

EALING SYMPHONY ORCHESTRA
President: the Mayor of Ealing, Cllr Dr Abdullah Gulaid
Annual General Meeting to be held on 5th December 2019
at Ealing Green Church Hall

AGENDA

1. Minutes of meeting on 6.12.18 and matters arising
2. Conductor's report for 2018/19 season
3. Hon. Chairman's report for 2018/19 season
4. Hon. Treasurer's report for 2018/19 season
5. Election of Officers and Committee
6. 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	Luisa Page
Hon. Publicity Manager	Jenny Davies (not seeking re-election)
Members	Paul Grigg (assistant treasurer) Alice Laddiman (assistant orchestral manager) Gary Walker (Friends representative) David Weedon (social secretary)

Nominations received from the retiring committee:

for Hon. Publicity Manager	Álvaro Rebón
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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 nominee 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 5th December 2019
in Ealing Green Church
Minutes

The minutes of the 2018 AGM had been circulated and were agreed, with no objections and no matters arising.

John Gibbons gave his conductor's report. He summarised the 2018-19 season, and thanked the orchestra for joining him in exploring some neglected areas of the vast orchestral repertoire. His full report follows in the minutes book.

Chair Jo Boswell used her report to thank people who had made a particular contribution to the season, in particular Peter Robertson for taking charge of the Christmas concert to such effect, to Deborah Lovell for the concert refreshments, and to the committee, especially Jenny Davies, now standing down after her spell as Publicity Manager. Jo was delighted that a volunteer had been found to replace Jenny; Álvaro had already been engaged in a handover process in the hope that he would be elected. Jo's full report follows in the minute book.

David Smith presented the season's accounts, which had been circulated. With again five ESO-promoted concerts but no Sheku Kanneh-Mason this time a large loss had been expected, but in fact the season had been in surplus despite reduced concert takings, thanks to some very generous donations in support of the George Lloyd symphony series. This had also been the first full season to benefit from Orchestra Tax Relief, and David thanked Martyn and Heather Humphreys for another quiz night, which had been highly successful both socially and financially.

The 2019-20 season also featured six concerts, five of them ESO-promoted, so again a substantial loss must be expected.

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	Álvaro Rebón
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 ten minutes. 38 members had been present.

EALING SYMPHONY ORCHESTRA

Music Director's report – 2018-19 season

I write my report in the aftermath of the astonishing finale of Mahler's Tenth Symphony. A work of such power and intensity that I have not experienced a silence of such depth and focus ever in my career. It shows how powerful music can touch us, the musicians, and the audience and the collective narrative of a live concert is one of the supreme experiences we can enjoy in our lives.

So I would like to start my report with saying 'Thank you' to you all for joining me on our continuing journey exploring the vast orchestral repertoire available to musicians. Sadly the general public know but a nano-second of all that has been composed and I am so grateful that ESO continues to support our expanding knowledge of the orchestral gamut.

The 2018-19 season opened with a typical mix of the 'well loved' and the 'forgotten'. Beethoven's Fifth Symphony, Glinka's Overture *Ruslan and Ludmila*, Brahms's Variations on a theme of Brahms, and then Bliss's Piano Concerto with Poom Prommachart as a dazzling soloist in this work, written for the 1939 New York Fair, that seems to combine the passion and lyricism of Rachmaninoff with the jazzy inflections of New York.

Two great orchestral works followed in November – *Cockaigne* and *Ein Heldenleben* – with Gaspar Hunt providing an idiosyncratic interpretation of Medtner's First Piano Concerto. *Ein Heldenleben* really shows how much the orchestra has developed in quality over the years with superb playing from across the whole orchestra and Peter Nall relishing the solo violin role of Pauline Strauss.

Another successful Christmas Concert delighted orchestra and audience alike though I was unable to take part due to my father's 90th birthday celebrations in the New Forest.

In January 2019 we started our George Lloyd symphony cycle. The first time ever that an orchestra will play all of George Lloyd's symphonies in concert – an endeavour to match our highly-praised Malcolm Arnold symphony cycle. The First Symphony is an astonishing piece for a teenager, and was given a cracking performance by the orchestra, not least Mr Weedon on the jazz inspired clarinet solo! Then followed an equally memorable performance of Malcolm Arnold's superb Concerto for Two Violins and String Orchestra with Olivia Tan and Peter Nall inspired soloists. The concert concluded with Dvorak's greatest symphony, the Seventh.

