

WIMBLEDON CHORAL SOCIETY

Notice of ANNUAL GENERAL MEETING
to be held
on Monday 5 October 2026
at 7.30pm
St Marks' Church, Wimbledon

AGENDA

1. Minutes of the last AGM – 29 September 2025
2. Matters arising from the Minutes
3. Music report
4. Chair's Report
5. Treasurer's Report
6. Election of Officers
7. CIO
8. Charity presentation for Christmas Concert
9. Any Other Business

Tracy Sherman
General Secretary

WIMBLEDON CHORAL SOCIETY

Minutes of the Annual General Meeting held on Monday 29 September 2025 at St Marks Church Wimbledon

The meeting began at 19.35 with Alex Youel in the chair and approximately 122 members and 1 apology.

Minutes of the previous Annual General Meeting held on 30 September 2024

Approval of these minutes was proposed by John Hewitt and seconded by Jessica Kohler. They were agreed with no dissenting voices

Matters Arising

There were no matters arising.

Music Director's Report – Daniel Mahoney

What a year it has been. It's been a distinct pleasure to make music with you all over the past twelve months at Wimbledon Choral. In that time, we've presented together four programs and six performances including an enjoyable come & sing alongside our November, Christmas, Cadogan Hall, and summer concerts, plus SingFest.

Reflecting briefly on each concert in turn, **Music of the Stars** in November 2024 was a celebration of Cecilia McDowall's music alongside treasured works of Elgar, Vaughan Williams, and our very own Michael Higgins, supported by the City of London Sinfonia. The Christmas concerts were a festive event. It was my first time experiencing the *Twelve Days of Christmas* and indeed meeting the Christmas Fairy. David Gooderson's readings were a perfect pairing for the atmosphere of the event.

February's Come & Sing on Haydn's *Mass in Time of War* proved a good opportunity to get to know more about Haydn's style and the tradition of his Masses. It was important to welcome new faces to sing with us for the day, which in turn has garnered interest from a number of additional singers. Such events are important for us to do, and I look forward to when we can produce our next Come & Sing.

Our concert at Cadogan Hall in April was musically full. We were joined again by CLS as well as a great set of soloists. Dobrinka Tabakova was pleased with our performance of *Centuries of Meditations*. CLS made great work of Grace Williams's *Sea Sketches*, and the Chorus sang with full voice in Haydn's *Nelson Mass*. The soloists commented on the quality of sound from the Chorus in this concert as well as the closing one of the season in June.

The season-closing collaboration with Wimbledon High proved more successful than expected. The Wimbledon High singers added positively to the Rutter, and it was encouraging to witness the fruits of their musical education in their set in the first half of the concert. We are grateful to Will Ford for his work preparing them and in general for logistics regarding the concert. Russell Hepplewhite was greatly enthused with the premiere of his *from: "Gravity Archives"* as part of his *Living Voices* project, quickly getting in touch with me to see whether there might be future avenues to explore related to that set of new works.

This year, I am excited to perform the Dvorak *Requiem* at Southwark Cathedral. It will be a splendid concert that should resonate musically and spiritually in that beautiful space. It's hard to believe that we will be in the Albert Hall only two weeks later for *Carmina Burana*. I'm looking forward to beginning rehearsal for that on 6 October, including our additional Saturday rehearsal focused solely on that work. Please be sure to review the rehearsal schedule for details of what is to be worked on each week this term. For Christmas, we're excited to be joined by Merton Music Foundation's young

singers in the afternoon concert to make a more family-focused performance while also saving on the amount of music we need to learn in total for the day.

I am grateful to all of the Altos who were heard for Voice Tests in June and July. There remain a handful to hear, which we will do shortly. I look forward to hearing the Sopranos this coming year.

