



# **Trustees' Report and Financial Statements**

**For the year ended 30 April 2013**



**Guildford Philharmonic Choir (Working Name: Vivace Chorus)**  
Registered Charity No. 1026337

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## Charity Information

### Management Committee (Trustees)

The Committee members (appointed at the June 2012 AGM unless otherwise stated) are:

James Garrow	Chairman
Jane Brooks	Hon. Membership Secretary
Gillian Palmer	Acting Hon Treasurer (appointed 14/3/13, previously Acting Hon. Secretary as from 23/10/12)
June Windle	Acting Hon. Secretary (appointed April 2013)
Jackie Alderton	
Liz Durning	
Neil Martin	
Lesley Scordellis	
Hilary Trigg	
John Thornely	
Joan Thomas	(appointed 23/10/12 as Acting Patrons Secretary)
Bob Cowell	Hon Treasurer (resigned 10/3/13)

### Registered Office

1 Penhurst  
Woking  
Surrey GU21 4HP

### Bankers

CAF Bank Ltd  
25 Kings Hill Avenue, Kings Hill  
West Malling  
Kent ME19 4JQ

### Independent Examiner

Mr B Reed  
11 Orchard Close  
Tilehurst  
Reading  
Berks RG31 6YS

### Website

[www.vivacechorus.org](http://www.vivacechorus.org)

## **Chairman's Report for the Year Ended 30 April 2013**

### **Introduction**

There are three crucial ingredients for a choir to be really successful:

- A solid membership base
- A professional Director of Music
- Sound finances

The Vivace Chorus has each of these in abundance, boasting a membership of almost 150 singers, a talented and passionate Director of Music (Jeremy Backhouse) and a sound funding base. These three ingredients enable the choir to have the courage and confidence to undertake exciting and ambitious choral programmes.

The choir's membership is drawn from all walks of life – teachers, solicitors, artisans, law students – meeting to make music with the twin aims of having fun and putting on great concerts. Using a professional London orchestra, the Brandenburg Sinfonia, and professional soloists, certainly helps to maintain the highest standards at each of our four concert venues.

Careful concert programming is crucial to attract large and appreciative audiences; this is one of Jeremy's many musical fortes and it has, on many occasions, helped bring in audience numbers that have exceeded expectations.

### **Concerts**

Thanks to the considerable surplus generated by our Royal Albert Hall *Mahler 8* concert success in 2011, we resolved to use some of it to promote large-scale works in the 2012-13 season that we wouldn't otherwise have been able to finance.

In May 2012 we performed a dramatic Rachmaninov programme in Guildford Cathedral, singing in Russian. We were fortunate to have Francis Pott, our rehearsal accompanist as our soloist on this occasion. Not only is he a composer of international renown, but also an experienced and brilliant concert pianist who played the 2<sup>nd</sup> piano concerto to perfection; the reaction from the Cathedral audience to his sensitive and intelligent playing was warm and prolonged. This piece was wonderfully complemented by extracts from the '*All-night Vigil*' and '*The Bells*'.

In November 2012 we were able to perform a truly memorable rendition of Britten's *War Requiem* to a packed Guildford Cathedral. This is a wonderful work that, because of the large forces required is only too rarely performed. 180 singers from the Vivace Chorus, Tiffins Boys Choir and our guests from the Freiburg Bachchor, a full symphony orchestra, chamber orchestra and three extraordinarily good soloists wowed a Cathedral full to bursting point. It is an immense work of passion that was conveyed with so much feeling.

In March 2013, for the second year in a row, we sold out the *G Live* concert hall, thanks as much to the quintessentially 'Britishness' of the programming – Elgar and Vaughan Williams – as to Julian Lloyd Webber playing the Elgar cello concerto. Financially, it is nice to have a full house, but to actually see every seat in the building taken is just as rewarding!

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### **The choir on Tour**

In June 2012, 88 chor members and friends set off to perform a self-funded '3-concert tour' in Strasbourg, Freiburg and Heidelberg, singing a varied and moving repertoire. The triumph of the tour was the final concert in Schwetzingen, near Heidelberg, where the choir received a prolonged standing ovation, after a very fine performance indeed.

### **Additional Performances and Choral Opportunities**

The Vivace philosophy of using our talents to help those less fortunate than ourselves led to two well-received concerts in Holy Trinity Church, Guildford. The first was a medley of music: choral works, string quartet and a Big Band that raised funds for the RNLI. In December 2012 a candle-lit carol concert, helped to boost the income of the Mayor of Guildford's charity.

