

WIMBLEDON CHORAL SOCIETY

Notice of ANNUAL GENERAL MEETING
to be held
on Monday 29 September 2025
at 7.30pm
St Marks' Church, Wimbledon

AGENDA

1. Minutes of the last AGM – 30 September 2024
2. Matters arising from the Minutes
3. Music report
4. Chair's Report
5. Treasurer's Report
6. Election of Officers
7. Policies and explanation of WCS organisation
8. Charity presentation
9. Any Other Business

Tracy Sherman
General Secretary

WIMBLEDON CHORAL SOCIETY

Minutes of the Annual General Meeting held on Monday 30 September 2024 at St Marks Church Wimbledon

The meeting began at 19.30 with Alex Youel in the chair and approximately 119 members and 8 apologies.

Minutes of the previous Annual General Meeting held on 25 September 2023

Approval of these minutes was proposed by Isla Smith and seconded by Anna Lemmon. They were approved unanimously.

Matters Arising

There were no matters arising.

Music Director's Report – Neil Ferris

Read by Neil Dennis

My Music Director's Report is mainly a list of 'thank yous' but it would be remiss of me not to congratulate you all on your wonderful and consistent singing during the year.

I know you enjoyed singing *Carmina Burana* in the Royal Albert Hall at the end of October, and you were a superb addition to the Bach Choir – I know David Hill was delighted with your excellent contribution. Your performance of the *Verdi Requiem* in November, in Richard Blackford's new arrangement, was outstanding, passionate and committed.

I feel that the format for Christmas has settled back after the Covid years, and with a slightly tweaked afternoon concert to cater for those bringing families I feel we have the balance about right, bearing in mind the limited preparation time.

The March concert in the Cadogan Hall was superb – you took Richard's *Mirror of Perfection* to your hearts and gave a passionate and moving performance of the beautiful Francis of Assisi libretto. And then a beautiful rendition of the Fauré.

And then to my final concert – the programme of which was decided before I knew it would be my final concert with you, but it ended up being just the perfect programme for it. The quality of singing was just how I would like to remember what we achieved together, and you raised the roof of the splendid Holy Trinity with *Hail, Gladdening Light!*

I cannot ever thank you enough for your extraordinary generosity and the most wonderful send-off in July. The incredible effort that so many of you put in to make

that evening so special was profoundly overwhelming and meant so very much. I have the most cherished memories of you as a choir and individuals, as well as our music making together, and will always be a proud ambassador for Wimbledon Choral wherever I go. I am delighted that you have chosen such a superb new Music Director and I know you will fly under Daniel's leadership.

With love and best wishes to you all, Neil.

Chair's Report – Alex Youel

Thank you for your support, encouragement and tolerance during my first year as your Chair. And it was *quite* a year, dominated by the need to secure the services of a new Music Director to succeed Neil Ferris - happily with a terrific outcome in the person of Daniel Mahoney, whom we warmly welcome into the role and look forward to hearing from very shortly.

And of course this successful and happy outcome isn't actually down to me at all - it's down to you as members of the choir, it's most especially down to the superb small selection committee which undertook the recruitment process with such diligence and determination, and it's down to your excellent full and executive committees in setting the right strategic objectives for the role in the first place. They are Neil Dennis, Michael Higgins, Ian Partridge, Paula Lambe, Sharon Smith, Christine Evans and Tracy Sherman.

So my first year has been rather dominated by this task - but I make no apologies for this fact. There are surely few more important jobs for the Chair of a Choir to undertake than in contributing to the selection of a new Music Director.

Along the way we've had a lot of fun singing some wonderful music in some exciting locations, heavily focussed on Sloane Square but also from St Paul's - in Southfields, that is - to the Royal Albert Hall and to a new, very local venue for us, the auditorium of Wimbledon Girls' High School.

Our year was crowned with a magnificent party for Neil Ferris's farewell, at which, frankly, it was a privilege to be present and an honour to see members of the choir in action masterminding a veritable feast of food, drink, visual delight and great company. Having said that it was such a great and a fitting occasion, I know you will understand me when I say that I don't want to have cause to do it again any time soon!

The fact that we had such a great year is reflected in the strength of our finances. There were even one or two occasions last year when we were in danger of not making a loss at all our concerts! - as we usually do. John will have more to say about this in a moment.

In my closing remarks, and having reflected on last year's activity, I'd now like to take a moment to look forward. You will hear in a moment from Daniel our new Music Director, on whose slim shoulders rest the future musical achievements for our Choir

which are surely to come. We have a new music commission already in play, with local boy made good, Tarik O'Regan.

So in this positive vein I present my report as your Chair, and invite us all to continue delivering great performances, with our trademark passion and precision, which I am delighted and honoured to celebrate as being the distinctive hallmarks of our happy and thriving Wimbledon Choral Society.

Treasurer's Report – John Gale

You have all had a couple of weeks to read and digest the Annual Trustees Report and Accounts (the 'Report') and no errors or queries have been brought to my attention.

Following the annual Independent Examination, the Report was approved by the full Committee at their meeting held on 11th September and signed.

The Society had a very good year financially, with total assets now exceeding £110,000. Whilst some may question why we should require such an amount, we know from experience how one or two poor concerts can have a considerable impact on our finances. This level of reserves also enables us to pay for our latest commission without having to resort to fund raising, something I am sure will please many of you. That is not to say that we do not welcome donations towards the commission, however, and it would be splendid to be able to record it in due course without having to worry about raising a large sum of money.

Before asking the meeting to adopt the Report for the year, I should like to comment upon specific items in the accounts.

Page 5 – Receipts – The reason that nothing is shown for 'tax recovered' is that instead of the 12 days taken in 2023, HMRC took 12 weeks to pay our claim this year and the money was not received until August – the sum in question is however shown on Page six .

Members will remember that the choir was invited to sing at the Royal Albert Hall for a performance of *Carmina Burana*. This was a commercial concert promoted by the Raymond Gubbay Organisation and resulted in our receiving a fee of £1,450 which is disclosed as 'performance fees'.

Quiz – The costs of £135 relate to the quiz held in the previous year.

CDs – Sales have obviously slowed down. Although not disclosed in the accounts, we currently hold a stock of about 450 CDs.

Collections received and paid – most of this was the collection for Neil Ferris. The remainder was donations to the two Christmas charities where people paid by card, resulting in the money passing through our bank account.

Payments in advance – these relate to the leaving party for Neil Ferris which took place at the beginning of July.

Page 7 – Note 2 Concert Income and Expenditure – I have included more detail this year and would hope that the figures do not require further explanation.

Note 3 Unrestricted Funds - Following a request last year, this note now includes our General Fund and you will note that the totals agree with our Statement of Assets and Liabilities on page 6. Non-cash movements comprise the unrealised gain on our M&G investment and the movement on amounts owed to and by the society which of course are not included in receipts and payments of the year.

A few questions were received in advance of the meeting:

1. How are we funding our new commission?

50% has already been paid from reserves and the remaining 50% will (hopefully) be paid from our income this year. Donations towards the commission are welcome, but we hope to fund the cost without the need for fundraising.

2. In our accounts, is there any income from sale of our CD ?

The income is clearly shown in the receipts set out on page 5 - £310.

3. How do the royalties in the accounts accruing to us from da Vinci Requiem arise? Are they from playing on radio or sales of CD or performances of the piece?

Our royalties arise from sales of the recording in the form of physical product e.g. CDs, digital e.g. downloads and streaming and exploitation rights e.g if the recording was used for an advert, in a TV or Movie production.

Royalties from playing of the recording on the radio etc. accrue to the composer via PRS and are collected by PPL on behalf of their artist members. As a choir we cannot be a member of PPL so receive nothing. Each individual who actually sang on the recording is welcome to become a member of PPL, but given the number of airplays to date the amount receivable by each singer would not even amount to one hundredth of a single penny!

Even though we commissioned it, the actual copyright in the work will always belong to the Composer. As a result, we have no financial interest in performances of the work.

4. Have we recouped the cost of the recording from the royalties received?

To date we have received no royalties - our first payment is due in the next few months. We never anticipated that we would ever cover the costs of the recording and to do so would require sales running into the 10's of thousands which rarely happens for any classical recording.

We now ask the meeting to adopt the Annual Trustees Report and Accounts for the year ended 30th June 2024.

The Annual Trustees Report and Accounts were approved unanimously.

Membership Contributions for 2024-25

The proposals for subscriptions are as follows:

Full subscription	£210
Reduced Rate for the Registered Unemployed	£90
Reduced Rate for those aged 25 or younger	£90
Rate for full time students	£30

The subscription rates were unanimously approved by the meeting.

There was a vote of thanks for Annette Cowley who is the independent reviewer of our accounts.

