

AGM 2018

Chair's Report



I would like to begin my report on 2017-18 by thanking the committee members, who are also our trustees, for taking responsibility for the management of the orchestra, and in particular to Tessa Crilly (secretary) and Liz Cleary (treasurer), without whose work the orchestra could not continue. Thanks too to all those who have helped out, whether in formal or informal roles. We are a voluntary organisation, and our success depends largely on the enthusiasm of those who volunteer to get things done.

Concerts

In November, DSO had the unusual opportunity to perform a major piece twice in two weeks. We performed Brahms' Requiem at All Saints West Dulwich on 19 November with Ruth Holton and Jonny Davies as soloists and the Dulwich Symphony Chorus, organised by Ruth Holton. This was followed by a further performance with Helen Massey, Mark Oldfield and the Colet Choral society at St Paul's Girls school the following week. The experience was a source of insight into the piece for those who were able to play in both performances. The performance at Dulwich was also the occasion of a memorable performance of Beethoven's Violin Concerto by Patrick Rafter, who played with DSO following his success in the Croydon Performing Arts Festival soloists' competition.

During 2017-18, Leigh O'Hara continued to enthuse the orchestra, ably supported by our leader, Paul Tysall, creating varied programmes which attracted good audiences. Leigh also performed as soloist in Beethoven's third piano concerto at our March concert. At the same concert, we continued our commitment to works by local musicians, performing *Choreography for Orchestra* by Jonathan Lee.

The summer concert consisted of works by French composers and provided the opportunity for DSO to perform with the All Saints organ for the first time in Saint-Saëns' Organ Symphony. During the interval of the concert, we made a presentation to our former chair, Caroline Annesley, following her retirement from playing. Caroline becomes DSO's second honorary life member.

Throughout the year, DSO benefitted from new string players joining, especially violinists, and from stability in the brass and woodwind sections. The overall numbers of members were high with 60, 60 and 50 in the three terms respectively. We were particularly fortunate that our brass section was supported by James Keirle, who also deputised for Leigh O'Hara at a number of rehearsals.

Finance

The orchestra had another good year, ending with a surplus of £602. The autumn concert was particularly successful with just over £2,400 raised from ticket sales, but the spring and summer concerts made a loss, partly due to the high costs of extra players. We were able to increase the conductor's and leader's fees for the year, and also pay slightly higher charges for the rehearsal venue in the summer term. During the year, the committee adopted a policy on reserves for the orchestra, and the surplus for the year is in line with the policy, ensuring that we have sufficient reserves to enable us to continue to plan ambitious programmes and to survive in should income be lower than expected.¹

I reported last year that we were considering whether DSO should take advantage of the Government's scheme for orchestra tax relief, which would require us to set up a production company to manage much of the orchestra's business. This would be a significant step, and is for discussion at this year's AGM.

We are grateful to Leigh Whittingham who approved the accounts as an independent examiner.

Education and outreach

2017-18 was a year of review and planning for our outreach work, led by Ishani O'Connor, and there was no expenditure from our education fund.

Ishani has taken forward discussions with the Chineke! Foundation on collaboration in 2018-19. The Chineke! Foundation was established in 2015 to provide career opportunities to young Black and Minority Ethnic (BME) classical musicians in the UK and Europe. Chineke!'s motto is: 'Championing change and celebrating diversity in classical music'. DSO's next education project will be a partnership with the Chineke! Foundation and Orchestra in Spring 2019. We will showcase a young talented violinist from Chineke!, Sarah Daramy-Williams as soloist in our concert, and we will introduce our audience to two composers of African descent. We plan to connect with local schools in Tulse Hill and East Dulwich, working with their students on orchestral workshops led by DSO volunteers in collaboration with mentors from the Chineke! Orchestra who will be role models to students.

Privacy and data protection

The implementation of the EU's General Data Protection Regulations in May required DSO to review its policies and practices for handling the personal data of orchestra members, contractors and members of the audience. We were fortunate in being able to call on the advice of an orchestra member, Dan Sullivan, who had professional experience of GDPR implementation. Having carried out the review, we produced a new privacy statement, drawing on the model created by Making Music. We are very grateful to Dan for taking on

¹ The policy can be downloaded at <http://dulwichsymphonyorchestra.org.uk/committeePapers/201802PolicyReserves.pdf>

the role of data protection lead for DSO. He can be contacted by email at privacy@dulwichsymphony.org.uk about any issue relating to DSO's handling of personal data.

Venues

Once again, we are grateful to All Saints Church, which continues to be an excellent venue for our concerts. During the year, we took the decision to seek new rehearsal premises and, after a temporary sojourn at Chatsworth Baptist Church Hall, from September 2018 began rehearsing at James Allen's Girls School. The choice of a rehearsal venue for the longer term will be subject to consultation with members.

Jeremy Crump
Chair, DSO
28 September 2018