

THE HIGHGATE CHORAL SOCIETY

England & Wales · Charity number 1191240

Details

Status Registered

Legal form CIO

Registered 2020-09-11

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

Contact

Address 53 St. Georges Avenue
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Activities

Objects: THE ADVANCEMENT OF ARTS AND CULTURE AND IN PARTICULAR THE ART AND CULTURE OF MUSIC BY THE PRESENTATION OF CONCERTS AND OTHER ANCILLARY ACTIVITIES.

Activities: The objects of the Highgate Choral Society are the advancement of the art and culture of music by the presentation of concerts and other ancillary activities. We generally give 3 choral concerts each year in November, March and July at various north London venues, and a Family Carol Concert at St Michael's Church, Highgate in December. We rehearse on Monday evening during the academic year.

Classification

- **How:** Other Charitable Activities
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Barnet
- Brent
- Camden
- City Of Westminster
- Haringey
- Islington

Finances

Period end	Income	Expenditure	Assets	Employees
2024-08-31	£121,530	£120,211	-	-
2023-08-31	£141,205	£137,824	-	-
2022-08-31	£103,162	£109,273	-	-
2021-08-31	£55,578	£4,146	-	-

Trustees

Name	Role	Appointed
Ali Brodie		2024-05-13
Alison Paterson		2026-05-11
Ashitey Kwame Nii-Amaa Ollennu		2022-02-21
Caroline Dove		2025-02-24
Diana Muggleston		2025-02-24
Dr EMILY JANE LUCY FINCH		2022-02-21
Dr Felicity Dirmeik		2023-05-15
Luke Eyre Randolph		2022-02-21
RICHARD IAN GOURLAY		2022-02-21
Ursula Susan Taylor		2022-02-21

THE HIGHGATE CHORAL SOCIETY

England & Wales - Charity number 1191240

Accounts

THE HIGHGATE CHORAL SOCIETY TRUSTEES' REPORT 2023/2024

Charitable Objects

The objects of the CIO are the advancement of arts and culture, in particular the art and culture of music, by the presentation of concerts and other ancillary activities. The Charity pursues its objects principally through holding public concerts, but also undertakes additional activities to support the local community and engage with other charities and schools in our area. The Trustees of the Charity are aware of the general guidance issued by the Charity Commission on public benefit. They have regard to this guidance in deciding what activities the Charity should undertake.

Constitution

Highgate Choral Society, originally founded in 1878, has been registered in its current form as a Charitable Incorporated Organisation (CIO) with the Charity Commissioners under charity registration number 1191240 since 11th September 2020.

Musical Activities

I am delighted to report that Highgate Choral Society's 2023/24 season was a great success. As well as our usual five concerts, we held a sold-out weekend choral workshop at Benslow Music Trust in Hertfordshire, and we sang in concerts in Central London for commercial promoter Raymond Gubbay.

As one of the choir's objectives is educational – both for us and the local community, we like to ensure that our repertoire over the season includes a mix of popular choral works and some lesser-known pieces. For instance, over the year we sang pieces by Bizet, Boulanger, Hadyn and Salieri that do not get as much airing in concerts as they deserve.

We are hugely grateful to our musical director, Ronald Corp OBE, for his inspirational musical direction and his patience and enthusiasm in teaching us. He challenges us with his varied programme selections, and we benefit so much from his extraordinary musical knowledge and his insights into the works we perform – which he shares with us, both in rehearsals and in his free pre-concert talks to which members of our audience are invited.

We are also grateful to Alexander Wells, our accompanist, not just for his piano-playing talents, but for rising above the inadequacies of the piano he has to play on. For much of the season, he was forced to use a gadget of his own devising to prop up the broken music stand on the rehearsal piano so he could actually play the music.

We held our first concert of the 2023/24 season on Saturday, 11th November 2023 at All Hallows' Church, Gospel Oak. We performed the great Romantic composer Felix Mendelssohn's last major work, the monumental and dramatic oratorio, *Elijah* (Opus 70).

Mendelssohn (1809 - 1847) had long aspired to build on the success in 1837 of his first oratorio, *St Paul*, with a work recounting the Old Testament story of the prophet Elijah. The impetus he needed came in 1845 with an invitation from the committee of the Birmingham

Music Festival to provide music for the next year's event. With the assistance of his friend Julius Schubring, Mendelssohn prepared a libretto in German, and then worked in close collaboration with his chosen translator, William Bartholomew, to create the English version. The first performance, conducted by the composer, took place in August 1846 in Birmingham Town Hall. The oratorio was an immediate and overwhelming success.

Elijah is organised in two parts and contains exquisite recitatives, arias and choruses assembled into a series of tableaux portraying various dramatic episodes in the prophet's life. In Part One, Elijah calls down a drought on the land, mocks the people who worship the god Baal, and prays to God to alleviate the drought. Fire descends from heaven and rain falls. In Part Two, after confronting King Ahab, Elijah flees into the desert and is comforted by angels. God appears, Elijah is swept up into heaven in a whirlwind by a fiery chariot and horses, and the work closes with general rejoicing and praise to God.

For the concert, we were joined by the New London Orchestra and soloists Gweneth Ann Rand (Soprano), Emma Brown (Alto), Ruairi Bowen (Tenor) and Felix Kemp (Bass).

Our second concert, which took place on Saturday, 2nd December 2023 at St Michael's Parish Church, was our ever popular, sell-out Family Carols concert. For this event, which is locally regarded as the start of the Christmas season, we sing together with the choir of St Michael's Church of England Primary School. The children always add a particularly joyous and enthusiastic element to the concert and their contribution is enjoyed by one and all.

At the end of the concert, we held a bucket collection for two local charities nominated and chosen by choir members. This time, it was the turn of The Soup Kitchen and The Hive Food Bank. Thanks to the generosity of choir members and our audience, we raised a record amount of £1,750 which meant that both received an amazing £875 each towards their extraordinarily important and necessary work with the poor and homeless.

On Saturday, 2nd March 2024, we held our third concert of the season and this time we sang pieces from three French composers: Poulenc's *Stabat Mater*; Bizet's *Te Deum*; and Boulanger's *Vieille Prière Bouddhique*.

Francis Poulenc (1899 - 1963) composed *Stabat Mater* in honour of his friend, the artist and designer Christian Bérard, who died suddenly of a heart attack on stage at the Théâtre Marigny in Paris in 1949. After initially considering a Requiem Mass in tribute, Poulenc settled on a medieval *Stabat Mater* text – a 13th-century hymn to the Virgin Mary, evoking her suffering at the crucifixion – after returning from the shrine of the Black Virgin of Rocamadour, in southern France. Poulenc's setting, scored for soprano, mixed chorus and orchestra, premiered at the Strasbourg Festival in 1951 and was immediately well received, later winning the New York Critic's Circle Award for Best Choral Work of the year.

George Bizet (1838 - 1875) composed *Te Deum* – a Latin hymn of praise – in his late teens, as a submission to the Rodrigues Prize for a new religious work, open to winners of the prestigious Prix de Rome composition prize, which he had won in 1857. Though Bizet was unsuccessful (resolving never again to compose religious music), happily, *Te Deum*, scored

for soprano and tenor, a mixed chorus and orchestra, survived and is now considered an important part of the composer's catalogue.

Lili Boulanger (1893 - 1918), the first female winner of the Prix de Rome, composed *Vieille Prière Bouddhique* (Old Buddhist prayer) between 1914 and 1917. However, because of the First World War, the piece, which is scored for tenor, mixed chorus and orchestra, was not performed until 1921, three years after her untimely death from tuberculosis at the age of 24.

At the concert, the choir was joined by the New London Orchestra and soloists Iúnó Connolly (Soprano) and Thomas Elwin (Tenor).

For our May concert, held on Saturday, 27th April 2024 at St Michael's Church, Highgate, we focused on more recent and popular music. We sang two choral suites, Karl Jenkins' *The Armed Man – a Mass for Peace* and Leonard Bernstein's *West Side Story*, as well as *Sing!* By David Willcocks, *Sure on This Shining Night* by Samuel Barber and *The Seal Lullaby* by Eric Whitacre.

The Armed Man was commissioned by the Royal Armouries Museum and premièred in April 2000. It is dedicated to the victims of the Kosovo war which ended the year before.

Based on the Catholic Mass, the work incorporates other religious and historical sources including the Islamic call to prayer, the Psalms and the *Mahabharata*, an ancient Hindu text. Interspersed with moments of reflection, it charts the growing menace of descent into war and its associated horrors before ending with hope for peace, a time when "sorrow, pain and death can be overcome".

The mass is one of Jenkins' most popular works and the composer recently conducted its 3,000th performance at the Royal Albert Hall to mark his 80th birthday.

West Side Story, premièred on Broadway in 1957, sets Shakespeare's tragedy, *Romeo and Juliet*, in the Upper West Side of 1950s Manhattan, New York. Associated with rival teenage gangs, the Jets and the Sharks, Tony and Maria meet and fall in love, sparking ominous hostilities. The music, composed by Bernstein (1918 - 1990) with lyrics by Stephen Sondheim, runs the full range of human emotion and includes such love songs like *Maria*, *I Feel Pretty* and *America*.

Sing! by David Willcocks (1919 - 2015) is a joyful hymn of praise accompanied by the rousing *Toccata* from *Symphony No 5* by Charles-Marie Widor (1844 - 1937), while *Sure on This Shining Night* from Samuel Barber's 1938 song cycle *Four Songs*, is one of the composer's most frequently performed works.

Our final song was *The Seal Lullaby* by Eric Whitacre, which was inspired by Rudyard Kipling's "beautiful, dark and rich" children's story.

Our soloist in this concert was Baritone Stephen Whitford and our Organist was Edward Batting.

To wrap up our 2023/24 season, we returned to All Hallows' Church, Gospel Oak on Saturday, 6th July 2024, and to the music of Wolfgang Amadeus Mozart (1756 - 1791) and

his contemporaries. We performed three Mozart religious works, including *Vesperae Solennes de Confessore* (Solemn Vespers for a Confessor), written in 1780 for St Rupert's Cathedral in Salzburg where the young composer was baptised.

Scored for soloists and choir, the *Vesperae Solennes* are divided into six parts: *Dixit Dominus* (Psalm 110); *Confitebor Tibi Domine* (Psalm 111), *Beatus Vir* (Psalm 112), *Laudate Pueri* (Psalm 113), *Laudate Dominum* (Psalm 117) and *Magnificat* (Canticle for Vespers).

Almost a decade earlier, in 1771, having returned from his first Italian tour, the 15-year-old Mozart took up the post of *Konzertmeister* to the Prince Archbishop of Salzburg. During his tenure there he set four litanies (prayers used in services and processions) to music. The choir sang his *Litaniae Laurentanae* (the Litany of the Blessed Virgin Mary), an extended work for choir, orchestra and soloists, which is still performed at Salzburg Cathedral to this day.

Our last work by Mozart was his *Veni Sancte Spiritus* (Come Holy Spirit) which he wrote in 1768 when he was 12 years old. A Pentecost antiphon, it invokes the Holy Spirit and was influenced by the work of his father, Leopold Mozart.

The choir also performed pieces by Mozart's teacher Michael Haydn (younger brother of the more famous Josef) and by Antonio Salieri whose rivalry with Mozart was made famous in *Amadeus*, a play by Peter Schaffer.

At the concert, the choir was joined by the New London Orchestra and soloists Fflur Wyn (Soprano), Richard Decker (Alto) Nick Allen (Tenor) and Alistair Sutherland (Baritone).

Another highlight of our 2023/24 season was our weekend Choral Workshop at Benslow ably run by our musical director, Ron Corp, with support from accompanist Richard Wilkins and vocal coach Charles MacDougall. During the weekend, the 50 participants learnt a rich and varied selection of music which they performed in a closing concert on the Sunday afternoon.

HCS runs a Benslow choral workshop every two years, alternating with our international choral tour.

HCS also sang in various Gubbay events, including *Carmina Burana* at the Royal Albert Hall and *Beethoven's Ninth* at the Barbican.

Audiences were finally back to their pre-Covid levels with attendance on a par with the last 10 years.

Governance

The administration of the Charity is the responsibility of the Trustees who are all unpaid members of the Charity elected by its members in accordance with the constitution.

At the 2024 AGM on 13th May 2024, Rachel Ambrose, Michael Church and Robyn Conway resigned voluntarily and, in accordance with the Constitution, Ursula Taylor retired by rotation and was re-elected for a second term of 3 years along with Ali Brodie our new General Manager. Subsequently, during the year Caroline Dove was co-opted as a Trustee in July and Michaela Drapes resigned in August.

The Trustees meet regularly, usually 6 times, during the year. Our Musical Director is not a Trustee, but is invited to our meetings which he attends. The Trustees have met throughout the year both in person and virtually.

Membership

Membership was a very healthy 192 at the end of the year, up from 173 at the end of the previous year.

Finance

The result for the year was a small surplus of £1,619, enabling us to carry forward a cumulative reserve of £50,321 and a Commissioning Fund balance of £13,581. Ticket prices rose by an average of just under 12%, having remained static for the last 3 years, whilst subscription rates rose by 4%.

Independent Examiner

We are very grateful to Richard Morris, our independent examiner, for his continuing support and advice. We intend to re-appoint him for the following year.

Acknowledgements

In my recital of the musical activities I have thanked our Musical Director **Ron**, and our accompanist **Alex**. I would also like to thank a number of people who have given their valuable time and expertise in the advancement of the Choir:

Ursula Taylor who has organised and kept the minutes of our Trustees' Meetings, and setting out the timing for each item so as to assist all of us to stay relevant and on point. She has also worked together with **Emily Finch** on the organisation of the forthcoming tour to Berlin in the spring.

Luke Randolph our Treasurer who has worked tirelessly to keep our finances in good shape without which none of the activities would be possible.

Emily Finch who has organised all the Gubbay concerts and also worked with **Ursula Taylor** on the forthcoming tour to Berlin.

Ali Brodie who has taken on the position of General Manager with great aplomb.

Everyone at the **Box Office** and the **Publicity**, and the **Librarian**.

John Hammond for organising Benslow.

All Trustees for their invaluable input and advice over the year, and a special thanks to **Michaela Drapes** and **Debby Burman** who have retired from the Board.

I would also like to thank **Julia Irvine** for continuing to produce the weekly News Letters which we all enjoy reading, also **Andrea Sylvester** for work on the seating plans for each concert.

Richard Gourlay our Concert Manager for his continued hard work.

Margaret Pitt our Subscription Secretary for her discretion and eagle eye in keeping our subscriptions coming.

Thanks also to **Fabienne Lassagne** and **Sheila Pusinelli** for their invaluable contributions.

My apologies if I have left anyone out, but my heartfelt thanks to all of you who continue to make contributions towards the advancement of our Choir.

Publicity

Upon the retirement of Michaela Drapes who had been responsible for the website management a replacement was needed and this has now been put in hand and arrangements will be made for this duty to move to another member of the Choir in the New Year. Meanwhile we are still in need of a volunteer to take on the Press and Publicity role.

Conclusion

This has been a fairly successful year, and I hope that HCS will continue to flourish and be a place where Members can find enjoyment in singing and socialising together.

Ashitey Ollenu
Chair
Highgate Choral Society
2nd December 2024



CHARITY COMMISSION
FOR ENGLAND AND WALES

Highgate Choral Society	Charity N ^o	1191240
Annual accounts for the period		
1st September 2023	to	31st August 2024

Section A Statement of financial activities

	General Funds	Designated Commissioning Fund	Total Funds	Total Funds Last Year
Income				
Concert Ticket Sales	28,410		28,410	24,731
Programme Sales	2,096		2,096	1,654
Programme Advertising	1,625		1,625	2,030
Membership Subscriptions	46,415		46,415	44,074
Friends	2,010		2,010	2,160
Donations/Bequests	0		0	100
Sponsorship	3,150		3,150	3,100
Gift Aid Tax Recovery	9,829		9,829	8,840
Bar Sales	4,241		4,241	3,767
Refreshments Net Income	1,019		1,019	800
Music Hire Income	4,432		4,432	3,265
External Concert Promoters Income	1,670		1,670	2,920
Benslow Weekend Income	16,283		16,283	
Tour Income	0		0	43,244
Commissioning Fund Income	0		0	
Sundry Income	350		350	520
Total Income	121,530	0	121,530	141,205
Expenditure				
Concert Costs	67,918		67,918	58,113
Programme Costs	4,065		4,065	4,072
Rehearsal Costs	23,870		23,870	23,513
Bar Costs	1,267		1,267	972
Music Hire Costs	3,722		3,722	2,852
Bank & Card Charges less Interest	214		214	123
PRS Royalties	631		631	388
Insurances	339		339	323
Making Music Annual Subscription	496		496	365
External Concert Promoters Costs	949		949	1,536
Benslow Weekend Costs	14,523		14,523	
Tour Costs	0		0	42,870
Commissioning Fund Costs	0	300	300	
Depreciation	514		514	514
Sundry Costs	1,403		1,403	2,183
Total Expenditure	119,911	300	120,211	137,824
Income less Expenditure	1,619	(300)	1,319	3,381
Transfers between funds	0	0	0	0
Net movement in funds	1,619	(300)	1,319	3,381
Funds brought forward	48,702	13,881	62,583	59,202
Funds carried forward	50,321	13,581	63,902	62,583

Section B

Balance sheet

	General Funds	Designated Commissioning Fund	Total Funds	Total Funds Last Year
	£	£		£
Fixed Assets	1,068		1,068	1,583
Current assets				
Debtors (Note 19)	3,591		3,591	50
Cash at bank and in hand (Note 24)	52,942	13,581	66,523	70,301
Total current assets	56,533	13,581	70,114	70,351
Creditors (Note 20)	7,280		7,280	9,351
Total net current assets	49,253	13,581	62,834	61,000
Total net assets	50,321	13,581	63,902	62,583
General Funds	50,321		50,321	48,702
Commissioning Fund		13,581	13,581	13,881
Total funds	50,321	13,581	63,902	62,583

Signed by two trustees on behalf of all the trustees

Ashley Ollennu, Chair

Luke Randolph, Treasurer

Signature	Date of approval dd/mm/yyyy
	4th April 2024
	4/12/24



Report to the trustees

The Highgate Choral Society

On accounts for the year
ended

31st August 2024

Charity no
(if any)

1191240

Set out on pages

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/08/2024.

Responsibilities and
basis of report

As the charity's trustees, 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 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:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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.

Signed:

Richard Morris

Date:

12 January 2025

Name:

Richard Morris

Relevant professional
qualification(s) or body
(if any):

Address:

8 Holt Close

London

N10 3HW

THE HIGHGATE CHORAL SOCIETY

England & Wales - Charity number 1191240

Accounts

THE HIGHGATE CHORAL SOCIETY TRUSTEES' REPORT 2022/23

Charitable Objects

The objects of the Charity are the advancement of arts and culture, in particular the art and culture of music, by the presentation of concerts and other ancillary activities. The Charity pursues its objects principally through holding public concerts, but also undertakes additional activities to support the local community and engage with other charities and schools in our area. The Trustees of the Charity are aware of the general guidance issued by the Charity Commission on public benefit. They have regard to this guidance in deciding what activities the Charity should undertake.

Constitution

Highgate Choral Society, originally founded in 1878, has been registered in its current form as a Charitable Incorporated Organisation (CIO) with the Charity Commissioners under charity registration number 1191240 since 11th September 2020.

Musical Activities

After a somewhat nerve-racking 2021/22 season – thanks to the continuing presence of Covid, I am delighted to report that Highgate Choral Society's 2022/23 season ran smoothly. As well as our usual five concerts, we held a successful international singing tour to Leiden and Delft in the Netherlands, we sang in several concerts in central London for commercial promoter Raymond Gubbay and we joined the North London Symphony Orchestra as guest choir for a performance of Beethoven's Ninth in June.

As usual, our repertoire over the season included a mix of popular choral works and lesser-known pieces – including Ralph Vaughan Williams' *The Garden of Proserpine*, a rarely performed work which we sang in celebration of the 150th anniversary of the composer's birth. We also premièred two pieces, both composed by our musical director and conductor, Ronald Corp OBE. The first was the world première of his *Symphony No 3*: the second, a first performance for HCS of *Music*, a short piece with words taken from a poem by Walter de la Mare.

We are particularly grateful to Ron for his boundless patience, enthusiasm and inspirational musical direction over the year. He challenges us with his varied programme selections and we benefit so much from his extraordinary musical knowledge and the insights he gives us, both in rehearsals and in his pre-concert talks, into the works we perform. We are also grateful to Alexander Wells, our accompanist, not just for his piano-playing talents, but for rising above the inadequacies of the piano he has to play on.

Our first concert of the 2022/23 season was held on Saturday 12th November 2022 at All Hallows' Church, Gospel Oak. In honour of the 150th anniversary of Vaughan Williams' birth, we sang *The Garden of Proserpine*, a rarely performed piece in which the composer sets Swinburne's tragic pre-Raphaelite poem to music. We are deeply grateful to the Vaughan Williams Charitable Trust for their generosity in supporting our performance.

HCS musical director Ron Corp then conducted the world première of his *Symphony No 3*. The piece, which is dedicated to the memory of his late friend and long-time HCS member Naomi Lobbenberg, deals with the darkness and grief he experienced at her passing.

The final piece, sung by the choir, was Mozart's *Requiem in D minor* (K626). The composer was writing this beautiful piece of music as he lay dying and, although it was commissioned by Count Franz von Walsegg to commemorate the first anniversary of the death of his young wife, Mozart came to believe that the music was for his own funeral. Indeed, the opening *Requiem aeternam* and *Kyrie* movements were virtually complete at the time of Mozart's death, and it is thought they were performed at his own requiem in Vienna. Mozart's wife, Constanze, then commissioned Mozart's pupil Franz Süssmayr to complete the work.

For the concert, we were joined by the New London Orchestra and talented soloists Eleanor Pennell-Briggs (soprano), Emma Jüngling (mezzo soprano), Henry Ross (tenor) and Sam Evans (bass).

Our second concert, on Saturday 3rd December 2022, was our ever-popular, sell-out Family Carols where we sing together with the choir of St Michael's Church of England Primary School. They brought a particularly joyous and enthusiastic element to the concert and their contribution was enjoyed by one and all. At the end of the concert, we held a bucket collection for two local charities nominated by choir members, Food Bank Aid and Highgate Newtown Community Centre. Thanks to the generosity of choir members and our audience, they managed to raise an astonishing £1,410 – a record for us – and each went home with £705 for their coffers.

For our March concert, which took place on Saturday 11th March 2023, we sang Johann Sebastian Bach's magnificent choral work, the *St John Passion*.

In 1723 Bach moved to Leipzig where his duties as newly appointed Kantor included composing the music for the city's two principal Lutheran churches. Written probably during Lent in 1724, his *St John Passion* was first performed in the church of St Nicholas on Good Friday, 7th April 1724. It was heard four times during Bach's lifetime, each time with substantial alterations.

The *St John Passion* sets the dramatic Passion story of Christ's trial and crucifixion as told in the Gospel of St John. The Biblical text at its core is drawn from the Lutheran translation and is sung by the tenor taking the role of the Evangelist.

Scored for mixed choir, soloists and orchestra, the rich structure of this 'oratorio-Passion' includes: two monumental choruses that open and close the work; the Gospel narrative describing scenes in the Kidron Valley, Caiaphas' palace, the Garden of Gethsemane, Pilate's quarters, Golgotha and the burial site; solo arias that contemplate and comment on the unfolding events; and simpler chorales representing the response of ordinary congregations hearing the Passion story.

The choir was joined by the New London Orchestra, soprano Lucy Hall, mezzo soprano Catherine Hopper, tenor William Morgan, baritone Timothy Nelson and bass Dingle Yandell.

Moving on to our Spring concert, we sang a mix of French, German and English music, including the ever-popular Duruflé Requiem, on Saturday 20th May at St Michael's Church, Highgate. The choral work, dedicated to the memory of Duruflé's father, is an adaptation of

the Gregorian *Missa pro defunctis* (Mass for the Dead) that draws its musical themes from the original Gregorian chant. It was completed in September 1947 and was first heard two months later on French Radio. Modelled to some extent on Fauré's *Requiem*, the work is in nine movements and is distinguished by its calm, meditative atmosphere and subtle, richly expressive modal harmonies. With its emphasis on 'the idea of peace, of faith and of hope', Duruflé omitted most of the liturgical *Dies irae*, but included part of the *Pie Jesu*, as well as the *Libera me* and *In paradisum* from the burial service. Duruflé's sensuous harmonies suffuse every note with feeling; and while the fluid rhythm of plainsong is essentially incompatible with modern bar-lines, the composer instinctively overcame this obstacle to create a work of unimpeachable integrity, a miraculous synthesis of old and new. 'This Requiem is not an ethereal work which sings of detachment from human concerns,' he said. 'It reflects, in the unchanging form of Christian prayer, the anguish of man faced with the mystery of his final end.'

Like the Mozart *Requiem*, Duruflé's version was performed at his own memorial service in 1986 as a tribute to his life and work.

The choir also sang *God is Gone Up* by Gerald Finzi, Duruflé's *Ubi Caritas et Amor*, Parry's *Blest Pair of Sirens*, and Brahms' *Geistliches Lied*.

Our two young soloists, mezzo soprano Carolyn Holt and baritone Mark Nathan, both sang solos: Carolyn performed *Softly and Gently* from Elgar's *Dream of Gerontius* while Mark sang *Lord God of Israel* from Mendelssohn's *Elijah*. Edward Batting, our organist for the concert, also played two organ solos: *Es ist ein Ros entsprungen* by Brahms and *Chorale prelude St Ann's* by Parry.

Our last concert, on Saturday 9th July 2023 at All Hallows, was an eclectic mix of comparatively recent music. As a choir, we sang that beautifully engaging jazz mass – Will Todd's *Mass in Blue* – accompanied by the outstanding vocals of soprano Sarah Gabriel, and backed by double bass, drums and piano. We also sang – for the first time – *Music*, our musical director, Ron Corp's lovely setting of a Walter de la Mare poem. We were also treated to an opportunity to hear Simon Blendis, leader of the London Mozart Players and one of the UK's most sought-after violinists, accompanied by his wife Saoko on piano, introducing and playing a selection of Max Jaffa Favourites on Max's own violin made in 1704.

The concert was dedicated to Father David Houlding who was retiring as vicar of All Hallows', Gospel Oak, after nearly forty years in the parish.

Summing up the concert, Ron Corp said: "This was a wonderfully joyous finish to our busy year. We are very lucky to have been able to include Simon and Saoko's unique insight into the world of Max Jaffa and have them perform six of his greatest numbers, that many people will remember from the days of the Palm Court Orchestra broadcast on the BBC.

"We are also delighted to be performing Will Todd's *Mass in Blue* which is a particular favourite of the choir and to be celebrating with Father Houlding who will be sadly missed by all who have worked with him in the All Hallows' area."

Another highlight of the 2022/23 season was the HCS tour to Leiden and Delft where we sang in three stunning churches – the Hooglandeskerk and Hartbrugkerk in Leiden, and the Maria van Jessekerk in Delft. The trip was a huge success, thanks to a team of very hard-working

choir members led by trustees Ursula Taylor and Emily Finch, and in fact our soloist on the trip, mezzo soprano Emma Brown, who lives in Leiden, came to the UK and sang the alto part in Mendelssohn's *Elijah* at our November 2023 concert.

HCS members also sang in various Gubbay events, including *The Messiah* at the Royal Festival Hall and Beethoven's Ninth at the Barbican.

Overall, audience attendance was similar to the previous year but perhaps had not continued to revive quite as fulsomely as we had hoped post-Covid.

Governance

The administration of the Charity is the responsibility of the Trustees who are all unpaid members of the Charity elected by its members in accordance with the constitution.

During the year Charlotte Goss had resigned as a Trustee and at the AGM on Monday 15th May five others resigned and did not choose to stand for re-election – Julia Irvine, Andrea Sylvester, Siobhan D'Gama, Andrea Sabbadini and Cindy Walters. Four new Trustees were elected – Michael Church, Michaela Drapes, Felicity Dirmeik and Janet Floyd. This brings the current number of Trustees to thirteen.

The Trustees meet regularly amongst themselves, and also with our Musical Director who is not a Trustee, but is invited to attend our meetings. The Trustees have met throughout the year both in person and virtually.

The Trustees met six times during the year to consider and make decisions on future musical plans, the financial position of the charity, the membership, operational matters and key policies appropriate to the running of the choir.

Membership

Membership numbers ended up at a very healthy 197, slightly ahead of the previous year. It seems that any uncertainty born of Covid has largely been left behind. Of these 155 were full paying members for the whole year, the balance comprising those who joined part way through the year or took advantage of our under 35 and unwaged subscription rates.

Finance

The result for the year was a very satisfactory surplus of £3,381, allowing us to carry forward a cumulative reserve of £48,702 and a Commissioning Fund balance of £13,881. Ticket prices remained the same, whilst subscription rates rose by 4%. As ever, the Trustees are mindful of the inexorable rise of costs and the limitations on being able to increase income commensurately.

Independent Examiner

We are very grateful to chartered accountant Richard Morris, our independent examiner, for all the support and advice he has given us over the year.

Acknowledgements

At the end of my first year as Chair, I would like to express my grateful thanks to the many Trustees and other choir members whose voluntary labours keep us running to such high levels

of achievement. But above all may I thank Andrea Sylvester for her 13 long years of service to the choir in many roles and as Trustee and, in particular, Julia Irvine of equal longevity in as many roles and latterly as Chair overseeing our transition from unincorporated to incorporated charity and steering us through the vicissitudes of Covid so seamlessly. I am also most grateful to Julia for agreeing to and continuing to write the weekly newsletter which is the highlight of our week.

Last but not least I would like to thank all of our members who have given me such encouragement and welcome as Chair. My thanks to all of you for helping to make this such a lovely and rewarding choir to belong to.

Conclusion

This has been a good year for the choir. We have sung some great music, and we have had a successful and enjoyable tour to the Netherlands. We look forward to continuing our efforts to reach the highest standards in musicality, and to bring our music to as wide and diverse an audience as possible.

Ashitey Ollennu
Chair
Highgate Choral Society
10th March 2024



CHARITY COMMISSION
FOR ENGLAND AND WALES

Highgate Choral Society	Charity N ^o	1191240
Annual accounts for the period		
1st September 2022	to	31st August 2023

Section A Statement of financial activities

	General Funds	Designated Commissioning Fund	Total Funds	Total Funds Last Year
Income				
Concert Ticket Sales	24,731		24,731	25,220
Programme Sales	1,654		1,654	535
Programme Advertising	2,030		2,030	200
Membership Subscriptions	44,074		44,074	40,828
Friends	2,160		2,160	2,415
Donations/Bequests	100		100	110
Sponsorship	3,100		3,100	2,250
Gift Aid Tax Recovery	8,840		8,840	8,945
Bar Sales	3,767		3,767	2,707
Refreshments Net Income	800		800	305
Music Hire Income	3,265		3,265	1,438
External Concert Promoters Income	2,920		2,920	4,570
Benslow Weekend Income			0	13,364
Tour Income	43,244		43,244	0
Commissioning Fund Income			0	0
Sundry Income	520		520	275
Total Income	141,205	0	141,205	103,162
Expenditure				
Concert Costs	58,113		58,113	64,189
Programme Costs	4,072		4,072	1,966
Rehearsal Costs	23,513		23,513	22,840
Bar Costs	972		972	1,837
Music Hire Costs	2,852		2,852	847
Bank & Card Charges less Interest	123		123	249
PRS Royalties	388		388	299
Insurances	323		323	307
Making Music Annual Subscription	365		365	365
External Concert Promoters Costs	1,536		1,536	2,227
Benslow Weekend Costs			0	12,653
Tour Costs	42,870		42,870	0
Commissioning Fund Costs			0	2,250
Depreciation	514		514	475
Sundry Costs	2,183		2,183	1,019
Total Expenditure	137,824	0	137,824	111,523
Income less Expenditure	3,381	0	3,381	(8,361)
Transfers between funds	0	0	0	0
Net movement in funds	3,381	0	3,381	(8,361)
Funds brought forward	45,321	13,881	59,202	67,563
Funds carried forward	48,702	13,881	62,583	59,202

Section B

Balance sheet

	General Funds	Designated Commissioning Fund	Total Funds	Total Funds Last Year
	£	£		£
Fixed Assets	1,583		1,583	2,097
Current assets				
Debtors (Note 19)	50		50	170
Cash at bank and in hand (Note 24)	56,420	13,881	70,301	63,849
Total current assets	56,470	13,881	70,351	64,019
Creditors (Note 20)	9,351		9,351	6,914
Total net current assets	47,119	13,881	61,000	57,105
Total net assets	48,702	13,881	62,583	59,202
General Funds	48,702		48,702	45,321
Commissioning Fund		13,881	13,881	13,881
Total funds	48,702	13,881	62,583	59,202

Signed by two trustees on behalf of all the trustees

Ashitey Ollennu, Chair

Luke Randolph, Treasurer

Signature	Date of approval dd/mm/yyyy
	25/1/2024
	25/1/2024



Section A

Independent Examiner's Report

Report to the trustees	The Highgate Choral Society		
On accounts for the year ended	31st August 2023	Charity no (if any)	1191240
	Set out on pages		

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/08/2023.

Responsibilities and basis of report

As the charity's trustees, 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 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:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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..

Signed: *Richard Morris* **Date:** 23 December 2023

Name: Richard Morris

Relevant professional qualification(s) or body (if any): Associate member of the Institute of Chartered Accountants in England and Wales

Address: 8 Holt Close
London
N10 3HW

THE HIGHGATE CHORAL SOCIETY

England & Wales - Charity number 1191240

Accounts

The Highgate Choral Society trustees' report 2021/22

Charitable objects

The objects of the CIO are the advancement of arts and culture, and in particular the art and culture of music, by the presentation of concerts and other ancillary activities. The charity pursues its objects principally through holding public concerts, but we also undertake additional activities to support our local community and engage with other charities and schools in our area. The trustees of the charity are aware of the general guidance issued by the Charity Commission on public benefit. They have regard to this guidance in deciding what activities the charity should undertake.

Constitution

Highgate Choral Society is registered as a Charitable Incorporated Organisation (CIO) with the Charity Commissioners under charity registration number 1191240 since 11th September 2020. The trustees of the new CIO continued to administrate the old Highgate Choral Society charity (registration number 265651) alongside the new CIO until the AGMs of both charities which took place on Monday, 21st February 2022. At the AGM of old HCS, members of the choir voted for its dissolution which was duly registered with the Charity Commissioners.

Musical activities

After the various lockdowns which meant that HCS members had to rehearse and perform concerts online, it was a joy to be able to meet up live at the start of our 2021/22 season. The season had its ups and downs – an outbreak of Covid among choir members in March 2022 almost saw our second attempt to sing the Bruckner Mass cancelled yet again – but looking back, it was a truly enjoyable year. As well as our usual five concerts which we performed at All Hallows' Church in Gospel Oak and St Michael's Church, Highgate, HCS also held a weekend choral workshop at Benslow Music in Hitchin, Hertfordshire, and the choir also sang in a number of concerts in Central London for commercial promoter, Raymond Gubbay.

As is the choir's wont, our repertoire over the year included a mix of popular choral works and lesser known pieces. We also premiered two choral pieces: one, *Songs from the Temple*, was commissioned by the choir from upcoming composer Christopher Hussey; the other was a piece, *Nothing can be Beautiful*

Which is not True, composed by our musical director, Ronald Corp OBE, in memory of Alf Mignano, a long-time supporter of the choir.

We are particularly grateful to Ron – as always – for his enthusiasm and inspirational musical direction over the year. We all benefit from his programme selections and from his insights into the works we perform, both during rehearsals and in his pre-concert talks for our audiences, and also for his pre-recorded “Ron talks” which we make available to the wider public on our website (www.hcschoir.com) ahead of our concerts.

Ron celebrated his 70th birthday in January 2021 and, in honour of the occasion, members of the choir contributed to the cost of commissioning a portrait of him. The artist chosen, Tim Benson, is vice president of the Royal Institute of Oil Painters and a one-time member of the New London Children’s Choir which Ron founded in 1991.

Our first concert of the 2021/22 season – and our first since December 2019 – was held on Saturday, 13th November 2021 at All Hallows’ Church, Gospel Oak. We sang Verdi’s *Requiem*, a choral tour de force which we thought was most fitting for HCS and its supporters to celebrate our long-anticipated return to live performance. We were joined by four young soloists – soprano Anita Watson, mezzo soprano Samantha Price, tenor Frederick Jones and baritone Stephen Gadd. Ron conducted the choir and the New London Orchestra.

Verdi’s *Requiem* is a setting of the Catholic funeral mass in seven movements scored for double choir, solo quartet and large orchestra. It was composed in honour of the memory of the Italian poet and novelist Alessandro Manzoni, whom Verdi greatly admired and who, like Verdi, was a leader in the Risorgimento, the cultural and political movement for Italian independence and unification. The first performance, conducted by Verdi himself, was given in the church of San Marco in Milan on the first anniversary of Manzoni’s death, 22 May 1874, and it received immediate acclaim. A second performance, also conducted by Verdi, followed three days later at La Scala in Milan.

Our second concert, on Saturday, 4th December 2021, was our ever-popular sell-out Family Carols where we sing together with two local children’s choirs – the New London Children’s Choir and the choir of St Michael’s Church of

England Primary School, Highgate. Both choirs performed with great enthusiasm and their contribution was much enjoyed by everyone. At the end of the concert, we held a bucket collection for two charities – the Sanktus Project and the Camden Music Trust – which raised around £800.

We were extraordinarily lucky to have been able to hold the concert, as it turned out. Ten days later and we were back in lockdown again.

Our March concert was the one that almost didn't take place. Although the lockdown had been lifted in time for us to rehearse Bruckner's *Mass in E minor*, despite all our precautions and social distancing rules, our last rehearsal before the concert became a superspreader event. What had started as a 130-strong choir was reduced over the next five days by more than a half. After some hurried consultations with Ron and fellow trustees, we decided to bite the bullet and go ahead with the concert and it turned out to be the right decision. Our audience gave us a standing ovation.

The concert, which took place on Saturday, 12th March 2022 at All Hallows, was dedicated to the memory of Carolyn Pascal, our former general manager, who died unexpectedly in January 2020. It also saw the première of a new work by Ron, *Nothing Can be Beautiful which is not True*, composed in memory of HCS supporter and art lover Alfred Mignano. This was inspired by the writings of art critic John Ruskin and marked the 200th anniversary of his birth.

We also sang Bruckner's *Ecce Sacerdos Magnus* and Fauré's *Cantique de Jean Racine*.

We opened the concert by playing the Ukrainian national anthem and at the end we held a bucket collection for the DEC Ukrainian Appeal which raised £1,141.

Moving on to our fourth concert which took place on Saturday, 21st May 2022 at St Michael's, Highgate, we sang a mix of English and French songs including that perennial choral favourite, Fauré's *Requiem*. This was followed by Ralph Vaughan Williams' *Five Mystical Songs* and settings of celebrated poems by the 17th century Anglican priest, George Herbert. We also premièred a new piece,

Songs from the Temple, which HCS had commissioned from Christopher Hussey.

For the concert, we were joined by organist Edward Batting and soloists lúnó Connolly (soprano) and Jacobo Ochoa (baritone).

Our last concert of the season, which took place at All Hallows on Saturday, 9th July 2022, was Haydn's choral masterpiece, *The Creation*.

Scored for soprano, tenor and bass soloists, mixed chorus and large orchestra, *The Creation* is in three parts: following the orchestral 'representation of chaos', Part One depicts the creation of light, heaven and earth, land and water, and plants; Part Two describes the creation of animals, and man and woman; and Part Three portrays Adam and Eve and their idealised love in the Garden of Eden. The soloists represent the angels Gabriel (soprano), Uriel (tenor) and Raphael (bass), who narrate and comment on the six successive days of creation; while in Part Three the soprano and baritone take the roles of Adam and Eve. For each day of creation, the musical scheme comprises a narrative drawing on Authorised Version biblical texts from Genesis, a commentary in more poetic language drawing on Milton's *Paradise Lost*, and choral paeans using paraphrases from the psalms.

For this final concert, we were joined by three wonderful young singers from the English National Opera's Harewood Scheme: soprano Alexandra Oomens; tenor William Morgan; and bass William Thomas. The Harewood Scheme gives talented, young singers the opportunity to receive coaching and support from ENO while they are making their way into the world of opera and classical music in general, and we are indebted to Graham Brookman for his generosity in sponsoring our three soloists.

Overall, audience attendance was on a par with recent years. This was a very pleasing result, given the lingering concerns about picking up covid and other viruses at large scale events.

Governance

The administration of the charity is the responsibility of the trustees who are all unpaid members of the charity elected by its members in accordance with the constitution. The trustees all resigned, as required by the constitution, at

the 2022 AGM on 21st February 2022 February and several were subsequently reappointed. From our next AGM the annual cycle of elections will commence and the third most long-standing trustees will retire each year, remaining eligible to be re-elected for two further terms of three years.

At the last AGM, two of our long-standing trustees – Hilary Henderson and Robert Sumerling – stood down and I would like to thank them once again for their hard work and dedication to the choir. Five new trustees – Rachel Ambrose, Charlotte Goss, Ashitey Ollenu, Andrea Sabbadini and Cindy Walters – were elected to the board, bringing the number of trustees to 14.

The trustees meet regularly among themselves and also with our music director. Our music director is not a member of the committee but is invited to attend its meetings. Since the start of the 2021/22 season, the trustees have met both in reality and virtually and often as a mix.

In addition to future musical plans, the trustees considered: the financial position of the charity; the approval of the budget and season plan; reviews of membership; and operational risks. We also discussed the future of the HCS Friends' Scheme which we are seeking to rejuvenate.

Membership

When we started meeting for live rehearsals in September 2021, our membership numbers were down by around 14%, largely due to those more vulnerable among us wishing to stay protected during the latter stages of the pandemic. But by the end of the year we were only about 5% down on previous strength and we continue to build steadily back to previous numbers. While some older members have not renewed, we have been joined by an encouraging number of new singers.

Finance

As noted above, the old HCS has now been dissolved and all financial matters for the year were run through the new Highgate Choral Society CIO. The result for the year was a loss of £6,111, a good result considering the uncertainty with which we started the year in terms of membership numbers and potential audiences immediately post-Covid, and testament to the wisdom of carrying a healthy reserve enabling us to take appropriate risks with our forward programme planning. We carry forward at the end of the year general funds of £45,321 and a commissioning fund of £13,881.

Independent examiner

We are very grateful to chartered accountant Richard Morris, our independent examiner, for all the support and advice he has given us over the year.

Conclusion

We have ended our first year post lockdown and the transition from old HCS to the CIO in a strong position, with money in the bank and a thriving membership. We sang some great music to very appreciative audiences in the aftermath of Covid and were delighted by our ability – and theirs – to bounce back.

This is my last AGM as your chair. After 13 years as a trustee, of which the last five were as chair, I will be standing down and returning to the back benches of the alto 2s along with Andrea Sylvester (HCS's general manager who joined the committee at the same time I did), Siobhan D'Gama (HCS's membership secretary), Andrea Sabbadini and Cindy Walters (general trustee). I would like to take this opportunity to thank all four in particular – and my fellow trustees in general – for everything they have done and continue to do for this great choir.

Julia Irvine
Chair
Highgate Choral Society
23rd March 2023



Highgate Choral Society	Charity N ^o	1191240
Annual accounts for the period		
1st September 2021	to	31st August 2022

Section A Statement of financial activities

Draft 10/11/2022	General Funds	Designated Commissionin g Fund	Total Funds	Total Funds Last Year
Income				
Concert Ticket Sales	25,220		25,220	-
Programme Sales	535		535	0
Programme Advertising	200		200	0
Membership Subscriptions	40,828		40,828	
Friends	2,415		2,415	200
Donations/Bequests	110		110	55
Sponsorship	2,250		2,250	0
Gift Aid Tax Recovery	8,945		8,945	0
Bar Sales	2,707		2,707	0
Refreshments Net Income	305		305	0
External Concert Promoters	1,438		1,438	7
Income	4,570		4,570	0
Benslow Weekend Income	13,364		13,364	0
Tour Income			0	0
Commissioning Fund Income			0	0
Funds Transferred from HCS			0	71,372
Sundry Income	275		275	75
Total Income	103,162	0	103,162	71,709
Expenditure				
Concert Costs	64,189		64,189	0
Programme Costs	1,966		1,966	0
Rehearsal Costs	22,840		22,840	3,000
Bar Costs	1,837		1,837	0
Music Hire Costs	847		847	12
Bank & Card Charges less Interest	249		249	24
PRS Royalties	299		299	0
Insurances	307		307	0
Making Music Annual Subscription	365		365	0
External Concert Promoters Costs	2,227		2,227	0
Benslow Weekend Costs	12,653		12,653	0
Tour Costs			0	0
Commissioning Fund Costs		2,250	2,250	0
Depreciation	475		475	
Sundry Costs	1,019		1,019	1,110
Total Expenditure	109,273	2,250	111,523	4,146
Income less Expenditure	-6,111	-2,250	-8,361	67,563
Transfers between funds	0	0	0	0
Net movement in funds	-6,111	-2,250	-8,361	67,563
Funds brought forward	51,432	16,131	67,563	-
Funds carried forward	45,321	13,881	59,202	67,563

Section B Balance sheet

	General Funds £	Designated Commissionin g Fund £	Total Funds	Total Funds Last Year £
Fixed Assets	2,097		2,097	1,972
Current assets				
Debtors (Note 19)	170		170	7,562
Cash at bank and in hand (Note 24)	49,968	13,881	63,849	68,909
Total current assets	50,138	13,881	64,019	76,471
Creditors (Note 20)	6,914		6,914	10,880
Total net current assets	43,224	13,881	57,105	65,591
Total net assets	45,321	13,881	59,202	67,563
General Funds	45,321		45,321	51,432
Commissioning Fund		13,881	13,881	16,131
Total funds	45,321	13,881	59,202	67,563
Signed by two trustees on behalf of all the trustees	Signature		Date of approval dd/mm/yyyy	
Julia Irvine, Chair				
Luke Randolph, Treasurer				

Note 1 **Basis of preparation**

This section should be completed by all charities.

1.1 Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with:

- and with*

✓

 the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014
- and with*

✓

 the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102)
- and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.*

✓

* -Tick as appropriate

1.2 Going concern

If there are material uncertainties related to events or conditions that cast significant doubt on the charity's ability to continue as a going concern, please provide the following details or state "Not applicable", if appropriate:

An explanation as to those factors that support the conclusion that the charity is a going concern;

n/a

Disclosure of any uncertainties that make the going concern assumption doubtful;

n/a

Where accounts are not prepared on a going concern basis, please disclose this fact together with the basis on which the trustees prepared the accounts and the reason why the charity is not regarded as a going concern.

n/a

1.3 Change of accounting policy

The accounts present a true and fair view and the accounting policies adopted are those outlined in note { }.

Yes*

✓

* -Tick as appropriate

No*

--

Please disclose:

<i>(i) the nature of the change in accounting policy;</i>	n/a
<i>(ii) the reasons why applying the new accounting policy provides more reliable and more relevant information; and</i>	n/a

<i>(iii) the amount of the adjustment for each line affected in the current period, each prior period presented and the aggregate amount of the adjustment relating to periods before those presented, 3.44 FRS 102 SORP.</i>	n/a
--	-----

1.4 Changes to accounting estimates

No changes to accounting estimates have occurred in the reporting period (3.46 FRS 102 SORP).

Yes*	<input checked="" type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

Please disclose:

<i>(i) the nature of any changes;</i>	n/a
<i>(ii) the effect of the change on income and expense or assets and liabilities for the current period; and</i>	n/a
<i>(iii) where practicable, the effect of the change in one or more future periods.</i>	n/a

1.5 Material prior year errors

No material prior year error have been identified in the reporting period (3.47 FRS 102 SORP).

Yes*	<input checked="" type="checkbox"/>	* -Tick as appropriate
No*	<input type="checkbox"/>	

Please disclose:

<i>(i) the nature of the prior period error;</i>	n/a
<i>(ii) for each prior period presented in the accounts, the amount of the correction for each account line item affected; and</i>	n/a
<i>(iii) the amount of the correction at the beginning of the earliest prior period presented in the accounts.</i>	n/a

Note 2 **Accounting policies**

Please complete this note when first reporting under FRS2102. presented, if all are applicable.

2.1 RECONCILIATION WITH PREVIOUS GE PRACTICE

Please provide a description of the nature of each change in accounting policy

none

ont)

Section 35 of FRS102, requires 3 reconciliations to be

GENERALLY ACCEPTED ACCOUNTING

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Note 2 Accounting policies

2.2 INCOME

This standard list of accounting policies has been applied by the charity except for those ticked "No" or "N/a". Where a different or additional policy has been adopted then this is detailed in the box below.

Recognition of income	These are included in the Statement of Financial Activities (SoFA) when: <ul style="list-style-type: none"> the charity becomes entitled to the resources; it is more likely than not that the trustees will receive the resources; and the monetary value can be measured with sufficient reliability. 	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Offsetting	There has been no offsetting of assets and liabilities, or income and expenses, unless required or permitted by the FRS 102 SORP or FRS 102.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Grants and donations	Grants and donations are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP).	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Legacies	In the case of performance related grants, income is only recognised to the extent that the charity has provided the specified goods or services as entitlement to the grant only occurs when the performance related conditions are met (5.16 FRS 102 SORP).	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Legacies are included in the SoFA when received and any conditions attached to the legacy are either within the control of the charity or have been met.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Government grants	The charity has received government grants in the reporting period	Yes	No	N/a
		<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Tax reclaims on donations and gifts	Gift Aid receivable is included in income when there is a valid declaration from the donor. Any Gift Aid amount recovered on a donation is considered to be part of that gift and is treated as an addition to the same fund as the initial donation unless the donor or the terms of the appeal have specified otherwise.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contractual income and performance related grants	This is only included in the SoFA once the charity has provided the related goods or services or met the performance related conditions.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Donated goods	Donated goods are measured at fair value (the amount for which the asset could be exchanged) unless impractical to do so.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	The cost of any stock of goods donated for distribution to beneficiaries is deemed to be the fair value of those gifts at the time of their receipt and they are recognised on receipt. In the reporting period in which the stocks are distributed, they are recognised as an expense at the carrying amount of the stocks at distribution.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Donated goods for resale are measured at fair value on initial recognition, which is the expected proceeds from sale less the expected costs of sale, and recognised in 'Income from other trading activities' with the corresponding stock recognised in the balance sheet. On its sale the value of stock is charged against 'Income from other trading activities' and the proceeds from sale are also recognised as 'Income from other trading activities'.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods donated for on-going use by the charity are recognised as tangible fixed assets and included in the SoFA as incoming resources when receivable.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Gifts in kind for use by the charity are included in the SoFA as income from donations when receivable.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Donated services and facilities	Donated services and facilities are included in the SoFA when received at the value of the gift to the charity provided the value of the gift can be measured reliably.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Donated services and facilities that are consumed immediately are recognised as income with an equivalent amount recognised as an expense under the appropriate heading in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Support costs	The charity has incurred expenditure on support costs.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Volunteer help	The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Income from interest, royalties and dividends	This is included in the accounts when received.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Income from membership subscriptions	Membership subscriptions received in the nature of a gift are recognised in Membership Subscriptions.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Membership subscriptions which gives a member the right to buy services or other benefits are recognised as income earned from the provision of goods and services as income from charitable activities.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Settlement of insurance claims	Insurance claims are only included in the SoFA when the general income recognition criteria are met (5.10 to 5.12 FRS102 SORP) and are included as an item of other income in the SoFA.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Investment gains and losses	This includes any realised or unrealised gains or losses on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.3 EXPENDITURE AND LIABILITIES

Liability recognition	Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out resources and the amount of the obligation can be measured with reasonable certainty.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Governance and support costs	Support costs have been allocated between governance costs and other support. Governance costs comprise all costs involving public accountability of the charity and its compliance with regulation and good practice.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Grants with performance conditions	Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Grants payable without performance conditions	Where there are no conditions attaching to the grant that enables the donor charity to realistically avoid the commitment, a liability for the full funding obligation must be recognised.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Redundancy cost	The charity made no redundancy payments during the reporting period.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Deferred income	No material item of deferred income has been included in the accounts.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Creditors	The charity has creditors which are measured at settlement amounts less any trade discounts	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Provisions for liabilities	A liability is measured on recognition at its historical cost and then subsequently measured at the best estimate of the amount required to settle the obligation at the reporting date	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Basic financial instruments	The charity accounts for basic financial instruments on initial recognition as per paragraph 10.7 FRS102 SORP. Subsequent measurement is as per paragraphs 11.17 to 11.19, FRS102 SORP.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

2.4 ASSETS

Tangible fixed assets for use by charity	Fixed assets transferred from the previous HCS are treated as written down to nil value.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	Fixed assets acquired by this charity are valued at cost less depreciation.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
	The depreciation rates and methods used are disclosed in note 9.2.	Yes	No	N/a
		<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Intangible fixed assets	The charity has intangible fixed assets, that is, non-monetary assets that do not have physical substance but are identifiable and are controlled by the charity through custody or legal rights. The amortisation rates and methods used are disclosed in note 9.5	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Heritage assets	The charity has heritage assets, that is, non-monetary assets with historic, artistic, scientific, technological, geophysical or environmental qualities that are held and maintained principally for their contribution to knowledge and culture. The depreciation rates and methods used as disclosed in note 14	Yes	No	N/a
		<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	They are valued at cost.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Investments	Fixed asset investments in quoted shares, traded bonds and similar investments are valued at initially at cost and subsequently at fair value (their market value) at the year end. The same treatment is applied to unlisted investments unless fair value cannot be measured reliably in which case it is measured at cost less impairment.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Investments held for resale or pending their sale and cash and cash equivalents with a maturity date of less than 1 year are treated as current asset investments	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Stocks and work in progress	Stocks held for sale as part of non-charitable trade are measured at the lower or cost or net realisable value.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Goods or services provided as part of a charitable activity are measured at net realisable value based on the service potential provided by items of stock.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
	Work in progress is valued at cost less any foreseeable loss that is likely to occur on the contract.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
Debtors	Debtors (including trade debtors and loans receivable) are measured on initial recognition at settlement amount after any trade discounts or amount advanced by the charity. Subsequently, they are measured at the cash or other consideration expected to be received.	Yes	No	N/a
		<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Current asset investments	The charity has investments which it holds for resale or pending their sale and cash and cash equivalents with a maturity date less than one year. These include cash on deposit and cash equivalents with a maturity date of less than one year held for investment purposes rather than to meet short term cash commitments as they fall due.	Yes	No	N/a
		<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
	They are valued at fair value except where they qualify as basic financial instruments.	Yes	No	N/a
		<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

Section C Notes to the accounts (cont)

Note 3 Analysis of income

Income is all as set out in the Statement of Financial Activities

Note 4

Analysis of receipts of government grants



not applicable

Note 5

Donated goods, facilities and services



not applicable

Note 6**Analysis of expenditure**

Expenditure is all as set out in the Statement of Financial Activities

Section C Notes to the accounts (cont)

Note 7 Extraordinary items none

Section C Notes to the accounts (cont)

Note 8	Funds received as agent	not applicable
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Note 9**Support Costs**

not applicable

Please complete this note if the charity has analysed its expenses using activity categories and has support costs.

Section C Notes to the accounts (cont)

Note 10 **Details of certain items of** not applicable
expenditure

10.1 Fees for examination of the accounts

Please provide details of the amount paid for any statutory external scrutiny of a other services provided by your independent examiner. If nothing was paid please the appropriate box(es).

	This year £
Independent examiner’s fees	0
Assurance services other than audit or independent examination	0
Tax advisory fees	0
Other fees (for example: financial advice, consultancy, accountancy services) paid to the independent examiner	0

Accounts and
Please enter '0' in

Last year £
0
0
0
0

Section C Notes to the accounts (cont)

Note 11 Paid employees not applicable

Please complete this note if the charity has any employees.

Section C Notes to the accounts (cont)

**Note 12 Defined contribution pension scheme or defined benefit scheme
accounted for as a defined contribution scheme.**

12.1 Please complete this note if a defined contribution pension scheme is operate not applicable

**12.2 Please complete this section where the charity participates in a defined
benefit pension plan but is unable to ascertain its share of the underlying assets
and liabilities.** not applicable

**12.3 Please complete this section where the charity participates in a multi-
employer defined benefit pension plan that is accounted for as a defined
contribution plan.** not applicable

Section C Notes to the accounts (cont)

Note 13 Grantmaking

Please complete this note if the charity made any grants or donations which form a material part of the charitable activities undertaken.



not applicable
high in aggregate

Note 14 **Tangible fixed assets**
Please complete this note if the charity has any tangible fixed assets

not applicable

Note 15
assets**Intangible assets**

not applicable

Section C **Notes to the accounts** **(cont)**

Note 16 **Heritage assets**
Please complete this note if the charity has heritage assets not applicable

Section C Notes to the accounts (cont)

Note 17 **Investment assets** not applicable

Please complete this note if the charity has any investment assets.

Note 18**Stocks**

not applicable

Please complete this note if the charity holds any stock items

Note 19 Debtors and prepayments

Please complete this note if the charity has any debtors or prepayments.

19.1 Analysis of debtors

Trade debtors

Prepayments and accrued income

Other debtors

Total

deposit

This year	Last year
£	£
75	75
45	6,014
50	1,473
170	7,562

Please complete 19.2 where a material debtor is recoverable more than a year after the reporting

19.2 Analysis of debtors recoverable in more than 1 year (included in debtors above)

not applicable

Note 20 Creditors and accruals

Please complete this note if the charity has any creditors or accruals.

20.1 Analysis of creditors

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Trade creditors	1,340	200	0	0
Deferred Income and accruals as set out below	5,300	10,680		
Other creditors - funds to be transferred to HCS.CIO	0			
Total	6,640	10,880	0	0

20.2 Deferred income

Please complete this note if the charity has deferred income.

Please explain the reasons why income is deferred.

Some membership subscriptions are received in August of the preceeding year in respect of membership for the succeeding year commencing September 1

Movement in deferred income account

	This year £	Last year £
Balance at the start of the reporting period	10,680	0
Amounts added in current period	5,300	10,680
Amounts released to income from previous periods	-10,680	0
Balance at the end of the reporting period	5,300	10,680

Note 21 Provisions for liabilities and charges

not applicable

Please complete this note if you have included in charity expenditure any provisions. A provision is made when the charity has a liability of uncertain timing or amount.

Note 22 Other disclosures for debtors, creditors and other basic financial instruments

none

assets

23.1 Contingent liabilities

none

Where the charity has contingent liabilities, please complete the following section unless the possibility of their existence is remote.

Note 24

Cash at bank and in hand

Cash at bank and on hand
Other
Total

This year £	Last year £
63,849	68,908
-	-
63,849	68,908

Note 25 Fair value of assets and liabilities

25.1 Please provide details of the charity's exposure to credit risk (the risk of incurring a loss due to a debtor not paying what is owed) , liquidity risk (the risk of not being able to meet short term financial demands) and market risk (the risk that the value of an investment will fall due to changes in the market) arising from financial instruments to which the charity is exposed at the end of the reporting period and explain how the charity manages those risks.

none

25.2 Please give details of the amount of change in the fair value of basic financial instruments (debtors, creditors, investments (see section 11, FRS 102 SORP)) measured at fair value through the SoFA that is attributable to changes in credit risk.

none

Note 26**Events after the end of the**

none

reporting period

Please complete this note if events (not requiring adjustment to the accounts) have occurred after the end of the reporting period but before the accounts are authorised which relate to conditions that arose after the end of the reporting period.

Note 27 Charity funds

27.1 Details of material funds held and movements during the CURRENT reporting period

Please give details of the movements of material individual funds in the reporting period together with a balancing figure for 'Other funds'. The 'Total funds' figure below should reconcile to 'Total funds' in the balance sheet.

* Key: PE - permanent endowment funds; EE - expendible endowment funds; R - restricted income funds, including special trusts, of the charity; and U - unrestricted funds

Fund names	Type PE, EE R or U *	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
General Funds	U	General Charitable Activities	51,432	103,162	-108,999	0	0	45,595
Commissioning Fund	U	Commissioning of New Choral Works	16,131	0	-2,250	0	0	13,881
Other funds			0	0	0	0	0	0
Total Funds			67,563	103,162	-111,249	0	0	59,476

Note 27 Charity funds (cont)**27.2 Details of material funds held and movements during the PREVIOUS reporting period**

Please give details of the movements of material individual funds in the reporting period together with a balancing figure for 'Other funds'. The 'Total funds' figure below should reconcile to 'Total funds' in the balance sheet.

* Key: PE - permanent endowment funds; EE - expendible endowment funds; R - restricted income funds, including special trusts, of the charity; and U - unrestricted funds

Fund names	Type PE, EE R or UR *	Purpose and Restrictions	Fund balances brought forward £	Income £	Expenditure £	Transfers £	Gains and losses £	Fund balances carried forward £
General Funds	UR	General Charitable Activities	0	55,578	-4,146	0	0	51,432
Commissioning Fund	UR	Commissioning of New Choral Works	0	16,131	0	0	0	16,131
Other funds			0	0	0	0	0	0
Total Funds			0	71,709	-4,146	0	0	67,563

Note 27

Charity funds (cont)

27.3 Transfers between funds

	Reason for transfer and where endowment is converted to income, legal power for its conversion	Amount
Between unrestricted and restricted funds		
Between endowment and restricted funds		
Between endowment and unrestricted funds		

27.4 Designated funds

Planned use	Purpose of the designation	Amount

Note 28 Transactions with trustees and related parties

If the charity has any transactions with related parties (other than the trustee expenses explained in guidance notes) details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box or "False" if there are transactions to report.

28.1 Trustee remuneration and benefits

None of the trustees have been paid any remuneration or received any other benefits from an employment with their charity or a related entity (True or False)

28.2 Trustees' expenses

If the charity has paid trustees expenses for fulfilling their duties, details of such transactions should be provided in this note. If there are no transactions to report, please enter "True" in the box below. If there are transactions to report, please enter "False".

No trustee expenses have been incurred (True or False)

28.3 Transaction(s) with related parties

Please give details of any transaction undertaken by (or on behalf of) the charity in which a related party has a material interest, including where funds have been held as agent for related parties. If there are no such transactions, please enter 'true' in the box provided.

There have been no related party transactions in the reporting period, excepting the transfer of funds and other assets to HCS CIO (True or False)

Section C**Notes to the accounts****Note 29****Additional Disclosures**

none

The following are significant matters which are not covered in other notes and need to be included to provide a proper understanding of the accounts. If there is insufficient room here, please add a separate sheet.



Section A

Independent Examiner's Report

Report to the trustees

The Highgate Choral Society

On accounts for the year ended

31st August 2022

**Charity no
(if any)**

1191240

Set out on pages

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/08/2022.

Responsibilities and basis of report

As the charity's trustees, 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 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:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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.

Signed:

Richard Morris

Date:

1 April 2023

Name:

Richard Morris

Relevant professional qualification(s) or body (if any):

Associate member of the Institute of Chartered Accountants in England and Wales

Address:

8 Holt Close

London

N10 3HW

THE HIGHGATE CHORAL SOCIETY

England & Wales - Charity number 1191240

Accounts

The Highgate Choral Society trustees' report 2020/21

Charitable objects

The objects of the charity are to educate the public in the arts and sciences and, in particular, the art and science of music by the presentation of concerts and other activities. The charity pursues its objects principally through holding public concerts, but we also undertake additional activities to support our local community and engage with other charities and schools in our area. The members of the committee, who are the charity's trustees, are aware of the general guidance issued by the Charity Commission on public benefit. The trustees have regard to this guidance in deciding what activities the charity should undertake.

Incorporation

The new constitution of Highgate Choral Society as a Charitable Incorporated Organisation (CIO) was approved and registered under charity registration number 1191240 by the Charity Commissioners on 11th September 2020. Pursuant to a decision at a meeting of the trustees on 20th May 2021, on 28th May 2021 HCS.CIO inherited the assets of the old Highgate Choral Society charity registration number 265651 (Old HCS). On that date it also took over the running of the choir.

Musical activities

The final weeks of the 2020/21 season continued with rehearsals on line and no live activities. The zoomers wrapped up the season with a performance of the Bach Magnificat and Vaughan Williams' *Dona nobis pacem*.

Plans were advanced to resume live rehearsals and concerts as from September 6th by when it seems likely that Covid restrictions will no longer prohibit us from doing so.

Governance

The administration of the charity is the responsibility of the trustees who are all unpaid members of the charity elected by its members in accordance with the constitution. The trustees in this inaugural year were the same as for Old HCS. They will all resign at the first AGM at which the annual cycle of elections

will commence whereby the third most long-standing trustees retire each year.

The trustees meet regularly among themselves and also with our music director. Our music director is not a member of the committee but is invited to attend its meetings. Until the end of the 2020/21 season, the trustees met online because of the pandemic.

In addition to future musical plans, the trustees considered: the financial position of the charity; the approval of the budget and season plan; reviews of membership; and operational risks.

Membership

All membership of Old HCS effectively expired on 31st August 2021 and most of them re-subscribed to become members of HCS.CIO as from 1st September 2021. Numbers going forward are somewhat reduced (approximately 14% fewer) mainly due to those more vulnerable among us wishing to stay protected during the latter stages of the pandemic. We hope in due course they will also return.

Finance

As noted above the assets of Old HCS were agreed to be transferred to HCS.CIO on 28th May 2021. By year end the sum of £55,241 General Funds and £16,131 of the designated Commissioning Fund had been transferred along with a large number of items of valuable equipment which had all been written down over many years' use to nil book value.

During the remaining few weeks of the year we incurred net costs of £3,809, leaving us with a carried forward general fund balance of £51,432 to start off the new year. No changes to the inherited Commissioning Fund were made.

Independent examiner

We are very grateful to chartered accountant Richard Morris, our independent examiner, for all the support and advice he has given us throughout this transfer from Old HCS to HCS.CIO

Conclusion

We have ended our first year in the same rude financial health as we left Old HCS with money in the bank and a thriving

membership as a strong basis from which to rebuild our live activities next year when we hope to be able to plan new and varied repertoires for our coming seasons once we return to singing together live.

Julia Irvine
Chair
Highgate Choral Society
21st February 2022



CHARITY COMMISSION
FOR ENGLAND AND WALES

Highgate Choral Society CIO	Charity N°	1191240
Accounts for the period		
11th September 2020	to	31st August 2021

Section A Statement of financial activities

Draft 28/08/20	General Funds	Designated Commissioning Fund	Total Unrestricted Funds	Total Unrestricted Funds Last Year
Income				
Concert Ticket Sales			0	
Programme Sales			0	
Programme Advertising			0	
Membership Subscriptions			0	
Friends	200		200	
Donations/Bequests	55		55	
Gift Aid Tax Recovery			0	
Bar Sales			0	
Refreshments Net Income			0	
Raffles Net Income			0	
Jumble Sale Net Income			0	
Music Hire Income	7		7	
External Concert Promoters Income			0	
Benslow Weekend Income			0	
Tour Income			0	
Commissioning Fund Income			0	
Funds Transferred from HCS	55,241	16,131	71,372	
Sundry Income	75		75	
Total Income	55,578	16,131	71,709	0
Expenditure				
Concert Costs			0	
Programme Costs			0	
Rehearsal Costs	3,000		3,000	
Bar Costs			0	
Music Hire Costs	12		12	
Bank & Card Charges less Interest	24		24	
PRS Royalties			0	
Insurances			0	
Making Music Annual Subscription			0	
External Concert Promoters Costs			0	
Benslow Weekend Costs			0	
Tour Costs			0	
Commissioning Fund Costs			0	
Sundry Costs	1,110		1,110	
Total Expenditure	4,146	0	4,146	0
Income less Expenditure	51,432	16,131	67,563	0
Transfers between funds			0	0
Net movement in funds	51,432	16,131	67,563	0
Funds brought forward			0	
Funds carried forward	51,432	16,131	67,563	0


Section B

Balance sheet

	General Funds £	Commissioning Fund £	Total Unrestricted Funds	Total Unrestricted Funds Last Year £
Fixed assets	1,972		1,972	0
Current assets				
Debtors (Note 19)	7,562		7,562	
Cash at bank and in hand (Note 24)	52,778	16,131	68,909	
Total current assets	60,340	16,131	76,471	0
Creditors (Note 20)	10,880		10,880	
Total net assets	49,460	16,131	65,591	0
Total assets	51,432	16,131	67,563	0
General Funds	51,432		51,432	
Commissioning Fund		16,131	16,131	
Total funds	51,432	16,131	67,563	0

Signed by two trustees on behalf of all the trustees
Julia Irvine, Chair

Luke Randolph, Treasurer

Signature	Date of approval dd/mm/yyyy
	02/02/22
	2/2/22



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

The Highgate Choral Society

**On accounts for the year
ended**

31st August 2021

**Charity no
(if any)**

1191240

Set out on pages

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31/08/2021**.

**Responsibilities and
basis of report**

As the charity's trustees, 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 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:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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.

Signed:

Richard Morris

Date:

28 January 2022

Name:

Richard Morris

**Relevant professional
qualification(s) or body
(if any):**

Associate member of the Institute of Chartered Accountants in England and Wales

Address:

8 Holt Close

London

N10 3HW