Our Come & Sing days now have an enviable reputation that reaches far and wide, with demand far exceeding supply. This year we chose to work on Bach's *Mass in B minor* for the 180 singers we were able to attract; it was a well-organised and highly successful experience for singers. The fact that it boosted choir funds significantly was a bonus.

In January the choir's semi-chorus was invited to perform Mozart's gorgeous *Requiem* in St Martin-in-the-Fields, Trafalgar Square.

### **Future Plans for 2013/14**

2013/14 will be a huge challenge, including as it does a Vivace performance of Verdi's *Requiem* in the Royal Albert Hall; a 3-concert self-funded tour to Verona, Venice and Lake Garda; a 'Best of British' concert with contemporary works; a performance of Jenkins' 'The Armed Man'; and a concert entitled '*Strictly Gershwin*' to include his '*Rhapsody in Blue*' and excerpts from '*Porgy and Bess*'. Thanks to the strengths of the choir's core ingredients, Vivace will rise to these varied challenges with great enthusiasm.

We never back down from a challenge; we'll be financing the promotion of our own concert in the Royal Albert Hall in May 2014. In 2011, we filled the Hall with a performance of Mahler's 8th Symphony, and we're hoping to do the same with the Verdi Requiem, singing alongside the Royal Philharmonic Orchestra, The London Philharmonic Choir, The Wimbledon Choral Society and the Twickenham Choral Society. It will cost over £50,000 and not a few litres of blood, sweat and tears. But when that last note dies away, it will have been worth every minute.

Vivace is never prepared to rest on its financial laurels and is ever seeking ways to find new sponsors, to invite new patrons and to fundraise in any number of original and effective ways to ensure that the high standards of music and performance that have been established are maintained. We welcome you to join with us, in any way you feel able, so we can bring this wonderful music to life, together!

**James Garrow**  
**Chairman of the Vivace Chorus**

## Trustees' Report

The Management Committee (Committee of Trustees) presents the Trustees' Report and Financial Statements for the year ended 30 April 2013. The accounts have been prepared in accordance with the accounting policies set out on page 11 and comply with the charity's constitution and applicable law.

### Objects

The Constitution, which governs the Guildford Philharmonic Choir (working name: Vivace Chorus), states that the objects of the charity are to advance public education and appreciation of choral music in all its aspects, in particular by the presentation of public concerts and by other such means as the Committee of the Choir shall determine.

A review of the Constitution with respect to good governance has been made and the amendments, discussed with the Commission, were agreed at the AGM in 2012 by members of the Charity.

### The Management Committee

The Constitution states that the management of the Choir is in the hands of a Committee consisting of four officers and between four and eight additional members. All committee members are trustees of the charity and are elected by members of the choir at the Annual General Meeting (AGM) or co-opted during the year. A list of the committee members is given on page 3. The full committee meets at least six times a year.

A Music Director is appointed at each Annual General meeting and is a non-voting member of the Committee. During the year the Music Director was Jeremy Backhouse. Professor Francis Pott was re-appointed in accordance with the Constitution as accompanist.

### Financial and operating review

During the year the choir had a membership of around 140 and produced three concerts. The Chairman's report describes the major achievements of the year, together with the Committee's plans for the future.

The choir's direct income (fundraising, together with subscriptions from members and patrons), funds the full cost of running the choir and makes a contribution towards covering the net cost of concerts, as they generally make a small loss. The Mahler 8 concert, held in the Royal Albert Hall in the previous year, was a major exception, as it made a very welcome and hard-won surplus of £24,8k. This enabled the choir to subsidise an ambitious and unusual concert programme for 2012/13 – the Rachmaninov programme and Britten's War Requiem, which had greater financial shortfalls, due to the constant challenge of selling sufficient tickets to cover the cost of a full orchestra in a major venue.

	<b>Income</b>	<b>Expenditure</b>	<b>Profit/(Loss)</b>
Rachmaninov (Cathedral)	£7,672	£21,632	(£13,960)
Britten's War Requiem (Cathedral)	£10,782	£25,128	(£14,346)
Elgar at G Live	£26,904	£29,589	(£2,685)

The receipt of a generous legacy from a former member of the choir, Enid Weston, meant that the unrestricted fund shortfall after concerts of £21,367, was reduced to the net deficit of £6,367 incurred this year.

