

Registered Charity Number
1057242

Registered Company Number
3220578

London Concert Choir
(A company limited by guarantee)

Annual Report and Accounts

31st July 2025

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**London Concert Choir
Annual Report and Accounts
Contents**

	Page
Charity References and Administrative Details	3
Trustees' Report	4-8
Examiner's Report	9
Statement of Financial Activities	10
Balance Sheet	11
Notes to the accounts	12-15

London Concert Choir
Charity References and Administrative Details

Registered Charity	Company limited by guarantee and not having a share capital Company No 3220578 Charity No 1057242
Management Committee	J A Finlay (Chairman) M D Goodwin J M Greenway B A Paterson S C Rickett A T Strydom
Company Secretary	S L Livesey
Registered Office	7 Ildersly Grove Dulwich London SE21 8EU
Bankers	CAF Bank 25 Kings Hill Ave Kings Hill West Malling Kent ME19 4JQ
Independent Examiner	Tom Wilcox Counterculture Partnership LLP 23 St Leonards Road Bexhill-on-Sea East Sussex TN40 1HH

Note

*The Management Committee are the Directors of the company for company law purposes.
The Trustees of the charity for charity law purposes consist of the Management Committee and the Company Secretary.*

London Concert Choir

Trustees' Report

The report of the Trustees for the year ended 31st July 2025

Introduction

The Trustees present their report and financial statements for the year ended 31 July 2025 which comply with current statutory requirements, the charity's governing documents and SORP FRS 102 Accounting and Reporting by Charities. The financial statements will be submitted to the Charity Commission and Companies House after the AGM. The annual report and accounts help to provide timely and regular information on the charity and its funds, to help understand the charity's objectives, structure, activities and achievements and to gain appreciation of the financial transactions during the year and of its funds at the end of the year.

Trustees

Trustees who served during the year were the under-mentioned members of the Management Committee and the Company Secretary.

Management Committee

J A Finlay (Chairman)
J M Greenway
S C Rickett
M D Goodwin
B A Paterson
A T Strydom

Company Secretary

S L Livesey

The appointment and induction of new Trustees is reviewed regularly to cover areas of expertise required by the charity. The training requirements of current Trustees are reviewed regularly at Management Committee meetings. Trustees do not receive any benefits.

Objectives and Activities of the Charity

The Company is a registered charity formed to advance aesthetic education for the public benefit in the art and science of music. It usually undertakes choral concerts principally at Central London venues and performs by arrangement at concerts for the benefit of the public and other charities.

The Trustees of the Choir have complied with the duty in section 4 of the Charities Act 2006 to have due regard to public benefit guidance published by the Charity Commission. In pursuing our aims for the public benefit, the choir believes it generally impacts on people's lives in these ways:-

First, participants are involved in a creative, enjoyable and fulfilling educational activity, providing them with the opportunity to develop vocal technique and musical repertoire. This is supported by workshops where members can develop their abilities.

Secondly, for audiences, we present exciting, innovative and high-quality performances which should always be a pleasurable cultural experience, but will sometimes challenge and educate as well, by extending their musical knowledge.

In addition to the public educational benefits to participants and audiences mentioned above, the Committee is conscious that its activities must be affordable, so concessionary rates are available for membership subscriptions and a wide range of ticket prices is offered to allow the concerts to be available to all. We

continue to offer discounted membership to students and under-25s: any other member with financial difficulties can discuss a reduced subscription arrangement with the Treasurer.

When it is practical, we invite other charities to hold a collection at the conclusion of our concerts and assist them with free publicity.

Review of Achievements and Performance of the Charity during the year

Our 64th season began 2nd September with a decent number of members up to 120.

The annually reviewed contract of LCC hire with Bloomsbury Central Baptist Church was reviewed at the beginning of the season. Both parties confirmed the use and fees for their space for Monday night rehearsals along with LCC office space.

London Concert Choir's 2024-25 season continued on the path of previous seasons and our 'raison d'être' to offer a rich variety of choral masterworks, celebrating music from classical sacred compositions to festive carols with audience participation to historic oratorios. Led by Music Director and Conductor, Mark Forkgen, in his 29th year at the helm, the choir maintained their strong connection being part of London's thriving diverse music community

The first performance was 23rd October in Holy Trinity Sloane Square performing:

Franck Psalm 150 (in French)

Gabriel's Jubilate Deo

Howells Psalm Prelude (organ solo)

Howells - Like as the Hart

Mendelssohn Richte mich, Gott

Elgar Give unto the Lord

Kodaly Psalm 114 (Hungarian or English if we have to!)