I want to extend my sincere thanks to all members of the Committee who were essential for our combined success in my first year as Musical Director. Most importantly, I want to go on record thanking Michael Higgins for his artistry, collegiality, and friendship throughout last season. I literally could not have done it without him, and all of Wimbledon Choral is grateful for his many years of service as our outstanding accompanist. They are big shoes to fill, but we are grateful for the work Ben Giddens has done so far this season.

We have a lot to look forward to with the world premiere of Tarik O'Regan's *Critical Mass* at Cadogan in April. It will be wonderful to pair that with the Mozart *Solemn Vespers*. I am excited for SingFest in May and looking forward to returning to Holy Trinity Sloane Square in June for Bernstein's *Chichester Psalms* alongside a number of other Psalm-themed works, including the recent psalm setting by Joanna Marsh premiered this past spring at Chichester Cathedral.

Chair's Report – Alex Youel

This time last year I found myself reporting on the successful recruitment of our then new Music Director, Daniel Mahoney. A year on, I am delighted to be able to continue celebrating his appointment. *This* year, I find myself again reporting on the successful recruitment of a new member of our music team, this time our new accompanist, Ben Giddens, following the departure after no fewer than 17 years' service of the remarkable Michael Higgins. Whilst I'm not looking to take any personal credit for these appointments, can I invite you all this evening to please show your appreciation of all that Daniel and Ben have already achieved to date and what we are sure they will achieve with us in the future!

This is also the right time to express my grateful thanks for the entirely voluntary work of your Executive and Full Committees, without whose dedication, efficiency and creativity we would not be in our current strong position as a Choir. Can I ask you to join me now in showing our appreciation for the unstinting work of these unsung heroes?

Looking back, and as I have said in my annual report to you, we have surely had a fantastic performing year, in venues from the Cadogan Hall and Holy Trinity Church in Sloane Square, to St Mark's Church and Wimbledon High School here in Wimbledon, and St Paul's Church in nearby Southfields. The breadth of our music has ranged from "Music of the Stars" to Haydn's *Nelson Mass*, Rutter's *Mass of the Children* and a world first performance of Russell Hepplewhite's *Living Voices, Gravity Archives* - plus Christmas Carols, a Haydn "Come and Sing" and the remarkable Merton Singfest, which we hosted and led as a choir and which was supported by no fewer than 17 other choirs, old and young.

Looking forward, and indeed looking around the room this evening, our membership is strong and still growing, which is so encouraging. (More tenor and bass voices still needed please!). Our finances are in good heart, which you will hear more about from our Treasurer John Gale in a moment. Our Friends have remained loyal and passionate supporters, and we plan to clasp them ever more closely to our collective choral bosom. We remain ambitious and eager to stretch ourselves. And we have a fantastic year ahead to look forward to, starting very soon with Dvorak's *Requiem* at Southwark Cathedral, a quick dash into Carl Orff's *Carmina Burana* at the Royal Albert Hall, leading the respectful singing at Remembrance Sunday in Wimbledon Village, Christmas Carol concerts at St Paul's and then our world premiere next April of Tarik O'Regan's *Critical Mass*. And recently we have been investigating a fantastic opportunity to sing in the heart of London, at no less a venue than Westminster Cathedral. It's a big venue, and it will require an equally big commitment from us as a choir – but it would be a wonderful, uplifting place in which to raise our Wimbledon Choral voices.

Can I please have a show of hands as to how many would be keen for us to explore it further? (Thank you).

So in this positive, forward-looking vein it again gives me the greatest possible pleasure to present my report as your Chair, and to invite us all to continue delivering great performances, with our trademark passion and precision, the distinctive hallmarks of our happy and thriving Wimbledon Choral Society.

Treasurer's Report – John Gale

As Treasurer, it is my duty to present to you the Annual Trustees Report and Accounts for the financial year ended 30th June 2025.

This document has been made available to you well in advance and I do not propose to go through it in detail. I have received no queries in advance of this meeting. Following the annual Independent Examination, the Report was approved by the full Committee at their meeting held on 4th September and signed.