Election of Executive Group and Officers

The role of concert co-ordinator is a co-opted role and appointed by the exec committee and Paula Lambe remains in the role.

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

Alex Youel	<i>Chairman</i>	Ian Gleeson	<i>Vice Chairman</i>
Tracy Sherman	<i>General Secretary</i>	John Gale	<i>Treasurer</i>
Anna Lemmon	<i>Publicity Officer</i>		

These elections were proposed by Neil Dennis and seconded by Cheryl Richardson and carried unanimously.

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

John Britton	<i>Librarian</i>	Laura Stewart	<i>Membership Secretary</i>
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These elections were proposed by Martyn Wake and seconded by Christine Evans and carried unanimously.

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

Therese Kennedy-Laing (Sop 1)	Sarah Harris (Alto 2)
Peter Hickson (Bass 1)	

These elections were proposed by Colleen Spalding seconded by Corina Scott and carried unanimously.

New Music Director Daniel Mahoney

The past several weeks has been a great pleasure and privilege making music with Wimbledon Choral. After such a short span of time, I am enthused for the level of performance that we will achieve at our November concert and the rest of the season. The music this term affords us a great opportunity to focus on superb musical detail while also focusing on vocal technique. The progress on all the repertoire over the just four rehearsals is noteworthy. My apologies to anyone who may feel like we are slightly light on choral material for this first concert. I promise that it will not be the case for the remainder of the season, but I do think that having a more conservative amount of music allows us to get to know one another better as choir and conductor, setting us up for continued success in the subsequent concert cycles. We are excited to be presenting the orchestral version of Cecilia McDowall's *Music of the Stars* for the first time in its entirety in the UK in November, and we look forward to Haydn's *Nelson Mass* alongside Tabakova's *Centuries of Mediations* in April, as well as a standout collaboration with Wimbledon High for Rutter's *Mass of the Children*.

This report is chiefly to let you know more of what I look forward to creating with you all. Members of the Search Committee read in detail my statement on vision for Wimbledon Choral, so I wanted to share with you some of those details and even some progress on those details. First, we've already announced to you, the choir, that our next major commission is in progress, with the premiere planned for our April 2026 performance at Cadogan Hall. I am in the process of arranging to speak with Tarik O'Regan to learn more about the work he is writing for us, *Critical Mass*, and how we can programme the rest of the concert to complement this world premiere. Importantly, that world premiere also holds the prospect of recording Wimbledon Choral's second album featuring Tarik's piece. It is expected that we will build on the success of the *Da Vinci Requiem* with that project.

Following on in the vein of commissioning, I've also already been approached by or had side-conversations with individuals about what other kinds of projects can be explored over the coming years, the details of which I look forward to discussing in greater detail with first the Executive Committee in our next meeting. Commissioning is important for Wimbledon Choral to get our name further afield.

Similarly, I look forward to discussing opportunities for collaborations and even touring prospects in that next meeting. Several opportunities for collaboration already presented themselves with several colleagues querying whether Wimbledon Choral might be willing and able to take part in several specific projects over the coming few seasons. We will begin exploring the feasibility of them.

Lastly, for now, I am excited to have begun the process of new member auditions for this term. I am pleased to announce that we accepted multiple candidates over the past two weeks, and I look forward to continuing that process this evening. My hope is that you will all welcome them warmly into the choir as you have so graciously done for me in over the past several weeks.

Any Other Business

Four charities presented to the choir as to why they should be chosen for the Christmas concerts. They were Wimbledon Guild, Faith in Action, The Dons Local Action Group and Pets as Therapy.

Richard Simon raised the issue of rehearsal times and it was agreed that the voice reps be asked for views which would be given to Daniel Mahoney for a decision. The meeting closed at 20.37.

In the interval, the choir voted and Faith in Action was voted to be the charity for the 6pm Christmas concert and Wimbledon Guild was voted to be the charity for the 3pm concert.

WIMBLEDON CHORAL SOCIETY
ANNUAL TRUSTEES REPORT AND ACCOUNTS
FOR THE YEAR ENDED
30th JUNE 2025

Reg. Charity No.: 263150



PRESIDENT
MUSIC DIRECTOR

Ian Partridge CBE
Daniel Mahoney MA MMus BMus

ANNUAL REPORT

for the year ended 30 June 2025

Registered Charity Number 263150
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 2025 the members in these roles were:

Society Members

Chair	+	Alex Youel
Vice-Chair	+	Ian Gleeson
General Secretary	+	Tracy Sherman
Treasurer	+	John Gale
Publicity Officer	+	Anna Lemmon
Concert Co-ordinator	+#	Paula Lambe
Sponsorship Officer	#	unfilled
Membership Secretary		Laura Stewart
Librarian		John Britton
Voice Representatives	*	Thérèse Kennedy-Laing, Sharon Smith
	*	Angela Wake, Sarah Harris
	*	Martyn Wake
	*	Jeremy Collis, Peter Hickson

Ex Officio Appointment

Music Director	Daniel Mahoney
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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, half of them retiring/standing for re-election each year.

