



Celebrating the music of our time

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WHO WE ARE

INTERNATIONAL CENTRE FOR CONTEMPORARY MUSIC (ICCM)

Charity Registration No. 1192356
A Charitable Incorporated Organisation (CIO)
167-169 Great Portland Street, Fifth Floor
London, W1W 5PF, UK
www.iccmlondon.org

Our Objectives

ICCM is dedicated to the performance, production, and promotion of contemporary classical music. London based and the first of its kind in the world, the new centre is performance oriented; its ensembles, programs, projects, collaborations, and services are intended to provide a platform for the creation and performance of new music as well as to give wider exposure to the significant works from the recent past. ICCM's mission, then, is to be a fulcrum of contemporary symphonic music on the international music scene.



Reason for Existence

The idea of ICCM and its identity comes from a distant past when musicians and music organizations performed newly written music as a matter of course. Today, however, this is no longer true. We as a culture are determined to drive in reverse and park in the past. It is this existential incongruence that ICCM address: bring the listeners back to our own time by offering them a rich and exciting plethora of current music.

Our Corporate Model

ICCM is an organization that utilizes a corporate model which combines charity-driven community ownership with brass-tacks business norms. We believe in deep and noble artistic values and in unabridged, uncompromised artistic standards. Every age has its prophets – ours does too. Our job is to find them and perform their works because they speak the truth of our time. Our corporate model is not an end in itself but rather serves as the scaffolding that facilitates the fulfillment of our artistic objectives which are the enrichment and enlightenment of humanity through the exposure to fine arts.

Company's Structure

Our corporate structure includes the Board of Trustees which is the owner of the organisation; the Administration and Management, which operates the company; and the performing ensembles and artists (in-house or hired in) which publicly materializes our charitable purpose.

By definition, the company is run by its administration and management – experts who are hired specifically to operate the company. Normally, the board does not interfere with the company's day-to-day affairs but rather tends to its own tasks which consist of: the maintenance and expansion of ICCM's connection with the community, promotion of the organisation's programs, protection of company's interests and objectives, securing the company's funding, and providing the necessary fiscal oversight. We believe in a new, more sophisticated corporate structure that on one side utilizes centuries-old model where the organisation is run by a professional team, and, on the other, the modern model where the power of ownership is given to the community itself, allowing for artistic, financial and philosophical independence from outside structures. In other words, servitude to or interference by the funding sources, civic schemes, or political agendas have no place in the arts.

OUR CHARITABLE PURPOSES

ICCM's charitable purposes

The bedrock of our charitable purposes is creating and sharing of great art, and specifically, sharing of new and original pieces of contemporary music. We share it with the general public, with our youth, the underprivileged, the financially wealthy but perhaps spiritually impoverished, with those that are marginalized by the society, and to those that understand and celebrate great contemporary art. We produce this music first and foremost in order to give voice to the creators among us and then by sharing it, we aim to enrich and improve the wellbeing of our society. Great music needs no justification. But great music needs advocates and we view as a part of our mission to find ways of introducing this new music to our local and the international community.

Contemporary art has faced the same challenges of over the centuries. Our public is essentially no different than that of Vienna of the 1820s when Beethoven was producing some of his most original and lasting symphonic works – works which today, some 200 years later have become the mainstay of the concert repertoire. But it was not always so. Beethoven's struggle to familiarize both his patrons and the general public with his works demanded insistent and hard work on his part. The same applies today. One of ICCM's key purposes is to both find and commission Beethoven's of our time but also to present their work to a wider audience.

ICCM has established both traditional and novel ways of producing and "selling" of new music for the benefit of the community. We essentially work on two fronts: a) by establishing programs that encourage the creation and performance of contemporary works of music; and b) by creating avenues of sharing these with the public.

Compliance with the Commission's public benefit guidance

As this Trustees' report amply demonstrates, ICCM has relied and worked in tandem with the Commission's public benefit guidance from the very start. In fact, our own approach, which was initially developed in the early stages of the company's history, followed the same, universally applicable principles of non-profit work whose core philosophical tenets dictate a tight connection between the company goals (objectives) and its activities, a consistent developmental and long-term strategy, vigilant oversight of finances and operations, as well a commitment that all of ICCM's activities be used for the benefit, education, and enjoyment of the communities we serve. We believe that music is or can be a game changer!



OUR CHARITABLE PURPOSES

Internationalism

Every word of our name has an artistic and charitable purpose. Thus "international" reflects not only that we are multi-culturalists but that we present projects, concerts, produce recordings, and maintain collaborative ties with artists and artistic entities around the world. Internationalism is a vital part of who we are both as a "centre" and as an organisation dedicated to performance and advocacy of new music. New music happens everywhere and having a pulse on what is happening in various countries allows us to present a more representative, more equitable, and more varied plethora of currently written works. Indeed, the world is our home.



OUR BOARD OF TRUSTEES

Steve Long, Board Chair/Trustee
Scott Cherney, Trustee
Erika Sanchez, Secretary/Treasurer
Heather Lee, Trustee (OMF rep.)
Peter Brown, Trustee
Zvonimir Hačko, Trustee (Ex officio)
Alexander Staple, Trustee
Kay Shelford, Trustee

ARTISTS & COLLABORATORS

Orchestras & Ensembles we work with

Due to the nature of our objectives and the diversity of specialties required to pursue our goals, ICCM does not maintain its own ensembles but rather hires the best and most suitable orchestra for each project. Consequently we are active in many different countries. Here are some of them:



Royal Philharmonic Orchestra, concerts and recordings
London Sinfonietta, concerts and recordings
Teatro di Roma Opera Orchestra, recordings
Philharmonia, recordings
Sinfonia Varsovia (Warsaw, Poland), special projects
London Symphony Orchestra, recordings and concerts
Los Angeles Chamber Orchestra, concerts
Orchestra of St. Luke's (NYC) concerts and recordings
Musica Sacra (chorus, NYC)), recordings and concerts
Oratorio Society of New York, concerts and recordings
Pacific Symphony (California), concerts
Pacific Chorale (USA), concerts
English Chamber Orchestra
Budapest Symphony Orchestra

Soloists, conductors, composers, etc.

We believe in working with the best of music makers whether they are famous or just emerging artists. What matters is the commitment and the artistry. Here are some of the artists we are currently working with or who are slated to work with us in the future:



Steven Osborne, piano
Eldbjørg Hemsing, violin
Thierry Escaich, organist/composer
Geir Draugsvoll, bayan player
Philip Cobb, trumpet
Aleksandar Serdar, piano
Książek Piano Duo
Wojciech Błazejczyk, el. guitar/composer
Lukasz Borowicz, conductor
Paweł Mykietyn, composer
Clarice Assad, composer
Zvonimir Hačko, conductor
Avner Dorman, composer

SIGNIFICANT ACTIVITIES

As a new organization, now only in its third full year, ICCM has followed its own blueprint for championing new music, which has been greeted with enthusiasm by the music industry, the trustees, and the general public. During the course of the 2023/24 season we have introduced such programs as commissioning of new works, organizing masterclasses by various composers and performers, launched significant recording projects, created a new international composer-focused festival & conference, and curated performances dedicated to new music at major venues with major ensembles and artists not only in London but also abroad.

New commissions

A distinguished slate of composers received commissions from ICCM for new, substantial works for orchestra, chorus and orchestra, or a solo instrument with orchestra. These include:



HANNA KULENTY, *Carres noir* duration 20 min.; a work for piano four-hands, double string orchestra and percussion. Kulenty is Polish most prominent living composer who has created many fine pieces. Her latest work is full of energy, brilliance, and virtuosity. It is dedicated to the Orchestra of St. Luke's in New York.

Kulenty's own type of Minimalism crosses many bouderies, eliciting a sense of travel through time and places that keep one riveted to the piece...

Carres noir is scheduled to be premiere in New York city at Carnegie Hall during the course of the 2025/26 concert season and then repeated several times in major European venues.



AVNER DORMAN: DOUBLE CONCERTO for violin and bayan, and full orchestra

Slated for violinist Viktoria Mullova and bayan player Geir Draugsvoll. Premiere anticipated during the 2025/26 concert season.

Avner Dorman writes music of intricate craftsmanship and rigorous technique, expressed with a soulful and singular voice. A native of Israel now living in the United States, Dorman draws on a variety of cultural and historical influences in composing, resulting in music that affects an emotional impact while exploring new territories. His music utilizes an exciting and complex rhythmic vocabulary, as well as unique timbres and colors in orchestral, chamber, and solo settings.

SIGNIFICANT ACTIVITIES

WOJCIECH BŁAŻEJCZYK, CONCERTO FOR EL. GUITAR, PERCUSSION AND LIVE ELECTRONICS.



The piece was originally commissioned by the Warsaw Autumn Festival; it was scored for electric guitar and strings. A year later it came to the attention of ICCM's Music Director Zvonimir Hačko who suggested to the composer that the piece be re-orchestrated with the idea to capitalize on its inherent dramatic capacity. The composer embraced the idea and re-scored the work by adding percussion and live electronics making it into a bombastic flood of new and exciting sounds.

The piece premiered in April of 2023, at Queen Elizabeth Hall by London Sinfonietta and later recorded as part of the ICCM Leaning East Series -- a group of recordings of recently written or commissioned works featuring composers from Eastern Europe.

Masterclasses

We regularly collaborate with educational institutions specializing in music such as the Royal Academy of Music, the Royal College of Music, or various universities. One of the common ways we can connect with young musicians is through masterclasses. This year we held three masterclasses, two with composers and one with a soloists:

Masterclass in composition Royal College of Music	Wojciech Błazejczyk, composer	April, 2024
Bayan masterclass	Geir Draugsvoll, bayan player Royal Academy of Music	May, 2024

SIGNIFICANT ACTIVITIES



Concerts

While performance represents one of the most important activities of ICCM, preparations for a concert series requires one or two years of advance planning. Consequently, during this season (2023/24) we concentrated on getting ready for the 2024/25 season. Nonetheless, we have launched our main series, the Leaning East Series that debuted successfully in May and June of 2024 with concerts of mostly Eastern European composers (Peteris Vasks, Thierry Escaich, Witold Lutoslawski, Penderecki, Peteris Vasks, etc.) by major ensembles and key music centres.

Composer-focused Scholarly Conference & Festival

We have established a new platform for promoting groundbreaking composers of the past. The platform was developed during this season and it will be implemented next season opening with the Beethoven/Stravinsky Conference and Festival in April of 2026 in New York City.

World-renowned scholars and performers coming from Europe and USA will participate, giving the audiences and music specialists insight in the latest discoveries and scholarship related to Beethoven and Stravinsky.



SIGNIFICANT ACTIVITIES

Recordings

Understanding contemporary music is like learning a new language. While we at ICCM deal with the music of our time, ironically, our audience tends to live in the past. This, in fact has always been the case and thus the challenge to progressive composers. Invariably, most of them become accepted long after they die.

One of the key ways to make the public familiar with new compositions and their language is to have easy access to them. Thus the importance of recordings. This season (2023/24) we undertook two major recordings, one with the London Symphony Orchestra, the other one with London Sinfonietta:



LEANING EAST: THE NEW POLISH SCHOOL - Vol. 1
Wojciech Błażejczyk, el. guitar
London Sinfonietta
Zvonimir Hačko, conductor
Recording date: November, 2023

REPERTOIRE
 Krzysztof Penderecki: *Sinfonietta per archi* (1992)
 Wojciech Błażejczyk: *Concerto for El. Guitar, Percussion, Live Electronics, and Orchestra* (2020 - 2021)
 Paweł Mykietyn: *PRANK for Chamber Orchestra* (2021)




LONDON SYMPHONY ORCHESTRA
LEANING EAST SERIES, Vol. 2
Geir Draugsvoll, bayan

Recording date: June 2024, London
Soloist: Geir Draugsvoll, bayan
Conductor: Zvonimir Hačko, conductor

Repertoire:
Sofia Gubaidulina: *Fachwerk* (2009)
 for bayan solo, percussion, and strings
Alfred Schnittke arr. *Bashmet: Trio Sonata*
 arr. for string orchestra

Henry Wood Hall, London
Producer: Matthew Bennett
Sound Engineer: Mike Hatch, Floating Earth
Label: Signum Records, London






ANNUAL REPORT TO THE THRUSTEES
of the International Centre for Contemporary Music
for the year ended 30 June, 2024

This report is provided to the trustees of ICCM having been reviewed and examine by me.

Responsibilities and basis of report

As stated in the Charities Act. 2011, you as the charity trustees of the Trust are responsible for the preparation of the accounts.

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

Examiner's Statement

Since the Trust's gross income exceeded £250,000 I confirm that I am qualified to undertake the examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that:

- a) Accounting records were kept in respect of the Trust as required by section 130 of the Act;
- b) That the accounts indeed accord with those records;
- c) That the accounts comply with the applicable requirements concerning the form and content of accounts as set out in the Charities Regulations of 2008.

I have no concerns nor have I come across any matters to which attention should be drawn in this report so to enable a proper understanding of the accounts.



Peter Brown, Trustee
167-169 Great Portland St.
London, W1W 5PF
UK

Accounting policies (cont.)

Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of charity. Designated funds are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific projects being undertaken by the charity.

Expenditure and irrecoverable VAT

Expenditure is recognized once there is a legal or constructive obligation to make a payment to a third party, it is probably that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Cost of raising funds comprise of trading costs and the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- Expenditure on charitable activities included activities undertaken to further the purpose of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include back-office costs, finance, personnel, payroll and governance costs which support the charitable programs and activities. Those costs have been allocated between cost of raising funds and expenditure on charitable activities. The bases on which support costs have been allocated on their total direct costs.

Debtors

Trade and other debtors are recognized at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognized where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measure or estimated reliably. Creditors and provisions are normally recognized at their settlement amount after allowing for any trade discounts due.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognized at transaction value and subsequently measure at their settlement value with the exception of bank loans which are subsequently measured at amortized cost using the effective interest method.

Accounting policies (cont.)

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Accounting policies (cont.)

Pension

The charity operates a stakeholder defined contribution pension scheme. Contributions payable for the year are charged in the Statement of Financial Activities.

INTERNATIONA CENTRE
FOR CONTEMPORARY MUSIC
Statement of financial activities
Incorporating an income and expenditure account
For the year ended 30 June 2024

	£	£	£	£
Notes	Unrestricted Funds	Restricted Funds	Total 2024 Funds	Restated Total 2023 Funds
Income from				
Grants and donations	558,904	0	558,904	416,630
Charitable income	<u>389,783</u>	<u>0</u>	<u>389,783</u>	<u>306,513</u>
Total income	<u>948,687</u>	<u>0</u>	<u>948,687</u>	<u>723,143</u>
Expenditure on				
Charitable activities	<u>943,550</u>	<u>0</u>	<u>943,550</u>	<u>726,680</u>
Total expenditure	<u>943,550</u>		<u>943,550</u>	<u>726,680</u>
Net expenditures/income for the year	<u>5,137</u>	<u>0</u>	<u>5,137</u>	<u>-3,537</u>
Net movement in funds	<u>5,137</u>	<u>0</u>	<u>5,137</u>	<u>-3,537</u>
Reconciliation of funds:				
Total funds brought forward	<u>5,137</u>	0	<u>5,137</u>	<u>-3,537</u>
Total funds carried forward	<u><u>5,137</u></u>	<u><u>0</u></u>	<u><u>1,600</u></u>	<u><u>-3,537</u></u>

The attached notes are a part of these accounts

INTERNATIONA CENTRE
FOR CONTEMPORARY MUSIC
Balance Sheet
As of 30 June 2024

	Notes	£ 2024	£ 2024	£ Restated 2023	£ Restated 2023
Current assets					
Cash at bank		<u>1,600</u>		<u>149</u>	
		1600		149	
Current liabilities					
No outstanding liabilities	7	<u>0</u>		<u>6,000</u>	
Net liabilities/assets			0		6,851
Total liabilities/assets			0		6,851
Funds	9				
Restricted funds					
Unrestricted funds					
General funds		1,600			5,851
Total funds		1,600			1,600

Approved by the Board of Trustees on _____
and signed on its behalf by:

Zvonimir Mihajla Hacko
Trustee

The attached notes are a aprt of these accounts

INTERNATIONA CENTRE
FOR CONTEMPORARY MUSIC
Statement of cash flow
For the year ending 30 June 2024

Notes	2024	£ 2024	2023	£ 2023
Cash flow from operating activities				
Net cash provided by/used in operating activities		25,455		537
Cash flow from investing activities				
Purchase of fixed assets		8,483		0
Net cash provided by/used in investing activities		0		0
Change in cash and cash equivalents in the period		<u>1,600</u>		<u>-537</u>
Cash and cash equivalents at the beginning of the period		<u>537</u>		<u>686</u>
Cash and cash equivalents at the end of the period		2,137		149
1) Reconcillation of net income/expenditure to net cash flow from operating activities				
Net expenditures/income for the reporting period (as per the statement of financial activities)				-3,537
(Increase/decrease in debtors)		2,557		0
(Decrease/increase in creditor)		0		3,000
Net cash provided by/used in operating activities		25,455		-537
2. Analysis of cash and cash equivalents				
Cash at bank and in hand		<u>1600</u>		<u>-537</u>
Total cash and cash equivalents		<u>1600</u>		<u>-537</u>

INTERNATIONA CENTRE
FOR CONTEMPORARY MUSIC
Notes to the financial statements
For the year ending 30 June 2024

3. Income from charitable activities

	£ Unrestricted	Restricted	2024 Total	2023 Total
Project revenue	<u>389,783</u>	<u>0</u>	<u>389,783</u>	<u>306,513</u>
	389,783	0	389,783	306,513

4. Analysis of expenditure

	2024 Total	2023 Total
Office operations	65,500	63,000
Suppliers	9,220	8,865
General operations	58,386	52,777
Production	256,880	205,258
Artist fees	205,000	125,736
International projects	47,400	45,787
Recordings	69,500	65,417
Marketing and promotion	58,000	56,000
Independent examination	<u>3,500</u>	<u>3,000</u>
Total expenditure 2024	<u>943,550</u>	<u>726,680</u>

5. Net income for the year

948,687 723,143

6. Analysis of staff costs, trustees remuneration and expenses, and the cost of key management personnel

	2024 Total	2023 Total
Staff costs were as follows:		
Slaries and wages	105,000	24,527
Social Security costs	789	141
Employer's contribution to defined contribution pension scheme	<u>0</u>	<u>0</u>
Total	<u>105,789</u>	<u>24,668</u>

No employee received remuneration of more than £60,000 during the period (2023)

The total employee enfts including pension contributions for the key maangement personnel were nill.

Staff numbers: The average number of employees during the period was 6 (2023=2)

INTERNATIONA CENTRE
FOR CONTEMPORARY MUSIC
Notes to the financial statements
For the year ending 30 June 2024

7. Creditors

Accounts: 2024, none; 2023, £6,000

8. Analysis of net assets between funds

	Unrestricted	Restricted	Total
Net current liabilities	0	0	0

9. Movement in funds

	At 1 July 2023			At 30 June 2024
		Income	Expenditure	
Unrestricted funds/General fund	5,137	948,687	943,550	5,137
Total unrestricted funds				
Total fuds	5,137	948,687	943,550	1,600

10. Related expenses

There are no related party transactions to disclose for the year 2023/24