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The Committee would like to spend Enid Weston's legacy on specific activities and so it is shown as a designated fund in the balance sheet. The unrestricted fund balance in the balance sheet has therefore reduced from £86,7k to £65.3k. This level of reserve is still substantial, and will enable the cashflows of the ambitious future programme to be underwritten.

**Reserves policy**

It is the policy of the Society to maintain unrestricted funds, which are free reserves of the charity, at a level which underwrites the next two years' concerts, in addition to net management and administration and support costs for those two years. This enables the choir to plan ambitious programmes and to fund the cumulative associated cashflow outlays which take place well in advance of concerts.

**Risk management**

The officers have examined the major strategic, business and operational risks which the Society faces and are satisfied that systems have been established to address the identified risks.

**Public Benefit**

The Committee has paid due regard to the Charity Commission's guidance on public benefit in deciding what activities the charity should undertake. As confirmed by the information contained in this report, the maintenance of a comprehensive website and in other ways, the officers actively seek to demonstrate, on a continuing basis, that the aims of the charity are carried out for the public benefit. The discounted subscriptions for students and discounted concert tickets offered to schools are examples of this.

**Trustees' responsibilities in relation to the accounts**

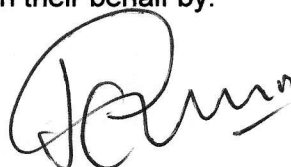
Law applicable to charities in England and Wales requires the Trustees to prepare accounts for each financial year, which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing these accounts, the officers are required to:

- \* select suitable accounting policies and then apply them consistently;
- \* make judgements and estimates that are reasonable and prudent;
- \* state whether applicable accounting standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the accounts;
- \* prepare the accounts on the going concern basis unless it is inappropriate to presume that the Society will continue in business.

The Trustees are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the Choir, which enable the Trustees to ascertain the financial position of the Choir and to ensure that the accounts comply with the Charities legislation. 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.

Approved by the Trustees and signed on their behalf by:

**James Garrow, Chairman**  
19 June 2013



## **Independent examiner's report on the accounts**

**Report to the trustees/members of Vivace Chorus (charity registered in the name of Guildford Philharmonic Choir), on the financial statements for the year ended 30 April 2013**

### **Respective responsibilities of trustees and examiner**

The charity's trustees consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 {the Act}) and that an independent examination is needed.

It is my responsibility to

- examine the accounts (under section 43 of the Act),
- to follow the procedures laid down in the General Directions given by the Charity Commission (under section 43(7){b} of the Act), and
- to state whether particular matters have come to my attention.

### **Basis of independent examiner's statement**

My examination was carried out in accordance with General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the accounts.

### **Independent examiner's Statement**

In the course of my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that in, any material respect, the trustees have not met the requirements to ensure that:

- proper accounting records are kept (in accordance with section 41 of the Act); and
- accounts are prepared which agree with the accounting records and comply with the accounting requirements of the Act; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Signed:

*B Reed*

5 June 2013

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Reading  
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## STATEMENT OF FINANCIAL ACTIVITIES FOR 2012/13


	Note	Unrestricted Funds 2011/12	Unrestricted Funds 2012/13
<b>INCOMING RESOURCES</b>			
Donations, legacies and similar incoming resources	3	22,157	37,870
Income from activities in furtherance of objectives		129,683	49,181
Income from activities for generating funds		4,333	5,135
Investment income (interest)		1,123	1,246
Miscellaneous Income (ASC)	4	2,500	0
<b>TOTAL INCOMING RESOURCES</b>		<b>159,797</b>	<b>93,432</b>
<b>RESOURCES EXPENDED</b>			
Cost of generating funds		729	703
Costs of activities for charitable objectives		123,168	91,932
Support Costs		5,702	3,606
Management and administration		2,237	3,558
<b>TOTAL RESOURCES EXPENDED</b>		<b>131,836</b>	<b>99,799</b>
<b>NET INCOMING/(OUTGOING) RESOURCES FOR THE YEAR</b>		<b>27,960</b>	<b>(6,367)</b>
<b>TOTAL FUNDS BROUGHT FORWARD</b>		<b>58,706</b>	<b>86,666</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>86,666</b>	<b>80,299</b>

