

COCKERMOUTH HARMONIC SOCIETY

England & Wales · Charity number 1003918

Details

Other names	HARMONICS
Status	Registered
Legal form	Other
Registered	1991-08-20
Register	View on the Charity Commission register

Contact

Address	Cedar Lodge Papcastle Cockermouth Cumbria CA13 0JN
Phone	07917 590769
Email	cockermouthharmonics@yahoo.co.uk
Website	www.cockermouthharmonic.org.uk

Activities

Objects: TO PROMOTE IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF CHORAL AND ORCHESTRAL MUSIC

Activities: CHS provides the local community the ability to take part in and attend musical events

Classification

- **How:** Makes Grants To Individuals
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Cumbria

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£10,950	£10,386	-	-
2024-07-31	£8,931	£11,314	-	-
2023-07-31	£6,474	£10,887	-	-
2022-07-31	£26,579	£8,914	-	-
2021-07-31	£3,804	£3,869	-	-
2020-07-31	£11,572	£8,973	-	-

Trustees

Name	Role	Appointed
DIANA MAY TILLMAN	Chair	
DR C THOMSON		2017-10-02
GEOFFREY Tilson Lindsay BOWLES		2023-12-11
HILARY ANN TATTERSHALL MA		
JOAN MOORE		2014-09-22
MARY ANNIS BLOOD		
Michael Guy Murray		2023-12-11
Sarah Louise Marshall-Ellison		2022-11-22

COCKERMOUTH HARMONIC SOCIETY

England & Wales - Charity number 1003918

Accounts

Cockermouth Harmonic Society (Registered Charity Number 1003918)

Cedar Lodge, Papcastle, Cockermouh, CA13 0JN

Officers and Committee Members of the Society

Chairman – Diana Tillman

Secretary – Sarah Marshall-Ellison

Treasurer – Carl Thomson

Committee Members of the Society: Mary Blood, Sarah Champion, Joan Moore and Hilary Tattershall

Trustees are elected from choir members annually at the society's Annual General Meeting. We are currently without a President who is invited to the position by the elected committee at the time of his appointment.

1. Trustees' Reports

a) Chair's Report 2021-22 season: Diana Tillman, Chair

Our 155th season was the season in which we began to recover from the lockdowns and started to actually perform the works we had been working on both prior to the beginning of 'lockdown' and during our zoom rehearsals.

As always, the society continues to provide a space for those who wish to sing together. We remain open to all with no requirement to audition. We continue our relationship with other similar groups as we begin to restart our in-person activities. Working with Wigton Choral Society and West Lakes Orchestra.

A detailed review of our musical performances and our financial situation provided below but the group remains healthy financially especially with an unexpected and very generous bequest at the end of the year.

It is credit to the group that despite the difficulties of last year we still have a functioning choir. There were challenges: reduction in membership, sporadic attendance as people began to go on holiday and celebrate all those life events that was put on hold. Currently our numbers and the lack of steady attendances at rehearsal mean we are not ready to take on the larger works, but we will be working towards those again. We also need to work on recruitment and understand the challenges of bringing in younger less experienced voices.

Looking ahead we must look how to reach wider audiences with more support and help for those just starting on their musical journey and more diverse programme choices. The past years have taught us the importance of connecting and the joy that making music together even if over zoom is a very important in supporting mental well-being.

We look forward to forging new paths and structures while keeping true to the roots of the society within the classical repertoire.

Diana Tillman, November 2022

b) Treasurer's Report 2021-22 season: Carl Thompson, Treasurer

The year from August 2021 to July 2022 has been close to our usual level of activity after the very restricted Covid year previously, and this accounts for the marked difference in figures compared with last year. A more realistic guide would be comparison with the figures for 2019-2020 and this

shows that the significant difference is in members' subscriptions, £3421 currently, compared to £4185 in 2019-2020. From this we can infer a fall in membership of about 20%.

Donations and grants in 2019-2020 were above average at £3915 as a result of a single grant of £2000 but the figure for 2021-2022 was raised to £20161 by a considerable, generous, bequest of £20,000 from Mike Suckling.