Another superb young soloist joined us in April. Willard Carter's performance of Khachaturian's Cello Concerto was astonishing, and again brought to the fore a rare, neglected work. Orchestral fun in the form of Marquez's Danzon No. 2 and Stravinsky's brilliant *Petrushka* were given rousing renditions.

Our final concert of the season was preceded by a special celebration in St John's Smith Square of the 40th anniversary of the British Music Society – six works by neglected British composers. Two works stood out for me, firstly Hamilton Harty's 1906 setting of Keats's *Ode to a Nightingale* with Kirstin Sharpin stepping in at short notice to deliver superbly the vocal line, and secondly Sir Arnold Bax's First Symphony – a first opportunity for many in the audience to hear the work 'live'. This symphony takes much of its spirit from the events of the 1916 Dublin Easter Rising. As the reviewer for *Musical Opinion* wrote, "Its neglect is shamefully exposed by this invigorating and superbly played performance."

A couple of the pieces were reprised in our final concert of the season, but the major items were Varvara Tarasova's dazzling performance of Scriabin's memorable Piano Concerto and Tchaikovsky's Second Symphony, which brought the season to a rousing conclusion.

A new venture was turning the second half of the Saturday rehearsal into an informal kids concert – a huge audience of parents and kids were thus given an introduction to orchestral music. Thanks to the William Alwyn Foundation for funding towards the cost of this extra event.

Selling programmes that contain unfamiliar pieces is hard work. Especially as often the true quality of a piece may only become apparent when the full orchestra required is present! As such we require a bit of 'faith' that the end product will be enjoyable for our audience and that sometimes their reactions to pieces will defy our own expectations!

Thank you all for your wonderful playing, spirit, humour, companionship.

John

John Gibbons, Music Director, Ealing Symphony Orchestra.

EALING SYMPHONY ORCHESTRA

Hon Chair's report – 2018-19 season

In the 2018/19 season the orchestra has continued to demonstrate its depth of talent and versatility. The talent exemplified by the sublime performance of Peter and Olivia in the Malcolm Arnold Concerto for 2 violins, as well as finding not one but two conductors from our own ranks to stand in for John when a family commitment meant he was unavailable to conduct the Christmas concert; and versatility shown in incorporating a number of extra concerts into the season's events, including performances in St Alban's Cathedral and St John's Smith Square. This was in addition to undertaking the challenging repertoire that has now become the standard for the ESO – from *Ein Heldenleben* through to Tchaikovsky's 2nd Symphony, and the personal highlight for me of 'Chair's Choice' of Dvorak's 7th Symphony, which I still believe to be his best.

The addition of a summer children's concert ensured that the orchestra continues to find new ways of meeting its charitable objectives. The event has helped us build our presence in the local community, as well as hopefully building our future audience too.

All of this could not be achieved without the dedication and hard work of the committee who work tirelessly to ensure the season runs smoothly and approach every challenge with a 'can do' attitude. Much of this effort is unseen and perhaps underestimated by orchestra members, so I'd like to ask you now to join me in showing your appreciation for everything they do on your behalf.

I would also like to take this opportunity to thank Deb Lovell who has taken responsibility for the interval refreshments since last season, which has really helped lighten the load on the committee on concert days.

This year Jenny Davies has decided to step down as Publicity Officer, and in her absence, I would like to extend our thanks to her for the significant support she has provided in the many years she has undertaken the role. I'm delighted and relieved that we were able to find such a willing and able successor in Álvaro Rebón.

We still have a vacancy on the committee if there is anyone willing to come and help keep the ESO running; but I will finish by reminding everyone that you don't need to be on the committee to volunteer to help!

Jo Boswell, Hon Chair

EALING SYMPHONY ORCHESTRA

Trustees' report for the year 2018-19

The orchestra met its aims by promoting five public concerts in its home borough. It also accompanied a silent film at the Musical Museum in Brentford, performed with the St Albans Chamber Choir and the Wormser Kantorei at their joint anniversary concert in St Albans Abbey, gave the fortieth anniversary concert of the British Music Society in St John's Smith Square, and presented a chamber music concert for the Friends of St Mary's, Perivale. There was a third 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 separately-funded 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.

A new venture was a free concert for families, given in the afternoon of a regular concert day. Despite minimal publicity, this proved to be a great success. A grant from the William Alwyn Foundation plus the retiring collection covered most of the costs.

