2020. Inspired by the Illuminated River installation on Cannon Street bridge, this contemplative piece depicts the transition between south London and the city. We were delighted to have this opportunity of giving the first orchestral performance of this work and encouraging this aspiring young composer, particularly after this premiere was also postponed due to the pandemic.

To preside over the FSO’s Spring concert, which was supported by the Humphrey Richardson Taylor Charitable Trust, we welcomed guest conductor, Benedict Collins-Rice, who has performed throughout Europe and America, recorded for several record labels and TV companies, and broadcast live on Radio 3. The Gaelic Symphony, written by Amy Beach, was first performed in 1896 and was the first symphony by an American composer to use folk songs as thematic material. It was also the first symphony to be composed and published by a female American composer and helped her gain widespread acknowledgement of her talents in a male-dominated profession. The work draws on several Irish melodies because of what Beach called “their simple, rugged, and unpretentious beauty.” The other work in the

concert was Brahms' well-known Symphony No. 4 in E minor. Written in the same key as the Gaelic Symphony, it was first performed just over a decade earlier in 1885. The last of Brahms' symphonies, it has an undeniably tragic character despite its warmth and beauty. It was inspiring to share the depth and beauty of these two late-nineteenth-century masterpieces with our local audience.

The FSO concluded its 2022-23 season with a programme of English music. We were particularly excited to be performing Benjamin Britten's Serenade for Tenor, Horn and Strings with our very own Alison Wyld (FSO Principal Horn) as soloist. Alison pursued a career as a freelance horn player for thirteen years before becoming a primary school teacher and latterly headteacher. She was joined by tenor soloist, Ruairi Bowen, a finalist in the International Handel Singing Competition in 2020, who is much in demand as an interpreter of Baroque repertoire in the UK and abroad, collaborating with some of the leading conductors in the field. The Serenade is a song cycle on the theme of night, which was written in 1943 and first performed by horn player, Dennis Brain, at whose request the work had been composed, and the tenor, Peter Pears, Britten's partner. The programme also included two works by Elgar and we were extremely grateful for the support of the Elgar Society, whose financial assistance enabled us to perform this beautiful music. The Froissart Overture was the composer's first large-scale work for full orchestra and is less well-known than many of his later works. Inspired by the 14th-century chronicles of Jean Froissart, the concert overture contains, in embryonic form, many of the hallmarks that Elgar was to perfect in his mature output. The Enigma Variations was composed some nine years later and needs little introduction as it has become established as one of the composer's most famous works. Elgar dedicated it "to my friends pictured within", each variation being a musical sketch of one of his circle of close acquaintances. The 'enigma' of the title remains a subject of much speculation, and we invited the audience to mull over this conundrum while listening to this delightful programme of English music.

Additional information (optional)

You may choose to include further statements where relevant about:

Achievements against objectives set	Para 1.41	n/a
Performance of fundraising activities against objectives set	Para 1.41	n/a
Investment performance against objectives	Para 1.41	n/a
Other		n/a

Financial review

Review of the charity's financial position at the end of the period	Para 1.21	<p>The orchestra generated a profit of £2.7k on the 2022/23 concert season, which is the first time that income has exceeded expenditure for many years.</p> <p>The reserves created as part of a generous legacy received by the orchestra a number of years ago mean that the orchestra can plan concert programmes not solely on their popularity and familiarity, but provide genuine challenge and new experiences for our concert-going audience, in pursuit of its charitable aim.</p>
Statement explaining the policy for holding reserves stating why they are held	Para 1.22	<p>The orchestra aims to hold minimum reserves equivalent to around twice the annual income from sponsorship, patronage and donations. This provides security for at least two seasons in the event that these sources of funding either disappear or reduce substantially.</p> <p>During the 2022/23 season, the orchestra received investment income from a legacy donation received during the 2015/16 season. This investment income helped to fund the hire of music for the less familiar works programmed.</p>
Amount of reserves held	Para 1.22	The FSO has reserves of a little over £80k

Reasons for holding zero reserves	Para 1.22	n/a/
Details of fund materially in deficit	Para 1.24	n/a
Explanation of any uncertainties about the charity continuing as a going concern	Para 1.23	None

Additional information (optional)

You may choose to include further statements where relevant about:

The charity's principal sources of funds (including any fundraising)	Para 1.47	The FSO's activities are funded through membership subscriptions, ticket sales for public concerts, sponsorships, donations, interest from investments and orchestra tax relief.
Investment policy and objectives including any social investment policy adopted	Para 1.46	The FSO holds funds in a COIF Charities Investment Fund with the interest generated supporting the costs of performing concerts.
A description of the principal risks facing the charity	Para 1.46	The slow decline in the appreciation of live orchestral music, largely as a result of the decline in music funding for schools over several decades, leading to a decline in ticket sales is the principal risk facing the orchestra.
Other		n/a