Pages 1 to 3 comprise the Trustees Report and most of this follows a format prescribed in Charity legislation and guidance. I don't think this requires any further comment.

Page 4 is the report from our Independent Examiner. I wish on behalf of Wimbledon Choral to thank Annette Cowley for her excellent work in performing this task for us.

Page 5 sets out our receipts for last year i.e. all the money we received, together with the payments i.e. everything that we spent. I hope that I have used headings which make sense to you all, but please do ask if there is something that you do not understand.

I hope you will be pleased to see that despite a loss on concerts of just over £16,000, this was more than covered by the surplus arising from our ordinary receipts and payments – although I should point out that the tax recovered covers not just the year to 30 Jun 2025 but also the year to 30 Jun 2024. The reason for this is that in 2024 HMRC took nearly 3 months to pay us whereas this year they took less than 2 weeks, thus both claims were received in the same financial year.

Page 6 sets out our total assets which, in addition to our current and deposit accounts includes amounts owed to us by choirs who hire our music and our investment with M&G which has shown a healthy increase in value for the year.

Page 7 contains extra notes for members only, essentially showing the results of each of our concerts in the year (note 2) and the breakdown of our reserves (note 3).

I think I can say that our reserves remain at a healthy level and sufficient to cover future obligations. In the current financial year, we will incur significant expenditure on the commission and its premier, perhaps later in 2026 the recording of that commission and also the long awaited revamp of our Website.

Question - there was a substantial increase in the amount of gift aid – have the rules changed? The tax recovered covers 2025 and the year before as the tax office took a while to pay us.

Question – to explain how the funds are allocated – the commissioning and recording fund appears to be the same as last year. That was the income received for that purpose and we have not yet spent it. The £10,000 payment for the commission was not taken from this fund but from reserves as the fund was insufficient.

Question – why was there such a deficit on the Wimbledon High concert – it made a surplus of £11.

Question. – ticket prices for Wimbledon High – there were a series on communication breakdowns and things changed at the last minute. Ticket prices would not have been at that level if things had gone to plan.

The accounts were offered for adoption by the members:

Proposed by Fiona Harvey and seconded by Mary Coggins. Agreed. There were no dissenting voices.

Members Contributions for 2025-26

The proposals for subscriptions are as follows:

Full subscription	£215
Reduced Rate for the Registered Unemployed	£90
Reduced Rate for those aged 25 or younger	£90
Rate for full time students	£30

Proposed by John Paramore and seconded by Stephen Jack. Agreed. There were no dissenting voices.

The Annual Trustees Report and Accounts were approved unanimously.

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	Chairman	Ian Gleeson	Vice Chairman
Tracy Sherman	General Secretary	John Gale	Treasurer
Anna Lemmon	Publicity Officer		

These elections were proposed by Neil Dennis and seconded by Christine Evans and carried unanimously.

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

John Britton	Librarian	Laura Stewart	Membership Secretary
--------------	-----------	---------------	----------------------

These elections were proposed by Tilly Richardson and seconded by Sarah Harris and carried unanimously.

Thanks was given to Peter Hickson for his 17 years of service as the Bass voice rep.

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

Therese Kennedy-Laing (Sop 1)	Sarah Harris (Alto 2)
Rob Owen Bass 2	

These elections were proposed by Peter West seconded by John Hewitt and carried unanimously.

Policies and Explanation of WCS organisation by Ian Gleeson

We thought that a short explanation of how the choir is run behind the scenes might be helpful, especially for new-ish members.

The choir is a registered charity and as such is regulated by the Charity Commission.

The main governing body of the choir is the **Full Committee**. This consists of 15 members, including the holders of the main executive roles, plus the librarian (John Britton), the membership secretary (Laura Stewart) and the voice reps.

