

BRECON BEACONS MUSIC TRUST

England & Wales · Charity number 1172155

Details

Status Registered

Legal form CIO

Registered 2017-03-20

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

Contact

Address Hendre
Merthyr Cynog
Brecon
LD3 9SG

Phone 01874690377

Email info@breconbaroquefestival.com

Website www.breconbaroquefestival.com

Activities

Objects: (I) THE ADVANCEMENT OF PUBLIC APPRECIATION AND KNOWLEDGE OF CLASSICAL MUSIC THROUGH THE PROMOTION OF LIVE PERFORMANCE OF THE HIGHEST STANDARD INCLUDING THE BRECON BAROQUE FESTIVAL AND BRECON BAROQUE ENSEMBLE(II) THE PROMOTION OF MUSICAL EDUCATION, KNOWLEDGE AND PERFORMANCE SKILLS OF CHILDREN AND YOUNG PEOPLE IN POWYS AND BEYOND(III) SUCH OTHER CHARITABLE PURPOSES BENEFICIAL TO THE PUBLIC CONSISTENT WITH THE OBJECTS ABOVE AS THE TRUSTEES IN THEIR ABSOLUTE DISCRETION DETERMINE.

Activities: The presentation of live classical music performances The presentation of music education activities for people of all ages in Powys and beyond

Classification

- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- Powys

Finances

| Period end | Income | Expenditure | Assets | Employees |
|------------|----------|-------------|--------|-----------|
| 2025-03-31 | £90,848 | £71,778 | - | - |
| 2024-03-31 | £71,863 | £69,883 | - | - |
| 2023-03-31 | £59,109 | £80,830 | - | - |
| 2022-03-31 | £76,847 | £97,165 | - | - |
| 2021-03-31 | £106,599 | £50,245 | - | - |

Trustees

| Name | Role | Appointed |
|-----------------------|------|------------|
| Andrew Sutherland | | 2017-12-14 |
| Anne de Riemer Morgan | | 2017-02-22 |
| Dorcas Slaney | | 2017-02-22 |
| Sir Martin Donnelly | | 2024-05-20 |

BRECON BEACONS MUSIC TRUST

England & Wales - Charity number 1172155

Accounts

BRECON BEACONS MUSIC TRUST

Registered Charity Number – 1172155

Annual Report
and accounts for the year ended
31 March 2025

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Information about the charity

Charity Name: Brecon Beacons Music Trust

Registration Number: 1172155

Registered address: Hendre, Merthyr Cynog, Brecon, LD3 9SG

Trustees:

Anne Morgan (Chair)

Dorcas Slaney (Treasurer)

Andrew Sutherland

Cornelia Rahdes

Sir Martin Donnelly

Bank

Lloyds Bank

Charity Structure, Governance and Management

Originally established in 2012 as a registered charity (1146283) governed by a trust deed, in 2017 Brecon Beacons Music Trust changed its constitution and on 20 March 2017 was registered as a Charitable Incorporated Organisation (CIO), number 1172155. The Brecon Beacons Music Trust delivers the annual Brecon Baroque Festival and supports the chamber ensemble, Brecon Baroque, where appropriate.

The Brecon Beacons Music Trust was managed during the period by the four Trustees. No Trustee was paid for their work as board members during the year. The Artistic Director of Brecon Baroque Festival is Rachel Podger and she is supported by Festival Producer James Brookmyre, PR & Communications Kate Gedge, Development Manager Alison Giles and Community Co-ordinators Kate Gedge and Cornelia Rahdes. The Trustees are also actively involved as volunteers in the running of the Festival. Brecon Baroque chamber ensemble is managed by a professional agent, Percius Management, which also manages Rachel Podger.

Methods for Recruitment of Trustees

The Chair and Trustees of Brecon Beacons Music Trust put forward names of suitably qualified people, whom they know to be interested and to have relevant experience to assist the organisation, for discussion by the Trustees as possible candidates for election. New Trustees – if they have not done so in any event – are encouraged to attend the Brecon Baroque Festival each year and to familiarise themselves with the duties of a Trustee with guidance from the Charity Commission and Powys Association of Voluntary Organisations (PAVO).

Trustees' activities

The Trustees meet at least four times per year and oversee the running, financial and artistic management of The Brecon Baroque Festival, which takes place annually in October, and associated musical events with particular reference to its objectives.

The Objectives and Activities of Brecon Beacons Music Trust

- (i) The advancement of public appreciation and knowledge of classical music through the promotion of live performance of the highest standard including the Brecon Baroque Festival and Brecon Baroque ensemble;
- (ii) The promotion of musical education, knowledge and performance skills of children and young people in Powys and beyond;
- (iii) Such other charitable purposes beneficial to the public consistent with the objects above as the trustees in their absolute discretion determine.

Public Benefit

Brecon Beacons Music Trust increases access to high quality live music by bringing internationally acclaimed musicians to a small mid-Wales town and providing affordable tickets in well-known local venues. In attracting significant cultural tourism it also supports the local economy, while its education programme provides valuable training and performance opportunities for young musicians in Powys and the UK conservatoires. The community programme, including workshops and performances, ensures that the Festival benefits as wide a range of local people as possible, including those with disabilities and those who have limited access to high quality music and arts experiences.

Chair's Report for Brecon Baroque Festival 2024

The theme of this year's Brecon Baroque Festival, entitled *French Connexions*, was music from France and the significant influence it had on contemporary composers in neighbouring countries. Among these were Henry Purcell in England and Telemann in Germany. The festival opened to a packed Brecon Cathedral with Purcell's *Welcome to all the Pleasures*, music by Francois Couperin and a mass by Charpentier, interspersed by two Telemann cantatas, all of which added a most interesting slant on a period of music we thought we already knew well. On the Saturday night the French focus continued with a completely sold-out chamber music concert which, among music by Rameau, Purcell, Marin Marais and Telemann's "Paris Quartet" No 6, the audience was introduced to two compositions by Elisabeth Jacquet de la Guerre. These astonishingly sophisticated pieces truly enchanted the listeners, most of whom had not encountered her music before, and all of whom very much hope to do so again!

The enchantment was continued on the Sunday evening in a recital given by Melisande Corriveau (*pardessus de viole*) and Eric Milnes (harpsichord), both over from Québec for the festival. The concert, entitled *Pardessus in Paradise*, introduced us to the *pardessus de viole*, the highest and smallest instrument in the viola de gamba family, which particularly flourished in France during the Baroque period. Its mellow tone and beautiful music by lesser-known French composers, left the audience spellbound and unwilling for the concert to end.

