

The Fourth Choir
Trustees Annual Report
and Accounts
For The Year Ended 31 August 2022
Charity Number 1156769

The Fourth Choir
Trustees' Annual Report
For The Year Ended 31 August 2022

Chair Report

This report covers our tenth year as a choir and our ninth full reporting period as a charity.

After our first public performance in July 2021 after an extended period of lockdown, we were happy to continue our return to regular programming with our Autumn concert: *A Meeting Place* which was held at Milton Court in the Barbican and marked the choir's Barbican debut. This concert was the culmination of a long collaborative project begun during the pandemic and thanks to grants from The National Lottery Community Fund and the D'Oyly Carte Charitable Trust. The concert was a bicultural performance project developed with a group of Deaf professional musicians and performers led by Paul Whittaker OBE. The choir benefited enormously from the experience of working with performers in British Sign Language, including learning the final number of the concert, *And So It Goes*, which was both sung in English and performed by all our members in BSL. The concert was also our first full concert programme conducted by Nicholas Chalmers, a long-term friend and collaborator of the choir, and featured a new commission, *Novel Meetings*, developed by Deaf poet DL Williams and composer Kate Whitley. We are grateful to BSL interpreter Becky Barry for her support in helping us to develop this unique project by connecting us with the performers who took part in the concert, helping to facilitate the planning and development process, and her work as an on-stage interpreter during the concert.

We continued to work with a rota of Guest Conductors throughout the 2021-22 season, some of whom we had come to know through an interview process to select a new permanent Musical Director which included short conducting workshops run with the choir in November 2021. In order to make sure that the choir had sufficient time with candidates for a new long-term appointment, the Trustees took the decision that shortlisted candidates should lead a full concert programme before an offer was made: a process that was concluded at the end of 2022.

At the end of 2021 we significantly expanded our Trustee group, welcoming Cat Jones, Ellie Dragonetti, Finn Schulze-Feldmann, Joe Kelly, Sarah de Winter and Sophia Allen to the committee. This growth in the choir's management has been instrumental in enabling the choir to return to our pre-pandemic levels of activity while growing and developing in many new areas.

In addition to Nicholas Chalmers, during the remainder of the 2021-22 season, the choir produced concerts led by Hilary Campbell (*Winter Light* at our regular Christmas venue, St Clement Danes in the Strand), Jamie Powe (*The Politics of Polyphony* at St Bartholomew the Great, Smithfield) and Ben Horden (*Love in Bloom* at the Stone Nest, Shaftesbury Avenue).

In *The Politics of Polyphony* we worked with Jamie Powe for the first of what has become many engagements in more recent months. We were delighted to explore the history of polyphonic singing through a diverse range of underrepresented composers, from 16th century nuns composing in Italian convents to African American composers working in the late 19th century. The spiritual, political and secular events surrounding this development was atmospherically told by actor Nic Mercer through a script developed by Trustee Séamus Rea.

During the season, we continued to build our collection of live recordings from three of our concerts, working with the Milton Court in-house team who recorded *A Meeting Place* and David Jones of Sonus Audio who recorded *The Politics of Polyphony* and *Love in Bloom* concerts.

Finally the Trustees would like to thank Laura Cioffi for her exemplary service as Treasurer of the choir prior to stepping down in December 2021. The role of Treasurer has since been filled by Finn Schulze-Feldmann.

Edward Long
Chair, The Fourth Choir

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Objects and Organisation

The objects of the Charitable Incorporated Organisation are:

1. The education of the public in the art of choral music through the presentation of concerts, public recitals and other such means as the Trustees shall decide; and
2. To promote equality and diversity for the public benefit with particular reference to the LGBT+ community and, in particular but not exclusively,
 - a. Advancing education and raising awareness in equality and diversity;
 - b. Promoting activities to foster understanding between people from diverse backgrounds; and
 - c. Cultivating a sentiment in favour of equality and diversity, in particular through celebrating diversity of the LGBT+ community.

Values

The choir continues to be led by our agreed core values in planning and managing our activities, namely:

- We are proud to be a choir of LGBT+ singers and allies
- We are passionate about musical excellence, about improving our skills and having fun
- We nurture an inclusive space and celebrate diversity
- We are creative, collaborative and ambitious
- We are a supportive, big-hearted and welcoming community

Achievements and Performance

We are delighted and proud of the choir's achievements in this, our tenth year. These achievements include:

- Returning to performing four self-promoted concerts in one season again for the first time since the pandemic
- Continuing to work with a range of leading conductors and developing the musicality and performing ability of our members
- Staging a highly-innovative concert in collaboration with professional Deaf musicians
- Commissioning a new choral work by Kate Whitley and poem by BSL poet DL Williams
- Recording live performances from three of our concerts: A Meeting Place, The Politics of Polyphony and Love in Bloom.
- Rebuilding our Trustee group with six new volunteers from among the choir's membership

Performances and Events

(in chronological order)

A Meeting Place - October 2021

The first concert of our 2021-22 season was a flagship concert for several reasons. It was the first concert in which we received significant funding from grant-making organisations; the first concert working with Deaf musicians; our first performance at the Barbican and a concert that featured work commissioned by both a BSL poet, DL Williams, and composer Kate Whitley. It was also our first concert post-pandemic in which we did not need to impose social distancing measures.

