

## **WIMBLEDON CHORAL SOCIETY**

Notice of ANNUAL GENERAL MEETING  
to be held  
on Monday 7 September 2020  
at 7.30pm  
via zoom

### **AGENDA**

1. Minutes of the last AGM – 30 September 2019
2. Matters arising from the Minutes
3. Music Director's Report
4. Chairman's Report
5. Treasurer's Report
6. Election of Officers
7. Choir survey results
8. Any Other Business

Tracy Sherman  
General Secretary

# WIMBLEDON CHORAL SOCIETY

## **Minutes of the Annual General Meeting held on Monday 30 September 2019 at St Mark's Church, St Mark's Place, Wimbledon**

The meeting began at 19.30 with Sarah Hendry in the chair and approximately 128 members in attendance.

### **Minutes of the previous Annual General Meeting held on 1 October 2018**

Amendments were proposed to the Treasurer's report. In paragraph 4, there was a typo and it should read £30,000 not £80,000. Also the reserves were not down to a legacy but due to the careful stewardship and management of funds. These amendments were to be noted in the minutes.

Approval of these minutes was proposed by John Paramore and seconded by John Bright. The meeting approved the minutes.

### **Matters Arising**

There were no matters arising.

### **Music Director's Report**

Neil Ferris thanked the choir for their superb effort and performance in a consistent season. The main focus was the Da Vinci Requiem and the choir performed at that level throughout the year. He was utterly delighted with the choir and the fact that the choir looks like they enjoy performing.

Neil thanked the team who supports him – the committee. They had been very active this year with extra projects. Neil thanked his musical team of Michael and Sarah. Neil then thanked Vicky for her relentless and wonderful work. Neil thanked Laura and said that there was no-one better at welcoming new choir members. Neil thanked Paula for the fantastic programmes that she produces.

The last year's focus had been on the commissioned piece which started three years ago. It was hugely successful and enjoyable and was a positive experience. We had had time to learn the piece and there was amazing work behind the scenes. The reaction of other choirs and conductors was also very positive.

There was lots of work going on behind the scenes for the recording. It is a 35 minute piece which is not long enough for a CD so we are also going to record '70 degrees below zero' on the other side. It is another piece by Cecilia McDowell but not yet recorded and it will add interest to the CD. It is based on diaries of Scott of the Antarctic and weaves in poems and text so it links with our piece. It is 20 minutes so it will complete the programme.

Next year we would be back in Fairfield Halls and we would monitor how it feels for us and the audience. Feedback would be very helpful as that could be our major venue. We will continue to rotate between Cadogan Hall and Southwark Cathedral.

The next proposed tour was in 2021 and would be a choral festival competing in County Mayo in Ireland. We are researching this. Neil has adjudicated there and we can do our repertoire pieces there.

The Da Vinci Requiem had established our reputation and Neil said that he was enormously grateful for that and that his spirits lifted when he walked into the room, and he thanked everyone in the choir.

### **Chair's Report**

Sarah Hendry said that Neil constantly challenged the choir and as we rose to each challenge we developed greater faith in ourselves. Sarah thanked Neil and asked the choir to show their appreciation.

Last season had been so exciting. It had started with the B minor mass in November at Cadogan Hall. One audience member called the performance "Enthralling, exhilarating and magnificent". We sang in a well-filled hall which was brilliant. Cadogan continued to feel like a good place for us to perform and the staff were very pleasant and professional to deal with.

The Christmas concert was also successful – again a full house at St Pauls. Our carol concert marks the start of Christmas for many people who come along. Neil's programming of a mixture of the latest new carols from talented composers with traditional favourites works very well indeed. The only issue was that, despite not selling outside the choir, we ran out of tickets before everyone could get them. We had responded to that by scheduling two performances this year.

Our summer concert Clouds of Dreams was a beautiful end to the season – a complete contrast to the rest of our programme and again a chance to expand our repertoire and comfort zone with a rich mixture of contemporary and traditional themes. And it was lovely to perform our second world premiere of the season with Michael's Appalachian Songs.

But it was the Da Vinci Requiem which dominated the season. It had been four years in the planning from the start of the commissioning process in late 2015 to the stage at the Festival Hall on 7 May 2019. Sarah asked how many amateur choirs get a whole feature on the Today programme at prime time!

Sarah complimented the choir for being brilliant and unflagging. She said that she rarely relaxed and enjoyed the lead up to a big concert but this one had been a delight – truly a once in a lifetime experience.

