

**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, expecially 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 Willamson, 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.

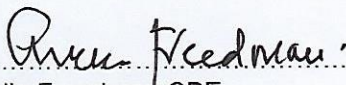
The Nash former pianist Ian Brown for over thirty years has sadly had to resign as a trustee due to illness, but thanks again to all the remaining trustees of the Nash Concert Society Trust for their continuing unwavering support and advice.



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**

	<b>Note</b>	<b>2022 Total Funds £</b>	<b>2021 Total Funds £</b>
<b>Incoming resources:</b>			
<b>Charitable Activities</b>			
Donations and Grants	<b>2</b>	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>

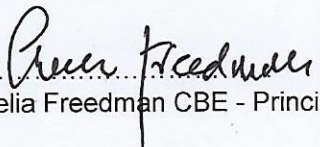
Incoming resources and resulting net movement in funds in each year arise from continuing operations.  
The charity has no recognised gains or losses other than the net movement in funds for the year.

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

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>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>



## NOTES TO THE FINANCIAL STATEMENTS – continued

FOR THE YEAR ENDED 31 MARCH 2022

	2022 £	2021 £
<b>3 Debtors</b>		
Debtors	<u>16,649</u>	<u>1,269</u>
<b>4 Creditors: amounts falling due within one year</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>		
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).