

EALING SYMPHONY ORCHESTRA
President: the Mayor of Ealing, Cllr Tejinder Dhami
Annual General Meeting to be held on 6th December 2018
at Ealing Green Church Hall

AGENDA

1. Minutes of meeting on 19.12.17 and matters arising
2. Amendments to constitution, as circulated to members:
 - i. Paragraph 3: “pay the subscription”
 - ii. Paragraph 4a: “Chair”
 - iii. Paragraph 6b: “Payments shall be authorised”
3. Conductor’s report for 2017/18 season
4. Hon. Chairman’s report for 2017/18 season
5. Hon. Treasurer’s report for 2017/18 season
6. Election of Officers and Committee
7. Any other business

Retiring Committee:

Hon. Chairman	Jo Boswell
Hon. Treasurer	David Smith
Hon. Librarian	Steve Warrington
Hon. Orchestral Manager	James Greener
Hon. Secretary	Richard Partridge
Hon. Front-of-House Manager	Sarah Lough (not seeking re-election)
Hon. Publicity Manager	Jenny Davies
Members	Paul Grigg (assistant treasurer) Alice Laddiman (assistant orchestral manager) Maddy Thomas (not seeking re-election) Gary Walker (Friends representative) David Weedon (social secretary)

Nominations received from the retiring committee:

for Hon. Front-of-House Manager Luisa Page

In addition to the officers, the constitution requires from one to five committee members.

The retiring committee, except as shown, are prepared to stand again, and consider themselves mutually proposed and seconded; they also propose and second the nominees above. Other nominations may be made at the meeting, provided the nominees consent.

Officers and committee members must be members of the orchestra, defined as those who have paid their subscriptions. Only paid-up members of the orchestra are entitled to vote.

EALING SYMPHONY ORCHESTRA
Annual General Meeting on 6th December 2018
in Ealing Green Church
Minutes

The minutes of the 2017 AGM had been circulated and were agreed, with no objections and no matters arising.

Three minor amendments to the constitution were agreed *nem con*. These brought it into line with modern payment systems, and removed any perceived sexual bias from the officers' positions' titles.

John Gibbons gave his conductor's report. He summarised the 2017-8 season, and thanked the orchestra for allowing him to conduct such an eclectic repertoire. His full report follows in the minutes book.

In her report, Chair Jo Boswell noted some high points of the past season. The ESO had now worked with no less than five winners and one other finalist of the BBC Young Musicians competition during her time with the orchestra. She thanked Maddy Thomas in particular for organising the trip to Holland, supported by David Smith, and welcomed David Way, who was fulfilling a long-held ambition for a professional principal viola, as evidenced by his mesmerising solo in *Hary Janos*. Peter Nall had very kindly organised an unusually ambitious and highly successful Jaunt in his home town. Jo explained the proposed committee changes, thanking Sarah Lough and Maddy Thomas, who were standing down, for their service, treasurer David Smith for setting up Ealing Symphony Orchestra Productions Ltd, and all the committee for their work. Her full report follows in the minutes book.

David Smith presented the season's accounts, which had been circulated. With five instead of the usual four fully ESO-promoted concerts a large loss might have been expected, but Sheku Kanneh-Mason's (the extra one) sell-out had converted this to a profit. The bottom line of the accounts was after a further loan of £2,000 to ESO Productions, so the orchestra had done even better than the figures implied, and the £31,000 of reserves was not shown. The first full year of tax relief for ESO Productions was expected.

The current season also had six main concerts, five of them without outside support, and no Sheku, so a loss must be expected; David exhorted the members to sell tickets.

There were no questions, and the accounts were accepted *nem con*.

The election of Officers and Committee followed. With no fresh nominations from the floor, the following committee, having been proposed and seconded by the retiring committee, was elected *en bloc, nem con*.

Hon. Chair	Jo Boswell
Hon. Treasurer	David Smith
Hon. Librarian	Steve Warrington
Hon. Orchestral Manager	James Greener
Hon. Secretary	Richard Partridge
Hon. Front-of-House Manager	Luisa Page
Hon. Publicity Manager	Jenny Davies
Members	Paul Grigg (assistant treasurer) Alice Laddiman (assistant orchestral manager) Gary Walker (Friends representative) David Weedon (social secretary)

The roles shown for the ordinary committee members are agreed by the committee rather than the General Meeting.