We had had a heartfelt reception from friends, family and critics. Reading such hugely complimentary phrases about us was extraordinary.

One of the most rewarding things was seeing such a warm relationship develop between choir and composer. Cecilia McDowall was clearly overwhelmed by the rapport with us at our workshop. Sarah expressed pride in the impression that the choir created then and throughout.

The Da Vinci premiere had created a rich legacy and the committee wanted to build on it. We now had a firm reputation as a major choir that commissions bold new works. Another important result is our own confidence that we can deliver a top notch performance and get rave professional reviews.

That also means that choir members have no reason to be shy about persuading people to buy tickets – they will have a top quality experience.

We have learned how to market ourselves and will continue to make sure that we can tell an interesting story about each concert programme.

We had also learned that with the right story and the product, we can attract more sponsors and advertisers.

We have confidence that we can fill a large concert venue. It took a lot of work but we surpassed our expectations. We can do it again, and on a regular basis at smaller venues.

We have a financial legacy. Thanks to the generosity of many sponsors and healthy tickets sales, we are in a healthy financial position for the future.

Sarah said that the committee were amazing and had achieved an extraordinary feat this year. Sarah thanked the two new committee members, Tracy Sherman and John Gale for building on the work by Deborah Raymond and John.

Bright. Sarah thanked the whole committee, executive and full, and asked the choir to show their appreciation.

Sarah thanked Christine Evans who had been vice chair for over 16 years; both Neil Dennis when chairman, and Sarah had relied on her implicitly. She organised two fabulous tours and led the commissioning process for the Da Vinci Requiem, as well as helping with constant behind the scenes activity doing all kinds of things for the choir. Christine was then presented with flowers and a collection from the choir.

Sarah then mentioned Simon Wood who died earlier this summer, who was a stalwart of the tenor section. He was a deeply modest and self-deprecating man with an impish sense of humour and a passion for requiems. He launched the magnificent 'Requiem to Cancer' charity fundraiser involving singing four requiems in twenty-four hours. Even though he was in convalescence from treatment, he masterminded the whole thing twice. A Remembrance event was set for Friday 13 March 2020 it was hoped a good number of choir friends would be able to be there as WCS was very dear to Simon's heart.

A minute's silence was held for Simon Wood.

### **Treasurer's Report**

John Gale presented the year's accounts in one document which was prepared on a receipts and payments basis. He explained that large charities (over £250,000) prepare accrual accounts which is what we used to do. The Charity Commission has another way for smaller charities which is easier to understand.

John noted that the third column on page 7 should be 2019 and not 2018.

Whereas normally the choir ended the season with a planned deficit, we made a profit of over £2000 at the Festival Hall instead of the budgeted loss of £8000. This will help fund the recording.

John noted that there is a legal requirement to show unrestricted and restricted monies in the accounts. Restricted funds are those collected or given for a specific purpose eg the Appalachian songs commission was covered by two very generous donations by choir members.

This could create a problem if we were successful in raising more funds toward the recording than required. The executive committee had therefore decided that any surplus could be used towards a future commission.

John reported that the bank balance had increased by £8000 and we had £80,000 funds at the end of June 2019.

Current reserves were adequate to cover necessary advance payments (eg concert venue deposits) but the objective was to build our reserves further to enable the choir to undertake new projects in the future,

A question was asked if Cecilia McDowell had been fully paid – the answer was yes.

The adoption of the accounts was proposed by Colleen Spalding and seconded by Fiona Wickens. It was carried unanimously.

John explained that the proposed subscription rates were for an increase in the standard rate by £12 to £150, a £2 increase in the unemployed rate to £70 and for the student and under 26 years rate to remain the same at £25.

He explained that this reflected the increase in running costs as rehearsals were now 15 minutes longer and sectional rehearsals mean two venues to be paid for. Annual auditions were an additional cost. Programmes and the venues had gone upmarket. The proposed standard subscription was less than £4 a week. It was proposed that the subscription rates would be fixed for two years.

The proposal for the subscription rates was proposed by Deborah Raymond and seconded by June Gilmore. It was passed unanimously.

In response to a question John explained that the large cost of the recording was largely due to the cost of the musicians. The choir would be there for 6-7 hours but the orchestra would spend longer and have the second piece to record. The cost of the musicians was £38,000, of which £31,000 was for the orchestra which, if you divide the number of musicians and the hours is £40 per hour.

