

CORINTHIAN CHAMBER ORCHESTRA

England & Wales · Charity number 1125478

Details

Other names CCO

Status Registered

Legal form Other

Registered 2008-08-12

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

Contact

Address 43 Netherford Road
London
SW4 6AF

Phone 07740589527

Email info@corinthianorchestra.org.uk

Website www.corinthianorchestra.org.uk

Activities

Objects: The objects of the society shall be: 1. to advance, improve, develop and maintain public education in, and appreciation of, the art and science of music in all its aspects by any means the trustees see fit, including through the presentation of public concerts and recitals; 2. to further such charitable purpose or purposes as the trustees in their absolute discretion shall think fit but in particular through the making of grants and donations.

Activities: We rehearse for, and perform, at least six public concerts each concert season commencing in September in each year and ending in July in the following year and in doing so assist players to improve their musical skills in an orchestral environment and provide a platform for young soloists embarking on professional careers to gain experience in concerto performance.

Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- Area of benefit: LOCAL
- City Of Westminster

Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£65,909	£58,940	-	-
2024-08-31	£63,424	£55,688	-	-
2023-08-31	£59,007	£51,124	-	-
2022-08-31	£32,134	£36,781	-	-
2021-08-31	£6,066	£4,510	-	-
2020-06-30	£36,434	£34,993	-	-

Trustees

Name	Role	Appointed
HYWEL JONES	Chair	
Andy Feist		
CLAIRE YVONNE MOISSON		
Cathy McGinn		2024-02-14
Kevin Mead		2020-02-13
NICK RIDLEY		
SUZANNE LOUISE DOYLE		2013-03-28

CORINTHIAN CHAMBER ORCHESTRA

England & Wales - Charity number 1125478

Accounts



TRUSTEES' REPORT AND ACCOUNTS
for the year ended 31 August 2025

The Trustees have pleasure in presenting the Report and Accounts of Corinthian Chamber Orchestra for the year ended 31 August 2025.

REPORT FOR FINANCIAL YEAR ENDED 31 AUGUST 2025

Structure, Governance and Management

Corinthian Chamber Orchestra (the “Orchestra” or “CCO”) is an unincorporated association formed under that name comprising its members and governed by a board of trustees (the “Trustees” or together, the “Committee”).

Membership

Membership is open to any person over the age of eighteen who is a player in the Orchestra who has played for not less than ten consecutive concerts and who demonstrates an interest in furthering the objectives of the Orchestra. Other non-players are also eligible for membership if they too demonstrate an interest in furthering the objectives of the Orchestra.

Members are entitled to vote at general meetings of the Orchestra which are generally held once a year (annual general meeting) at which the accounts for the previous financial year will be presented to members for approval and the Trustees will be considered for re-election (or new Trustees considered for appointment). A special meeting (extraordinary general meeting) might be called, for example, if amendments are required to be made to the constitution.

Officers and Trustees

The Trustees are currently Hywel Jones (also Chairman), Kevin Mead (also Treasurer), Suzanne Doyle (also Secretary), Nick Ridley, Claire Moisson, Andy Feist and Cathy McGinn.

No trustee is paid or receives any other benefit for being a trustee.

The Trustees meet regularly as the Committee. The Committee is entrusted with the day-to-day management and financial affairs of the Orchestra.

Day-to-day management

The Committee’s principal functions include:

- setting the programmes for each Season (including conductors and soloists);
- concert management (marketing and publicity, fixing players, conductor and soloist liaison, ticket sales etc.) not delegated to CCO Productions Limited (see below);
- fundraising;
- financial management (preparing annual and per concert budgets and financial statements, and annual reports and accounts);

- Charity Commission compliance (including annual charity commission returns).

The Committee delegates many of the organisational matters to particular Trustees and other interested players and supporters.

Charitable status

Corinthian Chamber Orchestra is a charity registered with the Charity Commission of England and Wales, number 1125478. Registered address: 43 Netherford Road | London SW4 6AF.

CCO Productions Limited

CCO delegated the production of its concerts for the 2024-2025 season to CCO Productions Limited (registered number 13775981), a company wholly owned by the Orchestra. Pursuant to a production agreement, and in exchange for a production fee, the company was responsible for putting on the concerts from the start of the production process to the finish, including negotiating and entering into all concert production contracts (venue hire, music hire, conductor and soloist contracts etc.). CCO retained all receipts from ticket sales or of any other nature for the concerts.

Objectives and Aims

The Orchestra's objectives are to promote, improve, develop and maintain public education in and the appreciation of the art and science of music in general by the presentation of public concerts and recitals. In addition, the Orchestra has the following aims:

- to assist players to improve their musical skills in an orchestral environment;
- to rehearse for, and perform, at least six public concerts each concert season of the Charity commencing in September in any year and ending in June in the following year;
- to achieve the highest standard of performance achievable for an amateur orchestra; and
- to provide a platform for young soloists embarking on professional careers to gain experience in concerto performance.

In exercising their powers and duties pursuing these objectives, the Trustees have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission.

Activities and Achievements during 2024-2025

The first concert of our season, in our regular home, St James' Piccadilly opened with conductor Michael Seal and rising star violinist Charlie Lovell-Jones. In a programme that included Beethoven's Symphony No. 8, Charlie gave a stunning rendition of the Brahms' Concerto and was immediately reinvited back to perform with CCO next season.

In November we made our annual pilgrimage to St John's, Smith Square [rebranded as Sinfonia Smith Square], performing an all-Russian programme with conductor Leonard Elschenbroich and cellist Bartholomew LaFollette who gave an emphatic rendition of Khachaturian's rarely performed

Cello Concerto with the orchestra performing Rachmaninov's brilliant Symphonic Dances in the second half. The concert was filmed and has been receiving great coverage online.

Leonard Elschenbroich was back in the New Year in a classical-size programme, the perfect tonic after the richness of our previous concert, with not one, but two soloists: international violist Hannah Strijbos and star clarinettist Michael Collins. The programme featured Britten's beautiful *Lachrymae* and Mozart's famous Clarinet Concerto [expertly performed by Michael Collins on a basset clarinet], concluding with Mozart's Symphony No. 41 "Jupiter." This concert was performed in a new venue [due to St James' Piccadilly being closed for refurbishment], St Peter's Notting Hill, which our loyal audience followed us to, and were invited to relaxed drinks in the church post-concert – a feature we cannot offer in our more regular venues.

Leonard gave his final concert of the season in March, in a second performance at Sinfonia Smith Square – with a popular programme of Debussy's *Prélude à l'après-midi d'un faune*, Ravel's Piano Concerto in G with the incredible Ukrainian-British pianist Alexei Grynyuk, returning to CCO for the third time, and finishing with Dvořák's triumphant Symphony No. 9 in E minor, "From the New World."

In May, we returned to St James's after its refurb, for a programme of Berlioz, Shostakovich and Sibelius – there was something for everyone on the menu! Michael Seal conducted the concert and international French star cellist Bruno Philippe made his CCO debut in Shostakovich's incredible Cello Concerto to great acclaim. The concert was also given in conjunction with the Samaritans as part of CCO's annual charity link-up.

We finished our season with a return to the Southbank Centre's Queen Elizabeth Hall in a gargantuan programme, conducted by Michael Seal, of Respighi's *Fountains of Rome*, Gershwin's Piano Concerto [with Khrystyna Mykhailichenko who performed with us in the 2023-2024 season], Britten's *Sinfonia da Requiem* and Strauss' *Der Rosenkavalier Suite*. This was no mean feat, but the concert was a wonderful success and a brilliant way to finish another special season..

Summary Financial Review of 2024-2025

The accounts for Corinthian Chamber Orchestra are prepared on a cash basis and will be found on the next page.

A more useful analysis is the table immediately below, which shows how the Orchestra fared in the 2024-2025 concert season ("Performance Year"), consolidating monies relating to these concerts which were either paid or received outside of the financial year.