## BALANCE SHEET AS AT 30th APRIL 2013

	Note	2012 Unrestricted Funds £	2013 Unrestricted Funds £
<b>Current Assets</b>			
Stock	5	2,698	1,223
Debtors & Prepayments	6	35,670	20,790
Cash at bank and in hand	7	89,885	64,004
<b>Total Current Assets</b>		<b>128,253</b>	<b>86,017</b>
<b>Creditors: Amounts falling due within one year</b>	8	(41,587)	(5,719)
<b>Net Current Assets</b>		<b>86,666</b>	<b>80,298</b>
<b>Total assets less current liabilities</b>		<b>86,666</b>	<b>80,298</b>
<b>Net assets</b>		<b>86,666</b>	<b>80,298</b>
<b>Unrestricted income funds</b>		86,666	65,298
<b>Designated funds (Enid Weston legacy)</b>		0	15,000
<b>Total Funds</b>		<b>86,666</b>	<b>80,298</b>

### **Basis of preparation**

These accounts have been prepared under the historic cost convention on an accruals basis and are based on the Statement of Recommended Accounting Practice for Charities 2005 insofar as it applies to the accounts of unincorporated charities with up to £250,000 annual income, and the Charities Act 2011

  
Gillian Palmer  
Acting Hon. Treasurer

19 June 2013

## Notes to the Accounts

### 1. Accounting policies

These accounts have been prepared in accordance with applicable accounting standards, Accounting and Reporting by Charities-Statement of Recommended Practice (SORP2005) and the Charities Act 1993.

Income from donations, grants and subscriptions is included in the Statement of Financial Activities (SOFA) when the charity becomes entitled to the income and any conditions for receipt are met. Tax claim income is included on the SOFA at the same time as the gift to which it relates.

Stock is valued at the lower of cost or net realisable value.

### 2. Trustees and other related parties

No remuneration directly or indirectly out of the funds of the charity was paid or payable to any committee member or to any person known to be connected with any of them.

All trustees are choir members and as such undertake transactions with the charity common to all members (e.g. payment of subscriptions, purchase of concert tickets, refund of expenses incurred for the choir etc.)

### 3. Donations, legacies and similar incoming resources

	2012 £	2013 £
Subscriptions	13,826	14,343
Patrons	2,109	2,208
Tax refunds	3,567	3,669
Borough grant	2,640	2,640
Other donations	<u>15</u>	<u>15,010</u>
	<u>22,157</u>	<u>37,870</u>

Other donations includes a £15,000 legacy from Enid Weston, which is treated as designated funds in the Balance Sheet, as it has been decided to use it for specific projects for the choir.

### 4. Fixed Assets

The charity has, in the past, contributed £2,500 to the Association of Surrey Choirs' (ASC) purchase of staging for performances in Guildford Cathedral. This investment is now fully written off although the charity, as a founding member of the ASC, has a continuing interest in the staging. A 'one off' dividend of £2,500 was received in 2012.

## Notes to the Accounts (continued)

### 5. Stock

Stock consists of scarves, folders and tops which are sold to choir members for use at concerts. A quantity of postage stamps were also purchased ahead of price increases. These are held in stock and are issued as needed.

### 6. Debtors

	2012 £	2013 £
Trade debtors	10,919	1,500
HM Revenue & Customs	3,533	3,669
Prepayments	<u>21,217</u>	<u>15,621</u>
Total Debtors	<u>35,669</u>	<u>20,790</u>

High prepayments in 2013 were due to deposits in respect of a planned 2014 concert to be held in the Royal Albert Hall and a travel deposit for a 2014 choir tour to Verona, financed by choir members. High prepayments in 2012 were due to up-front travel agent deposits in respect of a choir tour to Strasbourg in June 2012 which was financed by the Choir members themselves.

### 7. Cash at bank and in hand

	2012 £	2013 £
Current account (CAF Cash)	2,001	8,828
Monmouth Building Society	78,565	53,797
CAF Gold Account	9,055	60
Cash	309	940
Music account	<u>-46</u>	<u>379</u>
Total	<u>*89,885</u>	<u>64,004</u>

\* Rounded

### 8. Creditors: amounts falling due within one year

	2012 £	2013 £
Accrued rehearsal costs	2,820	2,565
Advanced income	37,768	2,724
Sundry creditors	<u>998</u>	<u>430</u>
	<u>41,587</u>	<u>5,719</u>

The large amount of advanced income in 2012 was largely due to self-funded payments by Choir members towards a choir tour to Strasbourg in June 2012.