The recording company need four hours before and three hours after the recording which is 14 hours and we need to hire the venue for that. The second recording needs ten hours. The cost of the recording itself and the recording equipment and the mastering costs (the cost of making the master) was £9,000.

In response to a question, John said that the choir would get income from the recording it in two ways. We will buy CDs and sell them and we will make £5 per disc. We have a Royalty recording contract which will generate income on other sales worldwide.

A question was raised about whether the choir should approve the season budget for the following year. It was explained that it is the role of the full committee to set the budget and ensure that it is balanced. The budget was however not a secret, and anyone who wished to see could ask to do so.

### **Election of Executive Group and Officers**

The following officers were proposed for election to the Executive Group of the Committee: -

Sarah Hendry	Chairman	Isla Smith	Vice Chairman
Tracy Sherman	General Secretary	John Gale	Treasurer
Anna Lemmon	Publicity Officer		

These elections were proposed by John Bright and seconded by Mary Coggins and carried unanimously.

The following officers were proposed for election to the Committee: -

Vicky Isaacs	Librarian	Laura Stewart	Membership Secretary
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These elections were proposed by Clare Jamieson, seconded by Amanda Moore and carried unanimously.

The following Voice Representatives were proposed for election for a two-year term: -

Gwen Clayton (Sop 1)	Sarah Harris (Alto 2)
	Peter Hickson (Bass 1)

These elections were proposed by Richard Pelly seconded by Alex Youel and carried unanimously.

### **Any Other Business**

1. The secretary explained that for the fourth year running, members had been asked to submit nominations for the charity that would benefit from a collection at the end of the 2019 Christmas concert. As there would be two concerts, it was decided that one charity can collect per concert. Four nominations were received and members voted for Linden Lodge and Faith in Action.

### **Recording Experience**

Michael Higgins and Sean O'Connell briefed the choir on what to expect when recording the Da Vinci Requiem. Michael explained that recording was a long day and the work would not be sung in order. Often you sing all the way through and then focus on some aspects. If the choir enjoyed the recording as much as at the actual concert, then it would come across in the recording. The recordists would use the best bits and if anyone made a mistake, we should keep on singing. Managing the time would be important as professional musicians have strange rules about breaks etc. The choir might need to sing parts of it again, and again!

Sean said that it was important to wear comfy clothes and no jangly jewellery. There will be orchestral takes and the choir would need to be quiet and not talk during those. Microphones are uber-sensitive. Try to enjoy the day although it can feel frustrating at times. The end goal is a fantastic recording. It is an organic process and most takes are on entry and timing. If these are not sharp, you really notice. There is an open talk back from the recordists so singers must listen and be quiet but not be put off if the feedback is blunt and direct at times. Some things are recorded quickly, others take time - there is an ebb and flow to the day.

There was a question about whether a live recording is better. The answer was that it is not as good – in recording you aim to perfect the piece.

Sarah thanked Michael and Sean for their helpful explanation.

There being no other business, the meeting closed at 20.50.

**WIMBLEDON CHORAL SOCIETY**  
**ANNUAL TRUSTEES REPORT AND ACCOUNTS**  
**FOR THE YEAR ENDED**  
**30th JUNE 2020**

**Reg. Charity No.: 263150**



*PRESIDENT*  
*MUSIC DIRECTOR*

***Ian Partridge CBE***  
***Neil Ferris BMus (Hons) ARCM MMus***

## **ANNUAL REPORT**

### **for the year ended 30 June 2020**

Registered Charity Number 263150

[www.wimbledon-choral.org.uk](http://www.wimbledon-choral.org.uk)

### **Objects**

The Objects of the Society are to promote, improve, develop and maintain public education in and appreciation of the art and science of choral music by the presentation of public concerts and other activities involving or relating to choral music.

### **Governance & Administration**

Wimbledon Choral Society is a charity, registered with the Charity Commissioners (No. 263150) and operates under the same name within the rules of a revised Constitution adopted on 24 September 2001 and approved by the Charity Commissioners. The principal address of the charity is 13 Augustus Court, Augustus Road, SW19 6NA.