The orchestra's cohesiveness is supported by social activities for which a separate, non-charitable fund is maintained. The 2019 Jaunt was to Brill in Oxfordshire, to join in the town's summer festival on a particularly hot July day.

As usual, the orchestra programmed music which needs to be heard but tends to be rarely played by professional orchestras. This included Sir Arthur Bliss's Piano Concerto, Medtner's First Piano Concerto, George Lloyd's First Symphony at the start of an intended cycle of all his symphonies, Sir Malcolm Arnold's Concerto for Two Violins with soloists from within the orchestra, the Khachaturian Cello Concerto, William Alwyn's *The Innumerable Dance*, and Sir Arnold Bax's First Symphony together with music by Carwithen, Hurd, Harty, Alwyn and Bridge for the British Music Society. The music by William Alwyn and Doreen Carwithen was supported by the William Alwyn Foundation, and generous support from two private donors was received towards the Lloyd symphony cycle. 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. Challenging highlights were Strauss's *Ein Heldenleben* and Stravinsky's *Petrouchka*, and popular symphonies included Beethoven's Fifth, Dvořák's Seventh and Tchaikovsky's Second. The full programme can be found on the ESO website.

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 2018 winner Willard Carter impressed greatly with his performance of Khachaturian's Cello Concerto. The 2015 winner Gaspar Hunt also performed, having had to defer his appearance due to injury. July's soloist, Varvara Tarasova, was a winner of the Sussex International Piano Competition.

Due to a clash of conductor's dates the ESO could not perform in the seventh Ealing Music and Film Valentine Festival, but it has been invited to return in 2019. The British Music Society concert was undertaken on the same basis, with the orchestra contributing its rehearsal hall charges but taking no income, resulting in a normal loss on the concert.

The orchestra no longer shares a conductor with the Lord Williams's Festival Chorus in Thame, but a number of members continue to play for them when dates do not clash.

The ESO has an enterprising repertoire, and achieves 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
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Receipts and payments accounts

For the period from	Period start date 01/09/2018	To	Period end date 31/08/2019
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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	11,450	-	-	11,450	11,285
Members Travel Foreign Festivals	-	-	-	-	12,840
Non ESO Concerts	2,564	-	-	2,564	1,472
Concert Proceeds	9,551	-	-	9,551	12,595
Grants	1,350	-	-	1,350	2,000
CD, DVD sales, catering	2,116	-	-	2,116	2,621
Dividends / Interest	40	-	-	40	30
Friends, Donations, Fundraising	5,873	-	-	5,873	2,742
Tax Refunds	6,663	-	-	6,663	4,513
Misc	-	-	-	-	838
Sub total (Gross income for AR)	39,606	-	-	39,606	50,937
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	39,606	-	-	39,606	50,937
A3 Payments					
Flights, Van Hire, Foreign Festival	-	-	-	-	14,232
Conductor, Leader, Principals	12,419	-	-	12,419	10,574
Extra Concert Players, Instrument Hire	7,657	-	-	7,657	5,529
Rehearsal Hall Hire	3,286	-	-	3,286	3,216
Soloists	1,509	-	-	1,509	1,750
Music Hire	4,156	-	-	4,156	3,733
Publicity, Postage, Printing	2,565	-	-	2,565	1,639
Concert Hall hire	3,789	-	-	3,789	2,769
Non ESO Concerts	560	-	-	560	390
Misc	2,459	-	-	2,459	3,207
Sub total	38,399	-	-	38,399	47,039
A4 Asset and investment purchases, (see table)					
Loan made to ESO Productions	-	-	-	-	2,000
	-	-	-	-	-
Sub total	-	-	-	-	2,000
Total payments	38,399	-	-	38,399	49,039
Net of receipts/(payments)	1,206	-	-	1,206	1,898
A5 Transfers between funds		-	-	-	-
A6 Cash funds last year end	14,948	-	-	14,948	13,060
Cash funds this year end	16,154	-	-	16,154	14,948

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	3,627		-
	National Savings - 138047279	3,994		-
	Business Saver Account	533		-
	Business Saver Account	8,000		-
	Total cash funds	16,154	-	-

[illegible]

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets	Investec Even 30 Plan 40		24,500	24,500
	Loan to ESO Productions		7,000	7,000
			-	-
			-	-
			-	-

[illegible]

	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature

Print Name _____

Date of approval

David JR En. R
Lut arbor for

David Smith
Richard Partridge

31/10/19
31.10.2019