In between these three concerts we heard a lunch time event of three Bach suites for baroque cello, lute and 5-string cello, the latter two giving an interesting dimension to otherwise reasonably well-known music. We also had a talk entitled "For the love of the Viol) by the expert Dr Lucy Robinson, an organ recital by Andrew Wilson-Dickson combining music by Nicolas de Grigny, Olivier Messian and J S Bach, and a festival Evensong in Brecon Cathedral with the Royal Welsh College of Music and Drama's student viol consort playing music of Jenkins, Gibbons and William Byrd.

Three other talks which were immensely popular were an exhibition tour of his works by the artist Tim Rossitor in Y Gaer Museum, a history of bows and bow making by the

acclaimed Tim Richards who has recently moved to the area, and a further tour and talk by Jackie Morgan, assistant curator, on Y Gaer's art and artefact collection.

On the Monday we had a lunch time concert by "Pont Baroque", a group founded by locally born and brought up Osian Jones (cello), a former South Powys Youth Music member, who has since studied at the Royal Academy of Music and the Conservatorium van Amsterdam and now has flourishing career.

And our Monday night concert "Pot Pourri" provided its usual fun and flamboyant finale, during which South Powys Youth Music appeared on stage to play with impressive style and panache. It had just emerged that the family of two of the young players are descended from Lully, whose instrumental suite from Le Bourgeois Gentilhomme was in the second half of the programme.

Our other project to run concurrently with the festival was an exhibition of art work by users of The Rhyd, a centre for adult learning disability. One of our committee, Cornelia Rahdes is an experienced therapist and held a hugely successful six-week session of music therapy in the summer months, followed by six weeks of art therapy when French baroque music was played in the background. The resulting pictures were put up in The Muse (the old museum) together with photographs of the individual artists, and a very splendid opening night took place on the Wednesday evening before the festival started. We are truly delighted to have established this connection with Accessibility Powys and very much look forward to further collaboration.

The committee is relieved that we have managed to make ends meet financially, despite withdrawal of our Arts Council Wales funding. Rachel Podger did a very successful fund-raising concert in April, and we have set up an Artistic Director's Circle with four levels of support. This complements the existing patrons and friends scheme and gives extra benefits including super priority booking and time with musicians and management, bringing them closer to the festival's work. We are particularly grateful to these donors, and indeed to all our existing patrons and friends, without whom we would really struggle to maintain our very high standards of music making.

Looking to the future, we already have ideas for 2025 and 2026, but may be limited in what we can achieve, due to our slim financial parameters.

Financial Overview

The Trustees are extremely grateful to the public funders, trusts and foundations, individuals and sponsors whose generous support has made our artistic programme possible during this year. Public and trust funders for this period included The Gibbs Trust, Mid Wales Music Trust, Fidelio Charitable Trust, Arts Council Wales, Colwinston Charitable Trust, Brecon Town Council and Ty Cerdd.

Brecon Beacons Music Trust and Brecon Baroque Festival is supported by a variety of different income streams and this minimises financial risk by ensuring there is never too much dependency on a single funding source.

The total income for 2024-25 was £90,848 (£71,863 in 2023-24)

The Festival Patrons, Friends and Artistic Directors scheme raised £18,305 (£8,755 in 2023-24).

Funding from Trusts and Foundations contributed £18,461 (£15,200 in 2023-24).

Public Funding of £985 was received from Brecon Town Council.

Ticket income through Theatr Brycheiniog totalled £39,180 (£34,202 in 2023-24) after deductions for venue hire, ticketing, box office commission, technical staff charges, printing and car parking from gross sales.

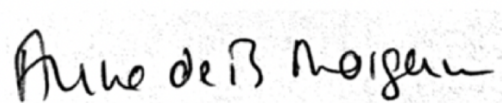
At the year end the Trust carried forward funds of £52,855 for future festival planning.

Income & Expenditure

| BRECON BEACONS MUST TRUST | |
|--|---------------|
| Profit and Loss Report for Year ending 31st March 2025 | |
| INCOME | £ |
| Friends | 2340 |
| Patrons | 4285 |
| Artistic Director's Circle and one-off donations | 11,590 |
| Gift Aid | 9805 |
| BBFO Fees | 360 |
| MISC inc. testing of card machines | 45 |
| Tickets net of commission/venue hire | 39,180 |
| Public funding | 985 |
| Grants | 18,461 |
| Refund | 586 |
| Just Giving | 1495 |
| Programme sales | 1516 |
| Programme adverts | 200 |
| TOTAL | 90,848 |
| | |
| EXPENDITURE | £ |
| Catering | 1875 |
| Musician/Artist fees | 31,533 |

| | |
|---|---------------|
| Bank charges | 60 |
| Travel, accommodation & subsistence | 5838 |
| Materials | 216 |
| Sundry | 562 |
| Management | 21,376 |
| Venue hire | 1945 |
| Digital services | 589 |
| Comms: printing/design/adverts | 2695 |
| Sheet music | 1162 |
| Postage/stationery | 40 |
| Instrument hire/tuning | 2800 |
| Insurance | 917 |
| Mozart Fund and South Powys Youth Music | 120 |
| Training and other specialist services | 50 |
| TOTAL | 71,778 |

Signed on behalf of the Board:



Anne de Riemer Morgan, Chair

Date: 28th January 2026

Annedd Wen

Llangybi

Lampeter

Ceredigion

SA48 8NB

Dorcas Slaney

Brecon Beacons Music Trust

Date: 26th October 2025

Dear Dorcas.

Brecon Beacons Music Trust Accounts for the year to 31st March 2025

I have reviewed the accounts and documents for BBMT for the financial period ending 31st March 2024. The accounts appear in good order, and reflect an accurate representation of the financial position of the charity.

Specifically:

- The accounts spreadsheet reconciles with the bank account statement entries.
- Expenditure is supported by invoices/receipts for purchases/expenses incurred.
- Income items match those stated on the bank statements.

I confirm that I am independent from Brecon Beacons Music Trust and its trustees.

Yours sincerely,



Mrs. Amanda King

BRECON BEACONS MUSIC TRUST

England & Wales - Charity number 1172155

Accounts

BRECON BEACONS MUSIC TRUST

CIO No. 1172155

Annual Report
and Accounts for the Year ended

31 March 2024

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Lloyds Bank, 38 High Street, Brecon, LD3 7AR

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Methods for Recruitment of Trustees

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Public Benefit

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Brecon Baroque Festival 2023 - Report from the Chair

This year's festival, Walk with Bach Part 3, was a happy occasion in many respects. Ticket sales exceeded expectations with all four evening concerts being sold out and with higher than ever attendances at lunch time concerts. The festival's growing reputation as a major international event was underlined not only by involvement of musicians from all corners of the UK and Europe, but by ever increasing audiences from Brecon itself, other parts of Wales, the UK, Europe, the USA, and Australia. However the festival remains deeply rooted in Brecon and its surrounding areas, involving local school children and forging enduring links between local hosts who, year after year, accommodate visiting musicians, quite apart from contributing significantly to the local economy

The music itself was outstanding. The opening concert, Bach Actually, included two "audition" cantatas which Bach wrote when applying for the post of cantor at St Thomas's Church in Leipzig, sung by a stellar cast of soloists. Also a recently discovered aria for solo soprano, thrillingly sung by Joanna Lunn, a violin concerto beautifully re-arranged from a harpsichord concerto, and an electrifying performance of Bach's Cantata BWV51, again with Joanne Lunn and trumpeter Robert Farley.