The charity is administered by a Committee as defined by the Constitution comprising of an Executive Group of Trustees, who are registered with the Charity Commission, plus other Society members making up the full Committee. All the Committee roles are occupied by Society members only and all members are eligible for any of the roles. No member of the Committee, Trustee or otherwise, is paid for his or her role. For the season ended 30 June 2020 the members in these roles were:

#### Society Members

Chairman	+	Sarah Hendry
Vice-Chairman	+	Isla Smith
General Secretary	+	Tracy Sherman
Treasurer	+	John Gale
Publicity Officer	+	Anna Lemmon
Concert Co-ordinator	+	Helen Edwards
 Sponsorship Officer	 #	 unfilled
 Membership Secretary		 Laura Stewart
Librarian		Vicky Isaacs
Voice Representatives	*	Gwen Clayton, Sharon Smith
	*	Izas Ozerin, Sarah Harris
	*	Andrew Oliver
	*	Jeremy Collis, Peter Hickson

#### Ex Officio Appointment

Music Director		Neil Ferris
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- + Trustees of the Society and Members of the Executive Group.
- # These posts are appointed or co-opted by the Committee as permitted by the Constitution and are, therefore, not elected at the Annual General Meeting.
- \* Voice Representatives are elected for a two-year period, one of each voice part retiring each year.

### **Employees**

The Society has no employees. During the 2019/2020 season, two professional musicians, the Music Director and Rehearsal Accompanist, were hired on a renewable contract or ad hoc basis. An Assistant Music Director, who is also a choir member, was hired on an ad hoc basis, to take rehearsals when the Music Director is unavailable.

## Advisers

Bankers  
Independent Examiner

Santander, Barclays & NS&I  
Annette Cowley, BA FCA

## Public Benefit

In planning our programme for the season, the Trustees were mindful of the guidance on public benefit by the Charity Commission in Section 17 of the Charities Act 2011. Our aim is to perform a varied repertoire in a range of venues and provide the widest possible access to our events in terms of ticket prices charged. We work hard to keep up the profile of the Society in our community, despite the limited number of venues suitable for large scale performances locally.

- We were due to perform four concerts in four different venues, a major concert hall in central London, a cathedral in central London, a major concert hall in greater London and a church in Wimbledon.
- The programme as planned covered a broad mix of choral works by Carl Orff, Rachmaninov, Bach, Vaughan Williams and Panufnik as well as Christmas carols.
- This season we were due to record a major new choral requiem, which we commissioned and premiered in 2019, During the coronavirus lockdown we recorded a virtual performance of a new setting of a traditional song which we had also commissioned. We are proud to help expand the range of exciting music available for amateur and professional choirs to perform by regularly commissioning new works.
- We jointly organised the third local choral festival 'Merton Singfest', with a good number of adult and primary school choirs taking part.
- All ticketed events promoted by the Society offered significantly reduced ticket rates for younger members of our audience.
- The Society values diversity and membership is open to all; but as with many similar organisations, subject to applicants undergoing a voice test to ensure their vocal ability meets the standard required. The standard is agreed between the Society's Committee and the Music Director.
- Reduced membership subscriptions are available for full-time students, those under the age of 26 and those who are registered as unemployed.

## Events for the year ended 30 June 2020

Our programme for the year was to be:

2 November – Carl Orff's Carmina Burana in the Cadogan Hall.

14 December - Carols for Choir and Audience at St Paul's Church in Southfields, SW19

29 February – Merton Singfest

21 March – Rachmaninov's All Night Vigil and Britten's Cello Suites at Southwark Cathedral

29 May – recording of Cecilia McDowall's Da Vinci Requiem; and

6 June – Mozart's Mass in B minor at the Fairfield Halls in Croydon.

As is the case for all choirs, our plans were interrupted by the Covid-19 Corona virus pandemic and the lock down that ensued. The highlight of the season was therefore the performance of Carmina Burana with special guests the Farnham Youth Choir and Backbeat percussion. Our conductors were Neil Ferris and Joanna Tomlinson, soloists were Helena Dix, Greg Tassel and Andrew Slater and we were accompanied by Michael Higgins and Gavin Roberts on the piano.

Our Carol concert went ahead as planned, as did our participation in the Merton Singfest where we sang a mixture of works alongside an array of local choirs and choral groups young and old, large and small.

The remainder of our programme is now on hold until we are able to sing together again.

During the lockdown we have met, virtually of course, to discuss music, be reminded of exercises to keep our voices going and we have made two recordings – one of Rachmaninov's Bogoroditse Devo and the other of a song arranged by Michael Higgins called Bright Morning Stars. Huge thanks to our Musical Director Neil Ferris and to Michael Higgins for keeping us going during these testing times.