There being no further business, the meeting closed, having lasted for twelve minutes. 39 paid-up members had been present.

EALING SYMPHONY ORCHESTRA

Music Director's report – 2017-18 season

The last season has been yet another exciting season full of great music making and memorable concerts. The season was built around the theme *Apocalypse comes Fourth* with each concert featuring a 4th symphony.

The season opened with a concert in St Martin's on 7th October that showcased young saxophonist Jess Gillam in the Saxophone Concerto by Barbara Thompson, a fascinating piece with its elements of jazz and big band, and the soloist's use of three different saxophones. The concert opened with Shostakovich's *October* – 100 years after the 1917 October Revolution in Russia. In the second half the trombones were able to shine in Holst's *The Perfect Fool*, before the concert concluded with Prokofiev's mercurial Fourth Symphony.

On 25th November we played two Fourth Symphonies, Matthew Taylor's (getting its second performance) and Nielsen's Fourth, *The Inextinguishable*. A sumptuous performance of Korngold's Violin Concerto with Fenella Humphreys filled out the first half, whilst the second half began with *The Ride of the Valkyries*.

December saw many members perform with LWFC at Thame Leisure centre. The choir came for Orff's *Carmina Burana*, whilst the highlight for many musicians came with George Harliono performing Rachmaninov's Second Piano Concerto – a mega talent getting strong support from the ESO. The novelty in the programme was George Dyson's *The Blacksmiths* – a rarely-performed work exploring the work of blacksmiths making weapons for fighting.

Our Christmas concert was another popular event, with a notable soloist, Pam, playing a Mozart concerto finale to great acclaim.

The 10th February concert for the EMFF involved a spirited account of Verdi's *Force of Destiny* Overture, a powerful performance of Delius's *Appalachia* with Keel Watson an appropriate baritone soloist, and an exhilarating performance of *Porgy and Bess* in the Robert Russell Bennett arrangement. Here Keel (Porgy) was joined by the equally stunning Gweneth-Ann Rand. A memorable occasion for all who attended.

Saturday 17th March was the penultimate visit to Thame with Midori Komaci performing Mendelssohn's Violin Concerto, Rachmaninov's rarely performed cantata *Spring* with Keel Watson again as soloist, and Elgar's beautiful *The Music Makers* with Eirlys Myfanwy Davies as soloist.

A large audience attended the concert on 19th May, drawn, in part, by Simon Heffer's full page promotional article in the Saturday *Telegraph*. The focus for him was George Lloyd's Fourth Symphony, and the orchestra gave a magnificent account of this powerful symphony. A fair proportion of the audience had come to hear Rhys Concessao play Beethoven's First Piano Concerto – another very young, talented pianist benefitting from concerts with ESO. Dvořák's *Carnival* overture was an exhilarating start to the concert – helped by this being its second performance that month, as many of the orchestra had gone to Zandvoort for a fabulous weekend celebrating Dutch Liberation Day. The trip was an outstanding success thanks to the hard work, in particular, of Sally Romary and Maddy Thomas. I am always aware that each event involves a myriad number of members working hard behind the scene to make these occasions such a success, so a big thank you to you all.

At the start of July I ended my tenure as M.D. of LWFC with a *Best of British* concert packed full of cheerful numbers and ending with Vaughan Williams's early masterpiece *Toward the Unknown Region*. Throughout my tenure ESO have been totally supportive of these concerts, and allowed me to programme pieces outside the normal orbit of choral concerts.

Our own season concluded in spectacular style, sadly to a relatively small audience, with four orchestral masterpieces: Britten's powerfully dramatic *Sinfonia da Requiem*, Kodaly's cheeky *Hary Janos* Suite, Debussy's intoxicating *Prélude à l'après-midi d'un faune* with Peter Robertson excelling on the flute solo, and Scriabin's fabulous *Poem of Ecstasy* with the superlative Richard Davies on the famous trumpet solo. With focus on not overplaying the piece, the performance was a triumph and something I will always cherish.

I would finally like to thank everyone for being such a supportive group to each and everyone who comes into contact with the orchestra. This, matched by a fearless 'can do' attitude, allows us to truly enrich people's lives. The ever-supportive committee embraces my wacky ideas (mostly) and allow us to be seen as one of London's most unique and enterprising orchestras. Who else would have embarked on a complete Malcolm Arnold symphonies cycle? Now for the even more neglected symphonies of George Lloyd!