The Committee meets around three times a year. Its role covers a wide range of responsibilities, including setting the strategic direction of the choir, making the key decisions related to the running of the choir, approving the major financial decisions and setting policies which ensure the choir is properly and well governed. Of course, the most important set of responsibilities is around ensuring that the choir meets all the governance standards expected by the Charity Commission, in terms of prudent management of the choir's finances and reserves, the safety and protection of its members and audiences when in rehearsals or concerts and the general conduct of everyone and everything relating to the choir.

The Full Committee (and choir) are served by the **Executive Committee**. It has three key roles: 1) prepare strategies, decisions and budgets for approval by the full committee; 2) execute the decisions taken by the full committee; and 3), within the direction set by the full committee, oversee the day to day running of the choir – that means everything that goes into planning, marketing and staging our concerts; making sure we have rehearsal spaces, concert venues and musicians booked; costing everything we do and ensuring we are living within our means; working on the new commissions; ensuring our music programmes are financially viable, exciting, varied and consistent with the ambition, reputation and standards of the choir; and so on.

The Exec Committee typically meets three times a year, usually soon after each concert. Let me introduce the members of the Exec Committee: the chair, Alex; the executive secretary, Tracy; the treasurer, John; the concert manager, Paula; the marketing and publicity manager, Anna; and me.

There is a vacancy on the executive committee for a sponsorship person. If you are interested in this role, please let me know.

You will have noticed there are two people who I haven't mentioned and who are fundamental to the running and success of this choir and all our enjoyment – our musical staff: Daniel and Ben. One way to define the work of the Exec Committee is that it should take on as much of the choir's administration as possible, so that Daniel and Ben can focus all their time and talent on the music, from selecting months in advance what we perform, right through to the final note of each concert. They are of course fully involved in all the musical decisions. Daniel is part of the Exec Committee and the Committee; and I am sure that Ben, like his predecessor Michael, will be an important sounding board for Daniel and the Exec on musical decisions.

My final point is that the members of these committees are all volunteers and give up quite a lot of their own time because of their commitment to and passion for this choir and so that we all have the best possible experience as members of the choir and give our audiences something to remember. Personally speaking, when I took on this role two years ago, I was very surprised by the amount of work, some of it really detailed work, that goes into keeping this operation running smoothly.

But it is not just all the people I have mentioned this evening: running this choir really does take a village. So many of you help out in so many different ways – the teas every week; opening and closing the church; all the catering accompanying our various events; the Christmas lunch; the end of season party; helping to hand out the music; partners and others helping out at concerts. I am sure I have missed people and I could go on. But it just shows that this choir really does depend on as many people as possible contributing some of their time over and above the rehearsal schedule. A big thank you to everyone who does volunteer! And a big appeal for more people to volunteer.

New Website

Now, there's one volunteer I haven't mentioned. And I have left him to last, not because he deserves a special mention (although he does), but because it's a neat segue to the next item.

Neil Dennis gives up far more time than most to the choir and in particular to administrating the website, ensuring that it is kept up to date keeps us all informed about rehearsal plans and aids, and helps promote our concerts to the public. It is a sometimes thankless task, as the site is quite old and recently has been vulnerable to some technical issues. So thank you to Neil.

For the past year, a small group of us have been working on how to modernise and upgrade our site, adding some new functionality. This is still a work in progress, but we have finalised the scope, the core objectives of which are to make the site more mobile-friendly, give it a more modern look and feel, make it a better platform for marketing our concerts and incorporate a dedicated members only area. There's not much more to say at this point other than we have now gone out to tender.

If any of you know anyone who works in web design and who might be interested in bidding for this work, then please do pass me their contact details. The more bids the better. The next stage will be for the small sub-committee to review the bids and then recommend to the Committee a preferred supplier. Hopefully, after that, we can work quickly with the new supplier. But I am not at this point going to commit to a launch date.

Let me thank the small committee – Suzette Pettit, Sarah Sculpher, Anna Lemmon and Neil.