Employees

The Society has no employees. During the 2024/2025 season, two professional musicians, the Music Director and Rehearsal Accompanist, were hired on a renewable contract or ad hoc basis.

Advisers

Bankers	Santander & NS&I
Independent Examiner	Annette Cowley, BA FCA

Public Benefit

Mindful of the guidance on public benefit by the Charity Commission in Section 17 of the Charities Act 2011, our aim is always 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 collaborated once again with Merton Music Foundation to put on the 7th Merton Singfest in May, with a record number of local choirs taking part including many primary school and children's choirs. The annual event has become a popular fixture in the Borough music calendar.

The local charity collections at our Christmas concerts this year were in aid of The Wimbledon Guild and Faith in Action. Our audiences donated a total of £1,436.

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 2025

The 2024/25 season was the first under the leadership and direction of our new Music Director Daniel Mahoney, who joined us in July 2024. Because of the need for advance planning, the content of his first year with us had been largely shaped by his predecessor Neil Ferris, who had designed the year's programme before his departure. We are very lucky indeed to have been able to recruit such a talented, effective and knowledgeable musician in Daniel as his successor. It was appropriate therefore that the choir's year began with a great party, wonderfully organised by choir members, to celebrate and thank Neil for his 15 years leading us.

It has become a tradition, and one which we are delighted to honour and continue, that members of Wimbledon Choral lead the community singing at the Remembrance Day service held at the War Memorial in Wimbledon Village. It was a sombre but moving occasion, attended by great crowds of local people and a host of civic dignitaries.

Our own first concert under Daniel's direction followed just a week later, where we performed "Music of the Stars" on 16 November, at Holy Trinity Church in Sloane Square to a packed and appreciative audience. The programme featured works by Cecilia McDowall (a premiere in its original orchestration), Michael Higgins (his own arrangement of Elgar's *Nimrod*), Elgar and, fittingly, Ralph Vaughan Williams, who was president of Wimbledon Choral from 1946 - 1958.

In December we had great fun singing Carols for Choir and Audience at St Paul's in Southfields, where in recent years we have had to perform twice in one day in order to meet demand. The afternoon's programme was designed with young families in mind, including an appearance from a delightful Fairy Godmother!

Events for 2025 kicked off with a well-attended "Come and Sing" for choral singers from near and far who wanted to learn about and perform Haydn's *Mass in Time of War*. We sang together, under Daniel's knowledgeable guidance, in our regular rehearsal church of St Mark's, Wimbledon.

Our spring concert at the Cadogan Hall on 5 April again featured Haydn, with his powerful *Nelson Mass*, plus modern works by Dobrinka Tabakova (who joined us for the performance, with her family), *Centuries of Meditations*, and an orchestral piece *Sea Sketches* by Welsh composer Grace Williams.

On 10 May we welcomed no fewer than 17 local choirs to join us for Merton Singfest, jointly hosted by Wimbledon Choral and Merton Music Foundation. It was a splendid day of the greatest possible variety of joyous choral music-making, showcasing the talents of the youngest school children right up to the Wimbledon Oldies and everyone in between.

The summer concert on 14 June was a joint endeavour with Wimbledon High School's Chamber Choir, in the school's fine new auditorium. We sang together John Rutter's *Mass of the Children* and then the choir performed the world premiere of Russell Hepplewhite's *from: Gravity Archives*, newly commissioned from former poet laureate Sir Andrew Motion as part of Hepplewhite's Living Voices project. Russell joined us for the live performance, which both we and he much enjoyed. So much so that when it came to the end of season quiz night just two days later, one of the teams picked up on the text to become the highly competitive - but ultimately not winning - "Frolicsome Fat Bees", which feature at the end of the song.

The year ended though on a sadder note as we said farewell to our accompanist, arranger and composer - and all-round magician of the piano - Michael Higgins, who has supported us for no fewer than 17 years of superb music-making. The quiz night questions ended with "Who is the finest pianist and composer in the land?" and there could be only one resounding answer. Thank you Michael and very best wishes for your future career in composing and music publishing.