The concert was novel and innovative in many ways, not least pairing signed BSL performance in multiple parts with classical polyphony, but also using a BSL poem as the textual basis for a choral work – the first time we are aware this has been done.

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Reviews for the concert included:

“The most moving, inspiring and utterly glorious concert I can remember” – Joanne Roughton-Arnold, Director of FormidAbility Opera Company

“Very moving concert with deaf musicians, actors, dancers and poets rightly taking centre stage. Utterly beautiful.” – Rachel Joy Staunton, Artistic Director of London Youth Choir

“It’s been an incredibly special event, from the initial idea through to the concert itself and something I have wanted to see happen for a long time. It really was a privilege and pleasure to be part of the concert” – Paul Whittaker OBE

We are also delighted that our work with Paul Whittaker has led to multiple additional collaborations in recent years.

Winter Light - January 2022

For our Winter concert we were thrilled to work for the first time with choral specialist Hilary Campbell, the director of professional ensemble Blossom Street.

Our concert was an ambitious programme of music that drew on traditions from Northern and Eastern Europe including Rachmaninov’s Nunc Dimittis, Stars by Erik Ešenvalds and Per Nørgard’s evocative Winter Hymn.

With a resurgence of COVID at the end of December, we were sadly forced to postpone the concert date until January and reintroduce social distancing measures but were enormously proud of the quality of the music and appreciative of the attention to detail that Hilary brought to our rehearsals during the Winter Term.

The Politics of Polyphony - Music to Die for - March 2022

In March we staged a hugely atmospheric exploration of the development of polyphonic music in sacred and other settings with our first concert working with Jamie Powe, interspersed with a narrative scripted and directed by Trustee Séamus Rea and delivered by actor Nick Mercer.

The concert was performed in St Bartholomew the Great in Smithfield and showcased masterpieces by Josquin, Byrd, Tallis and Palestrina, paired with more modern compositions by Judith Weir, Kerry Andrew, Rosephanye Powell, Nathaniel Dett and Francis Poulenc.

The concert ended with a moving encore – a version of the Māori song Pōkarekare Ana, arranged by choir member Alice Humphrey. The song was notably performed spontaneously by representatives and spectators in the New Zealand Parliament after passing the equal marriage act.

Love in Bloom - July 2022

Our Summer concert took us to Stone Nest – an arts venue in central London that was originally a Welsh chapel and, briefly in the 1980s, an iconic nightclub: the Limelight.

For the concert we worked with conductor Ben Horden and programmed works that celebrated love. The choir was excited to return to the 12 minute long epic Hymn to St Cecilia by Benjamin Britten, having previously programmed it in our Stonewall Warriors concert. Appropriately for the concert’s location in London’s West End, we also included arrangements of songs from well known musicals including West Side Story and Rent.

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For The Year Ended 31 August 2022 (Continued)

The choir was honoured to perform an encore of Michel Legrand's "How do you keep the music playing?" with a solo by our patron Anne Murray.

Impact of Covid-19

While an improvement on the previous year, COVID-19 continued to make an impact on the choir's activities, with some audiences still cautious about attending indoor events and, during our Winter Term, we were forced to postpone a concert by a month during a period of high case numbers.

Public Benefit

Our charity's purposes include the education of the public in the art of choral music through the presentation of concerts. This season we returned to our pre-pandemic cadence of self-promoted concerts, enabling us to reach a wider audience than in the 2020-21 season. Through our collaboration with Deaf performers we attracted audience members from the Deaf and disabled community, who might not otherwise frequently attend choral concerts.

Our charity's purposes also included the promotion of equality and diversity for the public benefit with particular reference to the LGBT+ community. Our narratives for both the *A Meeting Place* and *Politics of Polyphony* concerts drew attention to the historical oppression of many groups including Deaf, LGBT+, Black, Jewish, Catholic and other marginalised communities through history. Our work with Paul Whittaker and Deaf performers during *A Meeting Place* was also an opportunity for our members to gain awareness of the Deaf community and culture as well as learning about British Sign Language.

Our commissioning project created work opportunities for a poet and composer and the concert was recorded as an asset for future reference.