Any Other Business

Three charities presented to the choir as to why they should be chosen for the 6pm Christmas concert. (The afternoon concert will have two children's choirs singing and they are part of a charity so they will have the afternoon charity slot). They were Amber Trust, Colour Strings and Merton Mencap.

A suggestion was made to have the programme available digitally as lots of football clubs have stopped producing them. John answered that last year's receipts for the programmes was in line with production. If we went digital, we would still have all the costs of design but no way to recoup costs. We could make the digital format available and it would be an agenda item for the exec meeting.

The meeting closed at 20.41.

In the interval, the choir voted and Amber Trust was chosen to be the charity for the 6pm Christmas concert.

WIMBLEDON CHORAL SOCIETY
ANNUAL TRUSTEES REPORT AND ACCOUNTS
FOR THE YEAR ENDED
30th JUNE 2026

Reg. Charity No.: 263150



PRESIDENT
MUSIC DIRECTOR
CHAIR

Ian Partridge CBE
Daniel Mahoney MA MMus BMus
Alex Youel FRSA

ANNUAL REPORT

for the year ended 30 June 2026

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 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 2026 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, Robert Owen

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 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 2025/2026 season, two professional musicians, the Music Director and Rehearsal Accompanist, were hired on a renewable contract.

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

Each year since 2017 we have run a one-day concert giving opportunities for a great range of local choirs based in Merton to perform in front of the public and their fellow choral singers. Wimbledon Choral hosts, pays for and organises the whole event, at which this year (2026) some 16 choirs took part, of all ages and styles, from school groups and church choirs to the Community Chorus and the Wimbledon Oldies. We are delighted to have collaborated closely with Merton Music Foundation from the outset and celebrate their continued involvement to this day.

The local charity collections at our two Christmas concerts this year were in aid of Wimbledon Music Foundation and The Amber Trust. Our audiences donated a total of £2,014 (2025: £1,436). Our Chair has kept in touch with the Amber Trust, which provides music support for blind children and young people.

On 7 December 2025 we sang Christmas Carols lustily, again as part of a wider event in Wimbledon Village which involved singers and musicians from across Merton Borough.

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 2026

One of the first tasks of our still relatively new Music Director Daniel Mahoney during 2025 was to work with the executive team to recruit a successor as accompanist, following the departure after 17 years of Michael Higgins who has been such a wonderful and integral part of the professional music team, under three music directors. As reported last year, Michael left us to expand his focus on music publishing and composing (and we look forward to performing the world premiere of a major new work of his in our 2027 programme). We were thrilled in September 2025 to be able to secure the services of another magnificent accompanist in the form of Ben Giddens, who has slipped seamlessly into Michael's over-size shoes.

It has become a tradition, and one which we are delighted to honour and continue each year, that members of Wimbledon Choral lead the community singing at the Remembrance Day service held at the War Memorial in Wimbledon Village (9 November 2025). It was again a sombre and moving occasion, attended by substantial, indeed increasing, crowds of local people and led by a host of civic dignitaries.

Our Autumn concert, on 15 November 2025, delivered a powerful performance of Dvorak's Requiem to a packed audience in Southwark Cathedral. Only a week later a major contingent from our choir supported the Bach Choir and other choirs - 350 of us in total - in a knockout performance of Carl Orff's Carmina Burana in the magnificent setting of the Royal Albert Hall, with an audience in excess of 4,500 people.

On 13 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, the evening more with an adult audience in our thoughts. Both featured very full audience participation in The Twelve Days of Christmas! We celebrated the end of the year with a fine Christmas party, organised by our own members (thank you Diana!) at our most local pub.