PERFORMANCE YEAR 2024-25			Income excluding OTR			Expenditure	Surplus (Deficit)
			Ticket sales	Subs & donations (including gift aid)	Total income		
Oct-24	SJP	Hydn Brahms Beet8	1,526	2,723	4,249	4,859	-610
Nov-24	SJSS	Bordn Khaach Rach	5,493	4,482	9,975	10,631	-656
Jan-25	St Peter's (was SJP)	Brittn Moz Cl Moz41	1,870	2,573	4,443	5,132	-689
Mar-25	SJSS (was SJP)	Debssy Ravel Dv9	4,562	3,736	8,298	10,197	-1,899
May-25	SJP	Berl Shost Vc Sib2	2,943	3,198	6,140	6,726	-585
Jun-25	QEH	Resp Gersh Brittn Strss	12,794	4,698	17,492	18,341	-850
Total for 2024-25 Concerts			29,187	21,410	50,597	55,885	-5,289
Other costs net of misc income/interest					954	1,055	-100
Donation to The Samaritans						1,000	-1,000
Overall Surplus/Deficit					51,551	57,940	-6,389

This shows a deficit of £6,389 on the concert year, which is a very good result given the expensive programmes performed and has come about by the very good audience numbers throughout the year.

Following a very successful concert given in aid of The Samaritans in May 2025, the Trustees agreed a donation of £1,000 to their funds.

These figures do not include anticipated income arising from the new Government scheme of Orchestra Tax Relief ("OTR"). Our OTR claim for 2024-25 will be in the order of £14,000 and will be received next year (2025-26). **We can therefore say that overall, the 2024-25 Performance Year showed a surplus of around £7,500.**

The rate at which OTR is paid was reduced by 10% from April 2025 (after an enhanced rate during covid) but OTR will continue to be a valuable source of future income for the orchestra.

With the favourable result this year, **the orchestra's reserve has been boosted and stands at £52,000 at the year end**

ACCOUNTS FOR THE FINANCIAL YEAR ENDED 31 AUGUST 2025

Receipts and payments 2024-25			
(NOTE: Accounts presented on a cash basis)	This year	Last year	
	to the nearest £	to the nearest £	
Receipts			
Concert ticket sales	£29,187	£33,734	NOTE 1
Player contributions (Incl £120 subs for next year)	£17,945	£14,860	
Orchestra Tax relief net of admin costs (arising from the previous year)	£14,238	£10,469	
Other contributions (Donations, etc)	£170	£785	
Gift aid reclaimed	£3,415	£2,957	
Bank interest (Charity Bank)	£ 954.37	£619	
Total receipts	£65,909	£63,424	
Payments			
Funding to CCOPL for deposit for next year	£4,000	£3,860	NOTE 2
Funding provided to CCOPL October 24 - SJP	£4,859	£5,392	
Funding provided to CCOPL Nov 24 - SJSS (Add'l £3,000 funded last year)	£7,631	£11,116	
Funding provided to CCOPL January 2025 - StPeters	£5,132	£4,680	
Funding provided to CCOPL March 2025 - SJSS	£10,197	£5,844	
Funding provided to CCOPL May 2025 - SJP	£6,725	£18,079	
Funding provided to CCOPL June 2025 - QEH	£18,341	£5,584	
Net Funding for CCO Productions Ltd in the year	£56,885	£54,554	NOTE 3
Other costs (Incl membership of Making Music and Insurance)	£2,055	£1,134	NOTE 4
Total payments	£58,940	£55,688	
Net of receipts/(payments)	£6,969	£7,736	
Cash funds last year end	£44,974	£37,238	
Cash funds this year end	£51,943	£44,974	
Statement of assets and liabilities at the end of the period			
	This year	This year	
	to the nearest £	to the nearest £	
Cash Funds			
Current Account	£19,562	£13,547	
Savings Account	£ 32,381.52	£31,427	
	£0	£0	
Total Cash Funds	£51,943	£44,974	
Other monetary assets			
Pre-payment: Deposit paid for future concert	£4,000	£3,000	
Total Other Monetary Assets	£4,000	£3,000	
Investment Assets			
None	£0	£0	
Total Investment Assets	£0	£0	
Assets retained for the charity's own use			
Sheet music, music stands, Accoustic screens	£0	£0	
Total Assets retained for the charity's own use	£0	£0	
Liabilities			
Borrowings	£0	£0	
Unpaid concert expenses as at 31 August 2023	£0	£0	
Total Liabilities	£0	£0	

Notes to the Accounts			
NOTE 1: Last year's ticket sales included £4,550 ticket sales from the previous year			
NOTE 2: £4,000 deposit paid for SJSS concert in Oct 2025			
NOTE 3: Since February 2021 all our concerts are produced by CCO Productions Ltd on behalf of CCO. Funding for these concerts was provided by CCO to CCOPPL under a Production Agreement which allows Orchestra Tax Relief to be claimed from HMRC. OTR for this year will be received during the course of next year and is expected to be in the region of £14,000 net of fees and expenses.			
NOTE 4: Includes a donation of £1,000 to The Samaritans following the May 2025 concert which was given in their support.			

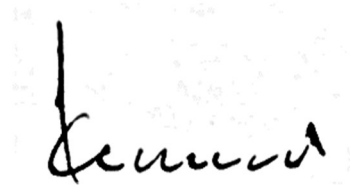
Reserves Statement

The Trustees have reviewed the level of reserves held and consider that the current reserves (approximately equal to approximately 90 – 100% of a typical Performance Year's expenditure) to be appropriate to facilitate cash flow, to allow special projects to be considered and to provide a cushion against unexpected costs and events beyond our control.

On behalf of the Trustees



D Hywel Jones
Chairman



Kevin Mead
Treasurer

Independent examiner's report to the trustees of the Corinthian Chamber Orchestra

I report to the trustees on my examination of the accounts of the Corinthian Chamber Orchestra (the Orchestra) for the year ended 31 August 2025.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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.



Keith Walton MA
SW18 5QR
8 December 2025

CORINTHIAN CHAMBER ORCHESTRA

England & Wales - Charity number 1125478

Accounts



TRUSTEES' REPORT AND ACCOUNTS
for the year ended 31 August 2024

The Trustees have pleasure in presenting the Report and Accounts of Corinthian Chamber Orchestra for the year ended 31 August 2024.

REPORT FOR FINANCIAL YEAR ENDED 31 AUGUST 2024

Structure, Governance and Management

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Membership

Membership is open to any person over the age of eighteen who is a player in the Orchestra who has played for not less than ten consecutive concerts and who demonstrates an interest in furthering the objectives of the Orchestra. Other non-players are also eligible for membership if they too demonstrate an interest in furthering the objectives of the Orchestra.

Members are entitled to vote at general meetings of the Orchestra which are generally held once a year (annual general meeting) at which the accounts for the previous financial year will be presented to members for approval and the Trustees will be considered for re-election (or new Trustees considered for appointment). A special meeting (extraordinary general meeting) might be called, for example, if amendments are required to be made to the constitution.

Officers and Trustees

The Trustees are currently Hywel Jones (also Chairman), Kevin Mead (also Treasurer), Suzanne Doyle (also Secretary), Nick Ridley, Claire Moisson, Andy Feist and Cathy McGinn (appointed on 19 February 2024). Francesca Peach and Roland Anderson resigned as trustees on 14 January 2024 and 1 May 2024 respectively.

No trustee is paid or receives any other benefit for being a trustee.

The Trustees meet regularly as the Committee. The Committee is entrusted with the day-to-day management and financial affairs of the Orchestra.

Day-to-day management

The Committee’s principal functions include:

- setting the programmes for each Season (including conductors and soloists);
- concert management (organising venue hire, music hire, marketing and publicity, fixing players, conductor and soloist liaison etc);
- fundraising;
- financial management (preparing annual and per concert budgets and financial statements, and annual reports and accounts);
- Charity Commission compliance (including annual charity commission returns).

The Committee delegates many of the organisational matters to particular Trustees and other interested players and supporters.

Charitable status

Corinthian Chamber Orchestra is a charity registered with the Charity Commission of England and Wales, number 1125478. Registered address: 52 Briarwood Road, London SW4 9PX.

CCO Productions Limited

CCO again delegated the production of its concerts for the 2023-2024 season to CCO Productions Limited (registered number 13775981), a company wholly owned by the Orchestra. Pursuant to a production agreement, and in exchange for a production fee, the company was responsible for putting on the concerts from the start of the production process to the finish, including negotiating and entering into all concert production contracts (venue hire, music hire, conductor and soloist contracts etc.). CCO retained all receipts from ticket sales or of any other nature for the concerts.

Objectives and Aims

The Orchestra's objectives are to promote, improve, develop and maintain public education in and the appreciation of the art and science of music in general by the presentation of public concerts and recitals. In addition, the Orchestra has the following aims:

- to assist players to improve their musical skills in an orchestral environment;
- to rehearse for, and perform, at least six public concerts each concert season of the Charity commencing in September in any year and ending in June in the following year;
- to achieve the highest standard of performance achievable for an amateur orchestra; and
- to provide a platform for young soloists embarking on professional careers to gain experience in concerto performance.

In exercising their powers and duties pursuing these objectives, the Trustees have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission.

Activities and Achievements during 2023-24

The first concert of the Season opened with Mike Seal on the podium conducting Beethoven's Leonora Overture No. 3. Principal second violin of the LSO, Julián Gil Rodríguez, joined us to perform Barber's ever popular violin concerto. The concert concluded with Brahms' Symphony No.2.

In December, the Orchestra re-located to St John's, Smith Square joined by conductor Leonard Elschenbroich for a moving performance of Wagner's overture to Act 1 and *Liebestod* from *Tristan und Isolde*. Joined by world class singers, Claire Barnett-Jones (mezzo soprano) and Peter Hoare (tenor), the Orchestra gave a rousing performance of one of Mahler's great last works, *Das Lied von der Erde*.

Leonard Elschenbroich was back in the new year to guide the orchestra through a more classical programme - of Mozart, the exquisite short Symphony No. 32, Beethoven, his Emperor piano concerto and Schumann, his *Rhenish* Symphony. The soloist for the evening was the young and talented pianist, Khrystyna Mykhailichenko, who has relocated from Ukraine to study in London.

Following in March, Leonard's final concert for the Season opened with Copland's Quiet City, with soloists James Nash (trumpet) and Jane Evans (cor anglais). Schubert followed – his symphony No. 5 and an interesting arrangement by Webern of Schubert's German Dances. The concert concluded

with Mozart's ever popular Sinfonia Concertante with violinist Maria Milstein and violist Hannah Strijbos.

In May, the Orchestra performed to a sold-out Queen Elizabeth Hall. The concert opened with Ravel's atmospheric *La Valse*. The award-winning British pianist Petr Limonov followed with a masterful performance of Rachmaninov's Piano Concerto No. 3. With focus and tight rhythmic vigour from the players and conductor, Mike Seal, the concert concluded with a breathtaking rendition of Stravinsky's *Rite of Spring* to a rapturous applause and standing ovation.

Back to St James', and returning to more chamber orchestra repertoire, the evening concert opened with Adrian Sutton's *A Fist Full of Fives*, composed for, and first performed by, the Orchestra in 2016. Next came Rodrigo's famously melodic Guitar Concerto, this time arranged for harp, and performed by Olivia Jageurs. We concluded with Schubert's Symphony No. 9, the *Great*. For this concert the Orchestra collaborated with the worthy charity, Brain Tumour Research to help their fund raising to create a network of seven sustainable Brain Tumour Research Centres of Excellence across the UK,

Summary Financial Review of 2023-2024

The accounts for Corinthian Chamber Orchestra are prepared on a cash basis and will be found on the next page.

A more useful analysis is the table immediately below, which shows how the Orchestra fared in the 2023-2024 concert season ("Performance Year"), consolidating monies relating to these concerts which were either paid or received outside of the financial year.

PERFORMANCE YEAR 2023 -24			Income excluding OTR			Expenditure	Surplus (deficit)
			Ticket sales / other revenue	Subs & other donations (including gift aid)	Total income		
Oct-23	SJP	Brahms 2/Barber Vln	1,331	2,740	4,071	5,392	-1,321
Dec-23	SJSS	Wagner and Mahler	3,467	3,866	7,333	11,116	-3,783
Jan-24	SJP	Moz 32/Emperor/Schm 3	2,642	2,867	5,509	4,680	829
Mar-24	SJP	Copland/Moz Vln Vla/Sch Webern	1,604	2,357	3,960	5,844	-1,883
May-24	QEH	Valse/Rach 3/Rite of Spring	17,869	4,380	22,248	18,079	4,169
Jun-24	SJP	Sutton Fives/Rodrigo Harp/Sch 5	2,254	2,476	4,730	5,584	-854
Total for 2023-24 Concerts			29,167	18,685	47,852	50,694	-2,843
Other costs, net of misc income/interest					661	1,134	-472
Overall Surplus/Deficit					48,513	51,828	-3,315

This shows a deficit of £3,315 on the concert year, which is a very good result given the expensive programmes performed and has come about by the tremendous audience numbers for the Queen Elizabeth Hall matinee which was a sell-out.

These figures do not include anticipated income arising from the new Government scheme of Orchestra Tax Relief ("OTR"). Our OTR claim for 2023-24 will be in the order of £15,000 and will be



received next year (2024-25). **We can therefore say that overall, the 2023-24 Performance Year showed a surplus of around £12,000.**

The rate at which OTR is paid was due to be tapered back to pre-covid levels from April 2025, but a recent announcement by HMG gave the welcome news that the rate will only reduce by 10%. OTR will be a valuable source of future income for the orchestra.

With the favourable result this year, **the orchestra reserves have been boosted and stand at £45,000 at the year end**

ACCOUNTS FOR THE FINANCIAL YEAR ENDED 31 AUGUST 2024

Receipts and payments 2023-24			
(NOTE: Accounts presented on a cash basis)	This year	Last year	
	to the nearest £	to the nearest £	
Receipts			
Concert ticket sales (incl £4,550 from last year's QEH concert)	£33,734	£28,608	NOTE 1
Player contributions (Subs reduced by £5 per concert for this year only)	£14,860	£16,640	
Orchestra Tax relief net of admin costs (arising from the previous year)	£10,469	£8,016	
Other contributions (Donations etc)	£785	£1,829	
Gift aid reclaimed	£2,957	£3,632	
Bank interest	£619	£283	
<i>Total receipts</i>	£63,424	£59,007	
Payments			
Balance of funding to CCOPL for previous year plus deposit for next year	£3,860	£3,482	NOTE 2
Funding provided to CCOPL October 23 - SJP	£5,392	£5,115	
Funding provided to CCOPL December 23 - SJSS	£11,116	£8,347	
Funding provided to CCOPL January 2024 - SJP	£4,680	£4,630	
Funding provided to CCOPL March 2024 - SJP	£5,844	£5,799	
Funding provided to CCOPL May 2024 - QEH (See note 3)	£18,079	£17,585	
Funding provided to CCOPL June 2024 - SJP	£5,584	£4,385	
Net Funding for CCO Productions Ltd in the year	£54,554	£49,343	NOTE 3
Other costs (Incl membership of Making Music and Insurance)	£1,134	£1,781	NOTE 4
<i>Total payments</i>	£55,688	£51,124	
<i>Net of receipts/(payments)</i>	£7,736	£7,883	
Cash funds last year end	£37,238	£29,355	
<i>Cash funds this year end</i>	£44,974	£37,238	
Statement of assets and liabilities at the end of the period			
	This year	This year	
	to the nearest £	to the nearest £	
Cash Funds			
Current Account	£13,547	£16,430	
Savings Account	£31,427	£20,808	
	£0	£0	
<i>Total Cash Funds</i>	£44,974	£37,238	
Other monetary assets			
Pre-payment: Deposit paid for future concert	£3,000	Nil	
<i>Total Other Monetary Assets</i>	£3,000	£0	
Investment Assets			
None	£0	£0	
<i>Total Investment Assets</i>	£0	£0	
Assets retained for the charity's own use			
Sheet music, music stands, Acoustic screens	£0	£0	
<i>Total Assets retained for the charity's own use</i>	£0	£0	
Liabilities			
Borrowings	£0	£0	
Unpaid concert expenses as at 31 August 2023	£0	£0	
<i>Total Liabilities</i>	£0	£0	

Notes to the Accounts			
NOTE 1: includes ticket sales of £4,550 from May 2023 QEH concert.			
NOTE 2: £860 was paid for expenses from last year and £3,000 deposit paid for SJSS hire next year			
NOTE 3: Since February 2021 all our concerts are produced by CCO Productions Ltd on behalf of CCO. Funding for these concerts was provided by CCO to CCOPL under a Production Agreement which allows Orchestra Tax Relief to be claimed from HMRC. OTR for this year will be received during the course of next year and is expected to be in the region of £15,000.			
NOTE 4: Includes the purchase of the Schubert parts for March 24			

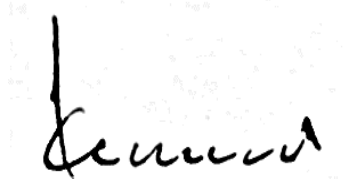
Reserves Statement

The Trustees have reviewed the level of reserves held and consider that the current reserves (approximately equal to approximately 90% of a typical Performance Year's expenditure) to be appropriate to facilitate cash flow, to allow special projects to be considered and to provide a cushion against unexpected costs and events beyond our control.

On behalf of the Trustees



D Hywel Jones
 Chairman



Kevin Mead
 Treasurer

Independent examiner's report to the trustees of the Corinthian Chamber Orchestra

I report to the trustees on my examination of the accounts of the Corinthian Chamber Orchestra (the Orchestra) for the year ended 31 August 2024.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act;
or
2. the accounts do not accord with those records.

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.



Keith Walton MA
SW19 7LW
24 October 2024

CORINTHIAN CHAMBER ORCHESTRA

England & Wales - Charity number 1125478

Accounts



TRUSTEES' REPORT AND ACCOUNTS
for the year ended 31 August 2023

The Trustees have pleasure in presenting the Report and Accounts of Corinthian Chamber Orchestra for the year ended 31 August 2023.

REPORT FOR FINANCIAL YEAR ENDED 31 AUGUST 2023

Structure, Governance and Management

Corinthian Chamber Orchestra (the “Orchestra” or “CCO”) is an unincorporated association formed under that name comprising its members and governed by a board of trustees (the “Trustees” or together, the “Committee”).

Membership

Membership is open to any person over the age of eighteen who is a player in the Orchestra who has played for not less than ten consecutive concerts and who demonstrates an interest in furthering the objectives of the Orchestra. Other non-players are also eligible for membership if they too demonstrate an interest in furthering the objectives of the Orchestra.

Members are entitled to vote at general meetings of the Orchestra which are generally held once a year (annual general meeting) at which the accounts for the previous financial year will be presented to members for approval and the Trustees will be considered for re-election (or new Trustees considered for appointment). A special meeting (extraordinary general meeting) might be called, for example, if amendments are required to be made to the constitution.

Officers and Trustees

The Trustees are currently Hywel Jones (also Chairman), Kevin Mead (also Treasurer), Suzanne Doyle (also Secretary), Nick Ridley, Claire Moisson, Andy Feist, Roland Anderson and Francesca Peach.

No trustee is paid or receives any other benefit for being a trustee.

The Trustees meet regularly as the Committee. The Committee is entrusted with the day-to-day management and financial affairs of the Orchestra.

Day-to-day management

The Committee’s principal functions include:

- setting the programmes for each Season (including conductors and soloists);
- concert management (marketing and publicity, fixing players, conductor and soloist liaison, ticket sales etc.) not delegated to CCO Productions Limited (see below);
- fundraising;
- financial management (preparing annual and per concert budgets and financial statements, and annual reports and accounts);

- Charity Commission compliance (including annual charity commission returns).

The Committee delegates many of the organisational matters to particular Trustees and other interested players and supporters.

Charitable status

Corinthian Chamber Orchestra is a charity registered with the Charity Commission of England and Wales, number 1125478. Registered address: C/O King & Spalding | 125 Old Broad Street | London EC2N 1AR.

CCO Productions Limited

CCO delegated the production of its concerts for the 2022-2023 season to CCO Productions Limited (registered number 13775981), a company wholly owned by the Orchestra. Pursuant to a production agreement, and in exchange for a production fee, the company was responsible for putting on the concerts from the start of the production process to the finish, including negotiating and entering into all concert production contracts (venue hire, music hire, conductor and soloist contracts etc.). CCO retained all receipts from ticket sales or of any other nature for the concerts.

Objectives and Aims

The Orchestra's objectives are to promote, improve, develop and maintain public education in and the appreciation of the art and science of music in general by the presentation of public concerts and recitals. In addition, the Orchestra has the following aims:

- to assist players to improve their musical skills in an orchestral environment;
- to rehearse for, and perform, at least six public concerts each concert season of the Charity commencing in September in any year and ending in June in the following year;
- to achieve the highest standard of performance achievable for an amateur orchestra; and
- to provide a platform for young soloists embarking on professional careers to gain experience in concerto performance.

In exercising their powers and duties pursuing these objectives, the Trustees have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission.

Activities and Achievements during 2022-2023

The Orchestra opened their first concert of the 2022-2023 Season in October 2022 at their home venue of St James' Church Piccadilly with a spirited performance of Brahms' first Symphony and Dvořák's violin concerto with accomplished violinist, Zoë Beyers, all conducted by Mike Seal.

In December, the Orchestra re-located to St John's, Smith Square joined by regular conductor Leonard Elschenbroich for a stirring performance of Shostakovich's Symphony No. 5 and Rachmaninov's Piano Concerto No. 2. Our pianist for the evening was the talented Alexei Grynyuk. In addition to his solo career, Alexei is part of a piano trio with his regular partners violinist Nicola



Benedetti and cellist Leonard Elschenbroich. This concert was given in conjunction with, and to help raise money for, the Benedetti Foundation, a charity founded by Nicola Benedetti whose aim is to use music to provide enrichment, inspiration and variation to the UK's education system and communities around the country, working with teachers and young musicians. The funds raised will contribute towards supporting the charity's work in primary schools in 2024, bringing music workshops to over 18,000 children in 150+ schools across the UK.

Rebecca Tong joined us again this Season to conduct Glinka's ever popular Overture to Ruslan and Lyudmila, Tchaikovsky's melodious Fifth Symphony and Richard Strauss' Oboe Concerto in D major played confidently by the talented Polly Bartlett, a woodwind finalist in the BBC Young Musician 2016.

Leonard Elschenbroich returned in March to conduct Mahler's Fourth Symphony (with soprano, Olivia Boen), opening the concert with Mendelssohn's Violin Concerto in E Minor performed by the young BBC Young Musician strings winner and rising star, Coco Tomita.

In May, we returned to the QEH with Mike Seal for our second larger-forces concert of the Season. The concert opened with Strauss' Four Last Songs sung by world renowned soprano, Lucy Crowe. After the interval, the Orchestra performed Mahler's Symphony No. 5 receiving a rapturous applause and standing ovation.

Back to St James', we returned to more chamber orchestra repertoire in our final concert of the series. With gusto, the string section performed Bartók's Divertimento for String Orchestra. The Orchestra was then joined by Jonathan Ayling in a performance of the Haydn's technically challenging Cello Concerto No. 2. And, back to the Orchestra's core repertoire, the Season concluded with Mike Seal conducting Beethoven's Symphony No. 4.

And so a huge thank you from the Orchestra to the talented conductors and soloists who performed with us this Season. Many thanks to the Orchestra players for making Corinthian Chamber Orchestra one of the best in the non-professional London orchestra community and for working so hard. Finally, a grateful thank you to our appreciative, loyal and supportive audience for coming along and listening.

Summary Financial Review of 2022-2023

The accounts for Corinthian Chamber Orchestra are prepared on a cash basis and are found on the next page.

A more useful analysis is the table immediately below, which shows how the Orchestra fared in the 2022-2023 concert season ("Performance Year"), consolidating monies relating to these concerts which were either paid or received outside of the financial year.