### *Responsibilities of the Trustees in relation to the Financial Statements*

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the Charity and enable it to ensure that financial statements comply with the applicable law. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

## **Financial Matters**

With the exception of the professional musicians in the capacity of Music Director, Assistant Music Director and Rehearsal Accompanist, the Society is dependent on the services of its membership and others as unpaid volunteers. Full details of the financial statement of accounts for this past financial year are filed with the Charity Commission with this Annual Report.

The Society's income from both charitable and social and fundraising activities was higher than in recent years, reflecting our successful major efforts to raise funds for the recording of the DaVinci Requiem by Cecilia McDowall. Our main source of income, members' subscriptions, remained very healthy. Membership grew reflecting the exciting nature of the season's programme, including a healthy intake of younger singers.

We did not award a young singer bursary during the season due to a lack of applicants.

## **Society Representatives**

Gift Aid Officer: John Gale (temporary appointment). We offer our gratitude to John Bright who is standing down after many years service.

## **Reserves Policy**

The Trustees consider it prudent that the Society should maintain reserves sufficient to cover the cost of at least two concerts and preferably the costs for a whole season.

## **Risk Management**


The Trustees perform regular reviews of its operations and strategic objectives to ensure adherence to its principal charitable objects and financial controls. They are satisfied that there are sufficient systems and procedures in place to identify and address in a timely manner those risks that the Society may face from time to time. A constant potential risk throughout any season is that of having to cancel one or more concerts at short notice. Implementation of the Reserves Policy above together with subscription to Making Music's insurance scheme is agreed by the Trustees as being of an adequate nature to minimise this particular risk.



## Financial Controls

The Trustees perform regular reviews of its financial controls to ensure compliance with the Charity Commission's guidance of internal financial controls for charities. Controls include:

- Annual budgets are prepared and approved by the Trustees and full Committee.
- Performance is measured against the budget at regular intervals.
- Financial management information is discussed by the Executive and full Committee at regular meetings.
- As required by law, the Annual Accounts are subject to Independent Examination.
- There are no trading activities other than the direct sales of tickets for events in furtherance of the Society's Objects
- The Society does not make grants to any third party.
- All payments from the Society's bank accounts require two signatures from an approved list of signatories. This includes cheques, BACS payments and transfers between accounts.
- Expenses are reimbursed only in those cases where both (1) an individual has incurred those expenses in the course of carrying out the Society's business and (2) prior agreement has been obtained from either the Society's appointed Treasurer or Chairman or both.



Signed - Sarah Hendry  
Chairman for the year ending 30 June 2020  
For and on behalf of the Trustees

12<sup>th</sup> August 2020

**Independent examiner's report to the trustees of Wimbledon Choral Society**

I report to the trustees on my examination of the accounts for the year ended 30th June 2020 set out on pages 6 and 7.

**Responsibilities and basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the Charities Act 2011 ("the Act")

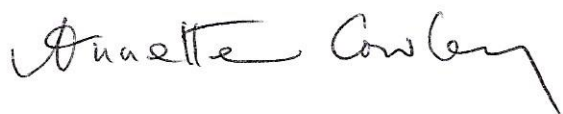
I report in respect of my examination of the Trust's accounts carried out under s145 of the Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under s145(5)(b) of the Act.

**Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which give me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act; or
- the accounts do not accord with the accounting records.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Signed : Annette Cowley BA FCA  
Cowley & Co, Chartered Accountants  
210 Worple Road, London SW20 8RH