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.

Society Representatives

Gift Aid Officer: John Gale

Reserves Policy

The Trustees consider it prudent that the Society should maintain reserves sufficient to cover the costs for a whole season.

Financial Matters

With the exception of the professional musicians in the capacity of 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.

Our 2024-25 Concert Season was successful, although it is proving more difficult to attract audiences to fill our venues. As a result, the annual deficit from concerts was higher this year. An increase in membership and in fee rates resulted in higher receipts and other sources of income remained broadly the same. General expenditure was similar to that in previous years and we also paid the initial fee related to our new commission to be premiered in April 2026.

The overall financial result for the year was an excess of receipts over payments for the year. Our cash funds increased from £85,908 to £95,522 and our total assets from £111,167 to £115,031.

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 Chair or both.

Signed – Alex Youel
Chair for the year ended 30 June 2025
For and on behalf of the Trustees

4th September 2025

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 2025 set out on pages 5 and 6.

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: September, 2025

WIMBLEDON CHORAL SOCIETY
RECEIPTS AND PAYMENTS ACCOUNT
YEAR ENDED 30th JUNE 2025

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	2025 Unrestricted Funds £	2025 Restricted Funds £	2025 Total Funds £	2024 Actual £
Receipts				
Members subscriptions	39,218		39,218	35,557
Friends subscriptions	1,490		1,490	1,740
Donations	1,006		1,006	3,927
Tax recovered (gift aid)	14,454		14,454	-
Easyfundraising and similar receipts	278		278	202
Music hire to other choirs	2,268		2,268	2,529
Sale of folders (net)	(42)		(42)	60
Choir performance fees	-		-	1,450
Fundraising activities	483		483	(135)
Income from recordings	38		38	310
Refreshment income (net of expenses)	538		538	394
Interest received	834		834	499
Collections received	-	2,445	2,445	2,740
	<u>60,565</u>	<u>2,445</u>	<u>63,010</u>	<u>49,273</u>
Payments				
Rehearsal hall hire	5,222		5,222	6,172
Musicians fees	14,060		14,060	12,820
Recruitment costs	-		-	1,241
New Commission	10,000		10,000	-
Marketing & publicity	1,506		1,506	495
Website costs	640		640	907
Insurance	157		157	151
Making Music and other subscriptions	520		520	392
Administration & sundries	190		190	50
Librarian's expenses	448		448	646
Payments in advance (movement)	(440)		(440)	692
Card charges	748		748	89
Social activities (Net of income)	1,736		1,736	-
Collections paid	-	2,445	2,445	2,740
	<u>34,787</u>	<u>2,445</u>	<u>37,232</u>	<u>26,395</u>
Net ordinary receipts	<u>25,778</u>	<u>-</u>	<u>25,778</u>	<u>22,878</u>
Concert receipts				
Ticket sales	40,266		40,266	52,854
Programme sales	2,540		2,540	2,982
Refreshments	731		731	-
Music hire and purchase	7,897		7,897	6,431
Singfest income	1,087		1,087	1,491
	<u>52,521</u>	<u>-</u>	<u>52,521</u>	<u>63,758</u>
Concert payments				
Hire of venues	12,685		12,685	14,090
Staging	4,704		4,704	5,639
Agency commission	1,222		1,222	2,396
Musicians	32,526		32,526	28,165
Instrument tuning & hire	725		725	705
Music hire and purchase	7,799		7,799	8,335
Other concert costs	300		300	514
Program design & printing	2,768		2,768	2,715
Advertising expenditure	2,645		2,645	2,508
Royalties	1,640		1,640	1,048
Singfest costs	1,671		1,671	370
	<u>68,685</u>	<u>-</u>	<u>68,685</u>	<u>66,485</u>
Net concert payments	<u>(16,164)</u>	<u>-</u>	<u>(16,164)</u>	<u>(2,727)</u>
Net receipts (payments) for year	<u>9,614</u>	<u>-</u>	<u>9,614</u>	<u>20,151</u>
Cash funds at 1st July 2024 (2023)	<u>85,908</u>	<u>-</u>	<u>85,908</u>	<u>65,757</u>
Cash funds at 30th June 2025 (2024)	<u>£ 95,522</u>	<u>£ -</u>	<u>£ 95,522</u>	<u>£ 85,908</u>

WIMBLEDON CHORAL SOCIETY
STATEMENT OF ASSETS AND LIABILITIES
AT 30th JUNE 2025

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	Unrestricted Funds 2025 £	Restricted Funds 2025 £	Total Funds 2025 £	Total Funds 2024 £
Cash Funds				
Bank current account	25,955	-	25,955	17,138
Bank deposit accounts	69,567	-	69,567	68,770
	<u>95,522</u>	<u>-</u>	<u>95,522</u>	<u>85,908</u>
Other Monetary Assets				
Gift Aid recoverable	-	-	-	7,017
Other amounts owed to the society	252	-	252	765
	<u>252</u>	<u>-</u>	<u>252</u>	<u>7,782</u>
Investment Assets				
M&G Charifund Units	19,257	-	19,257	17,477
Liabilities				
Amounts owed by the society	-	-	-	-
Total Assets of the Society	<u>£ 115,031</u>	<u>£ -</u>	<u>£ 115,031</u>	<u>£ 111,167</u>

Approved by the Committee on 4th September 2025 and signed on its behalf by

A Youel - Chairman

J Gale - Treasurer

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

	MOTS HTSS	Christmas St Pauls	Come & Sing Haydn	Haydn Cadogan	Rutter WHS	Total for year
Ticket sales	8,785	5,455	2,541	17,240	6,245	40,266
Program sales	747	-	-	1,089	704	2,540
Refreshment sales	-	177	554	-	-	731
Music hire and purchase	2,435	1,129		2,360	1,973	7,897
Total income	11,967	6,761	3,095	20,689	8,922	51,434
Venue hire	2,439	888	324	6,870	2,164	12,685
Staging	903	550	-	3,251	-	4,704
Musicians	9,796	2,125	1,975	15,105	3,525	32,526
Instrument hire & tuning	-	95	-	630	-	725
Music hire and purchase	2,274	1,550	313	1,955	1,707	7,799
Agency Commission	429	265	118	101	309	1,222
Program design & printing	785	143	-	1,025	815	2,768
Advertising expenditure	380	60	-	2,058	147	2,645
PRS Royalties	343	213	-	560	244	1,360
Sundry concert expenditure	150	150	-	-	-	300
Total expenditure	17,499	6,039	2,730	31,555	8,911	66,734
Net (deficit)/surplus on each concert	(5,532)	722	365	(10,866)	11	(15,300)

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.

HTSS = Holy Trinity Sloane Square WHS = Wimbledon High School

3 Unrestricted Funds

	At 1-Jul-24	Receipts	Payments	Non- cash movements	At 30-Jun-25
General fund	99,795	111,594	101,157	-5,058	105,174
Funds specifically allocated (see below)	11,372	1,492	3,007		9,857
	111,167	113,086	104,164	-5,058	115,031
Commissioning & recording Fund	7,287	365			7,652
Singfest surplus available for future years	1,911	1,087	1,671		1,327
Surplus on previous overseas tours	878	-	-		878
Surplus on previous social events	1,296	40	1,336		-
	11,372	1,492	3,007	-	9,857

Non-cash movements include amounts such as Gift Aid which has yet to be received from HMRC and the movement on our M&G investment.

4 Charitable collections

Collections were taken at our Christmas concerts raising the sums of £449 for *Wimbledon Guild* and £987 for *Faith in Action*

Donations received in cash were passed directly to the charities concerned and did not pass through the Society's bank account.



PRESIDENT

Ian Partridge CBE

MUSIC DIRECTOR

Daniel Mahoney MA MMus BMus

Registered Charity Number 263150

Proposed list of Officers and Committee – Season 2025-26

Chair*	Alex Youel	
Vice-Chair*	Ian Gleeson	
General Secretary*	Tracy Sherman	
Treasurer*	John Gale	
Publicity Officer*	Anna Lemmon	
Concert Co-ordinator*#	Paula Lambe	
 Sponsorship Officer#	 <i>vacant</i>	
 Librarian	 John Britton	
Membership Secretary	Laura Stewart	
Voice Representatives+	(S) Therese Kennedy-Laing (2)	Sharon Smith (1)
	(A) Sarah Harris (2)	Angela Wake (1)
	(T) <i>vacant</i>	Martin Wake (1)
	(B) <i>vacant</i> (2)	Jeremy Collis (1)

Ex Officio Appointment

Music Director Daniel Mahoney

* 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) Re-appointed/elected at AGM 2024

(2) Due for election/re-appointment at AGM 2025