Stravinsky Symphony of Psalms

Mark Forkgen Music Director/Conductor

Ben Markovic - Organ & Piano

2nd Pianist Dominika Mak

Audience attendance was excellent and so was the feedback. To quote a member of the audience on the front row after Franck - *Wow!*

Particular mention went to the tenors and basses in the Howells and the Stravinsky was one of our finest achievements. It was a spectacular set of performances from all and a huge thank you to accompanist pianists Ben Markovic and Dominika Mak.

The stunning long silence from all in Holy Trinity at the very end of the Stravinsky, soaking up what had been performed and heard, summed up one of the best LCC choral performances.

This was followed by an Advent concert performance on 7th December in St. Columbus Pont Street.

Advent Prose (Cleobury)

Creator of the stars of night

Hills of the North rejoice

Zion at thy shining gates

Let all mortal flesh keep silence (Bairstow)

How lovely are the messengers

O come, O come Emmanuel

Rejoice in the Lord always

Adam and his helpmate (Anon)

Angelus ad Virginem

The Angel Gabriel
Bogoroditsye Dyevo (Pärt)
A tender shoot
Come, thou long expected Jesus
Never Weather-beaten Saile (Campion)
The Call (Vaughan Williams)
People look East
Lo he comes with clouds descending
On Jordan's bank
Benedictus (Stanford)

Next on the musical calendar was our annual Carols for Choir and Audience participation again in Holy Trinity Sloane Square with exit donations supporting Royal Trinity Hospice. The pre concert bar opening was busier than previously experienced in Holy Trinity and was cleared out by the end of the interval with only a few white glasses left and just one red!

The feedback from the audience was great and festive. There was later thanks to Members who stayed on to help shift chairs, stack chairs, clear up glasses and programme debris. It really is appreciated and especially by the Holy Trinity. LCC are one of their favourite hirings because of how tidy we leave the church...along with how good we sound!

Spring Term began on 6th January working towards the performance of Mendelssohn: St Paul (sung in German) with Counterpoint and soloists Rachel Allen, Bradley Smith and Peter Willcock on 2nd April in Cadogan Hall.

There was an abundance of feedback from the night and all of it exhilarating to read.

From Mark Forkgen. There are good nights and there are great nights. Wednesday was certainly the latter. It was dramatic, moving, joyous and electrifying. But, above all, it was the storytelling from both the choir and the soloists which kept the audience enthralled - and the orchestra on their toes! Your singing was so consistent, with a wonderful range in dynamics and character, helped by a whole-hearted commitment and an improved level of eye-contact. What a privilege for everyone on stage. Bravo to all!

From on and off stage...

It was wonderful, I feel honoured to have been a part of it. Thank you to Mark, and everybody!

What a magnificent performance. Everything was magical. I am so impressed and grateful to have been there tonight.

Thank you everyone and congratulations! I'm very excited to be part of the choir and had a blast. So fantastic to have had the chance to sing that. It felt electric. Thank you Mark, the committee and everyone.

That was truly fantastic to sing! Loved, loved, loved it! Well done everyone.

I'm still on a high, it was truly exhilarating!

Last night was fantastic. My heartfelt congratulations to Mark, for bringing the piece to everyone's attention, and training us (and soloists and orchestra) so well that we were able to give (with huge enjoyment) what my large team of supporters have called a triumph, with one of them hoping it was recorded. It was absolutely and truly exhilarating for us all. Thank you Mark so so much! He must be exhausted!! We're so lucky/privileged to have him!

Great evening as always. I remain astonished at the power of the human voice. Female vocal cords are only 12mm long, but Rachel Allen used hers to fill the hall with sound, seemingly without any effort at all. And when the whole choir unleashed at full power behind her it was something to behold.

With Easter falling in late April the Summer Term began on 28th April quickly followed by the disjointed weeks of May care of the two Bank Holidays with one rehearsal on a Wednesday. This term saw LCC preparing for Duke Ellington's Sacred Concert in Cadogan Hall on Monday 14th July.

From Mark Forkgen. What a night! A simply joyous evening of music-making. Everyone on stage seemed to be having a blast. I've had lots of messages from the band members saying how much they enjoyed themselves and how impressed they were with the choir. Yes, we made it sound natural and idiomatic, but for me the key was the sincerity and unashamed commitment to the piece. What a way to finish a pretty spectacular season.