PERFORMANCE YEAR 2022-23	Income excluding OTR			Expenditure	Surplus (deficit)
	Ticket sales / other revenue	Subs & other donations (including gift aid)	Total income		
SJP - October 2023	1,329	2,953	4,282	4,837	-556
SJSS - December 2022	5,672	4,314	9,986	9,296	689
SJP - January 23	1,342	3,530	4,872	4,316	556
SJP - March 23	2,154	3,559	5,714	5,406	307
QEH - May 2023	9,695	4,651	14,346	13,887	458
SJP - June 2023	1,349	2,552	3,901	4,364	-463
Total for 2022-23 Concerts	21,542	21,558	43,099	42,107	993
Other expenditure and income	29	440	469	1,845	-1,376
Total for 2022-23 concert season	21,571	21,998	43,569	43,951	-383

This shows a small deficit of £383 on the concert year, which is a very good result and has come about by the tremendous audience numbers for the St John's Smith Square concert in December, and the Queen Elizabeth Hall concert in May.

These figures do not include anticipated income arising from the new Government scheme of Orchestra Tax Relief ("OTR"). Our OTR claim for 2022-23 will be in the order of £10,000 and will be received next year (2023-24). **We can therefore say that overall, the 2022-23 Performance Year showed a surplus of around £10,000.**

This is the second year in which CCO Productions Limited has produced our concerts (for purposes of OTR). Four concerts in the 2021-22 season were produced by CCO Productions Limited and, with the assistance of Making Music, in June 2023 we received our first OTR payment of £8,016. This sum is shown in the accounts below.

The rate at which OTR is paid will start to taper back to pre-covid levels from April 2025, and will be half the current rate by April 2026. Despite this, OTR will still be a welcome source of future income for the orchestra.

ACCOUNTS FOR THE FINANCIAL YEAR ENDED 31 AUGUST 2023


Receipts and payments 2022-23			
(NOTE: Accounts presented on a cash basis)	This year	Last year	
	to the nearest £	to the nearest £	
Receipts			
Concert ticket sales (incl £7,120 from previous year, QEH)	£28,608	£9,586	NOTE 1
Player contributions	£16,640	£15,985	
Orchestra Tax relief net of admin costs (for previous year)	£8,016	Nil	
Other contributions (Donations etc)	£1,829	£2,674	NOTE 2
Gift aid reclaimed	£3,632	£3,842	
Bank interest	£283	£46	
Total receipts	£59,007	£32,134	
Payments			
Balance of funding to CCOPL for previous year	£3,482		
Funding provided to CCOPL October 22 - SJP	£5,115		
Funding provided to CCOPL December 22 - SJSS	£8,347		
Funding provided to CCOPL January 2023 - SJP	£4,630		
Funding provided to CCOPL March 2023 - SJP	£5,799		
Funding provided to CCOPL May 2023 - QEH (See note 3)	£17,585		
Funding provided to CCOPL June 2023 - SJP	£4,385		
Net Funding for CCO Productions Ltd in the year	£49,343	£35,787	NOTE 3
Other costs (Incl membership of Making Music and Insurance)	£1,781	£994	
Total payments	£51,124	£36,781	
Net of receipts/(payments)	£7,883	-£4,647	
Cash funds last year end	£29,355	£34,002	
Cash funds this year end	£37,238	£29,355	
Statement of assets and liabilities at the end of the period			
	This year	This year	
	to the nearest £	to the nearest £	
Cash Funds			
Current Account	£16,430	£8,829	
Savings Account	£20,808	£20,525	
Three-year Bond	£0	£0	
Total Cash Funds	£37,238	£29,355	
Other monetary assets			
Pre-payment: Deposit paid for future concert	Nil	£1,548	
Total Other Monetary Assets	£0	£1,548	
Investment Assets			
None	£0	£0	
Total Investment Assets	£0	£0	
Assets retained for the charity's own use			
Sheet music, music stands, Accoustic screens	£0	£0	
Total Assets retained for the charity's own use	£0	£0	
Liabilities			
Borrowings	£0	£0	
Unpaid concert expenses as at 31 August 2023	£0	£0	
Total Liabilities	£0	£0	

Notes to the Accounts			
NOTE 1: includes ticket sales of £7,120 from June 22 QEH concert.			
NOTE 2: Included in the 'other contributions' category are donations from the public and orchestra members			
NOTE 3: Since the middle of the last financial year, all our concerts are produced by CCO Productions Ltd on behalf of CCO. Funding for these concerts was provided by CCO to CCOPPL under a Production Agreement. At the year end there was a surplus of £3,690 (£4,550 from MAY 23 - QEH, less £860) which has since been returned to CCO and will be shown in next year's accounts. There is also Orchestra Tax Relief in relation to these concerts which will be claimed and also shown in CCO's accounts for the next financial year. (For comparison purposes the figure for 2021-22 is shown, but this is made of a mix of CCO expenditure and CCOPPL expenditure)			

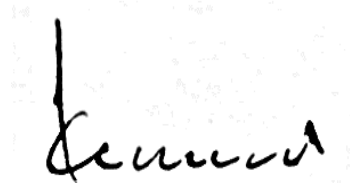
Reserves Statement

The Trustees have reviewed the level of reserves held and consider that the current reserves (approximately equal to approximately 85% of a typical Performance Year's expenditure) to be appropriate to facilitate cash flow, to allow special projects to be considered and to provide a cushion against unexpected costs and events beyond our control.

On behalf of the Trustees



D Hywel Jones
Chairman



Kevin Mead
Treasurer

REPORT OF THE INDEPENDENT EXAMINER

Responsibilities and basis of report

The trustees of the Orchestra are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

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

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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.



Keith Walton, MA

24 November 2023

London SW19 7LW

keith.a.walton@gmail.com

CORINTHIAN CHAMBER ORCHESTRA

England & Wales - Charity number 1125478

Accounts

TRUSTEES' REPORT AND ACCOUNTS
for the year ended 31 August 2022

December 2022

The Trustees have pleasure in presenting the Report and Accounts of Corinthian Chamber Orchestra for the 12 months ending 31 August 2022.

REPORT FOR FINANCIAL YEAR ENDED 31 AUGUST 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

The Corinthian Chamber Orchestra (the "Orchestra" or "CCO") is an unincorporated association formed under that name comprising its members and governed by a board of trustees (the Trustees or together, the "Committee"). CCO is a UK registered charity (under number 1125478).

Membership

Membership is open to any person over the age of eighteen who is a player in the Orchestra who has played for not less than ten consecutive concerts and who demonstrates an interest in furthering the objectives of the Orchestra. Other non-players are also eligible for membership if they too demonstrate an interest in furthering the objectives of the Orchestra.

Members are entitled to vote at general meetings of the Orchestra which are generally held once a year (annual general meeting) at which the accounts for the previous financial year will be presented to members for approval and the Trustees will be considered for re-election (or new Trustees considered for appointment). A special meeting (extraordinary general meeting) might be called, for example, if amendments are required to be made to the constitution.

Officers and Trustees

The Trustees are currently Hywel Jones (also Chairman), Kevin Mead (also Treasurer), Suzanne Doyle (also Secretary), Nick Ridley, Claire Moisson, Andy Feist, Roland Anderson and Francesca Peach (appointed on 28 November 2021). Allan Grant was a trustee until 28 November 2021, when he resigned. Tim Crowley was a trustee until 9th February 2022, when he resigned.

No trustee is paid or receives any other benefit for being a trustee.

The Trustees meet regularly as the Committee. The Committee is entrusted with the day-to-day management and financial affairs of the Orchestra.

Day-to-day management

The Committee's principal functions include:

- setting the programmes for each Season (including conductors and soloists). In normal circumstances this is finalised in June in each year for the following Season (October to June) following soundings from players;
- fundraising;
- financial management (preparing annual and per concert budgets and financial statements, and annual reports and accounts);
- Charity Commission compliance (including annual charity commission returns etc).

The Committee delegates many of the organisational matters to particular Trustees and other interested players and supporters.

Corinthian Chamber Orchestra is a charity registered with the Charity Commission of England and Wales, number 1125478. Registered address: C/O King & Spalding | 125 Old Broad Street | London EC2N 1AR

CCO Productions Limited

On 19 January 2022, CCO delegated the production of its concerts for the remainder of the 2021-22

Concert Season to CCO Productions Limited (registered number 13775981), a company wholly owned by the Orchestra. Pursuant to a production agreement, and in exchange for a production fee, the company was responsible for putting on the concerts from the start of the production process to the finish, including negotiating and entering into all concert production contracts (venue hire, music hire, conductor and soloist contracts etc.). CCO retained all receipts from ticket sales or of any other nature for the concerts.

OBJECTIVES AND AIMS

The Orchestra's objects are to promote, improve, develop and maintain public education in and the appreciation of the art and science of music in general by the presentation of public concerts and recitals. In addition, the Orchestra has the following aims:

- to assist players to improve their musical skills in an orchestral environment;
- to rehearse for, and perform, at least six public concerts each concert season of the Charity commencing in September in any year and ending in June in the following year;
- to achieve the highest standard of performance achievable for an amateur orchestra; and
- to provide a platform for young soloists embarking on professional careers to gain experience in concerto performance.

In exercising their powers and duties pursuing these objectives, the Trustees have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission.

ACTIVITIES AND ACHIEVEMENTS DURING 2021-22

With COVID restrictions finally over, CCO performed a full concert series in 2021-22, beginning the Season at its home venue, St James' Church, with a concert conducted by Michael Seal of Elgar (his melodious violin concerto played wonderfully by the violinist Michael Foyle) and Dvorak's Symphony No. 7.

In December, we welcomed back regular conductor Leonard Elschenbroich for a performance of Rachmaninov's "Vocalise for Strings" and Sibelius's Symphony No.1. We were joined by the Dutch soprano, Klaartje van Veldhoven, for stunning performances of a little known piece by Dutch composer and organist, Hendrik Andriessen – "Miroir de Peine for Soprano & Strings" – followed by a selection of sublime songs by Richard Strauss, including "Morgen" and "Zueignung".

We returned to more classic repertoire for our first concert in 2022 with a concert including one of Haydn's Paris symphonies, Symphony No 86, Hummel's trumpet concerto (with Alan Thomas) and Beethoven's Symphony No. 7, all guided by our principal conductor, Michael Seal.

In March 2022 the Orchestra was joined for the first time by the young prize-winning conductor, Rebecca Tong with a Scandinavian inspired programme including excerpts from Grieg's Peer Gynt suite, Nielsen's Violin Concerto (when we were again joined by Michael Foyle) and Sibelius's Symphony No. 3. Just two weeks before this concert, on 24 February 2022, Russia invaded Ukraine. Musicians around the world had begun playing and singing for peace and to show solidarity with the Ukrainian people. We chose to do the same by opening the second half of the concert with a short piece by the Ukrainian composer, Myroslav Skoryk, called simply - "Melody".

Our May concert began with a performance of Wagner's Siegfried Idyll inspirationally interpreted by Leonard Elschenbroich. We were joined by Leonard's friend and collaborator, Petr Limonov, for a grand but intimate performance of Beethoven's Piano Concerto No. 4. The concert closed with Brahms's astonishing fourth symphony. This concert was promoted as a fund raiser in aid of the local London charity, St Christopher's Hospice. The hospice collected £563.34 from the audience on the night and CCO made a donation of £200.

The Season ended with a flourish when the orchestra took on larger forces for a monumental concert - A Night of Concerti - at the QEH. Michael Seal's unique programming introduced the audience to the refreshing melodies of Lutosławski's Concerto for Orchestra, inspired by Bartók's Concerto for Orchestra which followed after the interval, skilfully showing off the soloistic talents of each orchestral section. And the conventional concerto for the evening was Rachmaninov's sweeping set of variations on a Theme by Paganini played by the Estonian pianist, Mihkel Poll.

And so a huge thank you from the Orchestra to the talented conductors and soloists who performed with us this Season. Many thanks to the Orchestra players for making Corinthian Chamber Orchestra one of the best in the non-professional London orchestra community and for working so hard. Finally, a grateful thank you to our appreciative, loyal and supportive audience for coming along and listening.

SUMMARY FINANCIAL REVIEW OF 2021-22

The top half of the table below summarises the financial impact of the concerts which fell in the period covered by the 2021-22 annual report. Gift aid income generated by subscriptions is attributed to the relevant activity.

PERFORMANCE YEAR 2021-22	Income			Expenditure	Surplus (deficit)
	Ticket sales / other revenue	Subs & other donations (including gift aid)	Total income		
Oct-21	1,412	3,329	4,741	5,350	-609
Dec-21	1,749	3,695	5,444	5,875	-431
Feb-22	2,010	3,142	5,152	4,958	194
Mar-22	1,546	3,342	4,888	5,206	-317
May-22	2,868	3,030	5,898	6,144	-246
Jun-22	7,120	4,541	11,661	13,076	-1,415
Total for 2021-22 Concerts	16,706	21,078	37,784	40,608	-2,824
Other expenditure and income	63	767	831	529	302
Total for 2022-22 concert season	16,769	21,845	38,615	41,137	-2,522

The 'other expenditure and income' line of the table above deals with costs and income not directly related to concerts. This includes some non-concert-specific costs incurred over the year for such things as our Making Music subscription which provides us with public liability insurance. We also receive a regular donation from an individual who is not a member of the orchestra, and some interest on the money in the Orchestra's savings account (which originated from Alan Hazeldine's bequest).

The analysis above relates to activity undertaken during the period covered by this report, whereas the Accounts which follow are prepared on a cash basis and relate to income received and payments actually made during the period. The Accounts show a deficit of £4,647 which is larger than the deficit shown in the Performance Year table above because there were receipts yet to be received, primarily in relation to the June QEH concert. There is also Orchestra Tax Relief due for the year that is not included in the figures above. The claim is in preparation and OTR is expected to boost the revenue for the year by approximately £8,000.

The Trustees have reviewed the level of reserves held and consider that the current reserves (approximately equal to one year's non-covid expenditure) to be appropriate to facilitate cash flow, to allow special projects to be considered and to provide a cushion against unexpected costs and events beyond our control.

On behalf of the Trustees



D Hywel Jones, Chairman



Kevin Mead, Treasurer

Receipts and payments 2021-22			
(NOTE: Accounts presented on a cash basis)	This year	Last year	
	to the nearest £	to the nearest £	
Receipts			
Concert ticket sales	£9,586	£630	NOTE 1
Player contributions (concerts and Benedetti evening)	£15,985	£2,292	
Other contributions (Donations etc)	£2,674	£639	NOTE 2
CD sales	£0	£0	
Gift aid reclaimed	£3,842	£2,463	
Bank interest	£46	£41	
<i>Total receipts</i>	£32,134	£6,066	
Payments			
Performance venues (incl piano hire) Oct & Dec concerts	£2,300	£1,000	NOTE 3
Rehearsal venues Oct & Dec concerts	£3,980	£1,485	
Fees/expenses to professional musicians Oct & Dec concerts	£4,337	£1,380	
Publicity and advertising	£0	£0	
Music hire & PRS fees Oct & Dec concerts	£782	£0	
Recording costs Oct & Dec concerts	£0	£210	
Funding for CCO Productions Ltd (Feb, Mar, May & June concerts)	£24,388	£0	NOTE 4
Other costs (Incl membership of Making Music and Insurance)	£994	£435	
<i>Total payments</i>	£36,781	£4,510	
<i>Net of receipts/(payments)</i>	-£4,647	£1,555	
Cash funds last year end	£34,002	£32,446	
<i>Cash funds this year end</i>	£29,355	£34,002	
Statement of assets and liabilities at the end of the period			
	This year	Last year	
	to the nearest £	to the nearest £	
Cash Funds			
Current Account	£8,829	£13,522	
Savings Account	£20,525	£20,479	
Three-year Bond	£0	£0	
<i>Total Cash Funds</i>	£29,355	£34,002	
Other monetary assets			
Stock of CDs for sale	£0	£0	NOTE 5
Pre-payment: Deposit paid for future concert	£1,548	£1,548	
<i>Total Other Monetary Assets</i>	£1,548	£1,548	
Investment Assets			
None	£0	£0	
<i>Total Investment Assets</i>	£0	£0	
Assets retained for the charity's own use			
Sheet music & music stands	£0	£0	
<i>Total Assets retained for the charity's own use</i>	£0	£0	
Liabilities			
Borrowings	£0	£0	
Unpaid concert expenses as at 31 August 2021	£0	£0	
<i>Total Liabilities</i>	£0	£0	

Notes to the Accounts

NOTE 1: At the year end, monies were outstanding from the June concert which will be paid to CCO in 2022-23.

NOTE 2: Included in the 'other contributions' category are donations from the public and orchestra members

NOTE 3: A number of payments were made to Trustees during the course of the year in reimbursement of properly incurred expenses. All such payments are supported by receipts or other documentation.

NOTE 4: The four concerts between February and June 2022 were produced by CCO Productions Ltd on behalf of CCO. Funding for these concerts was provided by CCO to CCOPPL under a Production Agreement. At the year end there was a surplus of £702 to be returned to CCO, plus Orchestra Tax Relief in relation to these concerts which will be paid to CCO in the next financial year.

NOTE 5: The Orchestra made a CD recording on the weekend of 16/17 February 2007 and arranged for 1000 to be produced. As of 31 August 2022, approximately 400 CDs are held in stock, but nil value ascribed.

REPORT OF THE INDEPENDENT EXAMINER

Responsibilities and basis of report

The trustees of the Orchestra are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

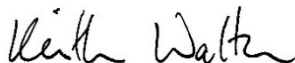
I report in respect of my examination of the Trustee's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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



Keith Walton, MA
3 January 2023
London SW19 7LW

CORINTHIAN CHAMBER ORCHESTRA

England & Wales - Charity number 1125478

Accounts

TRUSTEES' REPORT AND ACCOUNTS
for the year ended 30 June 2020

18 December 2020

The Trustees have pleasure in presenting the Report and Accounts of Corinthian Chamber Orchestra for the year ended 30 June 2020.

REPORT FOR FINANCIAL YEAR ENDED 30 JUNE 2020

STRUCTURE, GOVERNANCE AND MANAGEMENT

The Corinthian Chamber Orchestra (the "Orchestra" or "CCO") is an unincorporated association formed under that name comprising its members and governed by a board of trustees (the Trustees or together, the "Committee").

Since 12 August 2008, the CCO has been a UK registered charity (under number 1125478).

Membership

Membership is open to any person over the age of eighteen who is a player in the Orchestra who has played for not less than ten consecutive concerts and who demonstrates an interest in furthering the objectives of the Orchestra. Other non-players are also eligible for membership if they too demonstrate an interest in furthering the objectives of the Orchestra.

Members are entitled to vote at general meetings of the Orchestra which are generally held once a year (annual general meeting) at which the accounts for the previous financial year will be presented to members for approval and the Trustees will be considered for re-election (or new Trustees considered for appointment). A special meeting (extraordinary general meeting) might be called, for example, if amendments are required to be made to the constitution.

Officers and Trustees

The Trustees are currently Hywel Jones (also Chairman), Kevin Mead from 13 January 2020 and also Treasurer from 18 November 2020, Suzanne Doyle (also Secretary), Nick Ridley, Claire Moisson, Andy Feist, Charlotte Gibbon, Allan Grant, Tim Crowley and Roland Anderson. Catherine Whalley was a trustee (and Treasurer) until 18 November 2020, when she resigned.

No trustee is paid or receives any other benefit for being a trustee.

The Trustees meet regularly as the Committee. The Committee is entrusted with the day-to-day management and financial affairs of the Orchestra.

Day-to-day management

The Committee's principal functions include:

- setting the programmes for each Season (including conductors and soloists). In normal circumstances this is finalised in June in each year for the following Season (October to June) following soundings from players;
- concert management (organising venue hire, music hire, marketing and publicity, fixing players, conductor and soloist liaison etc);
- fundraising;
- financial management (preparing annual and per concert budgets and financial statements, and annual reports and accounts);
- Charity Commission compliance (including annual charity commission returns etc).

The Committee delegates many of the organisational matters to particular Trustees and other interested players and supporters.

OBJECTIVES AND AIMS

The Orchestra's objects are to promote, improve, develop and maintain public education in and the appreciation of the art and science of music in general by the presentation of public concerts and recitals. In addition, the Orchestra has the following aims:

- to assist players to improve their musical skills in an orchestral environment;
- to rehearse for, and perform, at least six public concerts each concert season of the Charity commencing in September in any year and ending in June in the following year;
- to achieve the highest standard of performance achievable for an amateur orchestra; and
- to provide a platform for young soloists embarking on professional careers to gain experience in concerto performance.

In exercising their powers and duties pursuing these objectives, the Trustees have complied with their duty to have due regard to the guidance on public benefit published by the Charity Commission.

ACTIVITIES AND ACHIEVEMENTS DURING 2019-20

The Orchestra's 25th season began at St James's, Piccadilly in October 2019, with Prokofiev's Classical Symphony, Dvorak's Cello Concerto and Sibelius' 5th symphony. Richard Harwood gave a wonderfully sensitive account of the Dvorak and the orchestra's excellent performance of the fearsomely difficult Prokofiev showed it to be of the highest calibre among amateur ensembles. Rehearsals of the Sibelius were notable for Michael Seal's quite uncanny ability to begin the orchestra at any point during the first movement's enormous accelerando at exactly the correct tempo!

In December, also at St James's, we were delighted to welcome violinist Nicola Benedetti and conductor Leonard Elschenbroich back to the orchestra. A terrific rendition of the Sibelius Violin Concerto was preceded by Copland's atmospheric Appalachian Spring and followed by Ravel's beautiful suite of fairy-tale music *Ma Mère L'Oye*. The orchestra broke up for Christmas little dreaming of the tumultuous few months that were to come.

In January, preparations were going smoothly for our most ambitious concert of the season - Tchaikovsky's *Capriccio Italien* and First Piano Concerto, and Berlioz's epic *Symphonie Fantastique*, in February at the Queen Elizabeth Hall. That is, until news was received 6 days before the concert that our pianist was injured and would not be able to play! Our plans seemed to be in tatters - but the fates had not reckoned with the incredible Suzanne Doyle, who somehow managed to persuade Nicola Benedetti to jump on a plane back from New York (no doubt with her recently-awarded Grammy in her luggage) and play the Tchaikovsky Violin Concerto with us instead. Despite the fact we were only able to rehearse together with Nicola on the day of the concert, the concerto was a triumph, and an electrifying performance of the Berlioz with some truly inspirational conducting from Michael Seal was surely one of the highlights of the orchestra's last few seasons. Many thanks are also due to Juliette Reid for stepping in to lead the orchestra while Anna Kirkpatrick was injured.

If we had thought that the 2019/20 season had provided sufficient drama, we were sadly wrong. Shortly before our March concert, in St James's, we found ourselves without a conductor owing to illness. Happily, the up-and-coming John Warner stepped in at short notice. His measured and authoritative style was particularly necessary in Prokofiev's *Symphony-Concerto*, which makes great demands on soloist and orchestra alike. Cellist Peteris Sokolovskis (and the orchestra!) rose to the challenge spectacularly. The audience's appetite had already been whetted by Stravinsky's complex and paradoxical *Pulcinella Suite* - so with what better work to conclude than Dvorak's gloriously sunny 8th symphony - a marvellously warm-hearted end to a complicated and multi-faceted beginning.

And, as we had perhaps begun to suspect, for the 2019/20 season that really was to be the end - only a week later the UK began closing down owing to the Covid-19 crisis, the orchestra's last two concerts of the season were cancelled, and even now we do not know for sure when we will be able to begin playing again. But, despite its premature end, the 2019/20 season saw much superb music-making from the CCO - we hope that we will soon be able to pick up where we left off and make as much as possible out of the new season. It only remains to say thank you to all the conductors, soloists and orchestral players who made this season possible - and of course to our ever-appreciative audiences. We hope to see you all again soon.

SUMMARY FINANCIAL REVIEW OF 2019/20

The top half of the table below summarises the financial impact of each concert which fell in the period covered by the 2019/20 annual report. Gift aid income generated by subscriptions is attributed to the relevant concert.

Of the six concerts in the year, two were cancelled due to the Covid19 pandemic and a third (March 2020) was just before lock-down occurred and audience numbers were significantly reduced. The earlier 3 concerts in the 2019-20 season made a surplus. The biggest surplus related to the QEH concert with Nicola Benedetti.

PERFORMANCE YEAR 2019-20	Expenditure Costs	Income		Surplus (deficit)
		Ticket sales / other revenue	Subs & other donations (including gift aid)	
October 2019 concert	3,717	1,817	2,296	396
December 2019 concert	7,898	5,688	2,613	403
February 2020 concert (QEH)	11,333	9,986	3,985	2,638
March 2020 concert	4,735	1,112	2,086	-1,537
May 2020 concert (cancelled)	229	0	0	-229
June 2020 concert (SMitF - cancelled)	1,068	0	0	-1,068
Total for 2019-20 concerts	28,978	18,602	10,981	605
Other expenditure and income	818	155	2,175	1,511
Total for 2019-20 concert season	29,796	18,757	13,156	2,116
<i>Total for 2018-19 concert season (for comparison)</i>	<i>62,679</i>	<i>19,680</i>	<i>42,857</i>	<i>-142</i>
<i>Total for 2018-19 season without tour</i>	<i>31,328</i>	<i>19,148</i>	<i>14,145</i>	<i>1,965</i>

The 'other expenditure and income' line of the table above deals with costs and income not directly related to concerts. This includes some non-concert-specific costs incurred over the year for such things as our Making Music subscription which provides us with public liability insurance. We also receive a regular donation from an individual who is not a member of the orchestra, and some interest on the money in the Orchestra's savings account (which originated from Alan Hazeldine's bequest), and in this year of the covid pandemic, we received generous donations from players towards cancellation costs for our professionals.

Costs and income for the previous Performance-Year (2018-29) were dramatically higher than usual because of the tour undertaken during the 2018-19 season. The 2018-19 results are shown twice, with and without the tour. The second gives a better comparator for the 2019-20 performance year.

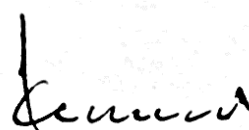
The analysis above relates to activity undertaken during the period covered by this report, whereas the Accounts which follow relate to income received and payments made during the period. A reconciliation between the two is provided in Note 7 to the Accounts.

The Trustees have reviewed the level of reserves held and consider that the current reserves (approximately equal to one year's expenditure) to be appropriate to facilitate cash flow, to allow special projects to be considered and to provide a cushion against unexpected costs and events beyond our control.

On behalf of the Trustees



D Hywel Jones, Chairman



Kevin Mead, Treasurer

ACCOUNTS for the Financial Year ending 30 June 2020

Receipts and payments 2019-2020			
	This year to the nearest £	Last year to the nearest £	
Receipts			
Concert ticket sales	£21,896	£19,633	NOTE 1
Player contributions (concerts)	£8,978	£10,780	NOTE 1
Incoming payments related to tour	£633	£28,230	NOTE 5
Other contributions	£2,191	£1,932	NOTE 3
CD sales	£0	£0	
Gift aid reclaimed	£2,588	£2,467	
Bank interest	£148	£141	
<i>Total receipts</i>	£36,434	£63,184	
Payments			
Performance venues (incl piano hire)	£10,195	£12,729	NOTE 1
Rehearsal venues	£5,615	£6,830	NOTE 1
Fees/expenses to professional musicians	£11,808	£7,887	NOTE 1
Outgoing payments related to tour	£1,734	£29,617	
Publicity and advertising	£379	£371	
Music hire & PRS fees	£2,958	£2,161	
Recording costs	£0	£840	
Other costs	£2,304	£1,605	NOTE 4
<i>Total payments</i>	£34,993	£62,040	
<i>Net of receipts/(payments)</i>	£1,441	£1,145	
Cash funds last year end	£31,005	£29,860	
<i>Cash funds this year end</i>	£32,446	£31,005	
Statement of assets and liabilities at the end of the period			
	This year to the nearest £	Last year to the nearest £	
Cash Funds			
Current Account	£12,008	£10,715	
Savings Account	£ 20,438.15	£10,090	
Three-year Bond	£0	£10,201	
<i>Total Cash Funds</i>	£32,446	£31,005	
Other monetary assets			
Stock of CDs for sale	£0	£0	NOTE 6
<i>Total Other Monetary Assets</i>	£0	£0	
Investment Assets			
None	£0	£0	
<i>Total Investment Assets</i>	£0	£0	
Assets retained for the charity's own use			
Sheet music & music stands	£0	£0	
<i>Total Assets retained for the charity's own use</i>	£0	£0	
Liabilities			
Borrowings	£0	£0	
Unpaid concert expenses as at 30 June 2020	-62	-5,259	
<i>Total Liabilities</i>	-62	-5,259	

Notes to the Accounts

NOTE 1: in some years income or expenditure fall across the end of the accounting period, which means that differences between the 2018-19 and 2019-20 figures are likely to be at least in part attributable to timing issues rather than real variances.

NOTE 2: A number of payments were made to Trustees during the course of the year in reimbursement of properly incurred expenses. All such payments are supported by receipts or other documentation.

NOTE 3: Included in the 'other contributions' category in receipts from the sale of programmes at certain venues, refund on music hire and most significantly in 2019-20, donations from orchestra members towards cancellation fees for our professionals resulting from the covid pandemic.

NOTE 4: Included in the 'other costs' category are payments for the costs for printing tickets, Making Music (including liability insurance) and refreshments for trustees' meetings. The figure for 2019-20 is higher than in 2018-19 due to ticket commission charges payable to venues for the previous year falling into the 2019-20 accounting period.

NOTE 5: Not used

NOTE 6: The Orchestra made a CD recording on the weekend of 16/17 February 2007 and arranged for 1000 to be produced. As of 30 June 2011, approximately 400 CDs are held in stock, but nil value ascribed.

NOTE 7: A reconciliation to the activity occurring within the 2019-20 Performance-year (October 2019 to June 2020 concerts) is included below, because the Trustees monitor the financial security of the Charity by examining income and expenditure relating to activity during the year.

Reconciliation of R&P Accounts with Performance-Year analysis		
NOTE 7	This year	Last year
	to the nearest £	to the nearest £
Receipts		
Total Receipts as in the R&P Accounts	36,434	63,184
Subtraction of Receipts relating to previous year's activity	-6,514	-7,162
Subtraction of Receipts relating to following year's activity	0	0
Receipts falling in the previous accounting year	0	0
Receipts falling in the next accounting year	1,993	6,514
Total Receipts for the Performance-Year	31,913	62,537
Payments		
Payments as in the R&P Accounts	34,993	62,040
Subtraction of Payments relating to previous year's activity	-5,259	-3,809
Subtraction of Payments relating to following year's activity	-1,548	-1,548
Payments falling in the previous accounting year	1,548	738
Payments falling in the next accounting year	62	5,259
Total Payments for the Performance-Year	29,796	62,679
Net Receipts/(payments) for the Performance-Year	2,116	-142

REPORT OF THE INDEPENDENT EXAMINER

Responsibilities and basis of report

The trustees of the Orchestra are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

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

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act;
or
2. the accounts do not accord with those records.

I have asked the trustees to examine and determine a course of action on the risks of (i) handling cash and (ii) authorised bank signatories and to implement a reserves policy. I think these are good practice and do not affect the integrity of the 2019-2020 accounts. I have asked the trustees to confirm that they have examined these items and determined whether to change their practices or accept the risk(s).

I have no other 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.



Keith Walton

keith.a.walton@gmail.com