

# NASH CONCERT SOCIETY TRUST

England & Wales · Charity number 255017

## Details

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**Status** Registered

**Legal form** Other

**Registered** 1968-02-16

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

## Contact

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**Address** 14 Cedars Close  
London  
NW4 1TR

**Phone** 020 8203 3025

**Email** [nashensemble.friends@blueyonder.co.uk](mailto:nashensemble.friends@blueyonder.co.uk)

**Website** [www.nashensemble.org.uk](http://www.nashensemble.org.uk)

## Activities

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**Objects:** 1) THE ADVANCEMENT OF PUBLIC MUSICAL EDUCATION IN GENERAL AND IN PARTICULAR A) BY PROCURING SPONSORING OR ASSISTING THE PERFORMANCE OF MUSICAL WORKS OF HIGH QUALITY. (FOR FURTHER OBJECTS SEE DECLARATION OF TRUST)

**Activities:** Promoting the development of musical appreciation  
Advancement of musical education in general

## Classification

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- **How:** Provides Services
- **What:** Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

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- **Area of benefit:** NATIONAL
- Throughout England And Wales

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£233,331	£228,757	-	-
2024-03-31	£195,056	£191,513	-	-
2023-03-31	£184,019	£180,859	-	-
2022-03-31	£158,880	£170,890	-	-
2021-03-31	£76,499	£86,880	-	-

## Trustees

Name	Role	Appointed
<b>Sir Stanley Burnton</b>	Chair	2017-04-10
Adrian Johannes Brendel		2025-06-04
LADY PRIMROSE BELL		
MICHAEL JOHN LEWIS		2011-09-28
RODNEY SLATFORD OBE		
Sally Hilary Marks Groves MBE		2017-04-10
Simon James Crawford-Philips		2025-06-04
WILLIAM LYNE CBE		

**NASH CONCERT SOCIETY TRUST**

England & Wales - Charity number 255017

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# Accounts

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**NASH CONCERT SOCIETY TRUST**  
**REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

**Registered Charity No: 255017**

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

LEGAL AND ADMINISTRATIVE INFORMATION

**Trustees:**

Michael John Lewis ( Chairman)  
Amelia Freedman CBE, FRAM, FRSA, Hon D Mus ( resigned on 1 April 2025)  
William Lyne CBE, AM  
Rodney Slatford OBE, FRNCM, Hon RCM  
Lady Primrose Bell  
Sir Stanley Burnton  
Sally Groves MBE  
Adrian Johannes Brendel ( appointed 4 June 2025)  
Simon James Crawford -Philips ( appointed 4 June 2025)

**Artistic Directors**

Amelia Freedman CBE, FRAM, FRSA, Hon D Mus ( resigned on 1 April 2025)  
Adrian Johannes Brendel ( appointed 1 April 2025)  
Simon James Crawford -Philips ( appointed 1 April 2025)

**Principal Office:**

Great House Farm  
East Orchard  
Shaftesbury  
SP7 0LQ

**Independent  
Examiner**

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA

**Main Banker**

National Westminster Bank Plc.  
12 Station Parade  
Willesden Green  
London  
NW2 4NN

# NASH CONCERT SOCIETY TRUST

## FINANCIAL STATEMENTS

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

The trustees present their report along with the financial statements of the charity for the year ended 31st March 2025. The financial statements have been prepared in accordance with the accounting policies set out on page 7 and comply with the charity's trust deed and applicable law.

#### Constitution and objects

The Nash Concert Society Trust is constituted under a trust deed dated 16th February 1964 and is a registered charity no: 255017. The main objects of the charity are:

- \* Assisting the performance of musical works of the highest quality both at home and abroad.
- \* Promoting the development of musical appreciation by the general public, by commissioning of new works and performance of unusual and sometimes rarely performed repertoire.
- \* The advancement of musical education in general.

#### Organisation

A board of trustees of up to 9 members, who meet twice a year administers the charity. An Artistic Director is appointed to manage the day-to-day operations of the charity.

#### Review of activities

The Trustees are sad to announce that our founder and artistic director Amelia Freedman passed away on 28th July 2025 after a long illness. Having nurtured the Nash for 60 years, she gave her blessing for the ensemble to continue under the direction of Simon Crawford-Phillips and Adrian Brendel, two of the Nash musicians. In its obituary The Daily Telegraph described Amelia as " arguably the most influential British Classical music impresario of the late 20th century " and she will be greatly missed both in the wider musical world and by those of us in the Nash "family".

The Nash continued their collaboration with Wigmore Hall as 'Resident Chamber Ensemble' with a celebration of the Ensemble's 60th anniversary. To mark the anniversary the ensemble performed a series comprising some of the group's favourite works of the genre. Stimulating programmes, superb artists and a commitment to the finest composers of our time through extensive commissioning lay at the heart of the 2024/25 season. The Ensemble also commissioned a garland of new works from eight composers with whom the group has had a long association: Colin Matthews, David Matthews, Mark-Anthony Turnage, John Casken, Simon Holt, Helen Grime, Huw Watkins and Julian Anderson.

In addition the Nash Inventions concert on 18th March 2025 included past commissions by the great American composer Elliot Carter and Peter Maxwell Davies's masterwork his string quintet, written especially for the ensemble. We continued our collaboration Side by Side with the Royal Academy of Music's instrumental players and composers. Nash musician Alasdair Beatson ( piano) coached the students and then took part in the 'Side by Side' concert on 18th March 2025 at Wigmore Hall. The Nash commissioned two RAM composers Yan Ee Toh and Alexander Papp to write new pieces for the occasion.

Yan Ee Toh, RAM student composer, said " The opportunity to have my work performed at Wigmore Hall, especially as an international student , has been extremely fulfilling and a dream come true. Not only was it instrumental to my career development as a composer, but having my music brought to life in Wigmore Hall was a truly special experience". Alexander Papp said " It was an incredible experience to have my piece 'FRACTURE' performed at Wigmore Hall. Under the guidance of Alasdair from the Nash Ensemble, the insight, musicianship , and generous mentorship brought new depth to the music. Hearing it come to life in such a prestigious venue was truly unforgettable and I'm deeply grateful for the opportunity to learn and collaborate in such an inspiring setting."

The Nash recorded a CD of works by Ravel for the Onyx Label, which is due for the release later in 2025. The Ensemble's CD of Debussy chamber music continued to garner excellent reviews, and a vinyl Lp of the recording is also due for release in 2025.

FINANCIAL STATEMENTS

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025 (CONTINUED)

Review of activities ( continued)

Other highlights in the season included concerts at the Bath Mozartfest and for Richond Concert Society, Malvern Concert Club, Oxford Chamber Music Society and the Cambridge Summer Music Festival .

The Nash twitter account is still expertly managed by Liz Menzies, and the Friends of the Nash continued their enthusiastic and invaluable support of the Group, administered by Leor Segal, with financial help towards the concerts and commissions. The Nash continues to be invaluablely supported by its administrator Matthew Brailsford.

Grateful thanks go to all the trustees of the Nash Concert Society for their continuing and unwavering support and advice.

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Law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing those financial statements, the trustees are required to:

- \* select suitable accounting policies and then apply them consistently;
- \* make judgements and estimates that are reasonable and prudent;
- \* state whether applicable accounting standards and statements of recommended practices have been followed subject to any departures disclosed and explained in the financial statements; and
- \* prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy at anytime the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 1993. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.



Michael John Lewis (Chairman)

15th October 2025

Date : '-----'

**NASH CONCERT SOCIETY TRUST**

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2025**

**INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES.**

**NASH CONCERT SOCIETY**

We report on the accounts of the trust for the year ended 31st March 2025, which are set out on pages 5 to 8.

**Respective Responsibilities of Trustees and Examiner**

As the charity's trustees you are responsible for the preparation of the accounts, you consider that the audit requirements of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is our responsibility to state, on the basis of procedures specified in the general direction given by the Charity Commissioners under Section 43 (7)(b) of the Act, whether particular matters have come to our attention.

**Basis of Independent Examiners' Report**

Our examination was carried out in accordance with the general directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with these records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently, we do not express an audit opinion on the view given by the accounts.

**Independent Examiners' Statement**

In connection with our examination, no matter has come to our attention

- 1 which gives us reasonable cause to believe that in any material respect the requirements.
  - to keep accounting records in accordance with section 41 of the Act; and
  - to prepare accounts which accord with the accounting records and to comply with the accounting required of the Act have not been met; or
- 2 to which, in our opinion, attention should be drawn in order to enable a proper understanding of these accounts to be reached.

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA



Date : ' 15 / 10 / 2025

**NASH CONCERT SOCIETY TRUST  
STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	2025 Total Funds £	2024 Total Funds £
<b>Incoming resources:</b>			
<b>Charitable Activities</b>			
Donations and Grants	2	120,367	102,700
BBC Fees		5,857	-
Sale of concert tickets		<u>107,107</u>	<u>92,356</u>
<b>Total Incoming resources</b>		<u>233,331</u>	<u>195,056</u>
<b>Resources expended</b>			
<b>Charitable Expenditure</b>			
Artists fees including tour		122,393	97,013
Administrative fees		22,752	12,922
Hire of Hall		8,850	9,000
Hall Extras		-	2,545
Rehearsal room hire		5,704	3,780
Brochure leaflets and programme costs		6,475	8,190
Music hire & production costs		5,444	2,830
Harp & Bass Porterage & piano tuning		1,400	338
Box office commission		28,399	19,050
Programme sale commission		2,373	3,714
PRS		-	809
Concert Manager fees		875	3,040
Music commission fees		10,500	8,000
Public relation costs		-	6,452
Program notes and talks		410	2,931
Receptions		-	924
Travel and subsistence for artists , composers & tours		<u>6,626</u>	<u>4,370</u>
		<u>222,201</u>	<u>185,908</u>
<b>Governance costs</b>			
Accountancy fees		1,735	1,735
Postage ,stationery, telephone & internet		4,599	3,760
Bank charges		<u>222</u>	<u>110</u>
		<u>6,556</u>	<u>5,605</u>
<b>Total resources expended</b>		<u>228,757</u>	<u>191,513</u>
<b>Net incoming resources /( Expenditure)</b>		4,574	3,160
Principal Trustee Loan converted as a gift		39,730	-
<b>( Deficit) / Surplus balance 1 April 2024</b>		<u>(26,517)</u>	<u>(29,677)</u>
<b>(Deficit) /Surplus balance 31 March 2025</b>		<u>17,787</u>	<u>(26,517)</u>

Incoming resources and resulting net movement in funds in each year arise from continuing operations. The charity has no recognised gains or losses other than the net movement in funds for the year.

The notes on pages 8 and 9 form part of these financial statements.

**NASH CONCERT SOCIETY TRUST**

**BALANCE SHEET AS AT 31 MARCH 2025**

	Note	2025 £	2024 £
<b>Current Assets</b>			
Cash at bank and in hand		49,265	65,204
		<u>49,265</u>	<u>65,204</u>
<b>Creditors:</b>			
Amounts falling due within one year	3	(31,478)	(51,811)
		<u>17,787</u>	<u>13,213</u>
<b>Creditors:</b>			
Amounts falling due after more than one year			
Loan	4	-	(39,730)
<b>Net Assets</b>		<u>17,787</u>	<u>(26,517)</u>
		2025 £	2024 £
<b>Funds</b>			
Unrestricted funds - Income		<u>17,787</u>	<u>(26,517)</u>

Approved by the Board of Trustees on 15th October 2025  
and signed below on its behalf by

  
Michael John Lewis (Chairman)

The notes on pages 8 and 9 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

1 Principal accounting policies

**Accounting convention**

The financial statements are prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Charities. In preparing the financial statements the Charity follows best practices as laid down in the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

**Donations and grants**

Income from donations and grants are recognised in full in the Statement of Financial Activities in the year which they are receivable.

**Charitable trading activities**

Income from theatre admission fees is included in incoming resources in the period in which the relevant show takes place net of VAT

**Resources expended**

Resources are included in the Statement of Financial Activities on an accrual basis net of any VAT that can be recovered.

**Restricted, unrestricted and designated funds**

Restricted funds are incoming resources received or generated for specific purposes as laid down by the donors or the terms of the appeal. Expenditure which meet these criteria is allocated against the fund. Unrestricted funds are donations and other incoming resources received or generated for general charitable purposes. Designated funds are funds set aside by the Trustees out of unrestricted funds for specific future purposes or projects.

2 Donations and Grants

	2025	2024
	£	£
Wigmore Trust Grant	38,330	38,330
Wigmore Commission fees	-	4,200
Siemens Foundation	1,512	7,340
Dr Shirley Ellis	20,000	20,000
John S Cohen Foundation	4,000	4,000
M J Lewis	10,000	5,000
Miss K E Spence	-	5,000
The D 'Oyly Carte Charitable Trust	-	2,000
Vaughan Williams Foundation	5,000	-
The Boltini Trust	3,000	-
Brendel A Ravel	5,750	-
R J Leigh	4,000	-
BIS Royalties settlement	-	11,195
Gift Aid tax refunds	21,609	-
Friend of Nash donations	7,166	5,635
	<u>120,367</u>	<u>102,700</u>

**NASH CONCERT SOCIETY TRUST**

**NOTES TO THE FINANCIAL STATEMENTS – continued**

**FOR THE YEAR ENDED 31 MARCH 2025**

<b>3 Creditors: amounts falling due within one year</b>	<b>2025 £</b>	<b>2024 £</b>
Trade creditors	22,457	43,275
VAT Payable	7,286	5,066
Accruals	<u>1,735</u>	<u>3,470</u>
	<u>31,478</u>	<u>51,811</u>

<b>4 Creditors: amounts falling due after more than one year</b>	<b>2025 £</b>	<b>2024 £</b>
Trustee's loan	<u>-</u>	<u>39,730</u>

The above principal loan was made by the late Ameila Freedman. It was unsecured and did not carry any interest. Amelia agreed on 28th March 2025 to convert the loan as a gift which is a huge generous goodwill gesture for the future of the Nash.

The artistic directors for all the concerts performed by the Nash Players were also trustees. Fees accrued for this work was £NIL 2025 (2024 - £NIL).

**NASH CONCERT SOCIETY TRUST**

England & Wales - Charity number 255017

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# Accounts

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**NASH CONCERT SOCIETY TRUST  
REPORT AND FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2024**

**Registered Charity No: 255017**

**NASH CONCERT SOCIETY TRUST**

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**Trustees:**

Michael John Lewis ( Chairman)  
Amelia Freedman CBE, FRAM, FRSA, Hon D Mus  
William Lyne CBE, AM  
Rodney Slatford OBE, FRNCM, Hon RCM  
Lady Primrose Bell  
Sir Stanley Burnton  
Sally Groves MBE  
Ian Brown ( resigned )

**Artistic Director**

Amelia Freedman CBE, FRAM, FRSA, Hon D Mus

**Principal Office:**

14 Cedars Close  
Hendon, London, NW4 1TR

**Independent Examiner:**

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA

**Main Banker**

National Westminster Bank Plc.  
12 Station Parade  
Willesden Green  
London  
NW2 4NN

# NASH CONCERT SOCIETY TRUST

## FINANCIAL STATEMENTS

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

The trustees present their report along with the financial statements of the charity for the year ended 31st March 2024. The financial statements have been prepared in accordance with the accounting policies set out on page 7 and comply with the charity's trust deed and applicable law.

#### Constitution and objects

The Nash Concert Society Trust is constituted under a trust deed dated 16th February 1964 and is a registered charity no: 255017. The main objects of the charity are:

- \* Assisting the performance of musical works of the highest quality both at home and abroad.
- \* Promoting the development of musical appreciation by the general public, by commissioning of new works and performance of unusual and sometimes rarely performed repertoire.
- \* The advancement of musical education in general.

#### Organisation

A board of trustees of up to 8 members, who meet twice a year administers the charity. An Artistic Director is appointed to manage the day-to-day operations of the charity.

#### Review of activities

The Nash continued their collaboration with the Wigmore hall as 'Resident Chamber Ensemble'. This has included education events such as open rehearsals, talks and film showings, as well concert collaborations. The main series during the 2023-24 season at Wigmore Hall was entitled "From My Homeland- Music from the Czech Lands with works by Brahms". The Series showcased some of the most vibrant, imaginative and unusual works written in the 1800s and 1900s, as well as music by Johannes Brahms - friend and champion of Antonin Dvorak. The Series also included a day of concerts, films and talks dedicated to the victims of the Theresienstadt Concentration Camp between 1941-45.

The annual Nash Inventions concert on 26th March 2024 at Wigmore Hall formed part of a celebration of the life and work Harrison Birtwistle ( 1934-2022).

We continued our collaboration Side by Side with th Royal Academy of Music's instrumental players and composers. Nash players Alasdair Beatson ( piano) and David Adams ( viola) coached the students and then took part in the 'Side by Side ' concert on 26th March 2024 at Wigmore Hall. The Nash Commissioned two RAM composers Mary Offer and Toby Anderson to write new piece for the occasion.

Mary Offer, RAM student composer, said "The Nash Ensemble were wonderful to work with, and I particularly enjoyed working directly with David Adams; it was amazing and very inspiring to be able to discuss compositional ideas with a professional violist, as a violist myself. It was wonderful to be able to rehearse the piece with the performers and collaborate both with Nash performers and very talented Academy musicians. The opportunity to have a piece premiered at the Wigmore Hall has been phenomenal at this stage in my career, and incredibly inspiring for my future work as a composer,"

Huw Boucher , RAM student instrumentalist , said "The Nash ensemble provided me with an invaluable experience, not only was it incredible to perform at the Wigmore Hall, but also to play new works which I wasn't aware of. Rehearsals also were incredibly interesting and useful as I learnt what's expected at the professional standard and how professionals rehearse. Playing the new works really expanded my horizons to new music and I found a new interest in new music."

The Nash recorded a CD of works by Debussy for Hyperion Records. In a five-star review, The Times said "Under the careful control of its co-founder, Amelia Freedman, the suave and bouyant nash Ensemble has been enhancing our lives for so many years ( 60 to be exact) that it's easy to take the group's accomplishments for granted. This Debussy album sharply reminds us why we shouldn't."

# NASH CONCERT SOCIETY TRUST

## FINANCIAL STATEMENTS

### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024 (CONTINUED)

#### Review of activities ( continued)

Other highlights in the season included concerts at the Bath Mozartfest, Queen's Hall Edinburgh, and a live BBC Radio 3 broadcast from LSO St Lukes.

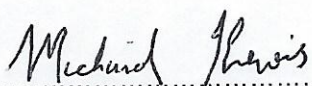
The Nash Twitter ( X ) account is still expertly managed by Elizabeth Menzies, and the Friends of the Nash continued their enthusiastic and invaluable support of the Group, administered by Leor Segal, with financial help towards the concerts and commissions. I continue to be invaluablely supported by our administrator Matthew Brailsford.

Once again my grateful thanks go to all the trustees of the Nash Concert Society for their continuing and unwavering support and advice.

Law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing those financial statements, the trustees are required to:

- \* select suitable accounting policies and then apply them consistently;
- \* make judgements and estimates that are reasonable and prudent;
- \* state whether applicable accounting standards and statements of recommended practices have been followed subject to any departures disclosed and explained in the financial statements; and
- \* prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy at anytime the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 1993. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.



Michael John Lewis ( Chairman)

Date : ' 18 / 2 / 2025

**NASH CONCERT SOCIETY TRUST**

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2024**

**INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES**

**NASH CONCERT SOCIETY**

We report on the accounts of the trust for the year ended 31st March 2024, which are set out on pages 5 to 8.

**Respective Responsibilities of Trustees and Examiner**

As the charity's trustees you are responsible for the preparation of the accounts, you consider that the audit requirements of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is our responsibility to state, on the basis of procedures specified in the general direction given by the Charity Commissioners under Section 43 (7)(b) of the Act, whether particular matters have come to our attention.

**Basis of Independent Examiners' Report**

Our examination was carried out in accordance with the general directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with these records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently, we do not express an audit opinion on the view given by the accounts.

**Independent Examiners' Statement**

In connection with our examination, no matter has come to our attention

- 1 which gives us reasonable cause to believe that in any material respect the requirements.
  - . to keep accounting records in accordance with section 41 of the Act; and
  - . to prepare accounts which accord with the accounting records and to comply with the accounting required of the Act have not been met; or
- 2 to which, in our opinion, attention should be drawn in order to enable a proper understanding of these accounts to be reached.

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA



Date : ' 18/02/2025

**NASH CONCERT SOCIETY TRUST  
STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2024**

	Note	2024 Total Funds £	2023 Total Funds £
<b>Incoming resources:</b>			
<b>Charitable Activities</b>			
Donations and Grants	2	102,700	92,718
Sale of concert tickets		<u>92,356</u>	<u>91,301</u>
<b>Total Incoming resources</b>		<u>195,056</u>	<u>184,019</u>
<b>Resources expended</b>			
<b>Charitable Expenditure</b>			
Artists fees including tour		97,013	91,054
Administrative fees		12,922	24,817
Hire of Hall		9,000	7,375
Hall Extras		2,545	3,080
Rehearsal room hire		3,780	5,202
Brochure leaflets and programme costs		8,190	6,351
Music hire & production costs		2,830	1,989
Harp & Bass Porterage		338	313
Box office commission		19,050	16,697
Programme sale commission		3,714	1,260
PRS		809	632
Concert Manager fees		3,040	2,175
Music commission fees		8,000	4,000
Public relation costs		6,452	2,281
Program notes and talks		2,931	2,835
Receptions		924	1,121
Travel and subsistence for artists , composers & tours		<u>4,370</u>	<u>4,459</u>
		<u>185,908</u>	<u>175,641</u>
<b>Governance costs</b>			
Accountancy fees		1,735	1,735
Postage ,stationery, telephone & internet		3,760	3,419
Bank charges		<u>110</u>	<u>64</u>
		<u>5,605</u>	<u>5,218</u>
<b>Total resources expended</b>		<u>191,513</u>	<u>180,859</u>
<b>Net incoming resources /( Expenditure)</b>		3,160	3,160
<b>( Deficit) / Surplus balance 1 April 2023</b>		<u>(29,677)</u>	<u>(32,837)</u>
<b>(Deficit) /Surplus balance 31 March 2024</b>		<u>(26,517)</u>	<u>(29,677)</u>

Incoming resources and resulting net movement in funds in each year arise from continuing operations. The charity has no recognised gains or losses other than the net movement in funds for the year.

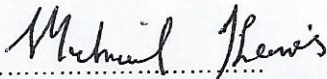
The notes on pages 8 and 9 form part of these financial statements.

**NASH CONCERT SOCIETY TRUST**

**BALANCE SHEET AS AT 31 MARCH 2024**

	Note	2024 £	2023 £
<b>Current Assets</b>			
Debtors	3	-	19,165
Cash at bank and in hand		65,204	59,905
		<u>65,204</u>	<u>79,070</u>
<b>Creditors:</b>			
Amounts falling due within one year	4	(51,811)	(69,017)
		<u>13,213</u>	<u>10,053</u>
<b>Creditors:</b>			
Amounts falling due after more than one year			
Loan	5	(39,730)	(39,730)
<b>Net Assets</b>		<u>(26,517)</u>	<u>(29,677)</u>
		2024 £	2023 £
<b>Funds</b>			
Unrestricted funds - Income		<u>(26,517)</u>	<u>(29,677)</u>

Approved by the Board of Trustees on 18/2/2025  
and signed below on its behalf by

  
.....  
Michael John Lewis (Chairman)

The notes on pages 8 and 9 form part of these financial statements.

# NASH CONCERT SOCIETY TRUST

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2024

#### 1 Principal accounting policies

##### Accounting convention

The financial statements are prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Charities. In preparing the financial statements the Charity follows best practices as laid down in the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

##### Donations and grants

Income from donations and grants are recognised in full in the Statement of Financial Activities in the year which they are receivable.

##### Charitable trading activities

Income from theatre admission fees is included in incoming resources in the period in which the relevant show takes place net of VAT

##### Resources expended

Resources are included in the Statement of Financial Activities on an accrual basis net of any VAT that can be recovered.

##### Restricted, unrestricted and designated funds

Restricted funds are incoming resources received or generated for specific purposes as laid down by the donors or the terms of the appeal. Expenditure which meet these criteria is allocated against the fund. Unrestricted funds are donations and other incoming resources received or generated for general charitable purposes. Designated funds are funds set aside by the Trustees out of unrestricted funds for specific future purposes or projects.

2 Donations and Grants	2024	2023
	£	£
Wigmore Trust Grant	38,330	38,330
Wigmore Commission fees	4,200	-
Siemens Foundation	7,340	5,319
Dr Shirley Ellis	20,000	14,000
John S Cohen Foundation	4,000	4,000
RWW TST	-	1,500
M J Lewis Grant	5,000	5,000
Miss K E Spence	5,000	-
The D Oyly Carte Grant	2,000	2,000
Garrick Charitable Grant	-	-
The Boltini Trust	-	3,000
BIS Royalties settlement	11,195	-
Friends of Nash Ensemble and other donations	5,635	19,569
	<u>102,700</u>	<u>92,718</u>

NASH CONCERT SOCIETY TRUST

NOTES TO THE FINANCIAL STATEMENTS – continued

FOR THE YEAR ENDED 31 MARCH 2024

3 Debtors	2024 £	2023 £
Debtors	=	<u>19,165</u>

4 Creditors: amounts falling due within one year	2024 £	2023 £
Trade creditors	48,341	62,238
Accruals	<u>3,470</u>	<u>6,779</u>
	<u>51,811</u>	<u>69,017</u>

5 Creditors: amounts falling due after more than one year	2024 £	2023 £
Trustee's loan	<u>39,730</u>	<u>39,730</u>

The above principal loan by a trustee is unsecured and does not carry any interest. The trustee has also pledged not to seek a repayment unless the Society discontinues its activities or is wound up.

The artistic director for all the concerts performed by the Nash Players is also a trustee. Fees accrued for this work was £NIL (2023 - £NIL).

**NASH CONCERT SOCIETY TRUST**

England & Wales - Charity number 255017

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# Accounts

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**NASH CONCERT SOCIETY TRUST  
REPORT AND FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2023**

**Registered Charity No: 255017**

**NASH CONCERT SOCIETY TRUST**

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2023**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**Trustees:**

Michael John Lewis ( Chairman)  
Amelia Freedman CBE, FRAM, FRSA, Hon D Mus  
William Lyne CBE, AM  
Rodney Slatford OBE, FRNCM, Hon RCM  
Lady Primrose Bell  
Sir Stanley Burnton  
Sally Groves MBE  
Ian Brown ( resigned )

**Artistic Director**

Amelia Freedman CBE, FRAM, FRSA, Hon D Mus

**Principal Office:**

14 Cedars Close  
Hendon, London, NW4 1TR

**Independent Examiner:**

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA

**Main Banker**

National Westminster Bank Plc.  
12 Station Parade  
Willesden Green  
London  
NW2 4NN

## NASH CONCERT SOCIETY TRUST

### FINANCIAL STATEMENTS

#### REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

The trustees present their report along with the financial statements of the charity for the year ended 31st March 2023. The financial statements have been prepared in accordance with the accounting policies set out on page 7 and comply with the charity's trust deed and applicable law.

#### Constitution and objects

The Nash Concert Society Trust is constituted under a trust deed dated 16th February 1964 and is a registered charity no: 255017. The main objects of the charity are:

- \* Assisting the performance of musical works of the highest quality both at home and abroad.
- \* Promoting the development of musical appreciation by the general public, by commissioning of new works and performance of unusual and sometimes rarely performed repertoire.
- \* The advancement of musical education in general.

#### Organisation

A board of trustees of up to 8 members, who meet twice a year administers the charity. An Artistic Director is appointed to manage the day-to-day operations of the charity.

#### Review of activities

The main theme of the 2022/2023 was entitled Beethoven and the Romantics. This series was to have been focused on Russian composers but because of the Russian invasion of Ukraine, we felt we could not go ahead with the programme as it stood.

The series as a whole was very successful and received very good feedback from the audience and critics alike.

In October 2022 the Nash were engaged by the Wigmore to celebrate the 150th birthday of the great British composer Ralph Vaughan Williams.

The programme included one of RVW's most beautiful and moving works his Serenade to Music for 2 pianos and 16 Singers, as well as a performance on On Wenlock Edge with the Young tenor Alessandro Fisher.

We continued our collaboration Side by Side with the Royal Academy of Music's instrumental players and composers. Nash players Adrian Brendel cello and Alasdair Beaton piano, coached the students and then took part in the 'Side by Side' concert on March 28th 2023 at Wigmore Hall. The Nash commissioned two RAM composers Sun Keiting and Andrea Balency-Bearn to write new pieces for the occasion.

Sun Keiting student composer said ' It was a huge pleasure to have the premiere of my new piece, Before the Ocean performed by the Nash Ensemble and students from the Royal Academy of Music, at Wigmore Hall, as part of the Side by Side project. The musicians from the Nash understood the vision behind my new piece and conveyed it perfectly to the audience. The experience of performing new music seemed to have made the entire process smoother for us. The Project offered young composers like me a unique opportunity to express their artistic vision freely and learn from the rehearsals and score reading process. The ability to create and showcase new compositions alongside experienced musicians proved to be an invaluable experience for all involved '.

Gordon Cervoni RAM student instrumentist said :-

' The Side by Side project with Adrian and Alasdair from the Nash Ensemble was one of the most amazing and fulfilling experiences of my musical career so far ' .

In addition in the Nash Inventions concert that day, the ensemble performed four Nash commissions by composers who have had a long and fruitful association with the Ensemble. Including new and recent works by John Casken, Colin Matthews, Julian Anderson and Mark-Anthony Turnage.

A new initiative during the series was the engagement of the Klezmer group She'Koyokh, Britain's best known Klezmer and Balkan group, who performed in February 2023 as part of the Nash series. Their programme was a melting pot of cultures and style, from 19th century Eastern Europe wedding music, to Sephardic songs including Klezmer tunes from manuscripts, as well as traditional folk songs

NASH CONCERT SOCIETY TRUST

FINANCIAL STATEMENTS

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023 (CONTINUED)

Review of activitie ( continued)

The Nash recorded a CD of string sextets by Tchaikovsky and Korngold for Hyperion which has just been released, and was recently named record of the month by the BBC Radio 3 Music Magazine.


The Nash twitter account and the Friends of the Nash are still expertly managed by Elizabeth Menzies and Leor Segal and I continue to be invaluablely supported by Matthew Brailsford.

Once again my grateful thanks to all the trustees of the Nash Concert Society for their continuing unwavering support and advice.

Law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing those financial statements, the trustees are required to:

- \* select suitable accounting policies and then apply them consistently;
- \* make judgements and estimates that are reasonable and prudent;
- \* state whether applicable accounting standards and statements of recommended practices have been followed subject to any departures disclosed and explained in the financial statements; and
- \* prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy at anytime the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 1993. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.



Amelia Freedman CBE  
Artistic Director

Date : ' 24 / 4 / 2024

**NASH CONCERT SOCIETY TRUST**

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2023**

**INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES**

**NASH CONCERT SOCIETY**

We report on the accounts of the trust for the year ended 31st March 2023, which are set out on pages 5 to 8.

**Respective Responsibilities of Trustees and Examiner**

As the charity's trustees you are responsible for the preparation of the accounts, you consider that the audit requirements of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is our responsibility to state, on the basis of procedures specified in the general direction given by the Charity Commissioners under Section 43 (7)(b) of the Act, whether particular matters have come to our attention.

**Basis of Independent Examiners' Report**

Our examination was carried out in accordance with the general directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with these records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently, we do not express an audit opinion on the view given by the accounts.

**Independent Examiners' Statement**

In connection with our examination, no matter has come to our attention

- 1 which gives us reasonable cause to believe that in any material respect the requirements.
  - . to keep accounting records in accordance with section 41 of the Act; and
  - . to prepare accounts which accord with the accounting records and to comply with the accounting required of the Act have not been met; or
- 2 to which, in our opinion, attention should be drawn in order to enable a proper understanding of these accounts to be reached.

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA



Date : ' 24/04/2024

**NASH CONCERT SOCIETY TRUST  
STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2023**

	Note	2023 Total Funds £	2022 Total Funds £
<b>Incoming resources:</b>			
<b>Charitable Activities</b>			
Donations and Grants	2	92,718	99,822
Sale of concert tickets		91,301	56,791
Sale of programmes, etc		-	2,267
<b>Total Incoming resources</b>		<u>184,019</u>	<u>158,880</u>
<b>Resources expended</b>			
<b>Charitable Expenditure</b>			
Artists fees including tour		91,054	84,386
Administrative fees		24,817	18,483
Hire of Hall		7,375	8,850
Hall Extras		3,080	2,760
Rehearsal room hire		5,202	4,393
Brochure leaflets and programme costs		6,351	8,924
Pre-concert talks		-	1,050
Music hire & production costs		1,989	732
Harp & Bass Porterage		313	652
Box office commission		16,697	13,770
Programme sale commission		1,260	2,241
PRS		632	949
Concert Manager fees		2,175	2,750
Stage Managers		-	1,500
Music commission fees		4,000	900
Video production trailer and show reels		-	1,120
Public relation costs		2,281	2,773
Research costs		-	2,000
Program notes and talks		2,835	1,360
Receptions		1,121	1,305
Travel and subsistence for artists , composers & tours		4,459	3,725
		<u>175,641</u>	<u>164,623</u>
<b>Governance costs</b>			
Accountancy fees		1,735	2,070
Postage ,stationery, telephone & internet		3,419	4,182
Bank charges		64	15
		<u>5,218</u>	<u>6,267</u>
<b>Total resources expended</b>		<u>180,859</u>	<u>170,890</u>
<b>Net incoming resources /( Expenditure)</b>		3,160	(12,010)
<b>( Deficit) / Surplus balance 1 April 2022</b>		<u>(32,837)</u>	<u>(20,827)</u>
<b>(Deficit) /Surplus balance 31 March 2023</b>		<u>(29,677)</u>	<u>(32,837)</u>

Incoming resources and resulting net movement in funds in each year arise from continuing operations. The charity has no recognised gains or losses other than the net movement in funds for the year.

The notes on pages 8 and 9 form part of these financial statements.

NASH CONCERT SOCIETY TRUST

BALANCE SHEET AS AT 31 MARCH 2023

	Note	2023 £	2022 £
<b>Current Assets</b>			
Debtors	3	19,165	16,649
Cash at bank and in hand		59,905	48,762
		<u>79,070</u>	<u>65,411</u>
<b>Creditors:</b>			
Amounts falling due within one year	4	(69,017)	(58,518)
		<u>10,053</u>	<u>6,893</u>
<b>Creditors:</b>			
Amounts falling due after more than one year			
Loan	5	(39,730)	(39,730)
<b>Net Assets</b>		<u>(29,677)</u>	<u>32,837</u>
		<b>2023</b>	<b>2022</b>
		£	£
<b>Funds</b>			
Unrestricted funds - Income		<u>(29,677)</u>	<u>(32,837)</u>

Approved by the Board of Trustees on  
and signed below on its behalf by

*Amelia Freedman* 12/4/2024

*Amelia Freedman*  
Amelia Freedman CBE - Principal Trustee

The notes on pages 8 and 9 form part of these financial statements.

# NASH CONCERT SOCIETY TRUST

## NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

### 1 Principal accounting policies

#### Accounting convention

The financial statements are prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Charities. In preparing the financial statements the Charity follows best practices as laid down in the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

#### Donations and grants

Income from donations and grants are recognised in full in the Statement of Financial Activities in the year which they are receivable.

#### Charitable trading activities

Income from theatre admission fees is included in incoming resources in the period in which the relevant show takes place net of VAT

#### Resources expended

Resources are included in the Statement of Financial Activities on an accrual basis net of any VAT that can be recovered.

#### Restricted, unrestricted and designated funds

Restricted funds are incoming resources received or generated for specific purposes as laid down by the donors or the terms of the appeal. Expenditure which meet these criteria is allocated against the fund. Unrestricted funds are donations and other incoming resources received or generated for general charitable purposes. Designated funds are funds set aside by the Trustees out of unrestricted funds for specific future purposes or projects.

2 Donations and Grants	2023	2022
	£	£
Wigmore Trust Grant	38,330	38,330
Wigmore Commission fees	-	4,080
BBC recordings	-	10,698
Siemens Foundation	5,319	1,503
Dr Shirley Ellis	14,000	15,000
John S Cohen Foundation	4,000	4,000
RVW TST	1,500	2,000
M J Lewis Grant	5,000	5,000
The D Oly Carte Grant	2,000	-
Garrick Charitable Grant	-	3,000
The Boltini Trust	3,000	-
Friends of Nash Ensemble and other donations	19,569	16,211
	<u>92,718</u>	<u>99,822</u>

NASH CONCERT SOCIETY TRUST

NOTES TO THE FINANCIAL STATEMENTS – continued

FOR THE YEAR ENDED 31 MARCH 2023

3 Debtors	2023 £	2022 £
Debtors	<u>19,165</u>	<u>16,649</u>

4 Creditors: amounts falling due within one year	2023 £	2022 £
Trade creditors	62,238	54,140
Accruals	<u>6,779</u>	<u>4,378</u>
	<u>69,017</u>	<u>58,518</u>

5 Creditors: amounts falling due after more than one year	2023 £	2022 £
Trustee's loan	<u>39,730</u>	<u>39,730</u>

The above principal loan by a trustee is unsecured and does not carry any interest. The trustee has also pledged not to seek a repayment unless the Society discontinues its activities or is wound up.

The artistic director for all the concerts performed by the Nash Players is also a trustee. Fees accrued for this work was £NIL (2022 - £NIL).

**NASH CONCERT SOCIETY TRUST**

England & Wales - Charity number 255017

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# Accounts

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**NASH CONCERT SOCIETY TRUST  
REPORT AND FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2022**

**Registered Charity No: 255017**

LEGAL AND ADMINISTRATIVE INFORMATION

**Trustees:**

Michael John Lewis ( Chairman)  
Amelia Freedman CBE, FRAM, FRSA, Hon D Mus  
William Lyne CBE, AM  
Rodney Slatford OBE, FRNCM, Hon RCM  
Lady Primrose Bell  
Sir Stanley Burnton  
Sally Groves MBE  
Ian Brown ( resigned )

**Artistic Director**

Amelia Freedman CBE, FRAM, FRSA, Hon D Mus

**Principal Office:**

14 Cedars Close  
Hendon, London, NW4 1TR

**Independent Examiner:**

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA

**Main Banker**

National Westminster Bank Plc.  
12 Station Parade  
Willesden Green  
London  
NW2 4NN

**FINANCIAL STATEMENTS**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022**

The trustees present their report along with the financial statements of the charity for the year ended 31st March 2022. The financial statements have been prepared in accordance with the accounting policies set out on page 8 and comply with the charity's trust deed and applicable law.

**Constitution and objects**

The Nash Concert Society Trust is constituted under a trust deed dated 16th February 1964 and is a registered charity no: 255017. The main objects of the charity are:

- \* Assisting the performance of musical works of the highest quality both at home and abroad.
- \* Promoting the development of musical appreciation by the general public, by commissioning of new works and performance of unusual and sometimes rarely performed repertoire.
- \* The advancement of musical education in general.

**Organisation**

A board of trustees of up to 8 members, who meet twice a year administers the charity. An Artistic Director is appointed to manage the day-to-day operations of the charity.

**Review of activities during Covid**

Despite ongoing difficulties re Covid and trying to encourage audiences back to attend concerts the Nash fulfilled all its plans for 2021-2022 season.

For our Myra Hess celebration we produced a show reel about Myra's achievements as well as newsreels of the war which was shown in the Bechstein Room on each concert day.

The series began with a Nash concert for the National Gallery's annual lunchtime concerts, dedicated to Myra Hess's and her concerts devised during World War 11.

' Many thanks to you for pulling this together. I thought they were a wonderful trio and I've no doubt that other concerts will be a success.'

Joseph Kendra- Adults Events Learning and National Programmer for the National Gallery,

In each of the Nash concerts at Wigmore Hall, two of Myra Hess's one hour programme were presented showing the diversity of her programming and the taste and skill which with they were devised, reminding one of the many distinguished artists who took part in nearly 1700 concerts between 1939 and 1946. Amongst the features of the printed programmes, beautifully designed by the late Peter Williamson, were original photos, the names of original artists and fascinating notes written by the writer and broadcaster Katy Hamilton.

In addition there was a performance of Admission: One Shilling telling the story of the concerts in words, music and pictures expertly performed by the actress Dame Patricia Routledge as Myra, and the piano pieces most associated with her, performed by Piers Lane.

There were two pre-concert talks-one including members of Myra Hess's relations, giving insights into her personality; and the other with the great French actress and dancer Leslie Caron, who talked about her experiences as a young girl in Paris during World War 11, living under the German occupation The Ensemble maintained its relationship with the Royal Academy of Music with two Side by Side projects involving composers and instrumentalists from the Royal Academy of Music. The programmes included four commissions by student composers who came from all over the world. They said how much they valued the opportunity to play in one of the great chamber music halls and to work with the distinguished musicians of the Nash.

**From Claudia Tarrant-Matthews RAM student violinist**

'I found the Nash ensemble Side by Side to be one of the most inspirational experiences of my time at the

**FINANCIAL STATEMENTS**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022 (CONTINUED)**

**Review of activities during Covid ( continued )**

Academy, Working with the Adrian Brendel provided an amazing insight into rehearsing and performing with a professional chamber musician.

**Isabella Gellis RAM student composer**

For a student composer, especially one like me who learns best via practical application, an opportunity like this is inimitable; not only did we get to hear our music in one of the best acoustics in the world, but work alongside top-class performers, who realise our work with the attention and sincerity they would approach music that has existed a lot longer than ours all components of the project worked in harmony with each other resulting in a wonderful concert and impactful experience all round'.

**Modi Deng RAM student pianist**

' Thanks very much to Amelia and the RAM for this wonderful opportunity to play in the hall ..... and of course exploring the layers of the Messiaen Prelude in such a beautiful hall was an experience I will cherish and remember fondly'.

**Nash Inventions concert on March 22nd**

The Nash celebrated the 90th birthday of the distinguished composer and teacher Alexander Goehr The programme included the world premiere of Goehr's dramatic work Combat of Joseph della Reina and the Devil involved four singers and using the text of a 19th century Kabbalistic legend. The programme also included two works by Goehr's ex-pupils- Julian Anderson and Emma- Ruth Richards.

In spite of three of the four original singers pulling out through illness, the substitute singers gave fine performances of Goehr's work

The BBC recorded the concert.

**The Nash Ensemble's fine celebration of Alexander Goehr**

' Alexander Goehr will be 90 in August; here the Nash Ensemble, longstanding champions of his music, got in a little early with a celebratory concert including no fewer than two Goehr premieres and three other works of his'.

**Seen and Heard- International**

Other composers contributed to this Goehr celebration, allowing for further virtuosic displays from the Nash Ensemble team'

**The Times**

For the Nash recordings both the Birtwistle Chamber Music CD for BIS and the Ferdinand Ries chamber music recording for Hyperion received five star reviews in the Gramophone Magazine.

Very sady Peter Williamson, our designer of the Nash leaflets and programmes for many years, passed away in August. Peter was a member of the Guild of Master Craftsman and as such always went the extra mile to make sure what he produced was of the the highest quality

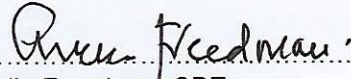
The Nash twitter account and the Friends of the Nash are still expertly managed by Elizabeth Menzies and Leor Segal, and I continue to be invaluabley supported administravely by Matthew Brailsford.

The Nash former pianist Ian Brown for over thirty years has sadly had to resign as a trustee due to illness, but thanks again to all the remaining trustees of the Nash Concert Society Trust for their continuing unwavering support and advice.

Law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing those financial statements, the trustees are required to:

- \* select suitable accounting policies and then apply them consistently;
- \* make judgements and estimates that are reasonable and prudent;
- \* state whether applicable accounting standards and statements of recommended practices have been followed subject to any departures disclosed and explained in the financial statements; and
- \* prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy at anytime the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 1993. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

  
.....  
Amelia Freedman CBE  
Artistic Director

Date : ' 23/1/2023

**INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES**

**NASH CONCERT SOCIETY**

We report on the accounts of the trust for the year ended 31st March 2022, which are set out on pages 6 to 9.

**Respective Responsibilities of Trustees and Examiner**

As the charity's trustees you are responsible for the preparation of the accounts, you consider that the audit requirements of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is our responsibility to state, on the basis of procedures specified in the general direction given by the Charity Commissioners under Section 43 (7)(b) of the Act, whether particular matters have come to our attention.

**Basis of Independent Examiners' Report**


Our examination was carried out in accordance with the general directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with these records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently, we do not express an audit opinion on the view given by the accounts.

**Independent Examiners' Statement**

In connection with our examination, no matter has come to our attention

- 1 which gives us reasonable cause to believe that in any material respect the requirements.
  - to keep accounting records in accordance with section 41 of the Act; and
  - to prepare accounts which accord with the accounting records and to comply with the accounting required of the Act have not been met; or
- 2 to which, in our opinion, attention should be drawn in order to enable a proper understanding of these accounts to be reached.

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA



Date : ' 23/1/2023

**NASH CONCERT SOCIETY TRUST  
STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2022**

	Note	2022 Total Funds £	2021 Total Funds £
<b>Incoming resources:</b>			
<b>Charitable Activities</b>			
Donations and Grants	2	99,822	74,547
Sale of concert tickets		56,791	-
Sale of programmes, etc		2,267	-
BBC Broadcasting Fees		-	1,952
		<u>158,880</u>	<u>76,499</u>
<b>Total Incoming resources</b>			
<b>Resources expended</b>			
<b>Charitable Expenditure</b>			
Artists fees including tour		84,386	42,680
Administrative fees		18,483	19,333
Hire of Hall		8,850	-
Hall Extras		2,760	-
Hall OF Venue - Kings Place		-	2,821
Rehearsal room hire		4,393	2,802
Brochure leaflets and programme costs		8,924	-
Pre-concert talks		1,050	-
Music hire & production costs		732	1,674
Harp & Bass Porterage		652	599
Box office commission		13,770	-
Programme sale commission		2,241	-
PRS		949	-
Concert Manager fees		2,750	400
Stage Managers		1,500	-
Music commission fees		900	4,500
Video production trailer and show reels		1,120	-
Public relation costs		2,773	948
Research costs		2,000	2,000
Press mailings & Twitter		-	2,351
Program notes		1,360	-
Receptions		1,305	-
Travel and subsistence for artists , composers & tours		3,725	578
		<u>164,623</u>	<u>80,686</u>
<b>Governance costs</b>			
Accountancy fees		2,070	2,070
Postage ,stationery, telephone & internet		4,182	4,124
Bank charges		15	-
		<u>6,267</u>	<u>6,194</u>
<b>Total resources expended</b>			
		<u>170,890</u>	<u>86,880</u>
<b>Net incoming resources /( Expenditure)</b>		(12,010)	(10,381)
<b>Surplus balance 1 April 2021</b>		<u>(20,827)</u>	<u>(10,446)</u>
<b>Surplus / (Deficit) balance 31 March 2022</b>		<u>(32,837)</u>	<u>(20,827)</u>

Incoming resources and resulting net movement in funds in each year arise from continuing operations. The charity has no recognised gains or losses other than the net movement in funds for the year.

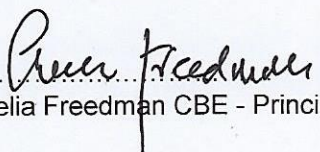
The notes on pages 8 and 9 form part of these financial statements.

**NASH CONCERT SOCIETY TRUST**

**BALANCE SHEET AS AT 31 MARCH 2022**

	Note	2022 £	2021 £
<b>Current Assets</b>			
Debtors	3	16,649	1,269
Cash at bank and in hand		48,762	41,572
		<u>65,411</u>	<u>42,841</u>
<b>Creditors:</b>			
Amounts falling due within one year	4	(58,518)	(23,938)
		<u>6,893</u>	<u>18,903</u>
<b>Creditors:</b>			
Amounts falling due after more than one year			
Loan	5	(39,730)	(39,730)
<b>Net Assets</b>		<u>32,837</u>	<u>(20,827)</u>
		<b>2022</b>	<b>2021</b>
		<b>£</b>	<b>£</b>
<b>Funds</b>			
Unrestricted funds - Income		<u>(32,837)</u>	<u>(20,827)</u>

Approved by the Board of Trustees on 23/1/2023  
and signed below on its behalf by

  
.....  
Amelia Freedman CBE - Principal Trustee

The notes on pages 8 and 9 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Principal accounting policies

**Accounting convention**

The financial statements are prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Charities. In preparing the financial statements the Charity follows best practices as laid down in the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

**Donations and grants**

Income from donations and grants are recognised in full in the Statement of Financial Activities in the year which they are receivable.

**Charitable trading activities**

Income from theatre admission fees is included in incoming resources in the period in which the relevant show takes place net of VAT

**Resources expended**

Resources are included in the Statement of Financial Activities on an accrual basis net of any VAT that can be recovered.

**Restricted, unrestricted and designated funds**

Restricted funds are incoming resources received or generated for specific purposes as laid down by the donors or the terms of the appeal. Expenditure which meet these criteria is allocated against the fund. Unrestricted funds are donations and other incoming resources received or generated for general charitable purposes. Designated funds are funds set aside by the Trustees out of unrestricted funds for specific future purposes or projects.

2 Donations and Grants

	2022	2021
	£	£
Arts Council - Special Grant for the Arts	-	979
Wigmore Trust Grant	38,330	38,330
Wigmore Commission fees	4,080	-
BBC recordings	10,698	-
Siemens Foundation	1,503	8,129
Dr Shirley Ellis	15,000	10,000
John S Cohen Foundation	4,000	3,000
RVW TST	2,000	750
M J Lewis Grant	5,000	-
The D Oyly Carte Grant	-	2,500
Garrick Charitable Grant	3,000	-
Friends of Nash Ensemble and other donations	16,211	10,859
	<u>99,822</u>	<u>74,547</u>

NASH CONCERT SOCIETY TRUST

NOTES TO THE FINANCIAL STATEMENTS – continued

FOR THE YEAR ENDED 31 MARCH 2022

<b>3 Debtors</b>	<b>2022</b> <b>£</b>	<b>2021</b> <b>£</b>
Debtors	<u>16,649</u>	<u>1,269</u>
<b>4 Creditors: amounts falling due within one year</b>	<b>2022</b> <b>£</b>	<b>2021</b> <b>£</b>
Trade creditors	54,140	21,868
Accruals and deferred income	<u>4,378</u>	<u>2,070</u>
	<u>58,518</u>	<u>23,938</u>
<b>5 Creditors: amounts falling due after more than one year</b>	<b>2022</b> <b>£</b>	<b>2021</b> <b>£</b>
Trustee's loan	<u>39,730</u>	<u>39,730</u>

The above principal loan by a trustee is unsecured and does not carry any interest. The trustee has also pledged not to seek a repayment unless the Society discontinues its activities or is wound up.

The artistic director for all the concerts performed by the Nash Players is also a trustee. Fees accrued for this work was £NIL (2021 - £NIL).

**NASH CONCERT SOCIETY TRUST**

England & Wales - Charity number 255017

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# Accounts

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**NASH CONCERT SOCIETY TRUST  
REPORT AND FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2021**

**Registered Charity No: 255017**

**NASH CONCERT SOCIETY TRUST**

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 MARCH 2021**

**LEGAL AND ADMINISTRATIVE INFORMATION**

**Trustees:**

Michael John Lewis ( Chairman)  
Amelia Freedman CBE, FRAM, FRSA, Hon D Mus  
William Lyne CBE, AM  
Rodney Slatford OBE, FRNCM, Hon RCM  
Lady Primrose Bell  
Sir Stanley Burnton  
Sally Groves MBE  
Ian Brown

**Artistic Director**

Amelia Freedman CBE, FRAM, FRSA, Hon D Mus

**Principal Office:**

14 Cedars Close  
Hendon, London, NW4 1TR

**Independent Examiner:**

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA

**Main Banker**

National Westminster Bank Plc.  
12 Station Parade  
Willesden Green  
London  
NW2 4NN

**FINANCIAL STATEMENTS**

**REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021**

The trustees present their report along with the financial statements of the charity for the year ended 31st March 2020. The financial statements have been prepared in accordance with the accounting policies set out on page 6 and comply with the charity's trust deed and applicable law.

**Constitution and objects**

The Nash Concert Society Trust is constituted under a trust deed dated 16th February 1964 and is a registered charity no: 255017. The main objects of the charity are:

- \* Assisting the performance of musical works of the highest quality both at home and abroad.
- \* Promoting the development of musical appreciation by the general public, by commissioning of new works and performance of unusual and sometimes rarely performed repertoire.
- \* The advancement of musical education in general.

**Organisation**

A board of trustees of up to 8 members, who meet twice a year administers the charity. An Artistic Director is appointed to manage the day-to-day operations of the charity.

**Review of activities during Covid**

Despite the unprecedented problems presented by the coronavirus pandemic, we have been able to keep the members of the Nash performing in concerts, recordings and broadcasts throughout the last eighteen months.

As resident chamber ensemble at Wigmore Hall we are grateful for the opportunities to perform in the Hall, and extend our thanks to the quite brilliant initiatives of director John Gilhooly, who live-streamed the Nash concerts ( amongst other artists), in October 2020, January and March 2021 - the last one the Nash Inventions concert which included world premieres by Colin Matthews, Simon Holt and Mark - Anthony Turnage and drew a live-streamed audience of over 5,250.

" I just want to say how proud I was to sit in the Wigmore listening to your wonderful players last night. They have a superb premiere of ' Cloud Shadows ' And I was really thrilled and excited to hear it. After many months of no live performances of any kind it was like walking into an oasis and a really joyful one at that. I have to thank you for so much from over the last 40 years. Your support has been worth its weight in gold" :  
Simon Holt composer

As well as the concerts at Wigmore hall, there were concerts at Norwich Music Club, Bath mozartfest ( also live -streamed) and four concerts for BBC Radio 3 which were broadcast as lunch-time concerts at the beginning of March.

" I'm quite sure I wasn't the only one yesterday who was overwhelmed by the intensity of hearing and feeling such fabulous music through ears and eyes, and not mediated through digital channels. Just thinking about it now is bringing tears to my eyes ' It was a delight to hear live music again- the Nash clearly appreciated also - even though the audience had to be a sparse one ...."  
( Audience feedback from Norwich Music Club concert, October 2020)

Three CDs were recorded: a Bruch chamber music recording and a Ferdinand Ries recordings for Hyperion, and chamber music CD of works by Sir Harrison Birtwistle for the Swedish company BIS.

" Thanks for much for putting it all together. We're lucky to make records at all these days but particularly now!!".  
Nash pianist Simon Crawford-Phillips after the Bruch recordings on Hyperion.

Not only were many thousands of music lovers able to hear the broadcasts and watch the concerts live streamed over a number of months ( over 250,000 worldwide for our Schubert Trout Quintet Wigmore Hall performance on 20th January 2021), but we have been able through our own perseverance and creativity, to keep our musicians playing together, when there were few other opportunities.

" The Ries recording was really fun. Lovely music and lovely people to play with".  
Ursula Leveaux bassoon player in the Nash Ensemble.

FINANCIAL STATEMENTS

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021 (CONTINUED)

Review of activities during Covid ( continued )

The recording of Birtwistle chamber music for BIS, would not have taken place without the financial support of the trustees, and Dr Shirley Ellis, who also generously supported the recordings of work by Max Bruch and Ferdinand Ries for Hyperion Records. Dr Ellis's ongoing support has been crucial in helping to make happen a number of Nash projects- recordings and concerts.

The Nash Twitter account with over 1000 supporters and the Friends of the Nash are still expertly administered by Elizabeth Menzies and Leor Segal,

and I am invaluablely supported administratively by Matthew Brailsford. Finally thanks again to all the trustees of the Nash Concert Society Trust for the continuing unwavering support and advice'.

Law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the year and of its financial position at the end of the year. In preparing those financial statements, the trustees are required to:

- \* select suitable accounting policies and then apply them consistently;
- \* make judgements and estimates that are reasonable and prudent;
- \* state whether applicable accounting standards and statements of recommended practices have been followed subject to any departures disclosed and explained in the financial statements; and
- \* prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping accounting records which disclose with reasonable accuracy at anytime the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 1993. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.



.....  
Amelia Freedman CBE  
Artistic Director

' 11th August 2021

**INDEPENDENT EXAMINERS REPORT TO THE TRUSTEES**

**NASH CONCERT SOCIETY**

We report on the accounts of the trust for the year ended 31st March 2021, which are set out on pages 5 to 8.

**Respective Responsibilities of Trustees and Examiner**

As the charity's trustees you are responsible for the preparation of the accounts, you consider that the audit requirements of section 43(2) of the Charities Act 1993 (the Act) does not apply. It is our responsibility to state, on the basis of procedures specified in the general direction given by the Charity Commissioners under Section 43 (7)(b) of the Act, whether particular matters have come to our attention.

**Basis of Independent Examiners' Report**

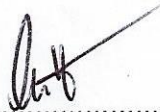
Our examination was carried out in accordance with the general directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with these records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently, we do not express an audit opinion on the view given by the accounts.

**Independent Examiners' Statement**

In connection with our examination, no matter has come to our attention

- 1 which gives us reasonable cause to believe that in any material respect the requirements.
  - . to keep accounting records in accordance with section 41 of the Act; and
  - . to prepare accounts which accord with the accounting records and to comply with the accounting required of the Act have not been met; or
  
- 2 to which, in our opinion, attention should be drawn in order to enable a proper understanding of these accounts to be reached.

Lewis Associates  
Chartered Certified Accountants  
75 Coniston Gardens  
London  
NW9 0BA



' 11th August 2021

**NASH CONCERT SOCIETY TRUST  
STATEMENT OF FINANCIAL ACTIVITIES  
FOR THE YEAR ENDED 31 MARCH 2021**

	Note	2021 Total Funds £	2020 Total Funds £
<b>Incoming resources:</b>			
<b>Charitable Activities</b>			
Donations and Grants	2	74,547	88,244
Sale of concert tickets		-	63,031
Sale of programmes, etc		-	7,502
BBC Broadcasting Fees		1,952	8,939
Muriel Spark Concert SBC		-	-
		<u>76,499</u>	<u>167,716</u>
<b>Total Incoming resources</b>			
<b>Resources expended</b>			
<b>Charitable Expenditure</b>			
Artists fees including tour		42,680	91,227
Administrative fees		19,333	16,626
Hire of Hall		-	8,850
Hall OF Venue - Kings Place		2,821	2,880
Rehearsal room hire		2,802	2,615
Brochure and programme costs		-	8,347
Pre-concert talks		-	250
Music hire & production costs		1,674	485
Instrument portorage & hire		599	395
Box office commission		-	21,463
Programme sale commission		-	2,411
PRS charges		-	257
Music commission fees		4,500	11,000
Public relation costs		948	5,207
Research / programming		2,000	-
Press mailings & Twitter administration		2,351	2,575
Program notes		-	1,295
Concert Manager fees		400	1,350
Travel and subsistence for artists , composers & tours		578	3,107
		<u>80,686</u>	<u>180,340</u>
<b>Governance costs</b>			
Accountancy fees		2,070	2,310
Postage ,stationery, telephone & internet		4,124	3,632
		<u>6,194</u>	<u>5,942</u>
<b>Total resources expended</b>			
		<u>86,880</u>	<u>186,282</u>
<b>Net incoming resources /( Expenditure)</b>		<b>(10,381)</b>	<b>(18,566)</b>
<b>Surplus balance 1 April 2020</b>		<b>(10,446)</b>	<b>8,120</b>
<b>Surplus / (Deficit) balance 31 March 2021</b>		<b>(20,827)</b>	<b>(10,446)</b>

Incoming resources and resulting net movement in funds in each year arise from continuing operations. The charity has no recognised gains or losses other than the net movement in funds for the year.

The notes on pages 7 and 8 form part of these financial statements.

**NASH CONCERT SOCIETY TRUST**

**BALANCE SHEET AS AT 31 MARCH 2021**

	Note	2021 £	2020 £
<b>Current Assets</b>			
Debtors	3	1,269	20,841
Cash at bank and in hand		41,572	12,753
		<u>42,841</u>	<u>33,594</u>
<b>Creditors:</b>			
Amounts falling due within one year	4	(23,938)	(4,310)
		<u>18,903</u>	<u>29,284</u>
<b>Creditors:</b>			
Amounts falling due after more than one year			
Loan	5	(39,730)	(39,730)
<b>Net Assets</b>		<u>(20,827)</u>	<u>(10,446)</u>
		<b>2021</b>	<b>2020</b>
		<b>£</b>	<b>£</b>
<b>Funds</b>			
Unrestricted funds - Income		<u>(20,827)</u>	<u>(10,446)</u>

Approved by the Board of Trustees on 11th August 2021  
and signed below on its behalf by

  
Amelia Freedman CBE - Principal Trustee

The notes on pages 7 and 8 form part of these financial statements.

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

1 Principal accounting policies

**Accounting convention**

The financial statements are prepared under the historical cost convention and in accordance with the Financial Reporting Standard for Smaller Charities. In preparing the financial statements the Charity follows best practices as laid down in the Statement of Recommended Practice: Accounting and Reporting by Charities issued in March 2005.

**Donations and grants**

Income from donations and grants are recognised in full in the Statement of Financial Activities in the year which they are receivable.

**Charitable trading activities**

Income from theatre admission fees is included in incoming resources in the period in which the relevant show takes place net of VAT

**Resources expended**

Resources are included in the Statement of Financial Activities on an accrual basis net of any VAT that can be recovered.

**Restricted, unrestricted and designated funds**

Restricted funds are incoming resources received or generated for specific purposes as laid down by the donors or the terms of the appeal. Expenditure which meet these criteria is allocated against the fund. Unrestricted funds are donations and other incoming resources received or generated for general charitable purposes. Designated funds are funds set aside by the Trustees out of unrestricted funds for specific future purposes or projects.

2 Donations and Grants

	2021	2020
	£	£
Arts Council - Special Grant for the Arts	979	14,950
Wigmore Trust Grant	38,330	38,330
Siemens Foundation	8,129	7,357
Dr Shirley Ellis	10,000	8,000
John S Cohen Foundation	3,000	6,000
RVW TST	750	750
The Boltini Trust	-	2,580
The D Olyly Carte Grant	2,500	-
Wigmore Trust Commission contribution	-	2,000
Friends of Nash Ensemble and other donations	10,859	8,277
	<u>74,547</u>	<u>88,244</u>

**NASH CONCERT SOCIETY TRUST****NOTES TO THE FINANCIAL STATEMENTS – continued****FOR THE YEAR ENDED 31 MARCH 2021**

	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
<b>3 Debtors</b>		
Debtors	<u>1,269</u>	<u>20,841</u>
<b>4 Creditors: amounts falling due within one year</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Trade creditors	21,868	2,000
Accruals and deferred income	<u>2,070</u>	<u>2,310</u>
	<u>23,938</u>	<u>4,310</u>
<b>5 Creditors: amounts falling due after more than one year</b>	<b>2021</b>	<b>2020</b>
	<b>£</b>	<b>£</b>
Trustee's loan	<u>39,730</u>	<u>39,730</u>

The above principal loan by a trustee is unsecured and does not carry any interest. The trustee has also pledged not to seek a repayment unless the Society discontinues its activities or is wound up.

The artistic director for all the concerts performed by the Nash Players is also a trustee. Fees accrued for this work was £NIL (2020 - £NIL).