Some feedback from our friends etc. Suffice to say that they all enjoyed the evening. One friend who likes classical choral music but not too much of it ('all those masses'!) but who really likes her jazz, was bowled over by the mixture of the virtuosic big band and the chorus. Mark dealt with the balance well, even though it must have been difficult to hold back the brass.

They were all amazed by Mark's versatility and supreme musicianship (as were we). I don't know how he managed with only two hands. If anyone was unsure before they must have been convinced that LCC is so fortunate to have Mark as its musical director.

Speaking for myself, the final movement was so thrilling that if it was the last thing I sang, I would die happy and swingingly.

Sitting behind the trumpeter, it was an incredible experience to hear him depicting both the shepherd and the sheep in such a virtuosic way.

This was the reaction of one of my friends who came to the concert. He's something of a 'jazz man' and heard this years ago with Duke Ellington!

"Thank you for organising last night's brilliant concert. Can I say, it FAR exceeded my expectations! Everyone was so on top of style and musicianship. Can't believe you're only doing it once!"

Putting together an event like that is a real achievement. The musicians, choir and singer were all first rate. The star of the show was of course Mark Forkgen. He came out as a new man with a side we have never seen before. What a great concert! What a most inspiring person Mark Forkgen is.

In summary, the London Concert Choir 2024-25 season provided members and audience a balance of choral music genres to engage with both in rehearsals and performance. Each concert performance continued to showcase the choir to the best of their skills and passion of the repertoire performed.

Chairman's statement and plans for future periods

LCC remains one of the best, if not the best, amateur choirs in London led by Mark Forkgen.

Season after season LCC continue to 'sing above their weight' compared to the larger London based choirs, providing audiences with engaging, moving and thrilling performances 4 to 5 times a choral season.

LCC continuously works to engage larger audience attendance numbers that naturally lead to higher ticket sales in return. We are engaging with our audience more through social media than past channels of poster

and flyer postal mailings - partly due to trimming running costs where we can and noting that today's audiences are finding concerts and buying tickets through digital means and not past methods of physical box offices.

LCC must engage more in communicating their vast talent to a wider audience in what is already a highly competitive choral environment in London. The post concert 'buzz' is always exhilarating for both Members and audiences and this needs to be shared with an ever growing attendance audience.

LCC are reviewing the annual income streams from assessing what our London choral competition does to simplifying our Friends of LCC scheme to looking at the value of our annual subscription compared to similar sized choirs and other evening creative courses in the London area. Currently we are exceptionally good value for money and an initial discussion with Members showed that many are willing to annually pay more. This will be assessed in greater detail before the following season starts in September 2026.

The LCC score library in the Bloomsbury Central Baptist Church LCC Office is a treasure trove of choral material but based on LCC not repeating repertoire with around a 10 year break, past scores are taking up a lot of shelf space. We need to undertake a scores count and then assess what scores we can put up for sale via ebay or the like or rent to other choirs.

Our main digital channel of entry to LCC, the website, needs a review to make sure we are accessible to interested new members and provide information 24/7 to existing members.

As noted in the last Chairman's statement, LCC again continues to be a positive environment for Members new and old. It is a loved routine in attending rehearsals, learning, making music for the heart and soul and being part of the LCC family.

Public Benefit Statement

The Trustees have given due consideration to the Charity Commission published guidance on the operation of the public benefit requirement and are satisfied that the charity meets these requirements.

Structure, Governance and Management

Constitution of the Charity

The charity was incorporated as a company limited by guarantee without a share capital. The registered company number is 3220578 and the registered charity number is 1057242. The charity's Trustees have complied with the duty in Section 4 of the Charities Act 2006 to have due regard to guidance published by the Charity Commission regarding the public benefit test.

Organisational Structure and Governance

The organisational structure of London Concert Choir consists of a Management Committee who meet regularly to consider and review the charity's activities, general progress and current financial position. Decisions are then made on matters such as the programme for the year and the level of expenditure to be incurred.

Reserves Policy

The choir has reviewed its reserve policy during the year.

The choir requires reserves for several reasons:

- To enable payments in advance to be made, for example, deposits on the hire of halls for future years.
- To ensure there are sufficient funds in the bank to provide for potential cash flow issues during a year.
- To hold a contingency for unexpected expenses which may arise during the season.