Towards the end of 2025 we were keenly awaiting the delivery of music for our own commission, of *Critical Mass*, from Croydon-born but America-based composer Tarik O'Regan. We are an ambitious choir, keen to sing new works and occasionally to commission them ourselves. But commissioning is a high-risk business, calling for considerable nerve, patience, wholehearted commitment and considerable investment on the part of everyone involved - in this case ourselves! But we were amply rewarded with a fine composition, centred around the *Agnus Dei* which was specially written for the King's Coronation in 2023, and of which we were delighted to perform the world premiere of the completed *Critical Mass* at the Cadogan Hall (18 April 2026), with the composer himself in attendance, plus creators of some of the texts, supported by Wild Plus Arts. We hosted a brief but jolly celebratory party just before the performance; all in all, a great night. We look forward to recording the work in the Autumn of 2026.

On 16 May 2026 we welcomed no fewer than 16 local choirs to join us for Merton Singfest, hosted by Wimbledon Choral and supported by the 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. This year the anthem which is sung by every participating choir was written by our Music Director Daniel and composed by a member of the choir, Peter Burton. All available on YouTube!

Our summer concert on 13 June 2026 featured Bernstein's Chichester Psalms, together with more modern works also on the theme of Psalms, and fittingly - given our appetite for new works - the London premiere of a 2025 work by Joanna Marsh, Psalm 90.

A successful year for Wimbledon Choral, with the highlight being the major work which we commissioned ourselves and which, funds permitting, we plan to record later in 2026.

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.

We had a successful concert season in 2025-26. It is becoming more difficult to predict the size of our audiences, but overall numbers attending were an improvement on the previous year. Highlight of the year was our April Concert at Cadogan Hall when we premiered "Critical Mass" commissioned from Tarik O'Regan. Inevitably having to pay the balance of the commission fee, together with additional expenses in relation to the premiere, resulted in considerably greater expenditure. General expenditure was however similar to that in previous years and we experienced a modest increase in income.

The overall financial result for the year was an excess of payments over receipts for the year. Our cash funds decreased from £95,522 to £79,009 and our total assets from £115,031 to £103,023.

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 2026
For and on behalf of the Trustees
10th September 2026

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 2026 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:

WIMBLEDON CHORAL SOCIETY
RECEIPTS AND PAYMENTS ACCOUNT
YEAR ENDED 30th JUNE 2026

Page 5

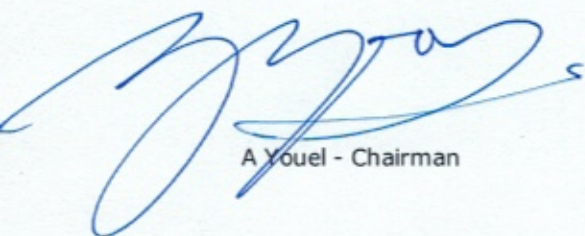
	2026 Unrestricted Funds £	2026 Restricted Funds £	2026 Total Funds £	2025 Actual £
Receipts				
Members subscriptions	39,448		39,448	39,218
Friends subscriptions	1,475		1,475	1,490
Donations	755	6,014	6,769	1,006
Tax recovered (gift aid)	7,978		7,978	14,454
Easyfundraising and similar receipts	296		296	278
Music hire to other choirs	2,983		2,983	2,268
Sale of folders (net)	(42)		(42)	(42)
Sale of promotional goods	1,306		1,306	-
Choir performance fees	1,450		1,450	-
Fundraising activities			-	483
Income from recordings	346		346	38
Refreshment income (net of expenses)	427		427	538
Interest received	836		836	834
Collections received		611	611	2,445
	<u>57,258</u>	<u>6,625</u>	<u>63,883</u>	<u>63,010</u>
Payments				
Rehearsal hall hire	6,511		6,511	5,222
Musicians fees	16,200		16,200	14,060
New Commission	7,500	10,000	17,500	10,000
Purchase of promotional goods	5,835		5,835	-
Marketing & publicity	895		895	1,506
Website costs	940		940	640
Insurance	408		408	157
Making Music and other subscriptions	540		540	520
Administration & sundries	87		87	190
Librarian's expenses	537		537	448
Payments in advance (movement)	(252)		(252)	(440)
Card charges	790		790	748
Social activities (Net of income)	-		-	1,736
Collections paid		611	611	2,445
	<u>39,991</u>	<u>10,611</u>	<u>50,602</u>	<u>37,232</u>
Net ordinary receipts	<u>17,267</u>	<u>(3,986)</u>	<u>13,281</u>	<u>25,778</u>
Concert receipts				
Ticket sales	44,225		44,225	40,266
Programme sales	1,871		1,871	2,540
Refreshments	-		-	731
Music hire and purchase	6,494		6,494	7,897
Singfest income	993		993	1,087
	<u>53,583</u>	<u>-</u>	<u>53,583</u>	<u>52,521</u>
Concert payments				
Hire of venues	17,357		17,357	12,685
Staging	6,076		6,076	4,704
Agency commission	1,288		1,288	1,222
Musicians	38,921		38,921	32,526
Instrument tuning & hire	830		830	725
Music hire and purchase	6,404		6,404	7,799
Other concert costs	2,776		2,776	300
Program design & printing	2,918		2,918	2,768
Advertising expenditure	3,966		3,966	2,645
Royalties	1,419		1,419	1,640
Singfest costs	1,422		1,422	1,671
	<u>83,377</u>	<u>-</u>	<u>83,377</u>	<u>68,685</u>
Net concert payments	<u>(29,794)</u>	<u>-</u>	<u>(29,794)</u>	<u>(16,164)</u>
Net receipts (payments) for year	<u>(12,527)</u>	<u>(3,986)</u>	<u>(16,513)</u>	<u>9,614</u>
Cash funds at 1st July 2025 (2024)	<u>87,870</u>	<u>7,652</u>	<u>95,522</u>	<u>85,908</u>
Cash funds at 30th June 2026 (2025)	<u>£ 75,343</u>	<u>£ 3,666</u>	<u>£ 79,009</u>	<u>£ 95,522</u>

WIMBLEDON CHORAL SOCIETY
STATEMENT OF ASSETS AND LIABILITIES
AT 30th JUNE 2026

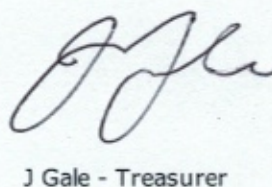
Page 6

	Unrestricted Funds 2026 £	Restricted Funds 2026 £	Total Funds 2026 £	Total Funds 2025 £
Cash Funds				
Bank current account	607	-	607	25,955
Bank deposit accounts	74,736	3,666	78,402	69,567
	<u>75,343</u>	<u>3,666</u>	<u>79,009</u>	<u>95,522</u>
Other Monetary Assets				
Other amounts owed to the society	-	-	-	252
	<u>-</u>	<u>-</u>	<u>-</u>	<u>252</u>
Investment Assets				
M&G Charifund Units	24,014	-	24,014	19,257
Liabilities				
Amounts owed by the society	-	-	-	-
Total Assets of the Society	<u>£ 99,357</u>	<u>£ 3,666</u>	<u>£ 103,023</u>	<u>£ 115,031</u>

Approved by the Committee on 10th September 2026 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

	Dvorak SC	Christmas St Pauls	O'Regan Cadogan	Psalms HTSS	Total for year
Ticket sales	11,330	7,022	19,288	6,585	44,225
Program sales	890	-	981	-	1,871
Ticket donations	320	-	115	260	695
Music hire and purchase	1,189	706	2,275	2,105	6,275
Total income	13,729	7,728	22,659	8,950	53,066
Venue hire	7,037	753	7,218	2,349	17,357
Staging	690	897	3,576	913	6,076
Musicians	13,900	2,200	16,652	6,170	38,922
Instrument hire & tuning	-	95	390	345	830
Music hire and purchase	1,350	458	1,235	3,146	6,189
Agency Commission	564	332	79	313	1,288
Program design & printing	795	113	1,045	965	2,918
Advertising expenditure	140	85	3,394	347	3,966
PRS Royalties	442	274	1,926	257	2,899
Sundry concert expenditure	150	150	627	150	1,077
Total expenditure	25,068	5,357	36,142	14,955	81,522
Net (deficit)/surplus on each concert	(11,339)	2,371	(13,483)	(6,005)	(28,456)