The overall costs of rehearsals in 2021-2022 was only slightly higher than 2019-2020 being £5528 compared to £5414. Other expenses were broadly similar to two years ago so that the total expenses paid was £8912 in 2021-2022 and £8907 in 2019-2020.

Given the current degree of inflation I believe that we should expect a comparable rise in our expenses over the next year or two.

Currently the choir's bank balances are healthy with these balances:

Barclays Community Account,	£22,760.76
Santander Current Account,	£453.00
Santander Savings Account,	£11,687.04

I have found it difficult to communicate with HMR&C – impossible by telephone and 2-3 months delay in replies to emails, but I have the information now to begin applying for gift aid on

Carl Thomson, Treasurer 16 November 2022

c) Musical Director's Report 2021-22 season: Ian Wright, Music Director

This year could be described as our first 'Recovery' year, following the worst of the disruption brought about by the COVID pandemic. September 2021 saw us starting indoor rehearsals again, albeit with rather depleted numbers, spacing between singers, maximum ventilation, masks when moving around and shorter rehearsals (2x 45m). We began by rehearsing the programme again for the concert entitled 'Towards Hope' which had to be postponed in the Summer term. This was a joint concert with Wigton Choral Society, and the postponement meant that other members who had not been part of the project in the summer term were able to catch up with the music we had learnt and take part in the concert when it finally took place in Christ Church on November 6th. The concert featured my own new four-part arrangement of Pergolesi's *Stabat Mater*, with Vivaldi's *Credo* (RV.591), and also included Gibbons' 'Drop, drop slow tears' and 'Jesu, Joy of man's desiring' that we had sung on Zoom during lockdown, and extracts from Purcell's *Dido and Aeneas* and Vivaldi's *Nisi Dominus*. The combined choir was accompanied by a small string ensemble and chamber organ, and featured soloists Anne-Marie Kerr and Fiona Weakley. This first return to live concerts was supported by a smaller and socially distanced audience, but nevertheless a very appreciative one. The choir sang magnificently in the circumstances, benefitting from the extra rehearsal time following the postponement, and it all made for a musically satisfying and a moving evening. An informal evening of carols at the URC finished off our first term back together.

The Spring term saw us rehearsing for another postponed concert: the Nelson Mass with the West Lakes Orchestra. Again, the extra rehearsal time was a bonus for those in the choir who were not so familiar with the work and led to an excellent performance from the choir. The choir were confident enough, in the end, to cope well with a change of conductor for the final rehearsals and


performance with Peter Wood (orchestra conductor) taking over the baton, while I stepped into the role of tenor soloist.


In the Summer term we turned to the programme of Baltic music that we had hoped to perform two years earlier. Under the title 'Be still my soul' the programme included Gorecki's *Totus Tuus*, Vasks' *Dona nobis pacem*, Arvo Pärt's *Da pacem Domine* and *Littlemore Tractus*, and other works by Sibelius, Rachmaninov, Sixten, Vasiliauskaite, Dubra, Alfven, Gjeilo and my new arrangement of Grieg's *Våren*. This concert took the choir out of its comfort zone, with some challenging repertoire made even more challenging by the smaller number of members compared to when I had planned the programme. But with some sensitive support from Amanda Wright on piano and David T. Shingler on organ the concert was successful, exploiting the acoustics of All Saints Church.

This term's programme of 'A Fancy of Folksongs' has been designed to give the choir a little time to 'regroup', with some familiar songs in English, while also offering some challenges in the arrangements by some of our best contemporary British composers. And then next spring and summer we will return to full-scale contemporary choral music with Ola Gjeilo's *Sunrise Mass* and works by Hawes, Whitacre and Elgar.

So in summary, the past year has seen the choir performing major Baroque and Classical works with small ensemble and full orchestra, and Romantic and contemporary works by some of the greatest choral composers of the twentieth and twenty-first centuries. As we look for ways to rebuild the choir following the disruption of the last couple of years, I am counting on members to commit to supporting the choir, even if a particular programme is not to their own liking, so that we can build a stronger choir, be welcoming and supportive for new members who may not have the background and experience we have enjoyed, and once again be in a position of being able to tackle larger scale works from right across the spectrum of choral music. I want Cockermouth Harmonic Society to be a beacon of excellence in choral singing in West Cumbria – flying the flag for SATB choral music in all its glory. But we're not there yet... We need members, old and new, male and female, experienced and inexperienced. And that is the challenge before us!

Ian Wright, November 2022.

	COCKERMOUTH HARMONIC SOCIETY		1003918		CC16a	
	Receipts and payments accounts					
	For the period from	01/08/2021	To	31/07/2022		
Section A Receipts and payments						
	General Fund (Unrestricted)	100 Club (Restricted)	(Restricted)	Total funds	Last year	
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £	
A1 Receipts						
Members Subscriptions	3,852			3,852	630	
Patron Subscriptions	-			-	30	
Gift Aid	-			-		
Music Hire/Purchase	427			427		
Refreshments	-			-		
Donations/Sponsorship/Grants	20,052			20,052	1,248	
100 Club	256	500		756	792	
Fundraising	240			240	321	
Zoom Rehearsals	-			-	440	
Ticket & Programme Sales	1,249			1,249		
Misc	-			-	340	
Bank Interest	-		4	4	2	
AR)	26,075	500	4	26,579	3,803	
A2 Asset and investment sales, (see table).						
	-	-	-	-	-	
	-	-	-	-	-	
Sub total	-	-	-	-	-	
Total receipts	26,075	500	4	26,579	3,803	
A3 Payments						
Rehearsals						
Venue Hire	1,028		-	1,028		
Piano Hire	225		-	225		
Contractual Fees	4,023		-	4,023	2,530	
Music Hire/Purchase	432		-	432	22	
Fundraising						
100 Club - Licence		20	-	20	20	
100 Club - Prizes		440	-	440	480	
Misc			-	-		
Concerts & Events						
Contractual Fees	1,936		-	1,936	298	
Venue Hire	340		-	340		
Printing	209		-	209		
Refreshments	-		-	-		
Misc	86		-	86		
Administration						
NFMS Subscription	141		-	141	162	
Printing/Postage	-		-	-	17	
Misc	34		-	34	340	
Sub total	8,454	460	-	8,914	3,869	
A4 Asset and investment purchases, (see table)						
	-	-	-	-	-	
	-	-	-	-	-	
Sub total	-	-	-	-	-	
Total payments	8,454	460	-	-	-	
Net of receipts/(payments)	17,622	40	4	17,666		
A5 Transfers between funds	-	-	-	-		
A6 Cash funds last year end	5,141	365	11,683	17,189		
Cash funds this year end	22,358	405	11,687	34,855		
Section B Statement of assets and liabilities at the end of the period						
Categories	Details	General Fund (Unrestricted)	100 Club (Restricted)			
		to nearest £	to nearest £	to nearest £		
B1 Cash funds					-	
					-	
					-	
	Total cash funds				-	
	(agree balances with receipts and payments account(s))	Agreement Error	Agreement Error	Agreement Error		

		General Fund (Unrestricted)	100 Club (Restricted)	
	Details	to nearest £	to nearest £	to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B4 Assets retained for the charity's own use			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities			-	
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
		D.TILLMAN	11/12/2023	



Section A Independent Examiner's Report

Report to the trustees

Charity Name COCKERMOUTH HARMONIC SOCIETY

On accounts for the year ended

31/7/2022 Charity no (if any) 1003918

Set out on pages

3-4 (remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/07/2022

Responsibilities and basis of report

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

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

[The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of [insert name of applicable listed body]]. Delete [] if not applicable.

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below *) which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
the accounts did not accord with the accounting records; or
the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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

* Please delete the words in the brackets if they do not apply.

Signed: S Bennett

Date: 11/12/2023

Name: S. BENNETT

Relevant professional qualification(s) or body

INDEPENDENT AUDITOR

(if any):

Address:

S RIVERSIDE GDNS, STAFFORD

Section B

Disclosure

Only complete if the examiner needs to highlight material matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.