Structure, Governance and Management

Governance

The Fourth Choir was constituted as a Charitable Incorporated Organisation on 22 April 2014; before that date, the choir existed as a non-registered body established on 1 September 2013. The accounts for the eighth period of trading of the Charitable Incorporated Organisation commence on 01 September 2021 and run until 31 August 2022.

The trustees who have served during the period and since commencement are set out on page 1. None of the trustees, nor any person connected to them, has received any paid remuneration from the Charity in the period to 31 August 2022.

The power to appoint trustees is vested in existing trustees. Apart from the first Charity trustees, every trustee must be appointed for a term of three years by resolution passed at a properly convened meeting of the Charity trustees. All major decisions, including those of a financial nature, are made by the Board of Trustees at their meetings.

Method of Election of Trustees

Trustees are appointed through the unanimous voting of the Board of Trustees. The Board of Trustees is made up of choir members who demonstrate the commitment and ability to contribute valuable skills towards the running of the choir. Trustees are appointed for 3 years. The first trustees were appointed for 2, 3 and 4 years to ensure continuity of leadership.

The key skills covered by the trustees include: financial management and planning; day to day running of the choir, including rehearsals, membership and communications; events planning and external liaison; events management and supervision; fund raising; and secretarial roles.

Finance

The attached financial statements show the current state of the Choir's finances which the committee considers to be sound.

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Reserves

The Board of Trustees has determined a rolling policy of reserve maintenance, with a target of £7,000 to be held as a rapidly available credit balance in the principal choir bank account. This reserve exists to provide financial stability and mitigate against any unexpected expenses, and is developed through the setting of clear budgetary targets at the beginning of the year and meeting regularly to review performance.

Future Plans

For the 2022/23 season the Board of Trustees plans to continue to build on the achievements of the choir's first nine years by:

- Appointing a permanent Musical Director to enable the choir to return to longer-term planning of our concert programs and other projects
- Continuing to organise, promote and perform self-promoted concerts
- Continuing to grow our professional bookings business
- Looking for opportunities to perform at classical festivals and venues outside London
- Raising awareness of the choir through increased publicity and social media activities
- Forming new relationships, and developing existing ones, with sponsors, benefactors, charities, composers, professional musicians, arts promoters and LGBT+ organisations.

The Fourth Choir

Trustees' Annual Report For The Year Ended 31 August 2022 - continued

Reference and Administration Information

Charity Registration Number: 1156769

Trustees:

Chair – Dr Edward Long	
Trustee – Kathleen Holman	(Resigned 13.6.22)
Trustee – James McGrenera	
Trustee – Dr Finn Schulze-Feldmann	(Appointed 13.12.21)
Trustee – Sarah De Winter	(Appointed 13.12.21)
Trustee – Eleanor May Dragonetti	(Appointed 13.12.21)
Trustee – Catrin Haf Jones	(Appointed 13.12.21)
Trustee – Joseph Kelly	(Appointed 13.12.21)
	(Resigned 22.7.22)
Trustee – Jill Pelt	(Resigned 13.12.21)
Trustee – Laura Cioffi	(Resigned 13.12.21)
Trustee – James Guy	(Resigned 13.12.21)
Trustee – Sophia Josephine Allen	(Appointed 13.12.21)

Principal Contact Address: Flat 5
19 Percy Circus
London
W4X 9EE

Website: www.thefourthchoir.com

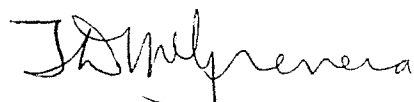
Bankers: HSBC
Lion House
25 Islington High Street
Islington
London
N1 9LJ

Independent Examiner: Mrs D J Lockwood FCA FCCA ATT(Fellow)
Haines Watts Chartered Accountants
Cliffe Hill House
22-26 Nottingham Road
Stapleford
Nottingham
NG9 8AA

Declaration

We declare in our capacity as trustees that the Trustees have approved this report and that we have been authorised to sign.

Signature 
Full Name EDWARD LONG
Position CHAIR
Date 15/06/23

Signature 
Full Name J.D. MCGRENERA
Position Trustee
Date 15/6/23

Independent Examiner's Report to the Trustees of

the Fourth Choir ('the CIO')

For the Year Ended 31 August 2022

I report to the Charity Trustees on my examination of the accounts of the CIO for the year ended 31 August 2022.

Responsibilities and Basis of Report

As the Charity Trustees of the CIO 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 CIO's accounts carried out under Section 145 of the Act. In carrying out my examination I have followed all applicable 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 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 as required by Section 130 of the Act; or
- 2) The accounts do not accord with those records.

I confirm that there are no matters to which your attention should be drawn to enable a proper understanding of the accounts to be reached.

D J Lockwood

Dated *26 June 2023*

Mrs D J Lockwood FCCA FCA ATT(Fellow)
Chartered Accountant

Haines Watts
Chartered Accountants
Cliffe Hill House
22-26 Nottingham Road
Stapleford
Nottingham NG9 8AA

**The Fourth Choir
Receipts and Payments Accounts
For The Year Ended 31 August 2022**

	<u>Notes</u>	<u>2022</u>		<u>2021</u>	
		<u>Unrestricted Funds</u>		<u>Unrestricted Funds</u>	
		£	£	£	£
<u>OPENING BALANCES</u>					
HSBC Bank		25,590		9,149	
Cash in Hand		53		1,253	
PayPal		2,311		2,095	
			27,954		12,497
<u>RECEIPTS</u>					
Bank Interest		-		-	
Grant Income		-		9,985	
Activities for Generating Funds:					
Service Sales		-		1,000	
Special Events		-		-	
Product Sales		-		-	
Charitable Activities:					
Concert Sales		9,173		728	
Voluntary Receipts:					
Donations and Gift Aid		12,827		19,720	
Transfer of Fund Balance	5	-		-	
<u>TOTAL RECIEPTS</u>			22,000		31,433
<u>PAYMENTS</u>					
Fundraising Costs:					
Advertising and Marketing Costs		519		-	
			-		-
Cost of Charitable Activities:					
Equipment Hire and Purchase		524		329	
Performers		8,063		-	
Venue Hire		10,509		2,976	
Commissions and Scores		4,354		566	
Subscriptions		728		587	
Product Costs		413		385	
Grants Payable		-		-	
Donations	5	-		-	
Travel Costs		747		68	
			(25,857)		(4,911)
Support Costs:					
Professional Fees		10,411		10,146	
Insurance		534		497	
Printing, Postage and Stationery		1,137		146	
Bank Charges		176		163	
Miscellaneous		100		122	
			(12,358)		(11,074)
<u>TOTAL EXPENDITURE</u>			(38,215)		(15,985)
Excess Receipts Over Expenditure			16,215		15,448
Closing balances: HSBC Bank Balance		9,252		25,590	
Cash in Hand		53		53	
Paypal		2,554		2,311	
Stripe		(120)		-	
			11,739		27,954

Signature.....Chair

Name...EDWARD LONG Date: 15/06/23

Signature.....Treasurer

Name...TINU SCHULZE-FELD Date: 26/6/23

The Fourth Choir

Statement of Assets and liabilities at the end of the year

		<u>Unrestricted Funds</u>	<u>Total Funds 2021/22</u>	<u>Total Funds (All Unrestricted) 2020/21</u>
Cash Funds -	HSBC Bank Balance	£ -	9,252	25,590
-	Cash in Hand	-	53	53
-	Paypal	-	2,554	2,311
Amounts – Receivable (debtors)		£ -	-	-
Amounts -	Payable (Creditors)	£ 120	120	-
-	Payable (Accrued charges)	690	690	690

Notes to the Accounts

1. Basis of Preparation and Assessment of Going Concern

The accounts (financial statements) have been prepared in accordance with 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 (FRS102) Issued 1st January 2019, the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102), and the Charities Act 2011. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The charity constitutes a public benefit entity as defined by FRS102.

The trustees' consider that there are no material uncertainties about the charity's ability to continue as a going concern.

The accounts are presented in Sterling £.

a) Income

This is accounted for on a receivable purpose in the period which it is received.

b) Payments

These are accounted for as paid.

2. Accountancy Charges

Independent Examination following accounts preparation £690.

3. Taxation

The Charitable Trust is exempt from Corporation Tax on its charitable activities.

4. All monies currently held are unrestricted in their application.

The Fourth Choir

Statement of Assets and liabilities at the end of the year – continued

5. No donations were made in the year.

6. **Emoluments of Trustees**

No emoluments were received by the Trustees in their capacity as Trustees.

There were no other emoluments or expenses paid to any charity Trustees or person connected with such a Trustee directly or indirectly from the funds of the charity.

7. Reimbursement of Trustees Expenses paid in the period in the normal course of the work of the charity.

Catrin Jones	£80	Flowers
Finn Schulze-Feldmann	£319	Brochures, leaflets, flowers
James McGrenesa	£302	Hire of equipment

8. The Trustees confirm, in accordance with the Charitable Incorporated Organisations (General) Regulations 2012, that at year end the Charitable Incorporated Organisation did not have any outstanding guarantees to third parties nor any debts secured on assets of the Charitable Incorporated Organisation.

9. **Trustee Donations**

The charity received a total of £1,230 donations from trustees in the year (2021: £1,194).

10. **Related Party Transactions**

There are no related party transactions