



Chairman's Report

Season 66: September 2024 - June 2025

I write this at the beginning of a new term as we embark on learning new and challenging music that is unfamiliar to many of us, and it strikes me how the choir has risen to and indeed embraced new challenges over the past year. From concerts requiring position changes halfway through, to throwing ourselves into the "managed scramble" of our most recent performance, I am proud of the choir's resilience and willingness to accept and try new things.

We opened the season with Mozart and Puccini, performing once again at Derby Cathedral. The Mozart Mass was thrilling and in Richard's words, we gave it a good run for its money with some divine singing from both choir and soloists. Richard felt we also gave Puccini 'sparkle' in the Gloria and 'swagger' in the Qui tollis, so all in all an excellent performance.

With help from the orchestra we also managed to pull off a birthday surprise for Richard, to mark his 70th birthday which fell just a few days after our concert. Following an excellent suggestion from Rosemary and Tom Corfield, the choir clubbed together to purchase a facsimile of the St Matthew Passion which I presented to Richard to mark the occasion – along with a bottle of whiskey and his favourite coffee and walnut cake which Fiona had made. We all missed that this was also Richard's 25th anniversary of conducting the choir, so it was a well-timed celebration indeed.

In November we held another Come & Sing led by James Foulds, and continued the Mozart theme with an informal day of rehearsing and performing his choral masterpiece, the Requiem. Despite dreadful weather conditions with torrential rain and widespread flooding we had a splendid turnout and raised around £1,000 for the choir. Special thanks to the catering team for the wonderful spread, and particularly to Fiona and her husband who press all the windfalls they can gather or receive from kind donors to produce the many litres of apple juice, which she served warm and spiced.

We returned after the Christmas break to begin rehearsals for our Spring Concert, "In Time of War". Haydn's Paukenmesse (also known as "Missa in tempore belli" – mass in time of war) written in the Napoleonic War was paired with Kodaly's much more modern Missa Brevis, written during the Second World War. The choir had previously planned to perform the Kodaly piece in 2020 but were rudely interrupted by COVID, so it was wonderful to get it back onto the programme. The concert had its challenges both musically and logistically (!) and

Performing

Chairman: Charlotte Butters

Musical Director: Richard Roddis

Charity No: 251883



I was most disappointed to miss it due to a family bereavement, but I know Richard appreciated the choir's concentration and attention to detail. The only disappointment was the rather small size of the audience.

The Come & Sing in May didn't disappoint, however, and was a glorious event once again, with some familiar faces amongst both the choir and the soloists who all enjoyed tackling Vivaldi and Handel. Our thanks go again to James for conducting and Tom for accompanying us. We had emails from those who attended too - "I enjoyed it so much. The soloists were lovely", and another who appreciated the opportunity to socialise over a "superb cooked supper with a choice of puds!". The event was a roaring success and raised over £1,000 for the choir - much needed to help balance the declining audiences and increasing costs of our main concerts.

We rounded off our 66th Season with a pared back performance of Handel's Saul at St John's Church in Derby. We were again challenged by the weather, but not floods this time...no, this time it was soaring temperatures in the midst of a heatwave! The choir remained stoic and, well-hydrated with water bottles at hand, pulled off a crisp and assured performance, with Mike Wheeler writing in his review:

"Derby Bach Choir was on sturdy form throughout, incisive in the opening chorus, 'How excellent Thy name', bringing a concentrated sense of communal sorrow to 'Mourn Israel', a buoyant feel to 'Eagles not so swift as they', and - following a compelling moment of stillness in 'O fatal day! How low the mighty lie!', for David and the chorus - jubilation in the final number.

Words, it has to be said, did not always come across clearly. In particular, the spoken narration would have benefitted from a microphone. But in all it was a confident performance - a fine example of limited resources well used."

I was particularly taken with Mike's comment about Richard's cameo as the Witch of Endor, which Handel always intended as a tenor role and which he felt "managed to be creepy without resorting to unnecessary cackling"! Special appreciation is also due to our four stand-out performers - Dana, David, Marcus, and especially Tom for all his skill and tenacity throughout the term and particularly in the performance. It was a vivid and vibrant end to another spectacular season for the choir.

As I come to the end of my first full term as Chairman (yes, it really has been 3 years already!) I am more aware than ever of the work that goes on behind the scenes to make it all possible. We rely on volunteers and support from you, our members, to keep going and I am immensely grateful to all those who have stepped up this year to help us. Emma Booth has taken on many of the librarian

Performing

Chairman: Charlotte Butters

Musical Director: Richard Roddis

Charity No: 251883



responsibilities; Gill Hopwood and Sylvia Glover provide much-needed support to Jenny and Emma in seeking out sufficient copies for hire for each concert and ensuring we have correct or compatible editions; Joan Dutton, Janet Love and David Parry keep in touch with and coordinate the Friends and Sponsors of the choir who help provide the funds to keep us going each year. These are just some examples – there's a lot more that goes on in the background and not naming it here doesn't make it any less valuable or appreciated.

And yet, the area we most need help in continues to be the area we are struggling most to find support for – marketing and publicity for the choir. Yes, it sounds like a big job! But it doesn't have to be, especially if more than one person were involved. We appreciate all the ideas and suggestions that people have made, but we also need someone to actually put it into action and while the Committee are doing their best, we do not have the capacity to do this as well. As agreed previously by the members we are looking for external support which the choir would pay for, but it is proving a challenge to find someone/a company who has experience of working with a musical group like ours. We will continue to explore this, but at the same time we are always open to any offers of help from within the choir, however small.

We continue to plan future events and programming (all of which need the aforementioned publicity to ensure we have an audience to appreciate them) and I am pleased to share with you what we have planned for the coming Season and beyond:

- June 20th 2026: An Italian Evening, to include Monteverdi *Beatus Vir*, Vivaldi *Magnificat* and a selection of opera choruses
- November 28th 2026: Haydn *Little Organ Mass* and extracts from the Bach *B Minor Mass* – trialling an afternoon concert at 3:30pm, with rehearsal 1:30-2:45pm.
- April 10th 2027: Bach *B Minor Mass* (rehearsals across both autumn and spring terms)
- June 2027: Mendelssohn *Elijah* (exact date and venue to be confirmed)
- Easter 2028: Bach *St John Passion* (in German)

As always, please look out for more details in the choir newsletters and other communications.

You may be aware that 2027 is a busy year in Derby as it marks not only Derby Cathedral's centenary but also the City and the Diocese centenaries as well. This has presented a significant issue for the Committee, because it means that we have been unable to secure the Cathedral for our Autumn concert that year. As a result, we are considering a different programme for this concert, potentially with

Performing

Chairman: Charlotte Butters

Musical Director: Richard Roddis

Charity No: 251883



an Advent or Christmas theme, that will be suitable for the smaller venue of St John's Church. Normal service (we hope!) will be resumed in 2028.

I would like to thank my fellow committee members for their continued support over the past year, in particular Jenny who remains cheerful in the face of all the challenges thrown at her (first the Mamble, and now two grand pianos and a huge orchestra for the upcoming Stravinsky concert?!) and Roz who has been immensely helpful in managing health and safety crises, planning the logistics of scrambled seating plans and helping proof-read various communications.

My thanks also to Richard Roddis our Musical Director for continuing to lead us with patience and humour (and the occasional curveball!), and to Tom Corfield, our wonderful one-man orchestra who keeps us in tune and on the right page!

Finally, thank you all for your continued support of me, the committee and the choir – we definitely couldn't do it all without you!

With very best wishes for our 67th Season,

Charlotte

Charlotte Butters
Chairman
January 2025



Performing

Chairman: Charlotte Butters

Musical Director: Richard Roddis

Charity No: 251883



Performing

Chairman: Charlotte Butters

Musical Director: Richard Roddis

Charity No: 251883



2025 AGM Treasurer's Report

Bank Balances

Derby Bach Choir has two bank accounts – Co-op current account for regular transactions and a reserve account with Cambridge & Counties.

The opening and closing balances can be seen below.

	HSBC/Co-op Current Account	Cambridge & Counties reserve account	Total
Opening balance 1 st August 2024	£11,926.99	£26,972.60	£38,899.59
Closing balance 31 st July 2025	£25,291.35	£28,025.09	£53,316.44
Movement	£13,364.36	£1,052.49	£14,416.85

Interest paid on the C&C account was £1,052.49 (30/04/2025).

Income and Expenditure

The income and expenditure via the current account is summarised below. Our income has increased due to the one-off **Maurice Walkerdine** legacy deposit. Our expenditure is slightly increased.

	2024/25	2023/24 – ref only
Total income	£41,540.27	£32,269.19
Total expenditure	£28,175.91	£27,639.13
<i>Surplus</i>	<i>£13,364.36</i>	<i>£4,630.13</i>

Main sources of income:

- Legacy 34%	(£14,151.51)
- Subscriptions 27.5 %	(£11,422.86)
- Concert tickets 19%	(£7,997.97)
- Friends donations 7%	(£3,015)
- Gift Aid 7%	(£2,870)

Main sources of expenditure:

- Orchestra 21%	(£5,966)
- Music Director 20.5%	(£5,780)
- Venue (concert) 16%	(£4,554)
- Soloists 14%	(£4,000)
- Accompanist 8%	(£2,232)
- Concert expenses 4%	(£1,093)
- Room hire (St Ann's) 4%	(£1,050)
- Advertising general 2.4%	(£675)



P&L by concert

	Income	Expenditure	Profit/Loss
Mozart & Puccini	£2,825.36	£8,069.25	-£5,243.89
Kodaly & Haydn	£1,821.22	£6,068.67	-£4,247.45
Come & Sing Nov 24	£2,531.68	£548.53	£1,983.15
Come & Sing May 25	£2,234.23	£1,309.75	£924.48
Saul Summer 25	£805.99	£1,219.44	-£413.45
	£10,218.48*	£17,215.64	-£6,997.16*

**PayPal payments included here but not in closing balance due to payments being transferred in 25/26.*

We have made a loss on both Cathedral concerts, Mozart & Kodaly, as well as the Summer Saul concert.

Concert expenditure is very similar to 2023/24, but ticket sales are down by £1,300.

General

Excluding the Maurice Walkerdine legacy means that the choir had a reduced income of £4,880.43 compared to 2023/24; excluding the legacy means the choir had a deficit of **£787.15**.

The treasurer will be assessing Actual concert expenses against the Budget sheet going forward; this is not currently done. This will allow the Music Committee to understand whether costs are on target.

Our auditor has suggested we put a process in place to manage cash for tickets and programmes on the door at concerts.

Consideration should be given to utilising our reserves and surplus for the good of the choir and to achieve its aims. The Main Committee suggests putting £6,000 to one side for marketing to increase concert awareness, increasing ticket sales.

Thanks to John Millard for his assistance with preparing for year end and auditing the accounts. Thanks also to Elizabeth Zakar-Smith for completing the Gift Aid application and to Jenny Casboults for managing the concert budgets.

Finally, thanks to our Friends whose kind donations are gratefully received.

Independent Examiners Report 2025

1. Introduction

This report is written with the trustees and members of the Derby Bach Choir in mind, and includes the “audit programme”, some observations I made during the process, and the formal report which may be required by the Charity Commission. As an appendix I included a summary of the role of the Independent Examiner that I wrote in 2022.

In order to carry out the audit programme, Laura and I met on 19th January 2026 to look at the evidence. All issues raised were dealt with satisfactorily.

It's important to say that the accounting records are kept methodically and in apple-pie order!

2. Audit Programme 2025

The thinking behind this document is to outline and record the things to look at in this year's audit. It is intended to be a dynamic document to be completed over the course of the audit.

2.1 Are the opening and closing bank balances in the accounts the same as, or reconcile to, the bank statements?

Evidence:

- Bank statements for start and finish of the year, checked to Main Account tab and Treasurer's Report.

Comment/query: Any monies owed by Paypal (or Sum Up, or Stripe etc.) could be regarded as non-cash (i.e. debtors) and so not for inclusion in the accounts. This would be the simplest way of doing it. However, if any amounts are significant, consideration could be given to treating the Paypal balances as cash, or even a footnote in the accounts, as it might have an impact on a concert P & L.

2.2 Do the accounts include all the transactions in the bank accounts?

Evidence:

- Sample check of significant items of income and expenditure in the Main Account tab to bank statements.
- Check Main Account Tab income and expenditure totals (need to add up columns to Summary tab totals)
- Check Summary tab totals to the total of all event tabs. (need to find a way of adding up all the event tabs!)
- Check Main Account tab to Treasurer's Report

3. Is all income that is due actually received and recorded?

Evidence:

- What is the process for ensuring that all ticket sales are recorded and banked?
- Is there 3rd party evidence for ticket sales that can be checked to the Main Account tab and/or bank account?
- What's the process for ensuring that all members pay their subscription?
- Is there any evidence to support receipts into the bank account?

2.3 Is all expenditure authorised and recorded?

Evidence:

- What is the process for authorising expenditure?
- Check a sample of major items of expenditure to the Main Account tab, to ensure that liability to a third party is evidenced, authorised, and paid. Sample to include the top 5 payments.

2.4 Treasurer's Report

Review.

4. Observations

4.1 If I were a member (and not an auditor!) I would ask:

- The concerts have made a loss of £8,330.77. How has this been financed? (I presume it's subs, donations, gift aid, legacy, less administration costs. You could argue it's all in the report, except the admin cost.)
- Were it not for the legacy, current account income would have been £27,388.76, a drop of £4,880.43 compared to the previous year, and the result would have been a loss of £787.15 (compared to the previous year surplus of £4,630.13) If this trend is repeated in future years, it will eat into the DBC reserves. Are we ok with that (because that might be what the reserves are for)? Or should we look into ways of managing future deficits? Obviously no need to panic, but it's a worth a thought.
- Was the legacy intended for any specific purpose, or do the membership want to ring fence it for something? Or just leave it in general reserves?

4.2 During the audit, we discussed the following additional matters which Laura will take forward

- Consistency between concert results and summary sheet.
- Looking into control of cash receipts at concerts.
- Feedback financial results to concert committee (to compare to budget, and evidence good financial control)
- PayPal cash balance at 31st August to be transferred to the bank account and included in 2025-26 as Sundry Income. Thereafter, transfers to take place on a regular basis.

5. The Formal Report

Independent examiner's report to the trustees of the Derby Bach Choir

I report to the trustees on my examination of the accounts of the Derby Bach Choir (the Trust) for the year ended 31st July 2025.

Responsibilities and basis of report

As the charity trustees of the Trust 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 giving me cause to believe that in any material respect:

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

Name: John Millard

Relevant professional qualification or membership of professional bodies (if any): ACA (ICAEW)

Address: 23 Penny Long Lane Derby DE22 1AX

John Millard

23.01.26

.

Appendix:

The Role of the Independent Examiner

- **What is an Independent Examiner supposed to do?**

The Charity Commission document CC32 is 84 pages of directions and guidance for independent examiners of charity accounts. Trustees need to know of its existence, and some may wish to read it, but for those who have other calls on their time I have extracted some of the salient parts. It is important that trustees are aware of what the Independent Examiner is to do, and also what he/she is not to do.

An independent examination is a form of external scrutiny which provides a limited check on specific matters. It is sometimes referred to as giving "negative assurance". The examiner is required to confirm whether there are any matters of material concern which has come to his/her attention. This contrasts to the role of an auditor who is supposed to provide an opinion on whether the accounts give a "true and fair view". So the examination is therefore a limited form of scrutiny compared to an audit, providing less assurance in terms of depth of work which is carried out.

- **What is the content of an Independent Examination?**

What is required to be done is set out in the Directions made by the Charity Commission, and the content of the report is set out in the 2008 regulations. (There are 13 Directions and several examples of a formal examination report!)

The examination comprises:

- Review of accounting records
- Comparison of the accounts to the records
- Review of the accounts
- Consideration of any unusual items and matters of concern

In my view, the depth of these activities largely depends on factors such as the professional judgment of the examiner, the size and complexity of the charity, and the thoroughness and integrity of the accounting records. It can also depend on the tact and diplomacy of the examiner, who must remember that most treasurers are part-time amateurs who should not be subject to over-zealous interrogation!

- **Who does the Independent Examiner report to?**

Trustees are responsible for the keeping of accounting records and the production of accounts. The examiner's role is to report to the accounts on these matters, and commenting in particular on:

- The accounting records
- Whether the accounts agree with the records
- And whether the form of accounts is correct

To put it another way, the examiner gives the trustees extra assurance that the treasurer is doing his/her job properly!

The report in Section 4 below follows the template suggested in CC32 4.1, and is the same as used by the previous examiner of DBC in the submission of the accounts to the Charity Commission.

- **When is an Independent Examination required?**

Charity law requires that any charity with a gross income of more than £25,000 must have an independent examination, and its accounts have to be filed with the Charity Commission within 10 months of its financial year end. (With income over £250,000 an audit is required.) A charity with income less than £25,000 may have an independent examination if it so wishes. For 2021-22, DBC comes under this threshold with income of £21,610; the projection for 2022-23 suggests the income may be just over the border!

- **Who can be an Independent Examiner?**

CC32 says that an Independent Examiner "must have the right skill". This means that they must be independent, and have the necessary experience and skills. They must have an understanding of what accounts are, what they are intended to do, and must have some analytical skills.

I have previously supplied James with a potted version of my CV, but in summary, I have been a chartered accountant for some 42 years, I have worked in the charity sector for 25, and have had financial roles, and been treasurer and trustee, for Broadway church and Derby City Mission for many years.

John Millard

1st December 2022