- To cover a shortfall in income compared to the budget. This is particularly the case with ticket sales.
- To cover uninsured risks, for example if a concert had to be abandoned. Insurance is available up to £10,000 per concert, and many risks are not covered.
- To enable planning for at least two years ahead to be made with the assurance that funds are available.

In the committee's opinion, reserves in the range £40,000 to £60,000 would meet the above requirements. On 31 July 2025, the choir's reserves totalled £41,024, an increase of £8,769 during the year. The trustees are actively managing the charitable activities and considering raising funds in order to increase reserves to an acceptable level.

Transactions and Financial position

The financial statements are set out on pages 10 to 15. The Trustees confirm that the charity's assets are available and adequate to fulfil its obligations.

A majority of the expenditure is spent on charitable activities.

Risk Assessment

It is good practice for charity trustees to set a framework to identify and respond to risk and to provide a methodology for risk management and its reporting. The risks considered relate to the operational performance of the charity and the achievement of its aims and objectives, and are summarised as governance risks, operational risks, financial risks, external risks and compliance with law and regulations.

The Committee will continue to take account of risk management in all future planning, for example when working through the rolling 5-year plan. It will be updating its risk management register.

Statement of Directors' and Trustees' Responsibilities

Company law requires the Management Committee to prepare financial statements for each financial year. Under that law the Committee has elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). The financial statements are required to give a true and fair view of the state of affairs of the charitable company and of the profit or loss of the Company for that period. In preparing the financial statements the Committee is required to:

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

The Trustees and Management Committee are responsible for keeping proper accounting records that disclose, with reasonable accuracy at any time, the financial position of the charitable company and that enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Method of preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

Approved by the Trustees on

December 18, 2025

and signed on their behalf by:

J. A. Finlay

Print name:

JAMES FINLAY

Member of the Management Committee/Director

London Concert Choir
Independent Examiner's Report to the Trustees
For the year ended 31 July 2025

I report to the trustees on my examination of the accounts of the charitable company for the year ended 31 July 2025.

Responsibilities and basis of report

The charity Trustees, who are also directors for the purposes of company law, are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts carried out under section 145 of the Charities Act 2011 ('the 2011 Act').

In carrying out my examination I have followed the directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the requirements of section 396 of the 2006 Act 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; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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.



Date: 29 January 2026

Tom Wilcox FCIE
Counterculture Partnership LLP
23 St Leonards Road
Bexhill-on-Sea
East Sussex
TN40 1HH

London Concert Choir
Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
for the year ended 31st July 2025

		Total Funds	Unrestricted Funds	Restricted Funds	Prior Period Total Funds
	Notes	2025 £	2025 £	2025 £	2024 £
Income from:					
<i>Donations & legacies</i>	3a	39,789	39,789	-	51,029
<i>Charitable activities</i>	3b				
Concerts		52,719	52,719	-	44,764
<i>Investments</i>	4	523	523	-	446
Total income		93,031	93,031	-	96,239
Expenditure on:					
<i>Raising funds</i>	5a	2,532	2,532	-	2,175
<i>Charitable activities</i>	5b				
Concerts		77,915	77,915	-	81,900
Workshops		3,155	3,155	-	4,824
Governance costs		660	660	-	621
Total expenditure		84,262	84,262	-	89,520
Net Incoming/(outgoing) resources		8,769	8,769	-	6,719
Reconciliation of funds					
Total funds brought forward		32,255	32,255	-	25,536
Total funds carried forward		41,024	41,024	-	32,255

The company made no recognised gains or losses other than those reported in the Statement of Financial Activities.

All activities derive from continuing operations.

The notes on pages 14 to 17 form an integral part of these accounts.

London Concert Choir
Balance Sheet
as at 31st July 2025

	Notes	2025 £	2024 £
Fixed assets	7	0	0
Current assets			
Debtors	8	3,238	0
Cash at bank and in hand		39,205	33,840
		42,444	33,840
Creditors:-			
Amounts due within one year	9	1,419	1,585
Net current assets		41,024	32,255
Total assets minus current liabilities		41,024	32,255
Net assets		41,024	32,255
The funds of the charity :			
Unrestricted income funds			
Unrestricted revenue accumulated funds		41,024	32,255
Total unrestricted funds			
Restricted revenue accumulated funds		-	-
Total restricted funds			
Total charity funds		41,024	32,255

For the year ended 31 July 2025 the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved and authorised for issue by the Board and signed on its behalf by:

.....
 Signed

JAMES FINLAY

 Print name

Member of the Management Committee/Director

December 18, 2025

 Date

The notes on pages 14 to 17 form an integral part of these accounts.