A delightful Saturday lunch time concert with Katy Bircher (flute), Reiko Ichise (viola da gamba) and James Johnstone (harpsichord) was followed by what felt like the heart of the festival – Brecon Baroque's world premier live performance of Bach's Goldberg Variations Re-imagined, arranged by Chad Kelly. Having first filmed this for the 2020 festival for broadcast during Covid lockdown, it was fascinating to hear it in real life and to observe all the intricate patterns between the solo instruments. The audience felt drawn into a completely different world.

On Sunday James Johnstone gave an interesting and thoughtful programme of Bach's organ music, while Brecon Cathedral Choir, together with a consort of viols from the Royal Welsh College of Music and Drama, treated the congregation to an Evensong dedicated to music by William Byrd and Thomas Weelkes, both of whom died 400 years ago, and both of whose music still moves us today.

The Sunday night concert was equally mesmerising. Fretwork and Ruby Hughes dedicated this concert to the music of William Byrd, mingling In Nomine's for viol consort with delightful songs, little known to most of us, but sung with exquisite simplicity by Ruby Hughes, who charmed everyone with her friendly informality.

Another lunch time concert on Monday "From Rome to Leipzig" was immensely interesting. It was given by two very talented former students of Rachel's, also Osian Jones, whose musical life started with South Powys Youth Music and, after studies in Amsterdam, now has a busy career as a baroque cellist. They were accompanied by Marcin Swiatkiewicz, harpsichord, whose exceptional and musically sensitive playing underpins the whole festival.

The final Monday night concert provided a rousing finale. The Brecon Baroque Festival Orchestra, with its usual mix of local amateur players, music students and young professionals, took the evening by storm. Locally born singer Aine Smith sang arias by Handel and Bach, our own Cardiff born festival producer, James Brookmyre, performed a little known but delightful Telemann concerto for recorder and viola da gamba with Reiko Ichise, followed by a very beautiful Vivaldi concerto for two oboes. The evening was rounded off with a very vital performance of Bach's double violin concerto played by Rachel and her former student, Sabine Stoffer.

But half way through this concert, South Powys Youth Music made a spirited return to the stage with flair and panache. Remarkably some of these have not been playing for long, and their hard work, and that of their conductor Berri Munn, produced some spectacular results. During the year, staff from SPYM have been

doing six week taster sessions in local primary schools around the area, with the result that a number of children have shown interest in taking up an instrument, and more teaching staff have had to be recruited as a result. Also students from the Royal Welsh College of Music and Drama visited local schools, introducing their instruments to children who might not have had the opportunity to encounter them before, and fostering new interests.

Besides the musical activities, we had fascinating and very well informed talks given by Professor Robert Erlich, professor of recorder at the Hochschule in Leipzig and visiting professor at the Guildhall School of Music and Drama, and an immensely successful guided walk led by William Gibbs, Chair of the Brecknock Art Trust, around Brecon's Y Gaer Museum, a link we plan to maintain.

Another feature of the festival is "The Muse", originally Brecon's first museum and now an informal cultural centre, in constant use for a wide variety of local events and gatherings. We take this over for the festival, and it provides a warm and friendly environment for people to eat (delicious food and drink available) and to get to know one another. The Adult Learning Disability Team has strong links with The Muse, and plans are in the making for future involvement with them for next year's festival. These include a post-Covid resumption of the art workshops in which a six week project takes place, making thematic artwork to decorate for the Muse for the festival, and also a music workshop. We haven't done the latter for a few years, but the last one was a much enjoyed and very entertaining occasion, and we are looking forward to reviving it.

Financial Overview

The Trustees are extremely grateful to the public funders, trusts and foundations, individuals and sponsors whose generous support has made our artistic programme possible during this year. Public and trust funders for this period included The Gibbs Trust, Mid Wales Music Trust, D'Oyly Carte Charitable Trust, SCOPS Arts Trust, Ty Cerdd and Brecon Town Council.

Brecon Beacons Music Trust and Brecon Baroque Festival is supported by a variety of different income streams and this minimises financial risk by ensuring there is never too much dependency on a single funding source.

The total income for 2023-24 was £71,863 (£59,109 in 2022-23)

The Festival Patrons and Friends scheme raised £8,755 (£6,265 in 2022-23).

Funding from Trusts and Foundations contributed £15,200 (£18,570 in 2022-23).

Public Funding of £900 was received from Brecon Town Council.

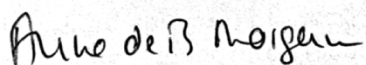
Individual donations contributed £7,070 (£3,473 in 2022-23).

Ticket income through Theatr Brycheiniog totalled £34,202 (£28,443 in 2022-23) after deductions of £9,269 for venue hire, box office commission, technical staff charges, printing and car parking from gross sales.

At the year end the Trust carried forward funds of £35,640 for future festival planning.

| BRECON BEACONS MUSIC TRUST | |
|---|---------------|
| for Year ended 31/03/24 | |
| INCOME | £ |
| Friends | 3,515 |
| Patrons | 5,240 |
| Programmes and tickets | 1,708 |
| Gift Aid | 3,711 |
| Donations (individuals) | 7,070 |
| Misc. including testing card machines | 41 |
| Tickets net of commission/venue hire | 34,202 |
| | |
| Public funding | 900 |
| Grants | 15,200 |
| Compensation fund | |
| Donations FF Fund | |
| Recording | |
| Just Giving | 176 |
| Programme adverts | 100 |
| TOTAL | 71,863 |
| | |
| EXPENDITURE | |
| Catering | 1,908 |
| Musician/Artist fees | 29,295 |
| BBFO project, including expenses | |
| Bank charges | 250 |
| Travel and Accommodation | 4,958 |
| Materials | |
| Sundry | 481 |
| Management | 20,063 |
| Venue hire | 1,320 |
| Digital services | 877 |
| Communications, printing, design, adverts | 6,290 |
| Sheet music | 135 |
| Postage and stationery | |
| Instrument hire and tuning | 2,790 |
| Recordings | |
| Insurance | 896 |
| SPYM and Mozart Fund | 620 |
| TOTAL | 69,883 |
| | |
| BALANCE | |
| Balance at start of year | 33,658 |
| Surplus/deficit | 1,981 |
| Closing balance | 35,640 |

Signed on behalf of the Board:



Anne de Riemer Morgan, Chair
30th January 2025

Annedd Wen
Llangybi
Lampeter
Ceredigion
SA48 8NB

Dorcas Slaney
Brecon Beacons Music Trust

Date: 10th January 2025

Dear Dorcas.