Dated: 13th August 2020

**WIMBLEDON CHORAL SOCIETY  
RECEIPTS AND PAYMENTS ACCOUNT  
YEAR ENDED 30th JUNE 2020**

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	2020 Unrestricted Funds £	2020 Restricted Funds £	2020 Total Funds £	2019 Actual £
<b>Receipts</b>				
Members subscriptions	30,740		30,740	27,898
Friends subscriptions	1,465		1,465	1,800
Donations	1,605		1,605	3,219
Tax recovered (gift aid)	8,803		8,803	5,977
Easyfundraising and similar receipts	474		474	118
Music hire to other choirs	1,183		1,183	1,670
Sale of folders (net)	(48)		(48)	59
Da Vinci recording donations	16,636		16,636	-
Da Vinci recording fundraising	8,258		8,258	648
Sale of promotional items	-		-	36
Refreshment income (net of expenses)	574		574	353
Bank interest	182		182	266
Collections for third parties received		600	600	2,165
	<b>69,872</b>	<b>600</b>	<b>70,472</b>	<b>44,209</b>
<b>Payments</b>				
Rehearsal hall hire	4,021		4,021	4,569
Musicians fees	12,935		12,935	13,650
Bursaries	-		-	-
Virtual choir expenses	1,220		1,220	-
Marketing & publicity	3,330		3,330	2,750
Website costs	435		435	738
Insurance	151		151	132
Making Music and other subscriptions	465		465	1,065
Administration & sundries	436		436	496
New music commissions	-		-	10,500
Collections for third parties paid	-	600	600	2,165
	<b>22,993</b>	<b>600</b>	<b>23,593</b>	<b>36,065</b>
<b>Net ordinary receipts / (payments)</b>	<b>46,879</b>	<b>-</b>	<b>46,879</b>	<b>8,144</b>
<b>Concert receipts</b>				
Ticket sales	24,187		24,187	78,076
Programme sales	478		478	3,170
Sponsorship	-		-	5,272
Advertising	500		500	2,350
Refreshments	-		-	76
Music hire and purchase	5,730		5,730	6,718
Singfest	1,050		1,050	4,237
	<b>31,945</b>	<b>-</b>	<b>31,945</b>	<b>99,899</b>
<b>Concert payments</b>				
Hire of venues	7,305		7,305	20,368
Staging	2,999		2,999	3,738
Musicians	10,613		10,613	52,147
Instrument tuning & hire	1,697		1,697	673
Music hire and purchase	7,086		7,086	6,540
Program design & printing	1,580		1,580	2,695
Advertising expenditure	3,295		3,295	6,916
Royalties	1,254		1,254	2,699
Singfest costs	364		364	3,549
Singfest - WCS costs	775		775	-
Sundry concert expenditure	128		128	382
<i>Paid in prior or future year</i>	<i>-2,794</i>		<i>(2,794)</i>	
	<b>34,302</b>	<b>-</b>	<b>34,302</b>	<b>99,707</b>
<b>Net concert receipts / (payments)</b>	<b>(2,357)</b>	<b>-</b>	<b>(2,357)</b>	<b>192</b>
<b>Net receipts / (payments) for year</b>	<b>44,522</b>	<b>-</b>	<b>44,522</b>	<b>8,336</b>
<b>Cash funds at 1st July 2019</b>	<b>67,488</b>	<b>-</b>	<b>67,488</b>	<b>59,152</b>
<b>Cash funds at 30th June 2020</b>	<b>£ 112,010</b>	<b>£ -</b>	<b>£ 112,010</b>	<b>£ 67,488</b>

**WIMBLEDON CHORAL SOCIETY  
STATEMENT OF ASSETS AND LIABILITIES  
AT 10th JUNE 2020**

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £	Total Funds 2019 £
<b>Cash Funds</b>				
Bank current accounts	49,200	-	49,200	24,861
Bank deposit accounts	62,770	-	62,770	42,587
Cash in hand	40	-	40	40
	<u>112,010</u>	<u>-</u>	<u>112,010</u>	<u>67,488</u>
<b>Other Monetary Assets</b>				
Income Tax recoverable	-	-	-	4,122
Other amounts owed to the society	79	-	79	600
	<u>79</u>	<u>-</u>	<u>79</u>	<u>4,722</u>
<b>Investment Assets</b>				
M&G Charifund Units	<u>11,861</u>	<u>-</u>	<u>11,861</u>	<u>13,921</u>
<b>Liabilities</b>				
Amounts owed by the society	-	-	-	43
	<u>-</u>	<u>-</u>	<u>-</u>	<u>43</u>

Approved by the Committee on 12<sup>th</sup> August 2020 and signed on its behalf by



S Hendry - Chairman



J Gale - Treasurer

**ADDITIONAL NOTES TO THE ACCOUNTS (for the benefit of members only)**  
**YEAR ENDED 30TH JUNE 2020**

### 1 Basis of Accounting

The accounts have been prepared on the receipts and payments basis.

Our society is classified as a small charity because gross receipts do not exceed £250,000.