With thanks to you all for being...well...ESO.

John John Gibbons, Music Director, Ealing Symphony Orchestra

EALING SYMPHONY ORCHESTRA

Hon Chair's report – 2017-18 season

The 2017/18 season has yet again seen the orchestra go from strength to strength. Thanks to John we had the opportunity to perform with two young musicians who are really starting to make a name for themselves. Jess Gillam helped get the season off to a sparkling start with her performance of Barbara Thompson's Saxophone Concerto; and the committee jumped at the chance to undertake an additional concert accompanying Sheku (who is now so famous he only goes by his first name) for the Elgar 'Cello Concerto. We also had a number of more established names joining us for some performance preparation time. In fact, when I watched the BBC Prom celebrating 40 years of the Young Musician Competition, I realised that the ESO has worked, in some shape or form, with five winners and one finalist during my time in the orchestra.

A highlight of the season was certainly the trip in May to Zandvoort to perform a concert in celebration of Dutch Liberation Day. On behalf of the orchestra, I would like to extend a huge thanks to Maddy for her amazing organisation on this tour, with excellent support from David.

Towards the end of the season we were lucky enough to secure the services of David Way as Principal Viola. I know the viola section are already appreciating the expert guidance he brings, and who can forget the mesmerising solo he gave in the Hary Janos Suite at our July concert.

The orchestra has repeatedly risen to the challenge of some difficult repertoire during the season; including at the Peter Nall-organised summer jaunt, which was more ambitious than usual.

Finally, in case it escaped your attention, members of the ESO made their appearance on small screen in Howard's End; and in the straight-to-DVD film 'In Darkness' (the first and probably only time I will see my name in film credits!)

There are some changes to the committee as follows:

Sarah Lough is stepping down as Front of House Manager. I'd like to thank her for all her hard work in this role over the last year, including handling special FoH arrangements for our sell-out Sheku concert; and I'm delighted that Luisa Page has volunteered to take on the responsibility.

Maddy Thomas is also stepping down from the committee after 7 years, with 6 of them as orchestral manager. I'd like to thank her for her significant contribution, and the committee will certainly miss the energy and challenge she brings.

I would like to make special mention of the extra efforts David Smith has gone to in claiming tax refunds under the orchestra tax relief scheme, which has made a significant contribution to our financial health.

Please join me in showing your appreciation for all members of the Committee who give their time so selflessly to ensure the smooth running of the orchestra.

Jo Boswell, Hon Chair

EALING SYMPHONY ORCHESTRA

Trustees' report for the year 2017-18

The orchestra met its aims by promoting five public concerts in its home borough. It also accepted its usual concert loss in support of a performance for the Ealing Music and Film Festival, earned a little money for the orchestra by accompanying the Lord Williams's Festival Chorus in Thame on three occasions, presented a chamber music concert for the Friends of St Mary's, Perivale, and travelled to the Netherlands for a concert in Zandvoort as part of the Dutch Liberation Day festivities. There was a second small-scale Christmas concert in Ealing Green Church, where the orchestra rehearses; the proceeds of this were shared between the orchestra, which covered its costs and so did not use charitable funds, and the church, which put the money towards its night shelter for the homeless.

In addition to giving the annual chamber concert, the orchestra has a Voice Section – a small choir which meets before its Thursday evening rehearsals, normally under experienced vocal coach (and ESO violinist) Melanie Crompton. Both of these non-orchestral activities do much to further members' enjoyment and musicianship.

The orchestra's cohesiveness is supported by social activities for which a separate, non-charitable fund is maintained.

As usual, the orchestra programmed music which needs to be heard but tends to be shunned by professional orchestras. This included Barbara Thompson's Concerto for Saxophones, and Fourth Symphonies by Prokofiev, Matthew Taylor, Nielsen, Glazunov, George Lloyd (its second live performance, hailed by Simon Heffer in the Daily Telegraph as the musical event of the year) and Scriabin. Concerts with the Lord Williams's Festival Chorus included George Dyson's *The Blacksmiths* and Rachmaninov's Spring Cantata, and both these and the Dutch concert included music by William Alwyn and Doreen Carwithen, supported by the William Alwyn Foundation. The need for such music to be played in public is part of the justification for the orchestra's charitable status.

Naturally, many better-known works were played alongside the rarities, and highlights included the Korngold Violin Concerto, a concert of songs from Gershwin's *Porgy and Bess*, the Elgar Cello Concerto, Britten's Sinfonia da Requiem and Debussy's *Prélude à l'après-midi d'un faune*. The full programme can be found on the ESO website.

It was a great joy to accompany both the current winner and runner-up of the BBC Young Musician competition, Jess Gillam stretching us with the Barbara Thompson's Concerto for Saxophones, and Sheku Kanneh-Mason's performance of the Elgar Cello Concerto selling out a specially-mounted extra concert long in advance.

The relationship with the competitive Ealing Festival of Music, Dance, Speech and Drama continued with the award of a performance with orchestra to the overall winner of its concerto classes, and the young 2017 winner Rhys Concessao impressed greatly with his performance of Beethoven's First Piano Concerto.

The orchestra was honoured to be invited to perform in the sixth Ealing Music and Film Valentine Festival, where it contributed its rehearsal hall charges but took no income, resulting in a normal loss on the concert. This year *Porgy and Bess* drew a good audience which also heard Verdi's *Force of Destiny* overture and Delius's *Appalachia*.

The long-standing and rewarding relationship with the Lord Williams's Festival Chorus in Thame concluded as John Gibbons ended his time as their conductor. We shall miss the chorus's friendly hospitality and enthusiastic audiences, as well as the opportunity regularly to accompany the choral repertoire.

The highly successful trip to Zandvoort was mainly financed by the participating orchestral members via the non-charitable Social Fund, with a modest use of charitable funds for the cost of presenting the music. There was a memorable Annual Jaunt to Chorleywood, organised by leader Peter Nall, which did not use charitable funds.

The ESO has an enterprising repertoire, while achieving a very high playing standard. It owes much to its leader, Peter Nall, and to its conductor John Gibbons, under whose direction deceptively relaxed and enjoyable rehearsals ensure that members are keen to come on Thursday evenings. The orchestra is known for its friendliness, and the pub is well-patronised after rehearsals, but good players want to combine enjoyment with giving the best they can, and the ESO currently finds itself in the upper echelon of voluntary orchestras.



Charity Name Ealing Symphony Orchestra	No (if any) 287974
---	-----------------------

CC16a

Receipts and payments accounts

For the period from	Period start date 01/09/17	To	Period end date 31/08/18
---------------------	-------------------------------	----	-----------------------------

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Players Subscriptions	11,285	-	-	11,285	10,904
Members Travel Foreign Festivals	12,840	-	-	12,840	25,739
Non ESO Concerts	1,472	-	-	1,472	6,765
Concert Proceeds	12,595	-	-	12,595	7,756
Grants	2,000	-	-	2,000	1,000
CD, DVD sales, catering	2,621	-	-	2,621	2,050
Dividends / Interest	30	-	-	30	35
Friends, Donations, Fundraising	2,742	-	-	2,742	4,623
Tax Refunds	4,513	-	-	4,513	2,778
Misc	838	-	-	838	556
Sub total (Gross income for AR)	50,937	-	-	50,937	62,207
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	50,937	-	-	50,937	62,207
A3 Payments					
Flights, Van Hire, Foreign Festival	14,232	-	-	14,232	31,014
Conductor, Leader, Principals	10,574	-	-	10,574	10,244
Extra Concert Players, Instrument Hire	5,529	-	-	5,529	5,636
Rehearsal Hall Hire	3,216	-	-	3,216	3,438
Soloists	1,750	-	-	1,750	550
Music Hire	3,733	-	-	3,733	3,419
Publicity, Postage, Printing	1,639	-	-	1,639	1,476
Concert Hall hire	2,769	-	-	2,769	2,290
Non ESO Concerts	390	-	-	390	250
Misc	3,207	-	-	3,207	2,299
Sub total	47,039	-	-	47,039	60,616
A4 Asset and investment purchases, (see table)					
Loan made to ESO Productions	2,000	-	-	2,000	5,000
	-	-	-	-	-
Sub total	2,000	-	-	2,000	5,000
Total payments	49,039	-	-	49,039	65,616
Net of receipts/(payments)	1,898	-	-	1,898	- 3,409
A5 Transfers between funds					
A6 Cash funds last year end	13,050			13,050	16,459
Cash funds this year end	14,948			14,948	13,050

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Current Account	5,460		-
	National Savings - 138047279	5,504		-
	Business Saver Account	3,983		-
	Total cash funds	14,948	-	-
		OK	OK	OK