

EALING SYMPHONY ORCHESTRA

Trustees' report for the year 2020-21

In a season dominated by the Covid-19 pandemic, the orchestra held together remarkably well.

The ESO year runs from September to August. By late September 2020, it was permitted for orchestras to play indoors as long as there was full social distancing and plenty of ventilation. The orchestra moved temporarily to the large church where it normally performs, using the whole of the nave, with each players' position allocated for each rehearsal, and masks worn except for the wind when playing. The members complied well with the restrictions, and it was a real joy to be playing together again after more than six months. After a while, players and conductor learned to cope well with the extra distancing. Most of the membership took part, but there were a few who did not feel comfortable coming back. There is no reason to suppose that infection was transmitted at any of these rehearsals. Many of them were live-streamed via YouTube for the benefit of those who could not attend.

With activity resumed, most members were happy to pay their subscriptions, making it possible to continue to pay our professional conductor and leader during the subsequent renewed restrictions, which was felt to be important as freelance sources of income were seriously reduced.

At the start of November meetings, including the AGM, had to revert to Zoom. In January, however, Jamulus was discovered; this sound-only online facility reduces the internet delay sufficiently to allow people to play together from their own homes. The sound quality depended heavily on each user's equipment and technical prowess, but once again those who could manage it could keep in practice and experience the joy of playing symphonic music as the invisible conductor, John Gibbons, tried to keep everything together from his piano. Some surprisingly useful rehearsal was achieved. After the Jamulus sessions there were Zoom socials to keep in touch with those who could not play for technical reasons or to avoid disturbance to neighbours. John invited a string of distinguished musicians (who sadly had much more spare time than they would have liked) to subject themselves to online interviews, giving members direct contact with some people they could normally only admire from afar.

In late May socially-distanced rehearsal could resume, and now there was a real target as the orchestra prepared for the orchestra's first public live-streamed performance. Stanford's Sixth Symphony – a work close to John Gibbons's heart and in an edition specially prepared for him – was given on 10 June and extremely well received, with generous donations from viewers. A further public live-stream was given on 10 July of music by Alwyn and Sibelius, this time with an audience of just 14 to take the church's total occupancy to the permitted limit; this was also very well received. Both of these performances remain online via the Ealing Symphony Orchestra YouTube channel.

The originally-planned concerts for this season had of course been cancelled, and these included a trip to Worms in Germany to accompany the Wormser Kantorei and St Albans Chamber Choir at the festival celebrating the 500th anniversary of the Diet of Worms. As a measure of compensation, John Gibbons kindly hosted an outdoor afternoon and evening for members at his Oxfordshire home.

The orchestra has a separate, non-charitable fund for social activities. As the season ended and the new one began, the fund was able to re-start the annual Jaunt away from London, with playing in an open marquee by the Thames in Shepperton followed by an open-air barbecue and some camping in individual tents. With the orchestra's social life unavoidably restricted, this was a particularly valuable event.

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 – which does much to further members' enjoyment and musicianship. This was able to resume socially-distanced rehearsals as regulations permitted.

During the year, with professional help, the orchestra's visual identity was updated, including a new logo. The resulting more modern appearance should aid recruiting and the perception of the orchestra's status as a near-professional-standard body.

In the expectation that normal concert-giving could resume in the autumn, an ambitious season for 2021-22 was planned. Thanks to the greatly reduced concert expenditure a surplus had been made in 2020-21, but audiences were likely to take a while to find their confidence again to attend in person, so this cushion might well be needed in 2021-22, which would mark the orchestra's centenary. A hoped-for celebration at the Royal Albert Hall in conjunction with a large chorus from Ealing schools performing a newly-commissioned work by Michael Rosen and Laura Rossi would not be possible in the new season, but fundraising was under way in the hope that the Royal Albert Hall could be booked in 2023.



Charity Name	No (if any)
Ealing Symphony Orchestra	287974

CC16a

Receipts and payments accounts

For the period from	Period start date	To	Period end date
	01/09/2020		31/08/2021

Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
A1 Receipts					
Players Subscriptions	8,985	-	-	8,985	10,702
Members Travel Foreign Festivals	-	-	-	-	-
Non ESO Concerts	-	-	-	-	-
Concert Proceeds	195	-	-	195	6,124
Grants	600	-	-	600	1,500
CD, DVD sales, catering	60	-	-	60	1,832
Dividends / Interest	262	-	-	262	152
Friends, Donations, Fundraising	6,905	-	-	6,905	4,663
Tax Refunds	5,992	-	-	5,992	8,479
Misc	-	-	-	-	260
Sub total (Gross income for AR)	22,999	-	-	22,999	33,712
A2 Asset and investment sales, (see table).					
Investec investment sold	-	-	-	-	24,500
	-	-	-	-	-
Sub total	-	-	-	-	24,500
Total receipts	22,999	-	-	22,999	58,212
A3 Payments					
Flights, Van Hire, Foreign Festival	-	-	-	-	-
Conductor, Leader, Principals	10,046	-	-	10,046	10,402
Extra Concert Players, Instrument Hire	1,067	-	-	1,067	3,985
Rehearsal Hall Hire	3,095	-	-	3,095	2,232
Soloists	250	-	-	250	1,308
Music Hire	687	-	-	687	2,817
Publicity, Postage, Printing	1,624	-	-	1,624	2,289
Concert Hall hire	-	-	-	-	2,006
Non ESO Concerts	-	-	-	-	218
Misc	695	-	-	695	1,827
Sub total	17,464	-	-	17,464	27,083
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	17,464	-	-	17,464	27,083
Net of receipts/(payments)	5,535	-	-	5,535	31,128
A5 Transfers between funds		-	-	-	-
A6 Cash funds last year end	47,282	-	-	47,282	16,154
Cash funds this year end	52,817	-	-	52,817	47,282

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 (Barclays)	7,531		-
	National Savings - 138047279	-		-
	Business Saver Account (Barclays)	30,003		-
	One year account (Hampshire Trust)	15,283		-
	Total cash funds	52,817	-	-

[illegible]

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets	Loan to ESO Productions Ltd.		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 J. Smith
Rural

David Smith
Richard Partridge

31/10/21
4.10.21

Independent Examiner's Report to the Trustees of Ealing Symphony Orchestra
I report on the accounts of the Trust for the year ended 31 August 2021.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts (under section 145 of the 2011 Act)
- to follow the procedures laid down in the General Directions given by the commission (under section 145(5)(b) of the 2011 Act)
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the next statement.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements to keep accounting records in accordance with section 130 of the 2011 Act, and to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met, or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Name: Timothy Goldstone

Address: 10 Messaline Avenue
London
W3 6JX

Date: 20 OCTOBER 2021

Signed:

