

CITY OF BATH BACH CHOIR

England & Wales · Charity number 1043756

Details

Status Registered

Legal form Other

Registered 1995-02-02

Register [View on the Charity Commission register](#)

Contact

Address 34 Watch House Place
Portishead
Bristol
BS20 7AU

Phone 0770 202 1143

Website www.bathbachchoir.org.uk

Activities

Objects: TO EDUCATE THE PUBLIC IN THE ART AND SCIENCE OF MUSIC BY ENCOURAGING THE STUDY AND PERFORMANCE OF THE WORKS OF JS BACH AND SUCH OTHER COMPOSERS AS ARE DEEMED APPROPRIATE, BY PROMOTING CONCERTS AND RECITALS DEVOTED TO THEIR MUSIC AND BY MAINTAINING A CHOIR FOR THIS PURPOSE; AND BY SUCH OTHER ACTIVITIES AS THE SOCIETY MAY FROM TIME TO TIME THINK FIT

Activities: Supporting and promoting the musical culture of the local community via singing.

Classification

- **How:** Provides Services, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science, Recreation
- **Who:** Children/young People, The General Public/mankind

Geography

- **Area of benefit:** IN PRACTICE-CITY OF BATH
- Bath And North East Somerset
- Somerset

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	-	-	-	-
2024-07-31	£61,809	£54,313	-	-
2023-07-31	£78,453	£88,503	-	-
2022-07-31	£55,718	£55,474	-	-
2021-07-31	£27,678	£21,746	-	-
2020-07-31	£45,402	£36,563	-	-

Trustees

Name	Role	Appointed
Dr Paul Gerard Forte	Chair	2026-01-19
ABIGAIL LOUISE McGILLIVRAY		2021-01-28
Doris Ward		2023-03-27
Helen Elizabeth Roberts		2021-01-28
James Davis		2024-05-13
John Bandy		2025-01-20
Rev Richard Hunt		2021-01-28
Richard Agar Young		2026-01-19
Stephen Peter Charles Machell		2023-03-27
Will Acton		2021-01-28

CITY OF BATH BACH CHOIR

England & Wales - Charity number 1043756

Accounts

BATH BACH CHOIR

AGM MINUTES

7.00 pm on Monday 20th January 2025
King Edward's School Bath - Gymnasium

1. Apologies for Absence

Choir members: Hannah Rees, Liz Gray, Mary George, Elizabeth Bates, Coby Mills

2. Minutes of the last AGM held on 22nd January 2024 - Doris Ward

No comments or corrections received, therefore signed on 20th January 2025 as an accurate account.

3. Matters Arising

N/a

4. Musical Director's Report - Benedict Collins-Rice

Good evening, folks.

So the mad thing about this is that this is my only second sort of proper MD's report, which is simultaneously really not not very many at all. I don't feel like I'm new anymore, which I think I'm just gonna take in a good frame, if that's OK.

I think MD's reports on these things are always a little weird, but I think my big first take away is I think we are getting better and honestly if I can't call that job success, I don't know what is. I have had a couple of bits of feedback recently that says that it's the best they've heard the choir sing and these most recent carols, which is really nice. These things are obviously very subjective, but it is an indication of the good things that we're doing.

A lot of the focus since I first came here has been developing our acapella singing as a Trojan horse for all sorts of other things about colour, about tuning, about ensemble, all of these sorts of things. After the most recent carols, I felt really like we're finally cashing in on some long scale work that we've done on this. Looking back over the last year, it's been a year of lots of acapella singing in different styles and different ways. That is perhaps not the principal draw of a choir like this, so I think it will only form a very small part of the choir's repertoire going forward. I really feel good about that decision and where it's going.

My next focus going forward is probably going to be on the balance of our upper voices, which is something that I am playing with in my head at the moment. I think I'm not getting the best out of you all and I'm thinking about ways to make us all purr a bit better for all of our benefit and for the choir's best musical interests at heart. So maybe when that has settled in my brain, I will be able to communicate it more clearly.

Collaborations are also a big thing that I feel are important. The things that we have been doing with the other musicians that come and join us at the carols have been really good and I'm hoping to see if we can expand that going forwards. The developing links with the Oxford Bach soloists will be a slow burn, but I think when I retire from this job, whether that

be next week or in 50 years, I hope, will be a real legacy that I will leave. The collaboration with Bach Symphony Orchestra that we're literally preparing for at the moment, I think in some ways is the most important gig I will shepherd us through. A real area of growth for us as a name is about being able to have a reputation for doing stuff like this well.

I'm deeply thankful to all of those people that spent many, many hours trying to get our tour off the ground. But deep down, if the Rotterdam Symphony had just phoned us up and said can you come and do Beethoven 9, they'd have all done that sort of stuff for us. And so again, that is sort of where I'm hoping that we can start positioning ourselves there. So yeah, I think this is a really big and important one.

And my final thing is a thank you. As I said, I don't feel new anymore. So that must mean that I owe you all a big thank you for making me feel so at home and so welcome here. So big thank you for that and a big thanks to the rest of the musical staff here.

5. Chairman's Report - Simon Ingram Hill

David Hill our President, wrote in a recent interview with Bath Magazine. "I think strong leadership and innovative programming are essential for choirs to thrive in a competitive environment". So let me start my report there.

This has been Benedict's second year with us. The Annual review, in which many of you participated through your Voice Reps provided very positive feedback on Benedict's tenure thus far. To rehearsals which are always well-planned and where he shows an acute ear and an impressive attention to details, he brings freshness and enthusiasm. He is lively, friendly, engaging and not too grand to do some note bashing, using lots of "clever" devices to get the best out of us. He is not a believer in idle chit-chat but keeps us on our toes, quite rightly setting the bar high, demanding high standards. A couple of quotes to round up: from one "He has introduced us to relatively unknown choral music and I've enjoyed the challenges" from another "I always enjoy Monday evenings and as someone who views choir as essential to my work/life balance and wellbeing, this is by far the most important factor to me."

And the proof of the pudding? Our audiences regularly point to our high performance standard and one of our patrons has just written "I don't think the choir has ever sung better than now".

What about our repertoire? David Hill refers to the importance of "innovative programming". So does conductor Sir Simon Rattle. On Saturday, interviewed by Radio 3 for his 70th Birthday he was asked what makes a really excellent concert. He used a food analogy referring to the all important citrus fruit. What is wanted, he said, is "a fantastic burst of chilli and lime, not only the juice but (also) the zest."

But it is not always easy to get the recipe and therefore our offer is just right. We want to attract but once at the concert maybe also to educate and stretch our audiences. It is often a balance. And this last year the size of a couple of our concert audiences and your own feedback has given us some learning points.

Programmes were without doubt thoughtfully structured. On the plus side singers and audiences alike loved the Carols by Candlelight programme, which appealed to family members of all ages, and introduced new twists to old classics – take David Hill’s descant to “O come all ye faithful” for example. It was all great fun.

The summer concert’s insertion of Bach’s Magnificat into a Martines programme worked well and the never-before-recorded Laudate Pueri Dominum now on youtube, showcased the first class sound recording, a top-rated performance and a demonstration of Benedict’s excellent technique and control.

The Bach cantata cycle was an innovation last year, and is already now heading to be an established feature of our annual workshop calendar.

On the other hand we live, as David Hill reminds us, in a competitive environment. We need to sell tickets. Your feedback and the numbers suggest that while the spring and winter programmes were interesting from a singing perspective, concentrating on one composer or a less familiar repertoire may not attract large audiences. In this day and age, though there is definitely a place for experimentation, we need to think commercially, without necessarily taking the easy Messiah-type options.

We hope the programmes we have chosen for 2025 and 2026, have got the right balance: big popular works to bring in the audiences, framed by pieces which provide plenty of zest, challenging but also appealing. And by the way, we haven’t forgotten Bach; we do not want to leave him behind for any more than one season!

Collaborations are important for us. We tried very hard to set up a tour, which would have been a first for us, to Bath’s twin city Alkmaar this May. Negotiations broke down when it became clear that there were financing difficulties at the Alkmaar end, but we are hopeful that such a collaborative venture will take place in the future.

Already in train are next month’s collaboration with Bath Symphony Orchestra on Beethoven’s 9th; next year’s concerts with Bury Bach Choir, and ever closer links with Oxford Bach Soloists through our annual Bach workshop cycle.

We have suffered two sad losses in the last 12 months. Brian Woodford died in January, Nigel Perrin in June. Both were with us for many decades and gave a huge amount to the choir. They won’t be forgotten and we’ll be reminded in a tangible way, Brian through the donation of his sheet music library, Nigel through the establishment of the Nigel Perrin Memorial Fund.

The Committee is always looking for ways to recruit more singers; through the annual Bach workshops, by inviting singers from other choirs to perform with us, maybe by providing bursaries to students from university music departments. This year we have recruited 9 new singers, and are in the process of auditioning another 6, more under the age of 30 than before, a target age group for us.

Will will give his report on our finances. So all I will say now is that I recognise we have a responsibility to you to make our pounds stretch as far as we can, and also to make the best use of our assets. Fundraising and reaching sponsorship targets on the one hand offering

bursaries and judicious support to individuals on the other. This is work in progress and an area I wish to focus more on in my final year as chair, with your help.

I would like to close by giving my unconditional thanks to the many within and outside the committee, who make the wheels turn smoothly. Your contributions are voluntary – we all live in a busy world, but vital to what we deliver. I am a great believer in naming names where appropriate, So with no apology let me say thank you to a number of individuals in the choir.

Starting with Voice Reps, our thanks are due to Jo Addison, Hilary Oliver, Sue Cook, Caroline Gumbley, Andrew Clark and John Bandy with Helen Roberts playing an important coordination role. On the Public relations, communications and programme-writing side, thank you Steve Machell, Ursula Steinhoff, Priscilla Bishop, Victoria Westwood, Sara Foster, Katie Taylor, Richard Hunt, Tony Thornburn, Kate Perrin, Helen Roberts, Janet Read and most recently James Davis. At concert, workshop and rehearsal time, involving our Concert secretary, concert and workshop managers, raffle commissars, venue managers, librarian, refreshment monitors, thank you Paul Edwards, Sara Foster, Helen Roberts, Will Acton, Peter Woodward, Peter Edwards, Di Shelley, Mark Brierley, Pam Brierley and Jane Paton. Thank you Paul Forte and Steve Machell, for all you did to help set up the Alkmaar tour. On Finance, thank you Harriet Feilding our Auditor and Will Acton our Treasurer. Victoria Westwood a special thanks for your work on ticket sales, you officially stepped down from the committee after 6 years of service this time last year but we managed to co-opt you for a further year thereby making the transition to Steve Machell so much easier. Finally many thanks to my two fellow officers: Will Acton, and Doris Ward, the Honorary Secretary.

This may seem a long list and I am happy that some 30% of the choir play an active part in squeezing the zest from our limes. But we can always do with more support, more volunteering.

As to the music side, which is what we are all about, my final thanks to Marcus Sealy on piano, organ and rehearsal taker, able to step in when the railway system has failed the natural order of things and to Benedict Collins Rice on baton duty.

At which point my thanks for your attention as I now hand over to Will our Treasurer for his report.

6. Treasurer's Report and presentation of accounts for year ending 31 July 2024
[See separate accounts]

7. Subscriptions

Vote to keep Subs at £180

- Proposed: Frances Best
- Seconded: Janet Read
- Unanimous

Vote to accept the accounts

- Proposed: Pam Brierley
- Seconded: Helen Roberts
- Unanimous

8. Appointment of the Independent Examiner for the accounts

Harriet Feilding to be independent.

- Proposed: Richard Young
- Seconded: Victoria Westwood
- Unanimous

9. Friends and Patrons - Janet Reed

We had 12 gold, 7 ordinary, and 2 life patrons at the end of the year.

For their £50 patrons get regular newsletters from me and they get priority booking on tickets. So before anyone else in the choir gets access to tickets, they get first shot. They have very weird choices. Some are more front row, some are like, say, 4th row back centre. Occasionally they're invited to social events, and when I say occasionally it's because you only occasionally have them.

So for the extra £150 to become a gold patron that entitles you to 1 free ticket for each concert. Not all patrons take this up at all or for every concert, but they have the benefit of that. It's actually £1200 for a life patron and they get all of the above.

About £3000 of these subscriptions goes to support one of the concerts each year.

Also there's friends and they pay £15 or £20 and they get the newsletter, they get booking information, but they have to do their own thing.

And just to say in my role as Patron Secretary, I also write to David Hill and the Vice President with the same newsletter.

10. Election of Officers and Committee

John Bandy - non-portfolio

- Proposed: Jamie Hay
- Seconded: Jo Hay
- Unanimous

Committee members:

Simon Ingram-Hill: Chair; Will Acton: Treasurer; Doris Ward: Secretary; Abi McGillivray: Artist liaison manager; Helen Roberts: Membership secretary; Paul Edwards: Concert secretary; Steve Machell: Tickets secretary; James Davis: Public Relations; John Bandy & Richard Hunt: Without portfolio.

11. AOB

There being no other business, the meeting was closed at 19:40 by Simon Ingram-Hill.

How your Subscriptions are spent

Expenses	
Hall Hire	£2,800
Musical Director	£7,200
Accompanist	£3,600
Choir Promotional Budget	£3,000
Choir's Managed Music Library	£1,200
Insurances & Memberships	£750
	£18,550
Income	
Subscriptions	£15,300
Tax Rebate (Gift Aid)	£3,450
	£18,750

Online Banking

Please only use the following references unless told otherwise.
You DO NOT need to add you name as that is done automatically by your bank

<u>Description</u>	<u>Reference</u>
Subscriptions	SUBS
Tickets	TICKETS (used for all concerts except Carols)
Carols Tickets	CAROLS
Workshop	WORKSHOP
Music Hire	MUSIC
Coach Travel	COACH

Bath Bach Choir

Balance sheets

	Notes	31-Jul-24	31-Jul-23
Assets			
Bank Balance		5,875	1,023
CCLA Investments	1	38,031	37,789
Friends' bank balance	2	2,591	3,033
Total cash and investments		46,497	41,845
Accrued income	3	10,896	7,275
Total assets		57,393	49,120
Liabilities			
Accounts payable			450
Accrued expenditure		1,669	
Net Assets		55,724	48,670
Represented by:			
Friends' account	2	2,591	3,033
Retained surpluses	4	53,133	45,637
		55,724	48,670

I hereby certify that the accounts are in accordance with the financial records of the Bath Bach Choir, and that I obtained all the information and explanations required by me as an independent examiner in accordance with the general directions

Harriet Feilding

5 January 2025

How your Subscriptions are spent

Expenses	
Hall Hire	£2,800
Musical Director	£7,200
Accompanist	£3,600
Choir Promotional Budget	£3,000
Choir's Managed Music Library	£1,200
Insurances & Memberships	£750
	£18,550
Income	
Subscriptions	£15,300
Tax Rebate (Gift Aid)	£3,450
	£18,750

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Harriet Feilding

5 January 2025

CITY OF BATH BACH CHOIR

England & Wales - Charity number 1043756

Accounts

BATH BACH CHOIR

AGM MINUTES

7.00 pm on Monday 22nd January 2024
King Edward's School Bath - Gymnasium

1. Apologies for Absence

Choir members: Hannah Rees, Katie Taylor, Stephen Hammerton, Peter Edwards, David Blunt, Hilary Oliver, Cobie Mills, Kate Patrick, Henrietta Samler

2. Minutes of the last AGM held on 23rd January 2023

No comments or corrections received, therefore signed on 22nd January 2024 as an accurate account.

3. Matters Arising

N/a

4. Musical Director's Report

I think one year in, it's been a pretty resoundingly successful year musically getting to know how I work and what I'm interested in and to start making some of the long term progress that I am here to make. From little things about pitch, consonants, and punctuation, to trying to enliven the sounds and all that sort of stuff. I am beginning to see and feel some changes, which is great.

We have done a range of repertoire successfully, responding to all these challenges and we're going to keep doing that. So that's nice. I think the thing I'd maybe like to spend my two minutes doing is talking about the workshop which is this week and every January for the foreseeable future.

The plan is as 2023 was the 300th anniversary of Bach turning up to Leipzig for his job, we are going to plot his first year there singing all of the cantatas that he wrote slowly in order. So we're doing his two audition cantatas this year. The next one will be the colossal one that he did for his first Sunday on the job. The plan is to sort of build and develop a reputation for "Bath Bach Choir does Bach". See if we can build our reach and build our reputation. We're in preliminary discussions with the Oxford Bach soloists who are based in Oxford which isn't that far away, and a fortnight ago did their Christmas Cantata (the epiphany bits of it) in London, which got a fab full page write up in The Observer "this is the way that you should be doing Bach; this is the future; this is really exciting; go and listen to these guys."

And so the plan is that we will develop a relationship with them whereby both our stocks will go up in equally exciting measure and the link is that my brother is spending the year

singing with them. So he is going to come and do the solo bits and bobs when we sing through the cantata on Saturday.

And hopefully, the one after that will use their range of soloists, maybe see if we can lure in their band. And as we get more people coming and paying for the workshop, the budget for how much of them we can hire in and develop goes up. If I leave the job in 33 years or whatever we will just about have got to the end of Bach's first year in Leipzig.

But if I leave before then there will be this reputation that this is a really cool thing to do. You go and sing one or two Bach cantata and at the end some of the hottest Bach performers and instruments in the country come and play with you. That's the vision there and going out and sort of selling that is going to be a really cool thing. So there you go. I look backwards and forwards.

5. Chairman's Report

This time last year Benedict had just joined us; we had high expectations and we've not been disappointed. What has followed has been a significant year of transition, and Benedict has earned huge praise from the choir itself and our audiences for his general approach, his programming, his rehearsal methodology and much else besides. We are fortunate to have him.

First a quick reminder of what didn't change in 2023. We kept to St Mary's Bathwick for the January workshop and Spring concert; the July concert remained our major, Abbey block-buster, marshalling significant solo and orchestral forces; the Pump room remained the venue of choice for the Carols by Candlelight concerts, with invited soloists and a collection taken for two charities. In between these some of us sang at other events including two funerals and Sunday evensong in the Abbey.

However, there have been a number of new initiatives. As many of you will remember, at last January's workshop, we were split into two groups and were jointly led by Benedict and Voces8's Katie Jeffries-Harris for the rehearsal phase. In April we sang a completely unaccompanied programme with the main works split up and spread across the evening; the same idea carried over into the November concert where the movements in Parry's Songs of Farewell were interspersed with Bass and treble solos and organ interludes. This was adventurous programming. For Carols by Candlelight we followed a new format – four one-hour concerts, two an evening. Tight time management, but many said it worked well.

We have also moved ahead on some potential collaborations – the one with Bath Symphony Orchestra for March 2025 with a performance of Beethoven's 9th has been gestating for

some time; the other with Bury Bach Choir is new and is slated for mid-2026. On top of this, at this Saturday's workshop we will launch a major new project, exploring over the next few years many of Bach's famous Leipzig cantatas with well-known singers and conductors which hopefully lead to further long-term collaborations.

Also acting on your feedback, we have changed the venue for this November's concert from Bath Abbey to the more intimate St Mary's which will work better for an unaccompanied music programme. On the other hand, we have moved away from St Mary's for this coming Saturday's workshop as St. Swithin's will offer greater seating flexibility.

Behind the scenes, with Benedict living some distance away and with a very full calendar of musical commitments elsewhere, we have needed to adapt our working model. Happily, adjustments have been easily accommodated, with Benedict able to attend some committee meetings in person and others by zoom.

At the beginning of the year we asked the choir for some blue-sky thinking on ideas for the committee and Benedict to explore. Here is where we have got to.

First, improving communication. We now have a system of Voice Reps, one for each section a model that seems to be working well.

Second, Dress code can be an emotive subject in many a music ensemble. At Carols by Candlelight we trialled men not wearing jackets; for major concerts in 2024 we are trialling different options, including the wearing of floor length skirts or black dress trousers.

Touring: a survey of choir members showed that we most definitely wanted to go touring again. We are now looking at 3 possibilities for 2025 and beyond: Belfast, Alkmaar in the Netherlands one of Bath's twin cities and a return to Aix-en-Provence, another twin, which holds a major music festival in May.

Music repertoire. While we are led by Benedict as MD, choir members have contributed a number of their own suggestions. We have already voted on the piece to accompany

Beethoven's 9 next March; the choir will also be involved in deciding on the programme for our collaborative concerts with Bury Bach Choir in 2026. We welcome your ideas.

Rehearsal venue: There is a regular request to use the Wessex room for Monday rehearsals. The Committee doesn't ignore it but we haven't altered our response for now; changing to the Wessex room doubles our costs; moreover, and you might think this rather counter-intuitive, the poorer acoustics of the Gym in fact helps us focus in rehearsal.

Lastly, Recruitment: we are increasingly on the look out for ways to attract the under-30's and students, although not at the expense of us older types. We already offer discounts on workshops and concerts and on membership subscriptions but still need to further investigate scholarships for 6th formers or music students who might find us a useful training ground.

Generally we are doing well on recruitment. We have enlisted 14 new singers since the last AGM and can now boast 98 in all. Through natural turn-over we lose some each year. We want to make this summer's picnic on Sunday July 7th, a big social event (last year we could only offer a truncated picnic sandwiched between rehearsal and evensong in the Abbey) but this time include a number of former members who were with us for many many years and whom we do not want to lose touch with.

As we are all very aware, we have sadly just lost Brian Woodford, who passed away 10 days ago after many decades as a much loved member of the choir and our great supporter. We have been asked by his family to sing at his Thanksgiving service.

- Dust off Brahms requiem

I hope everyone who joins the choir feels welcome from the moment of your arrival and throughout your stay.

Before closing I want to pay tribute to those who have made significant contributions over the last year. Let me first ask my fellow committee members to stand so we can thank you. You do far more than your titles and roles suggest. Suffice it to say the choir owes you a lot for your commitment, skills, time and creativity. We have held 11 monthly meetings and between a huge amount carried out through emails, phone calls, meetings.

Victoria (Westwood), Abi McGillvray , Helen (Roberts), Paul (Edwards) , Richard (Hunt) – who has just taken on the new role of safeguarding officer -- Steve Machell and my two fellow

officers Doris Ward, who took over from Kathrin Cockhill during the year and Will Acton. Thank you, each one of you.

Secondly, the following roll call shows how much the Committee relies on those outside its ranks. I am going to mention 22 names and state your role so we remind ourselves of how many are involved in making the choir what it is.

We start of course with Marcus Sealey, our accompanist; then the six Voice Reps who are not on the committee: Hilary Oliver, Caroline Grumbley, Jo Addison, Sue Cook, Andrew Clarke, and John Banby (who is also responsible for keeping us in the loop on the wider choral music scene. Thank you.

Sara Foster (social media and workshop manager); Priscilla Bishop (programme notes and text); Ursula Steinhoff (Design), Katie Taylor (database and mailings manager and working group member for the collaboration with Bury Bach Choir); Paul Forte (Tour officer); Jane Paton (the music library); Tony Thornburn (Archivist, resourcing and 3rd-party websites); Janet Read (Secretary to the Patrons and Friends) Sue Murray (workshop manager); Fr Peter Edwards (our St Mary's Bathwick host); Di Shelley and Peter Woodward (the workshop raffle); Mark and Pam Brierley (Refreshments), Harriet Feilding, our Auditor;

There are other non-choir members who help out regularly as stewards, with our website or we take on as concert managers or who run our bar and much else besides. They deserve our thanks too.

Let me finish by reiterating the obvious: the choir is successful because it loves singing to a high standard and enjoys coming together on a regular basis. The Choir fills an important part in our lives and many have formed great friendships over the years amongst its membership. We operate best as a unit both in terms of our singing and in how we organise ourselves behind the scenes.

In this regard the committee regularly needs new blood so is on the lookout for bringing on board those who perhaps have not been committee members before or had the opportunity to contribute in some way from outside the committee itself. So if you have been with the choir for two years or more and feel you could help us spread the load, please do get in touch, don't be shy!!

And on that note I hand over to Will – thank you for your attention.

6. Treasurer's Report and presentation of accounts for year ending 31 July 2023

[See separate accounts]

7. Appointment of the Independent Examiner for the accounts - To approve and appoint an independent examiner of the CBBC accounts

Harriet Feilding to be independent.

No objections

8. Subscriptions - To approve Singing Members' annual subscriptions.

Vote to keep Subs at £180

Proposed: Mary George, seconded: Mervyn Harris. Unanimously agreed.

Vote to accept the accounts

Proposed: Janet Read, seconded: Richard Young. Unanimously agreed.

9. Friends and Patrons - Report, and approval of change in subscriptions

So just quickly to say that if you are a patron, you spend £50 and you get a regular newsletter from me, which is exciting and interesting. And you get a priority booking through the choir for all our concerts and invitations to occasional social events.

Then for the extra £150, you get a free ticket for each concert.

Most gold members only use a few of their free tickets.

And this year we were into the net £3,000 from our subscriptions towards the November concert.

I'm not quite sure what happened to the other concert but it goes towards the choir.

So, that's it.

Thank you.

10. Election of Officers and Committee

- Helen Roberts
 - Proposed: Abi McGillivray, seconded: Janet Read. Unanimously agreed.
- Richard Hunt
 - Proposed: Steve Machell, seconded: Sara Foster. Unanimously agreed.
- Will Acton
 - Proposed: Andrew Clark, seconded: Paul Edwards. Unanimously agreed.

Victoria Westwood has completed 6 years on the Committee and therefore is standing down. The Chair thanked her on behalf of the committee and whole choir for her excellent work. She has been co-opted onto the Committee for this coming year while a new member is elected onto the committee and trained up.

Asked to co-opt her to the committee for a year or until such time as we can transition.

We will need an EGM to fill the final member of the committee. Publicity & Fundraising role will need filling as Steve Machell will fill Victoria Westwood's role.

11. AOB

There being no other business, the meeting was closed at 19:41 by Simon Ingram-Hill.

Bath Bach Choir

Balance sheets

	Notes	31-Jul-23	31-Jul-22
Assets			
Bank Balance		1,023	5,313
CCLA Investments	1	37,789	49,302
Friends' bank balance	2	3,033	3,681
Total cash and investments		41,845	58,296
Accrued income	3	7,275	4,250
Total assets		49,120	62,546
Liabilities			
Accounts payable		450	284
Accrued expenditure			2,894
Net Assets		48,670	59,368
Represented by:			
Friends' account	2	3,033	3,681
Retained surpluses	4	45,637	55,687
		48,670	59,368

I hereby certify that the accounts are in accordance with the financial records of the Bath Bach Choir, and that I obtained all the information and explanations required by me as an independent examiner in accordance with the general directions

Harriet Feilding MA

14 January 2024

	31 Jul 2022	31 Jul 2021	31 Jul 2020
Balance Sheets – Previous Years			
<u>Note 1 (CCLA)</u>			
Opening balance: 31 July 2022	49,302		
Transfer from bank onto deposit -	12,000		
Revaluation at year end	486		
Closing balance: 31 July 2023	37,789		
<u>Note 2 (Friends)</u>			
Opening balance: 31 July 2022	3,681		
Subs and donations	2,852		
Donation to choir -	3,500		
Closing balance: 31 July 2023	3,033		
<u>Note 3 (accrued income)</u>			
Accrued gift aid 2021-22	3,150		
Accrued gift aid 2022-23	4,125		
	7,275		
<u>Note 4 (Income & Expenditure)</u>			
Opening balance: 31 July 2022	55,687		
Total income (over)	78,453		
Total expenditure (over)	- 88,503		
Closing balance: 31 July 2023	45,637		
	5,312.63	7,279.43	4,374.03
	49,302.28	38,320.97	32,175.87
	3,680.80	505.80	520.80
	58,295.71	46,106.20	37,070.70
	0.00	5,600.00	5,600.00
	4,250.00	5,992.13	3,472.00
	62,545.71	57,698.33	46,142.70
	284.00	46.96	590.21
	2,893.70	0.00	0.00
	0.00	0.00	0.00
	3,177.70	46.96	590.21
	59,368.01	57,651.37	45,552.49
	59,368.01	57,651.37	45,552.49
	59,368.01	57,651.37	45,552.49
	1,716.64	12,098.88	8,370.40
	988.80	988.80	988.80
	20,469.28	8,370.40	0.00
	36,193.29	36,193.29	36,193.29
	59,368.01	57,651.37	45,552.49

Bath Bach Choir

Income and Expenditure - year ended 31 July 2022

	General	Gala dinner	Autumn concert	Spring concert	Summer concert	Carols	Workshops	Total 2022-23	Total 2021-22	Total 2020-21
Income										
Ticket sales			10,648	3,304	7,441	14,111	2,652	38,155	33,421	9,994
Subscriptions	14,817							14,817	13,811	11,792
Gift aid	4,125							4,125	3,150	2,520
Donations	280		7,500			1,525		9,305	2,050	-
Donation from Patrons and Friends								-	-	2,500
Programme advertising								-	700	-
Music sales and rentals	1,843							1,843	683	-
Other revenue	147	8,171	970					9,288	522	144
Revaluation of investments	486							486	981	6,145
Jigsaw sales								-	-	728
Raffles							433	433	400	-
	21,699	8,171	19,118	3,304	7,441	15,635	3,085	78,453	55,718	33,823
Expenditure										
Total income										
Music Director & Repetiteur	11,400		1,550	1,075	1,175	2,650	375	18,225	16,610	13,275
Venue hire and other costs	3,895	14,734	2,959	606	4,083	7,591	879	34,746	17,141	4,917
Solo singers and instrumentalists			12,740		11,003	340	250	24,333	15,793	150
Donations re Carols collections	230					1,300		1,530	1,000	-
Programmes, printing & stationery			2,178		537	235	139	3,088	1,109	-
Advertising and marketing	3,645							3,645	1,678	703
Music costs	1,731							1,731	1,063	-
Music Storage	570							570	498	456
Insurance	634							634	622	497
Jigsaw puzzles								-	-	540
Total expenditure	22,106	14,734	19,427	1,681	16,797	12,116	1,642	88,503	55,474	20,538
	- 407	- 6,563	- 309	1,623	- 9,356	3,519	1,443	- 10,050	244	13,284

How your subscriptions will be spent 2023-2024

Proposed Annual Subscription 2024 - 2025 **£180**

Expenses

Hall Hire	£2,400
Musical Director	£7,200
Accompanist	£3,600
Choir Promotional Budget	£3,500
Tea and Coffee	£120
Choir's Managed Music Library	£450
Website Maintenance	£500
Insurances & Memberships	£650
Total	£18,420

Income

Subscriptions	£16,200
Tax Rebate (Gift Aid)	£3,600
Total	£19,800

Online Banking

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You DO NOT need to add you name as that is done automatically by
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Description	Reference
Subscriptions	SUBS
Tickets	TICKETS (used for all except <u>Carols</u>)
Carols Tickets	CAROLS
Workshop	WORKSHOP
Music Hire	MUSIC
Coach Travel	COACH

Bath Bach Choir

Balance sheets

	Notes	31-Jul-23	31-Jul-22
Assets			
Bank Balance		1,023	5,313
CCLA Investments	1	37,789	49,302
Friends' bank balance	2	3,033	3,681
Total cash and investments		41,845	58,296
Accrued income	3	7,275	4,250
Total assets		49,120	62,546
Liabilities			
Accounts payable		450	284
Accrued expenditure			2,894
Net Assets		48,670	59,368
Represented by:			
Friends' account	2	3,033	3,681
Retained surpluses	4	45,637	55,687
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Workshop	WORKSHOP
Music Hire	MUSIC
Coach Travel	COACH

CITY OF BATH BACH CHOIR

England & Wales - Charity number 1043756

Accounts

BATH BACH CHOIR

AGM MINUTES

7.00 pm on Monday 23th January 2023
King Edwards School Bath- Gymnasium

1. Apologies for Absence

Choir members: Jo Addison, Stephen Hammerton, Ian Anderson, Peter Edwards, Kobie Mills, Alison Paine, Liz Gray.

2. Minutes of the last AGM, held on 24th January 2022

No comments or corrections received, therefore signed on 23th January 2023 as an accurate account.

3. Outgoing MD- Final Thanks – 1st paragraph read out by KC during the AGM

"I would especially like to thank the 'steering group' of Will, Kathrin and Simon, with whom I sat down 18 months ago to discuss my retirement plan. They ran a spectacular campaign, which involved creating a 'farewell tour' through Brahms Requiem, Rossini Petite Messe Solennelle, Monteverdi Vespers and the Bach B minor - what other conductor gets to do all that in one run? The choir rose magnificently to the challenge; and I consider myself incredibly fortunate and blessed to have been allowed to draw my tenure to a close in such a splendid way. Simultaneously they recruited my successor - no mean feat when it involved processing over 30 strong applications. Supported by the current committee, they really have done the choir proud and their loyal and dedicated contribution should be acknowledged. Finally, my sincerest thanks to all those who put together the splendid anniversary / retirement party at the Pump Room, and of course for the gift of the magnificent stained glass window."

Nigel's Sign-Off (5/11/2022)- Sent as addendum for the minutes.

I have conducted BBC for 33 years, not quite half my life; but a substantial and very significant part of it.

Before 1990 I was always part of a group, a choir, an ensemble. Now it was down to me, I was the boss, the sole designer and architect.

In the KS we spent hours working out how we wanted to sound etc. I sometimes felt I was more of a high-wire trapeze artist, where technical detail was paramount.

Suddenly, I was my own musician and could create music in my style, no compromise – it was powerful stuff! I was quickly hooked on conducting, sculpting beautiful sounds – with the reward of watching singers' faces as they became aware of the magical sounds emerging.

My musical career began when my mother sent me off to choir practice at our local church in Harrogate aged 7. Upon my return she enquired what we had sung. "Something about magnifying a cat," I replied. Upon that sense of potential I won a chorister's scholarship at Ely Cathedral, where I was trained in the basics of choral singing in the life-sculpting ambience of a mediaeval cathedral and my bones and soul became infused with the pure glory of renaissance polyphony.

My singing voice didn't really break when it should have done and I ended up continuing to sing in a high voice, usually called counter-tenor, and won a choral scholarship to King's College, Cambridge, where I had the amazing privilege of singing under the strictest discipline of David Willcocks.

When I should have been sorting out how I was going to earn a living, the King's Singers, 18 months out of the blocks, found themselves needing a new top voice and so began my professional career as a singer.

While living out of a suitcase and travelling the world was not quite as glamorous as people tend to imagine, it was an amazing experience for 11 years. Amongst an encyclopaedia of things, I learned that second best was not good enough; that a singer had to communicate, even if, as one critic put it – we were “mere entertainers”!

After I left the King's Singers, I discovered I could teach and started conducting choirs. I felt I was a sculptor, shaping the sound and communicating the message of the music – I loved it! – much less stressful than having to worry whether my voice was going to be ok.

I learned a lot, cutting my teeth with Bath Camerata. When in 1990 I was invited to conduct the then City of Bath Bach Choir, I jumped enthusiastically at the opportunity even though I had never conducted an orchestra in my life – did they know what a risk they were taking?

That's how I got to 1990 and for just on 33 years, I have indulged my musical passions with the choir, learning what it is that makes people want to sing together and the thrill of bringing all these disparate instruments together and creating glorious, homogenous and uplifting music in many inspirational locations.

Of the 200-plus concerts that I have conducted the BBC, there have been so many highlights. Working with Maggie Faultless on many occasions has been hugely inspirational. Conducting the Monteverdi Vespers with the choir's President, Sir David Willcocks, sitting in the front row for the Bach Choir's 50th Anniversary in 1997 was somewhat intimidating. Taking the choir on tour to twin cities Braunschweig, Aix-en-Provence and Kaposvar...

While teaching at Wells Cathedral School for 25 years, founding and directing Bath Camerata for 29, conducting Exeter Festival Chorus for 20, plus all the summer schools abroad and at home, workshops from Beijing to Jakarta: teaching, rehearsing and conducting the Bath Bach Choir has been the central pillar of my wonderful life creating beautiful music.

I can't thank the leaders and members of BBC enough for the pleasure, excitement, challenges, fulfilment, inspiration, and moments of sheer heaven, not forgetting stress, they have given me over 33 years.

But - there comes a time when all good things have to come to an end.

If I had to choose two favourite and most memorable concerts, they would probably be the - **Rachmaninov: Vespers - with the pianist Peter Donohoe** interspersing Preludes and **James MacMillan's St John Passion**

I wish the Bath Bach Choir a great future under the baton of Benedict Collins Rice – full of the joys and excitement of singing together and maintaining the high standard that you and I together have attained. I

will always treasure the wonderful friendships and generosity of spirit I have enjoyed from members of Bath Bach Choir.

LONG LIVE THE BATH BACH CHOIR!

4. AGM January 23rd 2023 – Chair’s report – Simon Ingram Hill

1. 2022 was a very big year for the choir, dominated by the search for a new Musical Director and the planning and celebration of our 75th Anniversary. We had given our first concert in April 1947 in Bath Abbey with a performance of Bach’s B Minor Mass under Cuthbert Bates, our conductor for the next 33 years. And we would bring our 75th to a triumphant close with the last bars of the same work’s *Dona Nobis Pacem* on November 5th, this time under Nigel Perrin also about to complete 33 years as our conductor.
2. Let me roll back through the last year starting with the AGM when Nigel announced he would be standing down after the November concert. A sad announcement but one that at least gave us plenty of time to find a worthy successor, able to start substantively this January. We hoped that November and December would constitute a seamless hand-over period. And so it turned out. Transitions are seldom easy, but in this case we were fortunate that Nigel made everything so much easier, maintaining a respectful distance as the Committee moved through each stage of the planned process. The consummate professional for which we were most grateful.
3. There was one other reason why 2022 was to prove different. The previous year had started in full lockdown and a number of protocols were still in place, including social distancing, masks and lateral flow tests, but restrictions were beginning to lift. The Committee, however, still needed to show an appropriate degree of sensitivity to members concerns. So, it was good to receive a note after our first rehearsal in January which said *“I was very happy with all that you did to help keep us safe yesterday evening. I had been a little anxious about distancing etc with that number of people, but I felt it was all carefully prepared and managed”*.

For the end of January workshop we continued to socially distance (now at 1 metre). By the end of March, Government had removed all key restrictions and we followed suit, though for our concert itself at that time, we still kept some social distancing steps in place. Thereafter we accepted that individuals would take their own precautions while the choir itself would return to pre-Covid safety measures albeit with a heightened level of awareness.

4. We weren’t sure whether to go ahead with the January workshop so low was the uptake at the beginning of the year and with a new strain of Covid hovering in the wings. But we did, and with 120 participants worked on Rossini’s *Petite Messe Solennelle* with 4 soloists, 3 of whom we invited back for our own public performance of the work in March. Helen organised everything with her supporting cast. It was an encouraging start to the Anniversary year.
5. The March concert took place at the extraordinary 19th century Italianate church of St Mary and St Nicholas in Wilton, near Salisbury. We don’t often travel outside Bath to put on a concert – there is more to do to sell tickets - but when we do, the experience is very often a special one. This was the perfect Rossini venue, a beautiful building, excellent acoustics and we filled much of the church with a largely new audience.

6. Meanwhile the search for Nigel's successor had begun. By the end of January we had advertised the post and by closing date two months later, we had received 33 applications, from far and wide; three members of the Committee led on the short listing of seven for interview in mid-May. Selection was not easy as we had such credible candidates, testament to Nigel's achievements with the choir and our reputation. Two non-committee members and the 3 officers, carried out the interviews over one extended weekend, which we did in person, avoiding zoom entirely except with one candidate. For us this face-to-face interaction worked well. In June, three were auditioned with the choir, one of whom was Benedict. This part was crucial – singers need to have the chance to experience for themselves what their potential next MD might be like to sing under. The Committee made the final decision, the end of a carefully planned, transparent process and we were delighted with the result. So far so good!
7. At lunchtime on April 9th, a week before Easter and one of the busiest Saturdays of the year for Bath Abbey, about 30 of our members, with Nigel conducting, participated in a fundraising event for the people of Ukraine along with Bath-based Walcott State community choir and the Argyle String Orchestra. I was a co-organiser and the Abbey's leadership team were incredibly supportive. The event was free but more than £9,000 was raised with the aid of buckets and card readers.
8. We pulled out all the stops (financial and musical) for the July concert of Monteverdi's 1610 Vespers. Soloists were from the world class I Fagiolini and members of the English Cornett & Sackbut Ensemble and the Musical and Amicable Society provided the instrumental section. As neither of us were singing, Kathrin and I watched from the back and we have rarely seen an Abbey concert so well attended and so enthusiastically applauded. Great playing, great singing.
9. In September, Nigel and Kate hosted the summer party at their lovely new house and garden at Steeple Ashton – it was the Saturday after the Queen had died, and we all stood up to sing a Bach Chorale in her memory.
10. Programming for this 2023 year needed to go ahead. It could not wait for Benedict to join us in person so we did some planning with him in advance, hence our programme for the year.
11. The 75th Anniversary concert took place on 5th November at 6.30pm. The Rotary club shifted their fireworks display to 6pm to accommodate us so everyone was happy. The Souvenir Programme, expertly put together by Ursula and Kate including a section of 75 verses compiled by me from our Archives and a gallery of memories from Nigel's 33 years, went on sale with the tickets. A packed house, the Mayor of Bath, our MP Vera Hobhouse, our patrons and all 3 Vice Presidents (our President David Hill was unable to attend due to his residency at Yale University) were there in force. The soloists were magnificent as was Maggie Faultless with her Baroque orchestra 'Music for Awhile' and the choir in Nigel's last major concert, was in great form. At the end Nigel, the orchestra and ourselves - all 88 of us - received a standing ovation.
12. The Gala Dinner, the result of considerable planning and negotiation with caterers and Pump Room management, was a wonderful climax to the evening, a celebration of both our 75 years as a choir and Nigel's tenure as our MD. Not only was there the cake cutting and speeches by Nigel, by Jonathan Wilcox on behalf of the President and vice-presidents, by myself as Chair, and by Elizabeth Bates as daughter of our founder Cuthbert Bates. But there were also a couple of surprises: An Abba song

adapted by Liz Gray which we had hurriedly rehearsed that afternoon and sang to Nigel. And a very original piece of stained glass designed by Liz and made by Andrew Taylor with motifs from Nigel's years with us, that we as a choir presented to him. (It is currently propped up in their kitchen but will no doubt move into their banqueting hall once renovated). A memorable evening.

13. 2022 was not yet finished with though. Nigel and Benedict agreed to share the rostrum for the three Carols by Candlelight concerts held as is customary in the Pump Room. Each rehearsed their parts of the programme with the singers on a Monday or Friday prior to the concert. When it came to our standard encore, 'the 12 days of Christmas' Nigel started us off and on reaching the 7th day, he formally handed over his baton to Benedict who humbly received it on bended knee before rounding off the carol and evening to riotous applause. We raised £1300 for our two nominated charities, Ripple Effect and Voices for Life and had ourselves a new MD.

14. Before closing I must single out a number of people who have made significant contributions over the last year. The following roll call shows how much the Committee relies on those outside its ranks. Many have full time jobs but they make things happen: Marcus Sealey, our accompanist; Caroline Gumbley (Gala Dinner organiser); Kate Perrin (Publicity Manager); Ursula Steinhoff (Design), Niels Steinhoff (Website), Katie Taylor (database and mailings manager); Jane Paton and Priscilla Bishop (the music library); Tony Thornburn (Archivist, resourcing and 3rd-party websites); Sue Greetham (Spotify); Janet Read (Secretary to the Patrons and Friends; Sue Murray and Frances Best (workshop managers); Fr Peter Edwards (our St Mary's Bathwick host); Di Shelley and Peter Woodward (the workshop raffle); Mark and Pam Brierley (Refreshments,); Jacqui Acton (Concert Manager), our unsung heroes the Stewards; John Bandy (non-choir events circulation); Harriet Feilding, our Auditor; Brian Woodford, sponsor of the soloists at our Anniversary concert. As to the MD selection process, I would like to thank Hilary Oliver for sharing her prior experience as chairman of the BBC Symphony Chorus and to Andrew Clark and Janet Read for taking part on the interview panel. A couple of special mentions: Bob Hussey – for lovingly writing the programme notes for our concerts and workshops. He has stepped down from these roles and due to health reasons also resigned from the choir itself. And Kate who is stepping away from the numerous roles that she has devoured over the years with great skill and commitment. I am thankful to those who have already agreed to take these roles on. But if you have skills that the Choir can benefit from and you have already been part of the BBC family for a year or so please don't be shy. We need to spread the load.

15. Now let me acknowledge the work of the Committee: We started the year with a complement of 9, plus Nigel who joined us for a number of our 10 monthly meetings – this year they were almost all face-to-face once again though one or two of us joined by zoom as necessary. Between meetings we had numerous e-mail and telephone discussions. The commitment has been outstanding, the expertise and creativity brought to bear, most impressive. Your titles don't really do you justice, everyone does far more: Victoria Westwood – Tickets Secretary; Abi McGillivray – Artists Liaison Manager; Helen Roberts - Membership Manager and Workshop Organiser; Paul Edwards who took over from Eleanor Parker as Concert Secretary; Richard Hunt, Member Without Portfolio or Lord High Everything Else. Nigel, ex-officio member, led on matters musical and we thank him for his many years of outstanding service. Finally my two fellow officers Kathrin Cockhill Honorary Secretary and Will Acton Honorary Treasurer. We have made a number of key decisions together and have spent possibly more time chatting on WhatsApp than we do with our own family members. I could certainly not have carried out my role in any useful way without them at my side. But they will be standing down this time next year. In their day-time life they

have both moved into very high energy and responsible new jobs. They simply can't do justice, each feel, to maintaining their current roles on the committee. So we are looking for a new Honorary Secretary and a new Honorary Treasurer. That could be you. The committee would like to see new blood.

16. Finally, I am really pleased to report that our membership has picked up even more over the last year. We have enlisted 14 new singers since the AGM and can now boast 98 singers in all, our largest complement in 14 years. That's impressive -- but we can always welcome more.
17. And on that note let me close my report, thanking you for your support over this last year and your attention. *In April we will be performing a programme entitled Plainchant Reimagined. The second half will open with a chant by Hildegard of Bingen. She was a nun of the **Benedictine** order who lived in the 12th century and was famous for her extraordinary visions. So what better now than to turn to Benedict and ask him to share his vision for the Bath Bach Choir.*

5. New Musical Director vision for the BBC. – Benedict Collins Rice

My musical vision is going to develop as I start to gather experience with you all over the rest of this year. I have been thinking about Carols and looking at how we streamline events by running 2 x 1hour performances on the two key nights, perhaps bringing in Christmas shopping crowd and maybe with a 'Voices for life' collaboration to increase participation.

I am of course looking forward to our first performance together this term and I am very pleased by the way in you all seem to be taking to it. Hopefully it also starts to give you some idea as to where my musical passions and strengths lie, which is in 20th Century exciting music. I hope to develop this theme as we start to plan for future years.

I am also looking forward to our first workshop together this Saturday and seeing how that goes. I think this is an area where we might see the biggest change aimed at keeping the Bach in BBC with a long term Bach Cantata cycle via the workshops- perhaps the Leipzig cycle over a few years with workshop in the morning, soloists coming in for the afternoon to take smaller groups and then developing a relationship with a Baroque orchestra to complete the final performance at the end of the day. I think that this larger scale option with local orchestra will help to build our brand and local appeal. This would be a big change and so I am currently approaching this slowly and with care.

I do of course want to continue to grow the Choirs reputation for vocal excellence and singing in exciting places as well as trying to find ways to put the Choir on other platforms and I will be talking to my mentor Simon Halsey a lot about this and how we can get ourselves in front of other orchestra's and in other countries- He has a long standing relationship with Simon Rattle who still comes back to Simon Halsey when he needs support from Choirs where the one he has to work with is perhaps not up to the required standard. This is of course a very long-term project but I see possibilities here for the future.

Finally, I am very keen to get choir feedback as to what you do and don't like as this will really help to build a strong future program so do please come and talk to me when you have the chance. Thank you.

6. Treasurer's Report and presentation of accounts for year ending 31 July 2021 – Will Acton

The accounts are not yet finalised so we will hold a short subsequent meeting to approve these when ready. In the meantime we have the overview below in a visual format.

We noted special thanks to Brian for the very generous donation towards the costs of the November concert.

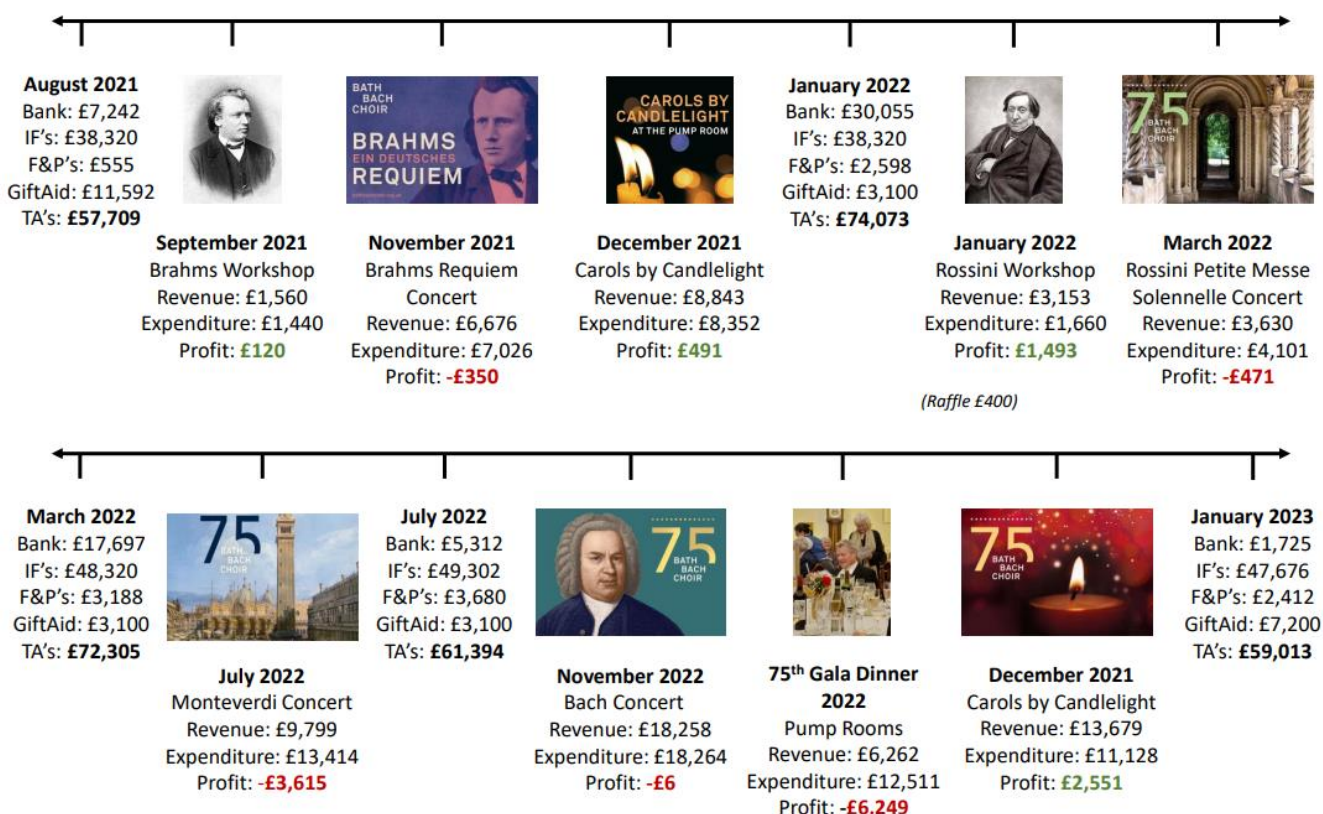
75th concert brochure- There are £1200 worth of programs still to sell. Costs for these are separate to the below accounts as we will continue to sell these at the workshop and as part of the Tickets for the April concert.

Excess cost for the Gala dinner came from having to pay room hire and also the costs relating to sponsored drinks and the VIP invited guests.

Investments slightly down due to Government issues stock market etc. But overall slightly stronger position than Aug Total Assets. Considering the expenses of the 75th anniversary year, this is an overall satisfactory position to be in.

Please remember to use references when paying anything to Choir so that the funds are easily allocated.

Bath Bach Choir Financial Position August 2021 to December 2022



Questions arising from the report of the Treasurer:

-Henrietta Samler asked whether if someone is not singing for a term, was there a refund of relevant Subs? No. The Subscription is annual.

-Kenna Dallaway had a question around the invested funds and how they were managed. CCLA and their portfolio was discussed and followed up on after the AGM with the person in question.

-Sue Cook asked whether the Choir had used any of the Invested funds in 2022 as the donation as given in order to further the activities of the Choir and should not just be sitting there. Will Acton replied to this saying that some funds were used in order to support the Gala Dinner expenses and others relating to our 75th Year.

7. Subscriptions- The proposal is to increase these £180 from £160 in September. Subscriptions support all of the of the Choir's daily running costs and these costs have risen over the last three years where the Subscription has not. The motion was proposed by Will Acton and approved by 100% of attendees. There were no abstentions or Nay sayers.

One change was agreed in that these can now be paid in 3 instalments from September 2023 . Anyone struggling with payment, as always, please talk to Will.

There was a question about how we can make the cost more affordable to younger singers, Graduates etc to encourage the next generation of musicians. All agreed that this was desirable, and the Committee will discuss this at a future meeting.

8.To approve and appoint an independent examiner of the BBC accounts.

A vote was carried out to appoint Harriet for a further year . Will Acton proposed this and it was unanimously agreed (100% of members present) no abstentions or nay sayers. Harriet Feilding is happy to continue as auditor for the next financial year.

9. Patrons and Friends Report - Janet Read

Up to the end of the financial year in July 2022 there were 14 Gold Patrons paying a subscription of £150 per annum plus 11 Patrons paying a minimum subscription of £50. We also have two Life Patrons and 3 Honorary Patrons. The benefits for Patrons are that for a £50 subscription Patrons receive regular newsletters from me, priority booking through the choir for all our concerts and also invitations to occasional social events. For instance, a number of Patrons attended the Gala Dinner.

For £150 Gold Patrons receive a free ticket for each concert in addition to the Patrons benefits. And for a one-off payment of £1200 Life Patrons have all the benefits of being a Gold Patron for life. Patrons are considered as non-singing Members of the Choir and can attend the AGM and pay the members rate for the Workshop. Usually the Patrons, through their subscriptions, make a contribution to the choir towards the cost of the July concert– a huge boost towards the cost of mounting the concert. This year the donation was held back and instead £3000 went towards the cost of the November concert

In addition to their subscription Patrons also benefit the choir by buying a significant number of tickets for each concert

The Friends subscription is £15 or £20 if receiving the newsletter by post. There are 4 subscribing Friends who receive my newsletter and booking information for Bath Box Office. I also send newsletters to our President, David Hill and the three Vice Presidents,

Statement for Financial Year 1st August 2021 – 31st July 2022

The Friends of City of Bath Bach Choir account with the NatWest bank had a balance of £ £3,680.80 on 31st July 2022

For the year 1st August 2021 to 31st July 2022:

Starting balance	£505.80
Income from subscriptions and donations	£3,175.00
<u>Final Balance</u>	<u>£3,680.80</u>

10. AOB

There being no other business, the meeting was closed at 20:15 by the Chair.

Bath Bach Choir

Balance sheets

	Notes	31-Jul-22	31-Jul-21
Assets			
Bank Balance		5,313	7,242
CCLA Investments	1	49,302	38,321
Friends' bank balance	2	3,681	506
Total cash and investments		58,296	46,069
Accrued income	3	4,250	11,592
Total assets		62,546	57,661
Liabilities			
Accounts payable		284	47
Accrued expenditure		1,228	
Net Assets		61,034	57,614
Represented by:			
Friends' account	2	3,681	506
Retained surpluses	4	57,353	57,109
		61,034	57,614

<u>Note 1 (CCLA)</u>	
Opening balance: 31 Jul 2021	38,321
Transfer from bank onto deposit	10,000
Revaluation at year end	981
Closing balance: 31 Jul 2022	49,302
<u>Note 2 (Friends)</u>	
Opening balance: 31 Jul 2021	506
Subs and donations	2,901
Ticket sales	274
Closing balance: 31 Jul 2022	3,681
<u>Note 3 (accrued income)</u>	
Accrued gift aid 2021-22	3,150
Accrued raffle income	400
Accrued programme advertising	700
	4,250
<u>Note 4 (Income & Expenditure)</u>	
Opening balance: 31 Jul 2021	57,109
Total income (over)	55,718
Total expenditure (over)	- 55,474
Closing balance: 31 Jul 2022	57,353

I hereby certify that the accounts are in accordance with the financial records of the Bath Bach Choir, and that I obtained all the information and explanations required by me as an independent examiner in accordance with the general directions

Harriet Feilding MA ACA

Bath Bach Choir

Income and Expenditure - year ended 31 July 2022

	<i>General</i>	<i>Autumn concert</i>	<i>Spring concert</i>	<i>Summer concert</i>	<i>Carols</i>	<i>Workshops</i>	<i>Total 2021-22</i>	<i>Total 2020-21</i>	<i>Total 2019-20</i>
Income									
Ticket sales		6,917	3,267	9,542	8,843	4,851	33,421	9,994	21,011
Subscriptions	13,811						13,811	11,792	12,330
Gift aid	3,150						3,150	2,520	3,472
Donations	1,050				1,000		2,050	-	3,149
Donation from Patrons and Friends	-						-	2,500	3,000
Programme advertising	700						700	-	-
Music sales and rentals	683						683	-	910
Other revenue	522						522	144	707
Revaluation of investments	981						981	6,145	702
Jigsaw sales	-						-	728	-
Raffles	-					400	400	-	120
Total income	20,897	6,917	3,267	9,542	9,843	5,251	55,718	33,823	45,402
Expenditure									
Music Director & Repetiteur	10,360	1,150	1,200	1,000	1,400	1,500	16,610	13,275	15,685
Venue hire and other costs	1,543	3,873	821	3,851	6,743	310	17,141	4,917	7,623
Solo singers and instrumentalists	200	1,450	1,750	11,345	100	908	15,753	150	3,920
Donations re Carols collections	-				1,000		1,000	-	2,000
Programmes, printing & stationery	1,109						1,109	-	1,226
Advertising and marketing	1,678						1,678	703	1,194
Music costs	1,063						1,063	-	1,211
Music Storage	498						498	456	503
Insurance	622						622	497	497
Jigsaw puzzles	-						-	540	-
Total expenditure	17,073	6,473	3,771	16,196	9,243	2,718	55,474	20,538	33,859
Surplus/Deficit	3,825	444	- 503	- 6,654	600	2,533	244	13,284	11,543

Bath Bach Choir

Balance sheets

	Notes	31-Jul-22	31-Jul-21
Assets			
Bank Balance		5,313	7,242
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Harriet Feilding MA ACA

Bath Bach Choir

Income and Expenditure - year ended 31 July 2022

	<i>General</i>	<i>Autumn concert</i>	<i>Spring concert</i>	<i>Summer concert</i>	<i>Carols</i>	<i>Workshops</i>	<i>Total 2021-22</i>	<i>Total 2020-21</i>	<i>Total 2019-20</i>
Income									
Ticket sales		6,917	3,267	9,542	8,843	4,851	33,421	9,994	21,011
Subscriptions	13,811						13,811	11,792	12,330
Gift aid	3,150						3,150	2,520	3,472
Donations	1,050				1,000		2,050	-	3,149
Donation from Patrons and Friends	-						-	2,500	3,000
Programme advertising	700						700	-	-
Music sales and rentals	683						683	-	910
Other revenue	522						522	144	707
Revaluation of investments	981						981	6,145	702
Jigsaw sales	-						-	728	-
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Total income	20,897	6,917	3,267	9,542	9,843	5,251	55,718	33,823	45,402
Expenditure									
Music Director & Repetiteur	10,360	1,150	1,200	1,000	1,400	1,500	16,610	13,275	15,685
Venue hire and other costs	1,543	3,873	821	3,851	6,743	310	17,141	4,917	7,623
Solo singers and instrumentalists	200	1,450	1,750	11,345	100	908	15,753	150	3,920
Donations re Carols collections	-				1,000		1,000	-	2,000
Programmes, printing & stationery	1,109						1,109	-	1,226
Advertising and marketing	1,678						1,678	703	1,194
Music costs	1,063						1,063	-	1,211
Music Storage	498						498	456	503
Insurance	622						622	497	497
Jigsaw puzzles	-						-	540	-
Total expenditure	17,073	6,473	3,771	16,196	9,243	2,718	55,474	20,538	33,859
Surplus/Deficit	3,825	444	- 503	- 6,654	600	2,533	244	13,284	11,543

CITY OF BATH BACH CHOIR

England & Wales - Charity number 1043756

Accounts

BATH BACH CHOIR

Bath Bach Choir Balance sheets

	Notes	31-Jul-21	31-Jul-20
Assets			
Bank Balance		7,242	4,374
CCLA Investments	1	38,321	32,176
Friends' bank balance	2	506	521
Total cash and investments		46,069	37,071
Accrued gift aid	3	11,592	9,072
Total assets		57,661	46,143
Liabilities			
Creditors		47	590
Net Assets		57,614	45,552
Represented by:			
Friends' account	2	506	521
Retained surpluses	4	57,109	45,032
		57,614	45,552

<u>Note 1 (CCLA)</u>	
Opening balance: 31 Jul 2020	32,176
Revaluation at year end	6,145
Closing balance: 31 Jul 2021	<u>38,321</u>
<u>Note 2 (Friends)</u>	
Opening balance: 31 Jul 2020	521
Subs and donations	2,485
Transfer to choir	- 2,500
Closing balance: 31 Jul 2021	<u>506</u>
<u>Note 3 (Gift Aid)</u>	
July 2021 represents 4 years of Gift Aid - all received in August 2021 (after the year end).	
<u>Note 4 (Income & Expenditure)</u>	
Opening balance: 31 Jul 2020	45,032
Total income (over)	27,678
Total expenditure (over)	- 21,746
Closing balance: 31 Jul 2021	<u>50,963</u>

I hereby certify that the accounts are in accordance with the financial records of the Bath Bach Choir, and that I obtained all the information and explanations required by me as an independent examiner in accordance with the general directions by the Charity Commission.

Harriet Feilding MA ACA

13 January 2022

Bath Bach Choir

Income and Expenditure - year ended 31 July 2021

	<i>General</i>	<i>Summer concert</i>	<i>Carols</i>	<i>Total 2020-21</i>	<i>Total 2019-20</i>
Income					
Ticket sales		2,994	7,000	9,994	21,011
Subscriptions	11,792			11,792	12,330
Gift aid	2,520			2,520	3,472
Donations				-	3,149
Donation from Patrons and Friends	2,500			2,500	3,000
Music sales and rentals				-	910
Other revenue	144			144	707
Jigsaw sales	728			728	-
Raffles				-	120
Total income	17,684	2,994	7,000	27,678	44,699
Expenditure					
Music Director & Repetiteur	10,530	750	1,995	13,275	15,685
Venue hire and other costs	765	2,876	1,276	4,917	7,623
Solo singers and instrumentalists		150		150	3,920
Donations re Carols collections				-	2,000
Programmes, printing & stationery				-	1,226
Advertising and marketing			703	703	1,194
Music costs				-	1,211
Music Storage	456			456	503
Insurance	497			497	497
Jigsaw puzzles	540			540	-
Other/General	1,208			1,208	2,704
Total expenditure	13,996	3,776	3,974	21,746	36,563
Choir Surplus/(Deficit)	3,688	- 782	3,026	5,932	8,136
Non trading income					
Revaluation of investments	6,145			6,145	702
Total Surplus/(Deficit)	9,833	- 782	3,026	12,077	8,839

CITY OF BATH BACH CHOIR

England & Wales - Charity number 1043756

Accounts

Bath Bach Choir

Balance sheets

	Notes	31-Jul-20	31-Jul-19
Assets			
Bank Balance		4,374	3,445
CCLA Investments	1	32,176	37,462
Friends' bank balance	2	521	989
Total cash and investments		37,071	41,896
Accrued income	3	9,072	8,813
Total assets		46,143	50,709
Liabilities			
Creditors		590	13,527
Net Assets		45,552	37,182
Represented by:			
Friends' account	2	521	989
Retained surpluses	4	45,032	36,193
		45,552	37,182

<u>Note 1 (CCLA)</u>	
Opening balance: 31 Jul 2019	37,462
Transfer to choir bank account	- 5,988
Revaluation at year end	702
Closing balance: 31 Jul 2020	32,176
<u>Note 2 (Friends)</u>	
Opening balance: 31 Jul 2019	989
Subs and donations	2,532
Transfer to choir	- 3,000
Closing balance: 31 Jul 2020	521
<u>Note 3 (Gift Aid)</u>	
July 2020 includes 3 years of Gift Aid still to be claimed/received from HMRC.	
<u>Note 4 (Income & Expenditure)</u>	
Opening balance: 31 Jul 2019	36,193
Total income (over)	45,402
Total expenditure (over)	- 36,563
Closing balance: 31 Jul 2020	45,032

I hereby certify that the accounts are in accordance with the financial records of the Bath Bach Choir, and that I obtained all the information and explanations required by me as an independent examiner in accordance with the general directions by the Charity Commission.

Harriet Feilding MA ACA

16 January 2021

Bath Bach Choir

Income and Expenditure - year ended 31 July 2020

	<i>Total</i>	<i>General</i>	<i>Autumn concert</i>	<i>Spring concert</i>	<i>Carols</i>	<i>Workshop</i>
Income						
Ticket sales	21,011		3,115	545	12,944	4,407
Subscriptions	12,330	12,330				
Gift aid	3,472	3,472				
Donations	3,149	493		765	1,891	
Donation from Patrons and Friends	3,000	3,000				
Music sales and rentals	910		115	700		95
Other revenue	707	407	300			
Revaluation of investments	702	702				
Raffles	120	64				56
Total income	45,402	20,468	3,530	2,010	14,835	4,558
Expenditure						
Music Director & Repetiteur	15,685	10,500	1,050	1,035	2,120	980
Venue hire and other costs	7,623	1,723		220	4,980	701
Solo singers and instrumentalists	3,920	500	250	2,700		470
Donations re Carols collections	2,000				2,000	
Programmes, printing & stationery	1,226	257	303	162	340	163
Advertising and marketing	1,194		180	380	634	
Music costs	1,211	33	156	616	157	250
Music Storage	503	503				
Insurance	497	497				
Other/General	2,704	813	650	570	627	44
Total expenditure	36,563	14,825	2,589	5,683	10,858	2,608
Surplus/Deficit	8,839	5,643	941	- 3,673	3,977	1,950