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 SC = Southwark Cathedral

3 Funds

	At 1-Jul-25	Receipts	Payments	Non- cash movements	At 30-Jun-26
Unrestricted Funds					
General fund	105,174	110,459	122,557	4,505	97,581
Funds specifically allocated (see below)	2,205	993	1,422	-	1,776
	107,379	111,452	123,979	4,505	99,357
Singfest surplus available for future years	1,327	993	1,422	-	898
Surplus on previous overseas tours	878	-	-	-	878
	2,205	993	1,422	-	1,776

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.

Restricted Funds

Commissioning & recording Fund	7,652	6,014	10,000	-	3,666
--------------------------------	-------	-------	--------	---	-------

Total Funds

	115,031	117,466	133,979	4,505	103,023
--	---------	---------	---------	-------	---------

4 Other assets

In addition to monetary assets, the choir owns a library of music, a stock of folders, CDs, marketing and promotional items.

5 Charitable collections

Collections were taken at our Christmas concerts raising the sums of £550 for *Wimbledon Music Foundation* and £1,464 for *Amber Trust*

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 2026-27

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

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 2025

(2) Due for election/re-appointment at AGM 2026

PROPOSED CHANGES TO THE WIMBLEDON CHORAL CHARITABLE STRUCTURE

Summary

- Proposal to update our legal status to a Charitable Incorporated Organisation (“CIO”).
- This is the structure increasingly adopted by organisations like ours, including similar choirs. If we were establishing our choir today, we would almost certainly use the CIO model.
- As we have become larger and our activities more complex, the CIO structure provides greater legal protection, more professional governance and limits the personal liability of the trustees.
- For members there will be no noticeable change in how the choir is run. We will continue to be overseen by the Charity Commission.

Detail

At the AGM, the Executive will be asking the Wimbledon Choral members to vote on a Resolution to authorise a process to convert from the current unincorporated association into a Charitable Incorporated Organisation (“CIO”).

The notes below are a summary of the proposed changes. This new constitution will follow the Charity Commission template for a CIO with a voting membership.

Update of the Charity’s Purposes (or Objects)

This is the key paragraph in the Constitution and the final wording will need to be agreed in consultation with the Charity Commission. It is proposed to retain the current wording:

“The objects of the CIO 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.”

Converting to a Charitable Incorporated Organisation

Wimbledon Choral is one of the larger choral societies in the country and has contracts with venues, orchestras and musicians during the year as well as with our music director and accompanist. The Executive has decided that it is an appropriate time to change the charitable structure and become a Charitable Incorporated Organisation (or CIO). Compared to the current unincorporated charity, this new structure will provide a stronger legal envelope for Wimbledon Choral, enabling it to enter into contracts directly and thus reducing personal liability for the Trustees. It is a more professional governance structure that matches the standards by which Wimbledon Choral seeks to operate. It is the structure now used by organisations similar to ourselves such as the Barts Choir and the Bach Choir. The CIO will still be regulated by the Charity Commission and will continue to publish an Annual Trustees Report and Accounts.

The Executive is proposing to adopt a particular CIO structure known as the Association Model that reflects the current governance and is the most common structure for choral societies. Key decisions, including trustee appointments, would continue to be made by all the members in general meetings.

A subgroup is working on the legal, technical and financial aspects of these changes and the target is to implement the new structure at the end of the financial year (30 June 2027). Once agreed with the Charity Commission, the final new constitution will be brought for approval to a special members’ meeting.