Brecon Beacons Music Trust Accounts for the year to 31st March 2024

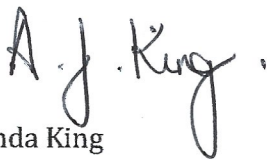
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Yours sincerely,

A handwritten signature in black ink that reads "A. J. King". The signature is written in a cursive style with a large, looped 'K'.

Mrs. Amanda King

BRECON BEACONS MUSIC TRUST

England & Wales - Charity number 1172155

Accounts

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Annual Report

and accounts for the year ended

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Chair's Report

Rachel Podger's 17th Brecon Baroque Festival from 21st – 24th October 2022 returned with full throttle. Lockdown in 2020 challenged us to stretch our horizons considerably with the filming of the Goldberg Variations, arranged for Brecon Baroque by Chad Kelly, while Covid considerations still in place in 2021 meant shorter concerts performed twice to allow for adequate social distancing for the audience. Thanks to the very hard work of the festival producer and PR team, we still did very well under these circumstances. However, being able to return to normal booking and to fully programmed concerts, really brought joy to both audiences and musicians. Our audiences were back in force, including our regular visitors from Australia, The Netherlands and USA, who were evidently very happy to be back in Brecon for a full festival.

This year's theme saw Part 2 of our three-part Walk with Bach series. Last year's programme focussed on Bach's early years, and the formative influences of this time. This included music by Heinrich Schütz, Nikolaus Selnecker, and Dietrich Buxtehude (with a talk on Bach's legendary journey on foot to meet and hear Buxtehude in person), and relatives of JS Bach, as well as music by Bach himself.

This year we started with two of Bach's relatively unknown but lovely Lutheran masses, performed by *I Fagiolini* and *Brecon Baroque*, with the setting of Brecon Cathedral adding significantly to the richness of the music. After an immensely entertaining Saturday lunch time concert given a cappella by *I Fagiolini*, *Brecon Baroque* took centre stage on Saturday evening in Theatr Brycheiniog with a programme entitled "O holder Tag" (O Lovely Day). This programme including arrangements by Chad Kelly of both the Easter Oratorio BWV 249, and Bach's Italian Concerto, originally for harpsichord and now arranged imaginatively for solo violin and orchestra, and more specifically for Rachel and Brecon Baroque. One can't help feeling that Bach would have very much approved of both! These were interleaved with music by Johann Ludwig Bach (a third cousin of JS), and ended with Bach's cantata *O holder Tag, erwünschte Zeit*, inspiringly sung by soprano Rowan Pearce.

Sunday saw an organ recital of Bach, Bohm and Buxtehude in the Cathedral by the young and very talented Josef Laming, then Evensong with Brecon Cathedral Choir and a viol consort from the Royal Welsh College of Music and Drama playing music by Orlando Gibbons. At the Sunday evening concert we were happy to welcome the return of *The English Cornett & Sackbut Ensemble* with an amusing and varied programme, described as a miscellany of the strange and beautifully titled *Bizarium!*

The final Monday concert, *The Italian Job*, romped home with concerts by Torelli, Vivaldi, JS Bach (including his lovely concerto for oboe and violin with Rachel and Alex Bellamy), and a Handel Cantata with Rebecca Lea as the soloist. This was another lively programme which resulted in a very happy audience. South Powys Youth Music were unable to take part this year. With the Covid pandemic halting its rehearsals for the best part of two years and most of its older players having left school and dispersed, a new and very much younger lot of players joined. Their conductor felt that for this year's festival, they were still lacking in sufficient confidence to enjoy performing, so we are very much looking forward to their return in next year's festival.

Other events over the weekend included two very interesting pre-concert talks given by Mark Seow, both a musicologist and Baroque violinist, who is becoming increasingly well known as a presenter on Radio 3's *The Early Music News* and as a critic for *Gramophone*. He now writes sleeve notes for all Rachel's CD's, and is both very erudite and amusing. Finally, after the popularity of Rowland Jepson's historical walk around Brecon last year, he kindly agreed to do this again, covering another area of Brecon. Despite rain on both occasions, these sold-out events have evidently been a great success.

What has been both interesting and reassuring for the committee is the fact that we have been back to full capacity for our most major concerts, and with very respectable attendance numbers for the others. It is clear that our audiences, a good many of whom have become familiar faces, have been genuinely thrilled to be able to return to Brecon, while an endless stream of new visitors bear testimony to the brilliance of the performances in such an informal and friendly setting.

Financial Overview

The Trustees are most grateful to the public funders, trusts and foundations, individual and sponsors whose generous support made possible our artistic programme during the 2022-23 festival programme. Public and trust funders for the period included *The Welsh Government Cultural Recovery Fund*, *Brecon Town Council*, *the Mid Wales Music Trust*, *The Gibbs Trust*, *The Fidelio Charitable Trust*, *The Darkley Trust* and *The Colwinston Charitable Trust*.

Brecon Beacons Music Trust for Brecon Baroque Festival is supported by a wide range of income streams, the variety of which minimises financial risk by ensuring that there is never too much dependency on a single funding source.

Total income for 2022-23 was £59,109 (£76,846 in 2021-22). The Festival Friends and Patrons scheme raised £6,265 (£4,985 in 2021-22). Funding from Trusts and Foundations contributed £17,675 (£19,210 in 2021-22) and individual donations brought £3573 (£7,965 in 2021-22). Public funding from Brecon Town Council was £900 and Box Office income from Theatr Brycheiniog totalled £28,402 (Box office income 2021-22: £20,978). Venue hire expenditure is listed as £1285 though this does not take into account the deductions for the hire of Theatr Brycheiniog that totalled an additional £4617. Theatr Brycheiniog manages our box office and makes deductions for venue hire, box office commission, technical staff charges, printing and

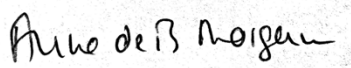
car parking from gross sales. Full deductions totalled £8455, with a final net balance of £28,402.

At the end of the year Brecon Beacons Music Trust carried forward funds of £35,482. This is less than in the previous year 2021-22, when £55,369 was carried forward.

Financial Breakdown

| BRECON BEACONS MUSIC TRUST | |
|--|---------------|
| Profit and Loss Report for Year ending 31/03/23 | |
| INCOME | £ |
| Friends | 2545 |
| Patrons | 3720 |
| Programmes and tickets | 1939 |
| Gift Aid | 0 |
| Donations (individuals) | 3573 |
| Misc. including testing card machines | 139 |
| Tickets net of commission/venue hire | 28,443 |
| Public funding | 900 |
| Grants | 17,675 |
| Compensation fund | 0 |
| Donations FF Fund | 0 |
| Recording | 0 |
| Programme adverts | 175 |
| TOTAL | 59,109 |
| EXPENDITURE | |
| Catering | 898 |
| Musician/Artist fees | 38,220 |
| BBFO project, including expenses | 0 |
| Bank charges | 0 |
| Travel and Accommodation | 5979 |
| Materials | 0 |
| Sundry | 1049 |
| Management | 19,080 |
| Venue hire | 1285 |
| Digital services | 847 |
| Communications, printing, design, adverts | 5344 |
| Sheet music | 309 |
| Postage and stationery | 32 |
| Instrument hire and tuning | 2800 |
| Recordings | 4000 |
| Insurance | 865 |
| Mozart Fund | 120 |
| TOTAL | 80,830 |

| | |
|--------------------------|---------------|
| | |
| BALANCE | |
| Balance at start of year | 55,370 |
| Surplus/deficit | -21,722 |
| Closing balance | 33,648 |

Signed on behalf of the Board of Trustees: 
Anne de Riemer Morgan, Chair
26th January 2024

Annedd Wen

Llangybi

Lampeter

Ceredigion

SA48 8NB

Dorcas Slaney

Brecon Beacons Music Trust

Date: 14th January 2024

Dear Dorcas.

Brecon Beacons Music Trust Accounts for the year to 31st March 2023

I have reviewed the accounts and supporting information for BBMT for the financial period ending 31st March 2022. The accounts appear in good order, and reflect an accurate representation of the charity's financial position.

Specifically:

- The Bank Analysis spreadsheet provided reconciles with the bank account statement entries.
- Expenditure is supported in the main by invoices/receipts for purchases/expenses incurred.
- Income items match those stated on the charity's bank statements.

I confirm that I am independent from Brecon Beacons Music Trust and its trustees.

Yours sincerely,

A handwritten signature in black ink that reads "A. King". The signature is written in a cursive style with a small dot at the end.

Mrs. Amanda King

BRECON BEACONS MUSIC TRUST

England & Wales - Charity number 1172155

Accounts

BRECON BEACONS MUSIC TRUST

Registered Charity Number – 1172155

Annual Report
and accounts for the year ended
31 March 2022

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Information about the charity

Charity Name: Brecon Beacons Music Trust

Registration Number: 1172155

Registered address: Hendre, Merthyr Cynog, Brecon, LD3 9SG

Trustees:

Anne Morgan (Chair)

Dorcas Slaney (Treasurer)

Andrew Sutherland

Cornelia Rahdes

Bank

Lloyds Bank, 38 High Street, Brecon, LD3 7AR

Charity Structure, Governance and Management

Originally established in 2012 as a registered charity (1146283) governed by a trust deed, in 2017 Brecon Beacons Music Trust changed its constitution and on 20 March 2017 was registered as a Charitable Incorporated Organisation (CIO), number 1172155. The Brecon Beacons Music Trust delivers the annual Brecon Baroque Festival and supports the chamber ensemble, Brecon Baroque, where appropriate.

The Brecon Beacons Music Trust was managed during the period by the four Trustees. No Trustee was paid for their work as board members during the year. The Artistic Director of Brecon Baroque Festival is Rachel Podger and she is supported by Festival Producer Alison Giles, PR Consultant Kate Gedge and Community Coordinator Kate Lewis. The Trustees are also actively involved as volunteers in the running of the Festival. Brecon Baroque chamber ensemble is managed by a professional agent, Percius Management, which also manages Rachel Podger.

Methods for Recruitment of Trustees

The Chair and Trustees of Brecon Beacons Music Trust put forward names of suitably qualified people, whom they know to be interested and to have relevant experience to assist the organisation, for discussion by the Trustees as possible candidates for election. New Trustees – if they have not done so in any event – are encouraged to attend the Brecon Baroque Festival each year and to familiarise themselves with the duties of a Trustee with guidance from the Charity Commission and Powys Association of Voluntary Organisations (PAVO).

Trustees' activities

The Trustees meet at least four times per year and oversee the running, financial and artistic management of The Brecon Baroque Festival, which takes place annually in October, and associated musical events with particular reference to its objectives.

The Objectives and Activities of Brecon Beacons Music Trust

- (i) The advancement of public appreciation and knowledge of classical music through the promotion of live performance of the highest standard including the Brecon Baroque Festival and Brecon Baroque ensemble;
- (ii) The promotion of musical education, knowledge and performance skills of children and young people in Powys and beyond;
- (iii) Such other charitable purposes beneficial to the public consistent with the objects above as the trustees in their absolute discretion determine.

Public Benefit

Brecon Beacons Music Trust increases access to high quality live music by bringing internationally acclaimed musicians to a small mid-Wales town and providing affordable

tickets in well-known local venues. In attracting significant cultural tourism it also supports the local economy, while its education programme provides valuable training and performance opportunities for young musicians in Powys and the UK conservatoires. The community programme, including workshops and performances, ensures that the Festival benefits as wide a range of local people as possible, including those with disabilities and those who have limited access to high quality music and arts experiences.

OVERVIEW 2021-22

We were very pleased to be able to resume live concerts in 2021, despite audience capacities being reduced to 40 / 45% of normal levels by the need to meet Covid regulation on social distancing. All concert programmes were shorter than usual, with no intervals, so that the main concerts on Friday, Saturday and Sunday could be performed twice.

The Friday, Saturday and Sunday evening performances were put out as an online festival the following weekend. The aim was to cater for people who still felt unable to travel to venues in person, and also to keep in the loop new listeners around the world, who had become aware of the BBF last year for the first time when our major *Goldberg Variations* project went online. Fewer tickets were sold for the online festival in 2021 than in 2020. This has been the experience of most festivals of BBF-like scale that have returned to live performance in 2021.

Rachel Podger and five Brecon Baroque mentors undertook a weekend's coaching in partnership with the Royal Welsh College of Music and Drama in early October, in preparation for the festival. With support in kind from RWCMD (use of their premises and keyboard instruments) this enabled mentees to gain a richer experience than ever before and prepared them well for the rehearsal sessions and Brecon Baroque Festival Orchestra performance during the festival itself.

We are grateful to funders for the period, including The Welsh Government Cultural Recovery Fund, Arts Council of Wales, Community Foundation Wales, The Gibbs Trust, The Fidelio Charitable Trust, The Gwendoline and Margaret Davies Charity, The Leche Trust, Mid Wales Music Trust, Brecon Town Council, The Community Foundation Wales, The Moondance Foundation, Idlewild Trust, Tŷ Cerdd and the D'Oyly Carte Charitable Trust. Some of these funders had held their grants over from 2020, when activity was halted by the pandemic.

Financials

The Trustees are extremely grateful to the public funders, trusts and foundations, individuals and sponsors whose generous support has made our artistic programme during this year possible. Public and trust funders for the period included the Arts Council of Wales, Mid Wales Music Trust, Brecon Town Council, The Gibbs Trust, National Lottery Awards for

All, Community Foundation Wales / Powys Community Endowment Fund, D'Oyly Carte Charitable Trust, the Gwendoline and Margaret Davies Charity, Tŷ Cerdd, The Moondance Foundation and Fidelio Charitable Trust. We were also fortunate to secure Welsh Government Cultural Recovery Fund support.

Brecon Beacons Music Trust and Brecon Baroque Festival is supported by a wide range of income streams and this variety minimises financial risk by ensuring there is never too much dependency on a single funding source. The total income for 2021/22 was £76,846 (£106,599 in 2020/21). The Festival Friends and Patrons scheme raised £4,985 (£5,935 in 2020/21) while funding from trusts and foundations contributed £19,210 (£20,600 in 2020/21) and individual donations £7,965 (£16,400 in 2020/21). Public funding was £20,017 (£46,800 in 2020/21) whilst box office income was £20,978 (£8,230 in 2020/21's online festival).

At the year end the Trust carried forward funds of £55,369 which puts the charity in a strong position to face the challenges of what remains, as Covid-19 continues to have powerful effects across the UK and world, an uncertain future for performing arts organisations. The trustees have considered and amended the figure to be kept in reserves to £8,000.

Chair's report for Brecon Baroque Festival 2021

We were very pleased to be able to resume live concerts this year, albeit in restricted circumstances because social distancing was still required; all concert programmes were shorter and each of the main concerts on Friday, Saturday and Sunday were performed twice. Some of these were completely sold out well in advance, others nearly so, and feedback from our audiences principally expressed delight in being able to come to the festival in person. Theatr Brycheiniog catered well for social distancing, but seating for the Cathedral concerts took considerable organisation on the part of our producer and marketing manager – nonetheless this worked well, and members of the audience were particularly appreciative of the efforts made to ensure their comfort and safety. The second of each performance was filmed for streaming, partly for the benefit of people who still felt unable to travel to Brecon in person, and also to keep in the loop new listeners around the world, who had become aware of the Festival last year for the first time. Probably not as many tickets were sold online this year as last time, but that was an exceptional year for lockdowns.

Because of Covid restrictions, we were unable to carry out our usual educational events with Penmaes School for children with special educational needs, and other local primary schools. During the autumn, we were able to work with Accessibility Powys to create a programme of visual art and craft workshops that culminated in display at the festival's pop-up café at The Muse operated, as in previous years, by The Hours. On the advanced education front, Rachel Podger and Brecon Baroque undertook a very successful weekend's coaching at the Royal Welsh School of Music and Drama in early October, in preparation for the Festival itself.

The Festival this year, A Walk with Bach, was based on his early years and the influences he encountered during this period of his life, including his monumental journey on foot from Arnstadt where he was employed in 1705 to Lübeck, to meet and learn from Buxtehude. We were fortunate that Lindsay Kemp, who worked with Horatio Clare on this project, was able to come and talk about their venture. For the Friday night Rachel's brother Julian Podger assembled a stellar cast of singers for Trinity Baroque's performance of music by Schutz and Buxtehude, and the following evening Brecon Baroque gave a lively and entertaining programme of music by various relations of Bach's, as well as other composers he would have known. The centrepiece of this was a solo harpsichord prelude by Buxtehude, played with brilliance by Marcin Świątkiewicz, and JS Bach's Contrapunctus from the Art of Fugue, putting all Bach's influences in perspective. Fretwork's Saturday lunchtime concert of arrangements of Bach for viol consort was wonderful. Sunday's concert introduced us to the extraordinary soundscapes of the archaic "Trumpet Marine" – a very welcome return to the Festival by the Society of Strange and Ancient Instruments. The Monday night orchestra was reduced in size, again due to Covid restrictions, but gave a rousing performance of music by JS Bach to begin and end, also pieces by Geminiani and Albinoni. These framed Gottfried Heinrich Stölzel's Bist du bei Mir, sung beautifully by John Liddington, a young baritone student currently at Cardiff University, but who was a long time double bass player in South Powys Youth Music, so has a significant local following. We were truly delighted that he was part of the festival this year.

Income & Expenditure

| BRECON BEACONS MUST TRUST | |
|--|------------------|
| Profit and Loss Report for Year ending 31 st March 2022 | |
| INCOME | £ |
| Friends | 1,705 |
| Patrons | 3,280 |
| Gift Aid | 0 |
| BBFO Fees | 0 |
| MISC inc. testing of card machines | 1,464.14 |
| Tickets net of commission/venue hire | 20,978.26 |
| Public funding | 20,017.5 |
| Grants | 19,210 |
| Compensation fund | 0 |
| Donations FF Fund | 2,227.07 |
| Donations (Individuals) | 7,965 |
| Recording | 0 |
| Programme adverts | 0 |
| TOTAL | 76,846.97 |
| | |
| EXPENDITURE | £ |
| Catering | 649.44 |
| Musician/Artist fees | 31,959.95 |
| BBFO / RWCMD project inc. expenses | 4,698.31 |
| Bank charges | 75 |
| Travel, accommodation & subsistence | 12,035.3 |
| Materials | 71.54 |
| Sundry | 967.23 |
| Management | 22,200 |
| Venue hire | 3,060 |
| Digital services | 276,31 |
| Comms: printing/design/adverts | 5,311.02 |
| Sheet music | 552.34 |
| Postage/stationery | 3.85 |
| Instrument hire/tuning | 2,175 |
| Recordings | 0 |
| Insurance | 965 |
| Mozart Fund | 120 |

| | |
|--|-------------------|
| Filming costs | 6,600 |
| Community project | 5,394.95 |
| Training and other specialist services | 50.1 |
| TOTAL | 97,165.34 |
| | |
| Surplus/Deficit for the year | -20,318.37 |
| | |
| BALANCE | |
| Balance at start of year | 75,688.09 |
| Surplus/deficit | -20,318.37 |
| Closing balance | 55,369.72 |
| | |

Signed on behalf of the Board

Anne de B Morgan

Date 19.1.2023

Anne Morgan, Chair

Annedd Wen
Llangybi
Lampeter
Ceredigion
SA48 8NB

Dorcas Slaney
Brecon Beacons Music Trust

Date: 11th November 2022

Dear Dorcas.

Brecon Beacons Music Trust Accounts for the year to 31st March 2022

The accounts have been reviewed for the financial period ending 31st March 2022. The accounts appear in good order, and reflect an accurate representation of the charity's financial position.

Specifically:

- The entries on the Bank Analysis spreadsheet provided reconcile with the bank account statement entries.
- Expenditure is supported by invoices/receipts for purchases/expenses incurred.
- Income items match those stated on the charity's bank statements.

I confirm that I am independent from Brecon Beacons Music Trust and its trustees.

Yours sincerely,



Mrs. Amanda King

BRECON BEACONS MUSIC TRUST

England & Wales - Charity number 1172155

Accounts

BRECON BEACONS MUSIC TRUST

Registered Charity Number – 1172155

Annual Report
and accounts for the year ended
31 March 2021

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Information about the charity

Charity Name: Brecon Beacons Music Trust

Registration Number: 1172155

Registered address: Hendre, Merthyr Cynog, Brecon, LD3 9SG

Trustees during the period:

Anne Morgan (Chair)

Peter Brock (retired January 2021)

Dorcas Slaney (Treasurer)

Andrew Sutherland

Cornelia Rahdes (appointed February 2021)

Bank:

Lloyds Bank, 38 High Street, Brecon, LD3 7AR

Charity Structure, Governance and Management

Originally established in 2012 as a registered charity (1146283) governed by a trust deed, in 2017 Brecon Beacons Music Trust changed its constitution and on 20 March 2017 was registered as a Charitable Incorporated Organisation (CIO), number 1172155. The Brecon Beacons Music Trust delivers the annual Brecon Baroque Festival and supports the chamber ensemble, Brecon Baroque, where appropriate.

The Brecon Beacons Music Trust was managed during the period by the four Trustees. No Trustee was paid for their work as board members during the year. The Artistic Director of Brecon Baroque Festival is Rachel Podger. The festival is delivered by the Festival Producer Alison Giles and Marketing and PR Consultant Kate Gedge, supported by a small team of freelance events managers. The Trustees are also actively involved as volunteers in the running of the festival. Brecon Baroque, the regularly featured ensemble / orchestra is managed separately by a professional agent, Percius Management, which also manages Rachel Podger.

Methods for Recruitment of Trustees

The Chair and Trustees of Brecon Beacons Music Trust put forward names of suitably qualified people, whom they know to be interested and to have relevant experience to assist the organisation, for discussion by the Trustees as possible candidates for election. New Trustees – if they have not done so in any event – are encouraged to attend the Brecon Baroque Festival each year and to familiarise themselves with the duties of a Trustee with guidance from the Charity Commission and Powys Association of Voluntary Organisations (PAVO).

Trustees' activities

The Trustees meet at least four times per year and oversee the running, financial and artistic management of The Brecon Baroque Festival, which takes place annually in October, and associated musical events with particular reference to its objectives. Since the beginning of the pandemic in March 2020, meetings have been held online rather than in person.

The Objectives and Activities of Brecon Beacons Music Trust

- (i) The advancement of public appreciation and knowledge of classical music through the promotion of live performance of the highest standard including the Brecon Baroque Festival and Brecon Baroque Ensemble;
- (ii) The promotion of musical education, knowledge and performance skills of children and young people in Powys and beyond;
- (iii) Such other charitable purposes beneficial to the public consistent with the objects above as the trustees in their absolute discretion determine.

Public Benefit

Brecon Beacons Music Trust increases access to high quality live music by bringing internationally acclaimed musicians to a small mid-Wales town and providing affordable tickets in well-known local venues. In attracting significant cultural tourism it also supports the local economy, while its education programme provides valuable training and performance opportunities for young musicians in Powys and the UK conservatoires. The community programme, including workshops and performances, ensures that the Festival benefits as wide a range of local people as possible, including those with disabilities and those who have limited access to high quality music and arts experiences.

OVERVIEW 2020-21

The 2020 Brecon Baroque Festival was produced as an online festival because of the Covid-19 pandemic. Instead of planning for a live programme, we filmed the world premiere of a specially commissioned new arrangement of Bach's Goldberg Variations for nine instruments, plus supporting interview and talk events with Rachel Podger and the arranger of the Goldbergs, Chad Kelly. Chad is an emerging director, keyboardist and arranger who appeared for the first time at the festival in 2019, with enormous success. Author Horatio Clare was also featured.

The filming took place in Brecon Cathedral, to maintain the festival's sense of place, in August 2020. The four online events, all heavily focused on Chad's new arrangement, premiered over what should have been the live festival weekend, October 23 to 25. The

films remained available to view for ticket buyers until the end of January 2021, to enable the festival Christmas gift package to be sold.

A total of just under 600 tickets was sold, of which the majority were for the four event Festival Pass. Gross income through the online ticket provider, Eventbrite, totalled over £8,000 and there was a significant number of direct payments to view by bank transfer, often with an additional donation. These levels suggest a number of individual event 'views' of approximately 2,500 – 3,000.

New Friends and Patrons were gained as a result of going online, and there was a considerable amount of personal giving associated with the online festival. Income derived from a newly instituted JustGiving appeal went into a designated Festival Futures Fund, which has also received other significant individual gifts made direct to BBF.

BBF had no online presence previously apart from its website and social media. Commissioning the arrangement from Chad Kelly and making it the focus of such a new enterprise was ambitious but rewarding.

Financials

The Trustees are extremely grateful to the public funders, trusts and foundations, individuals and sponsors whose generous support has made our artistic programme during this year possible. Public and trust funders for the period included the Arts Council of Wales, Mid Wales Music Trust, Brecon Town Council, The Gibbs Trust, National Lottery Awards for All, Community Foundation Wales / Powys Community Endowment Fund, D'Oyly Carte Charitable Trust, the Gwendoline and Margaret Davies Charity, The Moondance Foundation and Fidelio Charitable Trust. We were also fortunate to secure Welsh Government Cultural Recovery Fund support.

Brecon Beacons Music Trust and Brecon Baroque Festival is supported by a wide range of income streams and this variety minimises financial risk by ensuring there is never too much dependency on a single funding source. The total income for 2020/21 was £106,599 (£74,310 in 2019/20). The Festival Friends and Patrons scheme raised £5,935 (£4,680 in

2019/20) while funding from trusts and foundations contributed £20,600 (£20,800 in 2019/20) and individual donations £16,400 (£4,896 in 2018/19). Public funding from the Welsh Government Cultural Recovery Fund, Brecon Town Council, the National Lottery and the Arts Council of Wales totalled £46,800 whilst box office income (online festival only) was £8,230 (£23,261 in 2019/20).

At the year end the Trust carried forward funds of £75,688 which puts the charity in a strong position to face the challenges of what remains, as Covid-19 continues to have powerful effects across the UK and world, an uncertain future for performing arts organisations. The trustees have considered and amended the figure to be kept in reserves to £8,000.

Chair's report for Brecon Baroque Festival 2020

In common with all other branches of the arts, the coronavirus pandemic presented an immense challenge to concert organisers during this year. As mentioned above, the committee decided to go for an on-line festival, as the risks of trying to organise it live were too great. We were fortunate to locate a film crew from Cardiff and filming took place over three days in Brecon Cathedral in August, the safest time we felt we could assemble the nine musicians involved, while observing strict Covid rules. Having not been on line before, the festival was open to a much greater audience than before, not only to patrons, friends and regular attenders, but to listeners world-wide, many of whom were not previously aware of the festival's existence. The whole process was a steep learning curve for the committee, but one that was extremely well rewarded, and also entirely vindicated, given that Wales went into lockdown the very October weekend the festival would have taken place. It was felt by our large on-line audience that the festival provided a beacon of light in some very dark times.

The centerpiece of the festival was a specially commissioned arrangement by Chad Kelly of Bach's Goldberg Variations for nine instruments. We opened on Friday 23rd October with an on-line introduction by Rachel Podger and Chad Kelly, giving some very interesting insights into Bach's state of mind at the time, and his place in the changing musical styles of the period. In a documentary shown on the Saturday afternoon, Rachel Podger then talked about the background of the festival and the impact it has had on local life in Brecon, and Chad Kelly spoke some more about his arrangement of the variations. Also the author and broadcaster

Horatio Clare, who was born and brought up locally, related how his experience of walking in Bach's footsteps in order to research his book *A Walk with Bach*, deepened his love and understanding of Bach and his music.

The actual performance of the Goldberg variations are so well described in the press review below, that I cannot add anything! Suffice to say, it has been watched and re-watched by a great many people, and the final question and answer session on the Sunday night, bore testimony to their ecstatic reception. We were delighted to receive a 5 star review in *The Times*, among other similarly positive press reports.

Needless to say, we were unable to carry out our usual school workshops and commitments to the local Adult Learning Disability Centre, nor could we have the Brecon Baroque Festival Orchestra. However these projects are being planned for some time in 2021, when we sincerely hope that the Covid epidemic will be under more control.

Press review:

The Times 26th October 2020 *Rebecca Franks:*

Brecon Baroque Festival review — Bach reimagined in exquisite harmony ★★★★★

This year's Brecon Baroque Festival began on the same day as Wales's two-week Covid "fire break". Luckily, the violinist and artistic director Rachel Podger had already decided to go online. In August she gathered together her merry band of period-instrument musicians to record the main event, a new arrangement of Bach's *Goldberg Variations*. Filmed in the sunlit south transept of Brecon Cathedral, it's a performance to revisit many times – which ticket-holders can until the end of January 2021.

The playing was exquisite. From Katy Bircher's flute, gentle as dappled sun, to Jan Spencer's earthy bass, the sound was filled with life and texture. When the arranger Chad Kelly embarked on this project, his first thought was to expand Bach's 1741 piece from solo keyboard to string trio. The forces eventually grew to nine players: flute, oboe, bassoon, two violins, viola, cello, bass and harpsichord. Podger's violin led the way, but Kelly made brilliant use of them all. Drawing on familiar 18th-century groupings — trio sonata, violin sonata, duet, orchestra and so forth — Kelly skilfully used his palette to illuminate the character of each variation. Flute and bassoon added to Variation 7's pastoral quality, for instance, while

the oboe da caccia was wonderfully doleful in Variation 15. Hearing the imitative canons being passed around players amplified the brilliance of Bach's writing.

Another test is the return of the Aria, which should elicit a sense of arrival, renewal, even redemption — after 30 variations, the last thing you want is for it to fall flat. Here, it sprang forth from the Quodlibet with surprising vigour, played by all the instruments. It was as though the intricate contrapuntal lines of the past 80 minutes had united, like streams joining a river that had finally reached the sea. The effect was glorious.

| BRECON BEACONS MUSIC TRUST | | |
|---|----------|----------------|
| Profit and Loss Report for Year ending 31st March 2021 | | |
| | | |
| Income | | £ |
| FRIENDS | | 1,930 |
| PATRONS | | 4,005 |
| GIFT AID | | 5,091 |
| BBFO Fees | | 0 |
| MISC | | 490 |
| TICKETS NET OF COMMISSION and VENUE HIRE | | 8,230 |
| GRANTS inc public funding | | 67,400 |
| COMPENSATION FUND | | 400 |
| DONATIONS - Festival Futures Fund | | 9,878 |
| DONATIONS - Other (individuals) | | 6,125 |
| RECORDING | | 3,000 |
| PROGRAMME adverts | | 50 |
| Total In | | 106,599 |
| | | |
| Expenditure | £ | |
| CATERING | 6 | |
| MUSICIAN/ARTIST FEES | 13,900 | |
| BANK CHARGES | 0 | |
| TRAVEL & SUBSISTENCE | 3,034 | |
| MATERIALS | 189 | |
| SUNDRY | 430 | |

| | | |
|--|---------------|---------------|
| MANAGEMENT | 17,290 | |
| VENUE HIRE | 500 | |
| DIGITAL SERVICES ETC | 84 | |
| COMMS: PRINTING/DESIGN/ADS | 7,013 | |
| SHEET MUSIC | 3 | |
| POSTAGE/STATIONERY | 27 | |
| INSTRUMENT HIRE/TUNING | 500 | |
| RECORDINGS | 0 | |
| INSURANCE | 243 | |
| MOZART FUND | 150 | |
| FILMING COSTS | 6,789 | |
| TRAINING AND OTHER SPECIALIST SERVICES | 84 | |
| Total Out | 50,245 | |
| | | |
| Surplus for the year | | 56,354 |
| | | |
| Balance Sheet | | |
| Balance at start of year | 19,334 | |
| Surplus | 56,354 | |
| Closing balance | 75,688 | |
| | | |

Signed on behalf of the Board

Anne de B Morgan Date: *19th Jan 2022*

Anne Morgan, Chair

Annedd Wen

Llangybi

Lampeter

Ceredigion

SA48 8NB

Dorcas Slaney

Brecon Beacons Music Trust

Date: 14th January 2022

Dear Dorcas.

Brecon Beacons Music Trust Accounts for the year to 31st March 2021

The accounts have been reviewed for the financial period ending 31st March 2021. The accounts look to be in good order, and reflect an accurate representation of the charity's financial position.

Specifically:

- The Bank Analysis spreadsheet entries reconcile correctly with the bank account statement entries.
- Expenditure is supported in the main by invoices/receipts for purchases/expenses incurred.
- Income items match those recorded on the bank statements.

I confirm that I am independent from Brecon Beacons Music Trust and its trustees.

Yours sincerely,



Mrs. Amanda King