### 2 Concert income and expenditure

	Earlier concerts	Orff Cadogan Nov-19	Christmas St Pauls Dec-19	Rach Southwark Mar-20	Mozart Fairfield Jun-20	Total for period
Ticket sales		17,693	6,704	(210)		24,187
Programme sales		478				478
Sponsorship		-				0
Advertising	500	-				500
Music hire and purchase	12	1,545	875	2,072	1,226	5,730
<b>Total income</b>	<b>512</b>	<b>19,716</b>	<b>7,579</b>	<b>1,862</b>	<b>1,226</b>	<b>30,895</b>
Hire of venues	545	6,040	720			7,305
Staging		2,199	800			2,999
Musicians		6,663	1,650	1,325	975	10,613
Instrument hire & tuning		1,619	78			1,697
Music hire and purchase	43	1,500	1,143	2,043	2,357	7,086
Program design & printing		800	120	660		1,580
Advertising expenditure	513	1,690		735	357	3,295
Royalties	189	881	184			1,254
Sundry concert expenditure		-	128			128
<b>Total expenditure</b>	<b>1,290</b>	<b>21,392</b>	<b>4,823</b>	<b>4,763</b>	<b>3,689</b>	<b>35,957</b>
<b>Net surplus / (deficit) on concert</b>	<b>(778)</b>	<b>(1,676)</b>	<b>2,756</b>	<b>(2,901)</b>	<b>(2,463)</b>	<b>(5,062)</b>
2019 Figures for comparison		Bach Cadogan	Christmas St Pauls	DaVinci RFH	COD St Pauls	
<b>Net surplus / (deficit) on concert</b>		<b>(7,708)</b>	<b>798</b>	<b>2,755</b>	<b>122</b>	<b>(4,033)</b>

Figures in italics are estimates of costs yet to be paid.

The above figures have been adjusted to take account of payments and receipts in prior periods e.g. venue deposits and costs settled after the year end.

### 3 Other funds

Assets include the following balances which are specifically allocated:

	At 1-Jul-19	Receipts	Payments	At 30-Jun-20
Recording fund	648	24,894	-	25,542
Singfest surplus available for future years	-	1,050	364	686
Surplus on previous overseas tours	878	-	-	878
Surplus on previous social events	1,296	-	-	1,296

### 4 Charitable collections

Collections were taken at our Christmas concerts raising the sums of £650 for Linden Lodge and £981 for the Faith in Action Merton Homelessness Project. Money was passed directly to the charities concerned and did not pass through the Society's bank account.



Registered Charity Number 263150

PRESIDENT Ian Partridge CBE  
MUSICAL DIRECTOR Neil Ferris BMus (Hons) ARCM MMus

*Please reply to:*  
Lakeswood House  
25 Parkside  
Wimbledon  
London SW19 5NA

## Proposed list of Officers and Committee – Season 2020/21

Chairman*	Sarah Hendry	
Vice-Chairman*	Isla Smith	
General Secretary*	Tracy Sherman	
Treasurer*	John Gale	
Publicity Officer*	Anna Lemmon	
Sponsorship Officer#	<i>vacant</i>	
Concert Co-ordinator*#	Helen Edwards	
Librarian	Vicky Isaacs	
Membership Secretary	Laura Stewart	
Voice Representatives+	(S) Gwen Clayton (1)	Sharon Smith (2)
	(A) Sarah Harris (1)	Angela Wake(2)
	(T) <i>vacant</i>	Andrew Oliver (2)
	(B) Peter Hickson (1)	Jeremy Collis (2)

### ***Ex Officio Appointment***

Music Director Neil Ferris

\* Trustees of the Society and Members of the Executive Group

# These posts are appointed or co-opted by the Committee and are, therefore, not elected at the Annual General Meeting

+ Voice Representatives are elected for a two-year period, one of each voice retiring each year

(1) Due for election/re-appointment at AGM 2021

(2) Re-appointed/elected at AGM 2020

## **Resolutions required at AGM 2020**

Meeting opened:  
Number attending:

1. Approval of last year's minutes

Proposer:

Secunder:

2. Adoption of the accounts for the year ended 30 June 2020

Proposer:

Secunder:

3. Proposed Subscription rates - £150, £70 unemployed and under 26 years, £25 students. This was fixed for 2 years in 2019.

Proposer:

Secunder:

4. Election of Executive Group

Proposer:

Secunder:

5. Election of Librarian and Memberships secretary: Vicky Isaacs, Laura Stewart

Proposer:

Secunder:

6. Election of Voice Reps

names: Sharon Smith, Angela Wake, Andrew Oliver, Jeremy Collis

Meeting closed: