

REGISTERED COMPANY NUMBER: 01262387 (England and Wales)
REGISTERED CHARITY NUMBER: 271765

REPORT OF THE TRUSTEES AND
FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2025
FOR
THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

Malthouse & Company Chartered Accountants
and Statutory Auditors
America House, Rumford Court
Rumford Place
Liverpool
Merseyside
L3 9DD

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

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FOR THE YEAR ENDED 30 JUNE 2025

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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2025

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 30 June 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

THE ENGLISH CONCERT
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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2025

OBJECTIVES AND ACTIVITIES

Objectives and aims

The charity's object and principal activity continues to be to promote, maintain, improve and advance education and the encouragement of the arts, by the presentation of musical performances and educational activities.

The charity's mission is:

- To inspire audiences everywhere with bold and compelling performances of music principally from the 17th and 18th centuries.
- To nurture the distinctive sound and pioneering spirit that has inspired audiences across the globe and enabled us to achieve enduring recognition as one of the world's leading period instrument ensembles, renowned for our artistic excellence and the integrity of our work in the concert hall, on the opera stage, in the recording studio and in the community.

Our vision is:

- To make our performances inclusive and accessible to audiences around the world through live performances, recordings and streaming, engaging diverse communities, children and young people in our work.

The charity's work is underpinned by the following key principles:

Programme

- To present a bold programme that brings together the familiar with the unknown and takes our musicians and audiences on daring new musical adventures.
- To present works afresh, always nurturing the pioneering spirit that has driven us.
- To take creative risks, push and challenge our musicians to grow as performers, and find new and innovative ways of connecting with our audiences.
- To build long lasting and meaningful artistic partnerships and collaborations, with venues, festivals, soloists and directors.

People

- To nurture a committed and diverse workforce where our staff and musicians, as well as our audience, participants and funders, are encouraged, respected and supported.

Place

- To reach a broad community beyond our local environment and the concert hall, through our touring and residency programmes, ensuring that we build meaningful and sustained relationships that benefit those communities.

Participation

- To break down barriers between our artists and audiences, making our music accessible and relevant to people of all ages and backgrounds, providing a platform that supports and nurtures the next generation of music-lovers and musicians.

In fulfilling these objectives during the year and in planning the charity's activities, the trustees have considered the Charity Commission's guidance on the public benefit requirements of Section 4, Chapter 1, of the Charities Act 2011, including the guidance on public benefit and fee charging. In setting the level of fees, charges and concessions, the trustees give careful consideration to the accessibility of the performances and activities for those on low incomes.

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OBJECTIVES AND ACTIVITIES

Significant activities

Overview

The 2024-25 season combined a full programme of live performance with continued growth in digital reach and partnership work. Across more than 40 performances in six countries, we welcomed more than 25,000 people into halls and churches, with strong critical responses, including five star reviews and national press recognition.

Alongside live performance, Handel for All extended access at scale. Audience growth has tripled, key films have passed a million views, and during the period our films were viewed more than 400,000 times for a total of 50,591 hours. We also continued to develop our social impact through partnerships and programming intended to widen access and support dialogue, including work with Coram linked to the Foundling Anthem release and a collaboration with West London Synagogue on Esther.

The sections that follow describe the year's significant artistic and organisational activity, and set out the major projects and tours planned for 2025/26, including continued work on Handel for All and further international touring.

London Series

Our strong relationship with Wigmore Hall continued in 2024-25, with three concerts during the season. In December 2024 we presented a festive programme with works by Charpentier and Stradella. We returned in January for a concert directed by our founder Trevor Pinnock, exploring the ways Handel absorbed Italian influences in London. Lucy Crowe's performance of Handel's Silete venti and an oboe concerto with soloist Clara Espinosa Encinas were filmed for Handel for All.

In Holy Week, we brought Bach's St John Passion to Wigmore Hall, with guest director and harpsichordist Francesco Corti. The i Paper awarded five stars for a "simply breathtaking" interpretation, and included it in its annual round up of the year's ten best classical concerts.

We also developed our partnership with St-Martin-in-the-Fields. Principal Guest Director Kristian Bezuidenhout directed TEC for a concert entitled "Bach for heart and soul" in October, and then returned in February with Bach's Mass in B minor, alongside an interview about the project on Radio 3's In Tune.

Our major Handel opera project of the season was Giulio Cesare in Egitto, with Louise Alder as Cleopatra and Christophe Dumaux as Caesar, directed by Harry Bicket. The London performance was presented at the Barbican. The Times described it as "exhilarating, star powered Handel", and the concert was filmed live.

A new strategic London collaboration emerged with Westminster Abbey through participation in evensong services in February and April as well as a performance of Bach's John Passion. We were then honoured to launch the Abbey's first girls' choir in 800 years, with Vivaldi's Gloria at St Margaret's in June.

With director Peter Whelan and a cast including Carolyn Sampson and Hugh Cutting, we presented Handel's oratorio Esther at the West London Synagogue.

Regional

The season began with Iestyn Davies in concert with TEC at York Mansion House in September. We appeared at Southampton's Turner Sims Concert Hall twice during the season with devotional masterpieces: Handel's Messiah in December, and Bach's St John Passion on tour on Easter Saturday.

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Kristian Bezuidenhout's Mass in B minor also travelled within the UK to Bath Abbey as part of the Bath Bach Festival. We returned to Buxton International Festival during the summer opera festival season for a programme of arias with Paula Murrihy directed by Peter Whelan.

International

In December 2024, we took Handel's Messiah, directed by Harry Bicket, on tour to Madrid, San Sebastián and Udine, where performances reached a total audience of approximately 6,000.

In May, we took Giulio Cesare to the United States. With the support of our sister charity, The English Concert in America, we performed in Berkeley (Zellerbach Hall), Omaha (Orpheum Theater) and New York (Carnegie Hall). Reviews were positive across the board, with The Wall Street Journal describing the Carnegie Hall event as a "kaleidoscopic array of musical riches."

The Arts and Humanities Research Council selected the Cesare project for a research through performance award, requiring us to document the processes that occur behind the scenes for a touring project of this scale. We created filmed interviews, an immersive audio documentary, and collected tour diary entries so there will be a lasting record for future generations.

Garsington Opera

We continued our residency at Garsington Opera in summer 2025, this time for two of the festival's operas. Rodelinda was directed by Peter Whelan, and featured Lucy Crowe in the title role. The Guardian wrote that "the playing of The English Concert thrillingly energised", and The Telegraph wrote that we "brought Handel's fabulous score to life in a performance of surpassing rhythmic energy, richly dramatic colouring and heart breaking lyrical grace". A recording was later broadcast on Radio 3's concert slot, "Opera on 3".

TEC also played in the revival of John Cox's Fidelio, directed by Douglas Boyd. The Stage wrote that "the star of the show turns out to be The English Concert."

Fellowship

Our fellowship programme in collaboration with Juilliard in New York run with key support from The English Concert in America has produced several regular collaborators and now permanent members of TEC.

Inspired by this success, we launched a similar initiative in the UK to bridge the gap between study and work for cohorts of promising new artists. Our inaugural cohort of five musicians were heavily involved in our activities this season.

Fellows deputised on our European tour of Handel's Messiah in December. We were pleased to hear that soprano and current TEC fellow, Maryam Wocial, won second prize at the International Handel Singing Competition in London.

Handel for All. Digital and Recording

Both Esther and Giulio Cesare were recorded for a studio release on Linn Records, as part of our continued series of Handel dramatic works released on the label.

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The mainstay of our recorded work during the period was Handel for All, our ambitious project to make all of Handel's works available free of charge on video online. The project is integrated into our performance schedule, such that most performances of Handel are recorded for post production and release. The following works were captured for future release.

- Giulio Cesare. Dir. Harry Bicket, with Louise Alder and Christophe Dumaux
- Esther. Dir. Peter Whelan with Carolyn Sampson on title role
- Alto Chamber Cantatas with Iestyn Davies
- Silete Venti. Dir. Trevor Pinnock with Lucy Crowe
- Oboe Concerto. Dir. Trevor Pinnock with Clara Espinosa Encinas
- Concerto Grosso in D Major Op 6 no 5 and Op 6 No 3 . Dir. Trevor Pinnock

Our digital audience growth has tripled and key performances have now received over a million views, highlighting the reach of our digital initiatives.

Social Impact

We released further material from the post production pipeline, including the Foundling Anthem captured at the Barbican. To mark the release, we partnered with Coram, the children's charity that continues the Foundling Hospital's legacy and supports children in foster care and care experienced young people. Together we co hosted an online event designed to widen access, raise awareness of Coram's work, and pay honour to the anthem's origins in Handel's support for the Foundling Hospital and its children.

During Purim, we performed Handel's Esther at West London Synagogue, a progressive congregation, in a collaboration that celebrated shared cultural heritage. In the context of the current conflict and a rise in antisemitism, attendance had to be restricted on security grounds; nonetheless, the performance was filmed and will be made available widely, extending access beyond the room. By sharing the film openly, we aim to support dialogue, cultural exchange and mutual understanding at a time when these values feel especially urgent.

During the period, Handel for All films were viewed over 400,000 times, for a total cumulative duration of 50,591 hours. This feedback encapsulates the impact and reach of the project:

- "simply breathtaking", "Sublime", "I'm in tears - thank you for this", "True artists!!!"
- "What a brilliant gift for all Handelians this project is! We are all very grateful for the English Concert."
- "The first five sung notes, and the orchestral entrance of this arias made me very choked up. Gorgeous singing, and gorgeous playing. The whole performance of this piece is just completely superb. Many, many thanks"
- "Divinos los músicos! Conectando con la música y disfrutando la ejecución...ese Handel era maravilloso...felicidades orquesta y director...saludos desde Mexico!" (Divine musicians! Connecting with the music and enjoying the performance...that Handel was marvellous...congratulations orchestra and conductor...greetings from Mexico!)
- "Lecce South Italy Present!" "Just great! Applause from Toulouse!"
- "Simply gorgeous. Greetings and congratulations from Berlin"

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FINANCIAL REVIEW

The Statement of Financial Activities shows a surplus of £66,574 (2024: £12,472) for the year and the Balance Sheet shows accumulated reserves of £515,378 (2024: £448,804).

Total income for the year was £1,375,966 (an increase on 2024 - £1,209,154).

The period showed a decrease in UK engagement income compared to 2023/24 from £892,526 to £717,646. This decrease was anticipated in the budgets for the current year, as the Trustees were expecting the charitable company's concert schedule to be a little smaller. Support costs increased somewhat to £380,528 (2024: £335,487).

Artists fees (including recording fees) were increased (£649,750) compared to last year (£571,875), with artist travelling decreasing from £227,789 to £240,535, as a result of the smaller concert programme.

Any shortfall in income against these activities was again subsidised by grant and donation income, which the Trustees are continually looking to maximise.

FUTURE PLANS

The 2025/26 season continues with two major Handel opera and oratorio tours: Rinaldo in Asia (China and Korea) and Hercules in the US (Berkeley, Dartmouth, Omaha and New York), both with London dates at St-Martin-in-the-Fields.

Wigmore Hall remains our primary London "home", with a concert of English baroque supported by the Music Reprieval Trust and a solo monograph concert with countertenor Hugh Cutting. Hugh will then return in June 2026 for a concert of duets at Wigmore Hall with Lucy Crowe.

Production processes will continue to accelerate for Handel for All, and major releases are expected to include Rodelinda.

The orchestra will continue its residency at major festivals including London Handel Festival, Garsington Opera (Monteverdi's *Il ritorno d'Ulisse in Patria*), Buxton and East Neuk. We will also renew our educational outreach through recruitment of a new cohort for our Fellowship programme.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The English Concert (formerly P.E.C. Concerts Limited) is a company limited by guarantee, governed by its Memorandum and Articles of Association dated 10th June 1976 as amended to allow for current governance arrangements on 30th October 2000. It changed its name on the 27th August 2009. It is registered as a charity with the Charity Commission. In the event of the company being wound up the members are required to contribute an amount not exceeding £1.

Recruitment and appointment of new trustees

The directors of the charitable company (the charity) are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees.

As set out in the Articles of Association, the Board of Trustees has the power to appoint additional trustees as it considers fit to do so.

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STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisation

Full trustee meetings take place quarterly.

Trustees retire in rotation. An annual review of the Board's composition is undertaken, following which new trustees may be sought or existing trustees re-appointed.

The Board adopted the recommendations of the Charity Governance Code regarding trustee terms and, as a result, has entered a process of board renewal. This includes a staggered approach to long standing trustees stepping down once they have served for more than nine years.

Induction and training of new trustees

An induction programme is followed for newly appointed trustees during which they are provided with an overview of the charity's operations and their responsibilities and receive key information regarding the constitution of the charity and its financial statements.

Committees

The Board supports the orchestra's administrative team through a group of committees with particular areas of responsibility. These include the following:

- Strategy & Fundraising
- Finance, Governance & Risk

Management and Artistic Direction

Harry Bicket OBE continued to serve as Artistic Director, expanding the artistic reputation of The English Concert and our philanthropic base. Kristian Bezuidenhout, our Principal Guest Director, both conducted and performed with the orchestra during the season. We also welcomed the continued engagement of our founder Trevor Pinnock in our performing activities.

The trustees would also like to thank all the guest directors, soloists and musicians who, during the year, contributed to the artistic success of the charity, enabling us to deliver on our objectives.

The English Concert's Management team during the 2024/25 period comprised the following:

- Chief Executive Alfonso Leal del Ojo oversaw the day to day running of the organisation, managing the staff, cultivating and managing external relationships, and developing the orchestra's forward strategy in close partnership with the Artistic Director.
- Head of Artistic Planning, Sarah Fenn, was responsible for the production of concerts, touring, recordings and broadcasts.
- Artistic Planning Manager, Lucy Roberts, supported production activity and musicians' correspondence.
- Head of Development, Holly Scrivener led the orchestra's fundraising activity in collaboration with the Chief Executive.
- Aidan Tulloch, joined as a new member of the development department.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

01262387 (England and Wales)

Registered Charity number

271765

THE ENGLISH CONCERT
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FOR THE YEAR ENDED 30 JUNE 2025

Registered office

Malthouse & Co
America House
Rumford Place
Liverpool
L3 9DD

Trustees

George Burnett (Chair)
Alan Gemes
Richard Golding
Alan Harley
Nicola Oppenheimer (resigned 20.1.26)
Joseph Smouha
Hugh Tilney
Simon Weil (resigned 30.9.25)
Vivienne Monk
Annette Campbell-White (resigned 30.9.25)
Janet Reeve
Ian Andrews
Vittoria Isabella De Sabata
Virginia Anne Gabbertas (resigned 14.1.26)
Peter Kerber (appointed 11.3.25)

Artistic Director

Harry Bicket

Chief Executive

Alfonso Leal Del Ojo

Auditors

Malthouse & Company Chartered Accountants
and Statutory Auditors
America House, Rumford Court
Rumford Place
Liverpool
Merseyside
L3 9DD

Bankers

C Hoare & Co
37 Fleet Street
London
EC4P 4DQ

THE ENGLISH CONCERT
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REPORT OF THE TRUSTEES
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REFERENCE AND ADMINISTRATIVE DETAILS

Solicitors

Charles Russell Speechlys LLP
5 Fleet Place
London
EC4M 7RD

RESERVES POLICY AND RISK MANAGEMENT

The Trustees recognise that it is essential to maintain a level of reserves that is commensurate with the substantial risks of concert promotion and orchestral touring. These risks are reviewed on a regular basis in light of the charity's commitments and available resources. The current minimum target for reserves is £150,000, which is equivalent to approximately six months fixed operating costs or, alternatively and in extremely unlikely circumstances, it represents a provision against the possibility of performance fees not ultimately being received on a large-scale artistic project.

Additionally, to bolster the Handel for All project and reduce the financial risks associated with its heightened commitments, the trustees have unanimously approved the establishment of a designated fund specifically earmarked for this initiative. This decision included prudently setting an initial investment of £150,000 from current unrestricted reserves, with a target of £200,000 which the company has now met.

The Trustees reaffirm their intention to continue to add to reserves as the level of activity grows and the fundraising effort gains momentum.

The Trustees continue to undertake regular reviews of key financial systems.

RELATED PARTIES

None of our trustees receive remuneration or other benefit from their work with the charity. Any relationship between a trustee or manager of the charity with a related party must be disclosed to the full board of trustees. Any such transactions are included in the notes to the financial statements.

PAY POLICY FOR SENIOR STAFF

All directors (trustees) give of their time freely and no director received remuneration in the year. Details of any expenses and related party transactions are disclosed in the notes to the financial statements. The pay of the senior staff is reviewed annually and normally increased in accordance with average earnings.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of The English Concert (A Company Limited by Guarantee) for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 30 JUNE 2025

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

Company law requires the trustees to prepare financial statements for each financial year. Under that law, the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law).

Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

25 March, 2026

Approved by order of the board of trustees on and signed on its behalf by:

George Burnett

.....
George Burnett - Trustee

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

Opinion

We have audited the financial statements of The English Concert (A Company Limited by Guarantee) (the 'charitable company') for the year ended 30 June 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 30 June 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
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Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
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Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements. As part of an audit in accordance with ISAs (UK), we exercise professional judgement and maintain professional scepticism throughout the audit. We also:

- identify and assess the risks of material misstatement of the charitable company's financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the charitable company's internal control.
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
- conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charitable company's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charitable company to cease to continue as a going concern.
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation (i.e. gives a true and fair view).

We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the charitable company through discussions with trustees and other management, and from our commercial knowledge and experience of the charitable company's sector;

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
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- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charitable company;

- we assessed the extent of compliance with the laws and regulations identified through making enquiries of management and inspecting legal correspondence.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud;

- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;

- tested journal entries to identify unusual transactions and investigated the rationale behind them;

- assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;

- reading the minutes of meetings of those charged with governance;

- enquiring of management as to actual and potential litigation and claims;

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Guy Playfer BA FCA (Senior Statutory Auditor)
for and on behalf of Malthouse & Company Chartered Accountants
and Statutory Auditors
America House, Rumford Court
Rumford Place
Liverpool
Merseyside
L3 9DD

26 March, 2026
Date:



THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 30 JUNE 2025

	Notes	Unrestricted funds £	Restricted fund £	30.6.25 Total funds £	30.6.24 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	222,738	257,507	480,245	160,059
Charitable activities	4				
Income from the operation of concert orchestra productions		717,646	-	717,646	892,526
Investment income	3	8,705	-	8,705	252
Other income		<u>169,370</u>	<u>-</u>	<u>169,370</u>	<u>156,316</u>
Total		<u>1,118,459</u>	<u>257,507</u>	<u>1,375,966</u>	<u>1,209,153</u>
EXPENDITURE ON					
Raising funds	5	10,041	-	10,041	12,251
Charitable activities	6				
Expenditure from the operation of concert orchestra productions		<u>1,041,844</u>	<u>257,507</u>	<u>1,299,351</u>	<u>1,184,430</u>
Total		<u>1,051,885</u>	<u>257,507</u>	<u>1,309,392</u>	<u>1,196,681</u>
NET INCOME		66,574	-	66,574	12,472
RECONCILIATION OF FUNDS					
Total funds brought forward		<u>448,804</u>	<u>-</u>	<u>448,804</u>	<u>436,332</u>
TOTAL FUNDS CARRIED FORWARD		<u><u>515,378</u></u>	<u><u>-</u></u>	<u><u>515,378</u></u>	<u><u>448,804</u></u>

The notes form part of these financial statements

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

BALANCE SHEET
30 JUNE 2025

	Notes	Unrestricted funds £	Restricted fund £	30.6.25 Total funds £	30.6.24 Total funds £
FIXED ASSETS					
Tangible assets	13	3,724	-	3,724	3,049
CURRENT ASSETS					
Stocks	14	200	-	200	200
Debtors	15	232,792	-	232,792	299,738
Cash at bank and in hand		<u>418,072</u>	<u>-</u>	<u>418,072</u>	<u>332,368</u>
		651,064	-	651,064	632,306
CREDITORS					
Amounts falling due within one year	16	(139,410)	-	(139,410)	(186,551)
		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
NET CURRENT ASSETS		<u>511,654</u>	<u>-</u>	<u>511,654</u>	<u>445,755</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>515,378</u>	<u>-</u>	<u>515,378</u>	<u>448,804</u>
NET ASSETS		<u>515,378</u>	<u>-</u>	<u>515,378</u>	<u>448,804</u>
FUNDS	18				
Unrestricted funds:					
General fund				315,378	298,804
Designated fund				<u>200,000</u>	<u>150,000</u>
				<u>515,378</u>	<u>448,804</u>
TOTAL FUNDS				<u>515,378</u>	<u>448,804</u>

These financial statements have been prepared in accordance with the provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees and authorised for issue on 25 March, 2026 and were signed on its behalf by:

George Burnett

George Burnett - Trustee

The notes form part of these financial statements

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2025

	Notes	30.6.25 £	30.6.24 £
Cash flows from operating activities			
Cash generated from operations	1	(72,176)	(45,308)
Taxation refund		<u>151,364</u>	<u>276,300</u>
Net cash provided by operating activities		<u>79,188</u>	<u>230,992</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(2,189)	(143)
Sale of tangible fixed assets		-	1
Interest received		<u>8,705</u>	<u>252</u>
Net cash provided by investing activities		<u>6,516</u>	<u>110</u>
Change in cash and cash equivalents in the reporting period		85,704	231,102
Cash and cash equivalents at the beginning of the reporting period		<u>332,368</u>	<u>101,266</u>
Cash and cash equivalents at the end of the reporting period		<u><u>418,072</u></u>	<u><u>332,368</u></u>

The notes form part of these financial statements

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 30 JUNE 2025

1. RECONCILIATION OF NET INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	30.6.25 £	30.6.24 £
Net income for the reporting period (as per the Statement of Financial Activities)	66,574	12,472
Adjustments for:		
Depreciation charges	1,514	1,692
Loss on disposal of fixed assets	-	1,560
Interest received	(8,705)	(252)
Increase in debtors	(84,418)	(114,342)
(Decrease)/increase in creditors	<u>(47,141)</u>	<u>53,562</u>
Net cash used in operations	<u><u>(72,176)</u></u>	<u><u>(45,308)</u></u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1.7.24 £	Cash flow £	At 30.6.25 £
Net cash			
Cash at bank and in hand	<u>332,368</u>	<u>85,704</u>	<u>418,072</u>
	<u>332,368</u>	<u>85,704</u>	<u>418,072</u>
Total	<u><u>332,368</u></u>	<u><u>85,704</u></u>	<u><u>418,072</u></u>

The notes form part of these financial statements

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 30 JUNE 2025

1. ACCOUNTING POLICIES

BASIS OF PREPARING THE FINANCIAL STATEMENTS

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

INCOME

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably. The following specific policies are applied to particular categories of income:

Donations and legacies (including grants)

These amounts are included in income when receivable, except when donors specify that amounts given to the charity must be used to defray the costs of a specific event or activity, in which case they are included according to the date of that event or activity.

Charitable activities - operation of concert orchestra productions

The company is a service providing charity. Its income from these trading activities relates essentially to the fulfilment of its charitable objects. These amounts comprise fees receivable from engagements, records, tickets and programmes sold together and promotional receipts to defray the cost of recordings undertaken. They are included according to the date of the related activity.

Charitable activities - sponsorship of concert orchestra productions

Amounts are included in incoming resources according to the date of the event for which they are specifically intended by the sponsor.

Investment income - interest on deposit account

Investment income is recognised on a receivable basis.

Other income - royalties

Royalties are included according to the date they were receivable.

Other income - orchestra tax credits

The charity receives orchestra tax credits from HMRC based on the losses made on orchestral productions. This income is included annually for completed performance runs.

EXPENDITURE

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources. The following specific policies are applied to particular categories of expenditure:

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

1. ACCOUNTING POLICIES - continued

EXPENDITURE

Raising funds

Fundraising expenditure comprises costs incurred in inviting individuals and organisations to contribute financially to the charity's work. This includes the cost of advertising for donations and the staging of special fundraising events.

Charitable activities - operation of concert orchestra productions

These amounts comprise the direct costs of staging musical performances and include artists fees, travel and expenses; venue hire and promotion; independent concert management fees and expenses; the cost of records, music and copying. Expenditure has been included in the accounts on an accruals basis.

Support costs

Support costs include central functions and it is considered that the whole of these costs relate to charitable expenditure on concert engagements and recordings.

TANGIBLE FIXED ASSETS

Tangible fixed assets are stated at historical cost less accumulated depreciation.

Depreciation is provided in order to write off each asset over its expected useful life as follows:

Office furniture & equipment - 25% straight line

STOCKS

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

TAXATION

The charity is exempt from corporation tax on its charitable activities.

FUND ACCOUNTING

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

PENSION COSTS AND OTHER POST-RETIREMENT BENEFITS

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

1. ACCOUNTING POLICIES - continued

FOREIGN CURRENCIES

Assets and liabilities in foreign currencies are translated into sterling at the rates of exchange ruling at the Balance Sheet date. Transactions in foreign currencies are translated into sterling at the rate ruling on the date of the transaction. Exchange differences are taken into account in arriving at the net income for the year.

IRRECOVERABLE VAT

Irrecoverable VAT is capitalised where it relates to fixed assets. Otherwise it is written off when incurred to the SOFA.

2. DONATIONS AND LEGACIES

	30.6.25	30.6.24
	£	£
Donations	235,922	91,147
Grants receivable	<u>244,323</u>	<u>68,912</u>
	<u><u>480,245</u></u>	<u><u>160,059</u></u>

3. INVESTMENT INCOME

	30.6.25	30.6.24
	£	£
Deposit account interest	<u>8,705</u>	<u>252</u>

4. INCOME FROM CHARITABLE ACTIVITIES

	30.6.25	30.6.24
	£	£
Fees receivable from concert productions	692,996	888,627
Fees receivable from own promotions	<u>24,650</u>	<u>3,899</u>
	<u><u>717,646</u></u>	<u><u>892,526</u></u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

5. RAISING FUNDS

RAISING DONATIONS AND LEGACIES

	30.6.25	30.6.24
	£	£
Fundraising costs of grants and donations	<u>10,041</u>	<u>12,251</u>

6. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support costs (see note 7) £	Totals £
Expenditure from the operation of concert orchestra productions	<u>918,823</u>	<u>380,528</u>	<u>1,299,351</u>

7. SUPPORT COSTS

	30.6.25	30.6.24
	£	£
Wages	246,488	199,479
Social security	21,121	17,970
Pensions	7,350	5,922
Premises costs	29,686	22,099
Telephone & IT expenses	10,385	14,252
Printing, postage & stationery	2,306	1,836
General marketing	26,535	31,931
Sundry expenses	22,652	25,707
Subscriptions	3,085	3,165
Non-recoverable VAT	-	-
Depreciation of office furniture & equipment	1,514	1,692
Loss on sale of tangible fixed assets	-	1,560
Bank charges	2,551	2,335
Interest payable	-	-
Auditors' remuneration	5,450	5,500
Auditors' remuneration for non audit work	-	-
Bookkeeping	1,405	2,039
Legal fees	-	-
	<u>380,528</u>	<u>335,487</u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

8. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	30.6.25	30.6.24
	£	£
Auditors' remuneration	5,450	5,500
Depreciation - owned assets	1,514	1,692
Deficit on disposal of fixed assets	-	1,560
Operating lease expenses	<u>12,775</u>	<u>8,400</u>

9. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 30 June 2025 nor for the year ended 30 June 2024.

TRUSTEES' EXPENSES

There were no trustees' expenses paid for the year ended 30 June 2025 nor for the year ended 30 June 2024.

10. STAFF COSTS

	30.6.25	30.6.24
	£	£
Wages and salaries	246,488	199,479
Social security costs	21,121	17,967
Other pension costs	<u>7,350</u>	<u>5,925</u>
	<u>274,959</u>	<u>223,371</u>

The average monthly number of employees during the year was as follows:

	30.6.25	30.6.24
Direct charitable work	<u>5</u>	<u>4</u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	30.6.25	30.6.24
£60,001 - £70,000	1	1
£70,001 - £80,000	-	1
£80,001 - £90,000	<u>1</u>	<u>-</u>
	<u>2</u>	<u>2</u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

11. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

The following comparative figures relate to the year ended 30 June 2024 and are presented for comparison with the year ended 30 June 2025.

	Unrestricted funds £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	90,712	69,347	160,059
Charitable activities			
Income from the operation of concert orchestra productions	892,526	-	892,526
Investment income	252	-	252
Other income	<u>156,316</u>	<u>-</u>	<u>156,316</u>
Total	<u>1,139,806</u>	<u>69,347</u>	<u>1,209,153</u>
EXPENDITURE ON			
Raising funds	12,251	-	12,251
Charitable activities			
Expenditure from the operation of concert orchestra productions	<u>1,115,083</u>	<u>69,347</u>	<u>1,184,430</u>
Total	<u>1,127,334</u>	<u>69,347</u>	<u>1,196,681</u>
NET INCOME	12,472	-	12,472
RECONCILIATION OF FUNDS			
Total funds brought forward	<u>436,332</u>	<u>-</u>	<u>436,332</u>
TOTAL FUNDS CARRIED FORWARD	<u><u>448,804</u></u>	<u><u>-</u></u>	<u><u>448,804</u></u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

12. TAXATION

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

13. TANGIBLE FIXED ASSETS

	Office furniture & equipment £
COST	
At 1 July 2024	6,863
Additions	<u>2,189</u>
At 30 June 2025	<u>9,052</u>
DEPRECIATION	
At 1 July 2024	3,814
Charge for year	<u>1,514</u>
At 30 June 2025	<u>5,328</u>
NET BOOK VALUE	
At 30 June 2025	<u><u>3,724</u></u>
At 30 June 2024	<u><u>3,049</u></u>

All tangible fixed assets are held for the charity's own use.

14. STOCKS

	30.6.25 £	30.6.24 £
Stocks	<u><u>200</u></u>	<u><u>200</u></u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

15. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	30.6.25	30.6.24
	£	£
Trade debtors	13,073	105,679
Other debtors	24,255	42,695
Orchestra tax credits	167,774	151,364
Prepayments and accrued income	<u>27,690</u>	<u>-</u>
	<u><u>232,792</u></u>	<u><u>299,738</u></u>

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	30.6.25	30.6.24
	£	£
Trade creditors	35,302	46,526
VAT	25,863	19,728
Other creditors	10,148	9,840
Accrued expenses	19,240	17,287
Deferred income	<u>48,857</u>	<u>93,170</u>
	<u><u>139,410</u></u>	<u><u>186,551</u></u>

17. LEASING AGREEMENTS

Minimum lease payments under non-cancellable operating leases fall due as follows:

	30.6.25	30.6.24
	£	£
Within one year	26,567	8,400
Between one and five years	<u>42,083</u>	<u>4,900</u>
	<u><u>68,650</u></u>	<u><u>13,300</u></u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

18. MOVEMENT IN FUNDS

	At 1.7.24 £	Net movement in funds £	Transfers between funds £	At 30.6.25 £
Unrestricted funds				
General fund	298,804	66,574	(50,000)	315,378
Designated fund	<u>150,000</u>	<u>-</u>	<u>50,000</u>	<u>200,000</u>
	<u>448,804</u>	<u>66,574</u>	<u>-</u>	<u>515,378</u>
TOTAL FUNDS	<u>448,804</u>	<u>66,574</u>	<u>-</u>	<u>515,378</u>

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,118,459	(1,051,885)	66,574
Restricted funds			
Restricted fund	<u>257,507</u>	<u>(257,507)</u>	<u>-</u>
TOTAL FUNDS	<u>1,375,966</u>	<u>(1,309,392)</u>	<u>66,574</u>

Comparatives for movement in funds

	At 1.7.23 £	Net movement in funds £	At 30.6.24 £
Unrestricted funds			
General fund	286,332	12,472	298,804
Designated fund	<u>150,000</u>	<u>-</u>	<u>150,000</u>
	<u>436,332</u>	<u>12,472</u>	<u>448,804</u>
TOTAL FUNDS	<u>436,332</u>	<u>12,472</u>	<u>448,804</u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

18. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	1,139,806	(1,127,334)	12,472
Restricted funds			
Restricted fund	69,347	(69,347)	-
	<u> </u>	<u> </u>	<u> </u>
TOTAL FUNDS	<u>1,209,153</u>	<u>(1,196,681)</u>	<u>12,472</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.7.23 £	Net movement in funds £	Transfers between funds £	At 30.6.25 £
Unrestricted funds				
General fund	286,332	79,046	(50,000)	315,378
Designated fund	<u>150,000</u>	<u>-</u>	<u>50,000</u>	<u>200,000</u>
	<u>436,332</u>	<u>79,046</u>	<u>-</u>	<u>515,378</u>
TOTAL FUNDS	<u>436,332</u>	<u>79,046</u>	<u>-</u>	<u>515,378</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	2,258,265	(2,179,219)	79,046
Restricted funds			
Restricted fund	326,854	(326,854)	-
	<u> </u>	<u> </u>	<u> </u>
TOTAL FUNDS	<u>2,585,119</u>	<u>(2,506,073)</u>	<u>79,046</u>

THE ENGLISH CONCERT
(A COMPANY LIMITED BY GUARANTEE)

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 30 JUNE 2025

18. MOVEMENT IN FUNDS - continued

The designated fund is in respect of the Handel for All project, which seeks to film and record all of Handel's work and make it freely available.

19. RELATED PARTY DISCLOSURES

During the year, there was an amount of £20,000 (2024: £20,000) received from The Kathleen Hannay Memorial Charity, and an amount of £10,000 (2024: £5,000) received from The Maria Bjornson Memorial Fund, both of which are charities in which S Weil is a trustee.

During the year, twelve (2024: nine) of the trustees contributed personal donations totalling £67,719 (2024: £35,010), of which £22,025 (2024: £15,446) was the largest total donation made by a single donor.