**London Concert Choir
Notes to the accounts
for the year ended 31st July 2025**

1 Accounting policies

Basis of preparation of the accounts and accounting convention

The financial statements have been prepared under the historical cost convention, except for investments which are included at market value, and the revaluation of certain fixed assets, and in accordance with the Charities SORP (FRS102) 'Accounting and Reporting by Charities: Statement of Recommended Practice' applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), Financial Reporting Standard 102 the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Companies Act 2006.

The accounts are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest £.

The principal accounting policies adopted are set out below.

Going concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

At the time of approving the accounts, the trustees have a reasonable expectation that the company has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the accounts.

Incoming Resources

Grants and donations are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Deferred income represents amounts received for future periods and is released to incoming resources in the period for which it has been received. Such income is only deferred when the donor specifies that the donation must only be used in future accounting periods or the donor has imposed conditions which must be met before the charity has unconditional entitlement.

Investment income is recognised on a receivable basis.

Resources Expended

Liabilities are recognised on the accruals basis in accordance with normal accounting principles, modified where necessary in accordance with the guidance given in the Statement of Recommended Practice for Accounting and Reporting issued by the Charity Commissioners for England & Wales.

Charitable activities

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

Governance costs

Governance costs include costs of the preparation and examination of the statutory accounts, the costs of trustee meetings and the cost of any legal advice to Trustees on governance or constitutional matters.

Items of expenditure of £1,000 or above (on an aggregated basis) are capitalised, and are written off over the period of their expected useful lives on a straight line basis as follows:

Cash Flow Statement

Taxation

2 Trustees' remuneration and expenses

3 Income

3a Donations & legacies

3b Charitable activities

Workshops

4 Investment Income

15

	Total Funds 2025 £	Unrestricted Funds 2025 £	Restricted Funds 2025 £	Prior Period Total Funds 2024 £
5 Expenditure				
5a Raising funds				
Ticket commission	1,607	1,607		1,615
PRS commission on sales	616	616		0
Programme commission	309	309		168
Subscriptions and donations	398	398		392
	2,930	2,930	-	2,175
5b Charitable activities				
Concerts				
Professional Fees	10,600	10,600		16,200
Orchestra	12,070	12,070		12,055
Concert venue hire	14,634	14,634		13,962
Staging and seating	735	735		894
Instrument hire/tuning	0	0		400
Music hire incl orchestra	4,645	4,645		5,318
Refreshment costs	697	697		326
Other concert costs	1,904	1,904		385
Programme print design	1,340	1,340		1,385
Flyers including distribution	1,221	1,221		1,989
Advertising	2,188	2,188		1,186
Rehearsal room	6,535	6,535		5,980
Rehearsal fees	11,830	11,830		13,915
Stationery/Insurance, accounts software	852	852		921
Finance costs	315	315		328
Office, software & consumables	5,722	5,722		4,536
Audit and accountancy fees	2,228	2,228		2,120
	77,516	77,516	-	81,900
Workshops				
Workshops/Event costs	3,155	3,155		4,824
	3,155	3,155	-	4,824
6 Staff costs				
The charity did not employ any staff during the year.				

7 Tangible fixed assets

	Fixtures, fittings and equipment	Total
Cost		
At 1st August 2024	2,255	2,255
Additions	0	0
As at 31 July 2025	2,255	2,255
Depreciation		
At 1st August 2024	2,255	2,255
Charge for year	0	0
As at 31 July 2025	2,255	2,255
Net Book Value		
As at 31 July 2024	0	0
As at 31 July 2025	0	0

The capitalised assets represent a recording system and staging.

8 Debtors

	2025	2024
	£	£
Amounts owing to choir	0	0
Prepayments	3,238	0
	3,239	0

9 Creditors: amounts falling due within one year

	£	£
Trade creditors	0	0
Accrued expenses	195	810
Prepayments by the choir	1,224	775
	1,419	1,585

10 Related party transactions

There were no transactions with related parties in the year.

11 Restricted funds

There were no restricted funds in the years 2023/24 or 2024/25.