Structure, governance and management

Description of charity's trusts:		n/a
Type of governing document: for example, trust deed , memorandum and articles of association etc	Para 1.25	Constitution
How is the charity constituted? for example limited company , unincorporated association , CIO	Para 1.25	Membership society
Trustee selection methods including details of any constitutional provisions e.g. election to post or name of any person or body entitled to appoint one or more trustees	Para 1.25	Committee (trustees) elected at an annual general meeting

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Additional information (optional)

You may choose to include further statements where relevant about:

Policies and procedures adopted for the induction and training of trustees	Para 1.51	n/a
The charity's organisational structure and any wider network with which the charity works	Para 1.51	The FSO is a member of the organisation Making Music
Relationship with any related parties	Para 1.51	n/a
Other		n/a

Reference and administrative details

Charity name	Farnborough Symphony Orchestra
Other name the charity uses	FSO
Registered charity number	293178
Charity's principal address	www.farnboroughsymphony.org.uk

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Peter Birkett	Chairman		
2	David Nash	Secretary		
3	Gabriel Thomas	Treasurer	Since 01 July 2023	
4	Alissa Andrews			
5	Robin Chave			
6	Rebekah Shaw		Since 01 July 2024	
7	Abbie Royston			
8	Roy Falshaw			
9	Suzie King		Since 01 July 2024	
10	Juliet Balch		Since 01 July 2024	
11	Karen Hasset		Since 01 July 2024	
12	Rosemary Heasman		Until 30 June 2023	

13	Magda Middleton	Treasurer	Until 30 June 2023	
14	Susie Baker		Until 30 June 2024	
15	Alison Wyld		Until 30 June 2024	
16	Julian Martin		Until 30 June 2024	
17				
18				
19				
20				

Corporate trustees – names of the directors at the date the report was approved

Director name	
None	

Name of trustees holding title to property belonging to the charity

Trustee name	Dates acted if not for whole year
None	

Funds held as custodian trustees on behalf of others

Description of the assets held in this capacity	n/a
Name and objects of the charity on whose behalf the assets are held and how this falls within the custodian charity's objects	n/a
Details of arrangements for safe custody and segregation of such assets from the charity's own assets	n/a

Additional information (optional)

Names and addresses of advisers (optional information)

Type of adviser	Name	Address
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Name of chief executive or names of senior staff members (optional information)

n/a

Exemptions from disclosure

Reason for non-disclosure of key personnel details

n/a

Other optional information



n/a

Declarations

The company has taken advantage of the small companies' exemption in preparing the report above.

The trustees declare that they have approved the trustees' report (including directors' report) above.

Signed on behalf of the charity's trustees/directors

Signature(s)		
Full name(s)	Peter Birkett	Gabriel Thomas
Position (for example Secretary, Chair, etc)	Chairman	Treasurer
Date	06/08/2024	

Farnborough Symphony Orchestra
General Account for Season 2022/2023
Profit & Loss at 30th June 2023

2021 / 2022		2022 / 2023
Income		
5,493.01	Gain/(Loss) in Concert Accounts	6,852.12
6,414.20	Subscriptions	7,637.63
950.00	Patronage	200.00
500.00	Sponsorship	1,500.00
	Grant for Elgar Frossiart Overture performance	500.00
76.61	Donations	1,693.24
-	Grant Income	500.00
1,471.14	Reclaimed Income Tax (Gift Aid)	1,632.00
6,445.16	Reclaimed OTR	7,831.88
0.03	Interest from COIF Deposit Fund	-
2,250.68	Interest from COIF Investment Fund	1,984.17
30.00	Proceeds from "Coffee"	225.00
23,630.83		30,556.04
Expenditure		
-	Hire of Rehearsal Rooms	-
-	Conductor's Rehearsal Fees	-
-	Leader's Rehearsal Fees	-
26,426.06	Concert management fees (FPL)	27,207.53
-	General Publicity	-
295.00	Making Music Subscriptions	418.00
-	New Website Design	-
309.33	Administrative Expenses	196.50
-	Committee Attendance Fee (MD)	-
299.48	Miscellaneous Expenditure	-
27,329.87		27,822.03
- 3,699.04	Profit / Loss	2,734.01

Balance Sheet at 30th June 2023

2021 / 2022		2022 / 2023
Liabilities		
51,437.64	Balance in General Account	54,171.65
36,134.16	Change in COIF Investment Fund Value	36,134.16
87,571.80		90,305.81
Assets		
76,134.14	Cash in COIF Charities Investment Fund	76,134.14
32.98	Cash in COIF Charities Deposit Fund	32.98
-	Cash at Barclays Bank	-
4,534.18	Cash at HSBC	7,174.00
50.00	Cash for Front of House	50.00
6,735.50	FSO Productions Ltd Loan	£6,414.69
85.00	Accrued income	500.00
87,571.80		90,305.81