

# THE ESTERHAZY SINGERS

England & Wales · Charity number 284090

## Details

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**Status** Registered

**Legal form** Other

**Registered** 1982-03-03

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

## Contact

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London  
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## Activities

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**Objects:** TO PROMOTE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF MUSIC IN ALL ITS ASPECTS BY THE PRESENTATION OF PUBLIC CONCERTS AND RECITALS AND BY SUCH OTHER WAYS AS THE SOCIETY THROUGH ITS COMMITTEE SHALL DETERMINE FROM TIME TO TIME.

**Activities:** The Esterhazy Singers perform mainly in London with some concerts in the country or abroad. The choir tackles works from Renaissance polyphony to ambitious contemporary music. Four bursaries are offered annually to young singers.

## Classification

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- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

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- Throughout London

## Finances

Period end	Income	Expenditure	Assets	Employees
2025-08-31	£35,106	£29,889	-	-
2024-08-31	£25,587	£26,261	-	-
2023-08-31	£21,979	£24,583	-	-
2022-08-31	£19,877	£19,913	-	-
2021-08-31	£13,247	£10,865	-	-

## Trustees

Name	Role	Appointed
<b>ROSS LAURENCE NEWBY</b>	Chair	2018-11-13
ELIZABETH JANE COUPE		
ERIC ARTHUR ALLEN		2018-11-13
Linda Jane Swann		2025-02-04
Lisbeth Edna Howell		2023-09-01
Victoria Mary Willatts		2022-01-25

**THE ESTERHAZY SINGERS**

England & Wales - Charity number 284090

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# Accounts

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## REPORT AND ACCOUNTS FOR THE YEAR TO AUGUST 2025

### *Chair's Report*

This is my third report as Chair. Firstly many thanks to Jane, Eric, Victoria, Lis and Linda as Trustees and Committee members, also to Sandra, Elizabeth, David Richardson and the many other volunteers without whom running the choir would not be possible.

As Music Director and Assistant, David Halstead and Jan Rautio are a pleasure to work with, and we appreciate how week by week their high-quality skills and efforts help us become a better choir. In a full and varied concert programme, personal favourites were our Bach B minor Mass at HTSS, with the youthful orchestra and our choral scholars to the fore; and the very different *Echoes of the Stage* programme at St Mary's, to be repeated in the autumn at St Anne's, also in Wandsworth. Reflections on the concert season are in David's section below, and he has programmed an exciting 2025-26 season for us.

We said farewell to choral scholars Lingling Bao-Smith, Maria Kolpaktchi and Matt Gilchrist after their beautiful contributions to the summer concert, and to Quito Clothier after the B minor Mass. The summer concert also featured solos from Lizzie Howard and Charlie Abbott. Charlie joined us as a scholar for the summer term when Quito left and will continue for 2025-26, alongside Sarah Quinn, Sheena Jibowu and Cameron Galvin to make a full complement of scholars for next year. A big thank you to David for their recruitment over the summer and to the very generous benefactors that make the scheme possible.

Rehearsals continued at St Margaret Pattens Church on Eastcheap/Rood Lane, and we are grateful for SMP's continuing support.

*Not the Christmas Party* chez Coupes was, as always, a very enjoyable social and musical highlight. Mark hosted a summer party for us in Stapleford, which was delightful. Thank you to all involved.

Our top priority is of course to continue to make and enjoy good music. But in the last couple of years we recognised the need at the same time to improve the choir's finances, in various ways but particularly by growing our membership. As the Accounts and the Treasurer's report below confirm, we have made excellent progress in this direction.

The aim for our concert programme therefore continues to be to meet all the following objectives:

- *Embracing Tradition, Expanding Horizons;*
- developing the choir's musicianship and enjoyment of singing;
- attracting new and retaining existing choir members;
- building the choir's audience;
- providing performance and development opportunities for choral scholars and other young musicians;
- breaking even or making a modest surplus across each season.

More broadly, our priorities remain to:

- grow our membership – leading to a better, and a better-balanced choir; but also the single best way to improve our finances (each new member, with subscription, gift aid and additional ticket sales, may be worth up to £500 a year);
- grow our audience – because we want to put on better events, but also for the financial impact;
- encourage more choir members to volunteer some of their time and skills;
- look after our choral scholars and put the scheme on a solid financial footing.

## Ross Newby

### *Music Director's Report*

It has been a continuing joy working with the Esterhazy Singers, and 2024-25 really proved to be – for me – the best year yet of my tenure in very many ways. Each of our events seemed to ‘level up’ as we raised our ambitions and surpassed the expectations of many with what we achieved in each of our concerts.

Over the year, our Choral Scholarship scheme continued to run with a full cohort of singers: Matt Gilchrist continued for a second year with us, and we welcomed Lingling Bao-Smith, Maria Kolpaktchi and Quito Clothier as new scholars in September 2024. Our first event of the year was a ‘Come and Sing’, working together with many guests on Bach’s *Mass in B minor*. We covered all the choral movements in the work, providing a useful overview of what we would be working towards later in the year.

In our November concert, we returned to St Gabriel’s Pimlico, focussing on a staple work of the choral repertoire: Fauré’s *Requiem*, in a version arranged for organ and string quintet by Michael Higgins. This was performed alongside his very familiar *Cantique de Jean Racine*, Duruflé’s *Quatre Motets* and Lili Boulanger’s *Vieille Prière Bouddhique* (arranged by me for the same forces as the Fauré). It was an ambitious programme to put together, but I thought we really presented ourselves well, and pulled off a performance that was not only beautiful, but engaging throughout, and even dramatic where needed, which is especially hard when performing some works that are so familiar to audiences. The Duruflé works were also splendid – with the extra practice effort from choir members really evident. The Boulanger was for me the highlight - it is good to ‘expand horizons’ and celebrate neglected works - and we really did it justice.

Our Christmas concert continued in the format of our previous years, combining the familiar with the less familiar as well as the relatively new. It was genuinely my favourite bit of all my Christmas work, from the simplest carol to the more demanding ones, and all with an enthusiastic audience who seemed to relish joining in. I believe we broke a record for attendance at this event - so also a special thanks to everyone who invited their friends.

In March 2025, we undertook our greatest challenge in my tenure – performing Bach’s complete *Mass in B minor*. We once again featured our choral scholars as soloists, including

a guest scholar for the term, Lizzie Howard singing Sop 2, alongside an orchestra consisting principally of conservatoire students from across London. We also invited some friends and guest members to join for this project, resulting with a performance with 60 singers, the largest choir that has performed in my tenure. All of our hard work came together to give a very fine performance, with what is becoming a signature Esterhazy passion and drama throughout the work. The soloists were all excellent, and this concert also saw one of our best audiences ever. This work holds a special place in the hearts of many, and it is a great achievement to have pulled it off.

For our final project of the year, in June 2025, we presented a programme entitled 'Echoes of the Stage', presented a combination of opera choruses, expertly accompanied by Jan Rautio on the piano, but enhanced by a brass trio (in new arrangements by both Jan and I). We covered historic works by Verdi, Wagner, Puccini, Bizet, and Purcell, and complemented this with 20<sup>th</sup> and 21<sup>st</sup> century works including musical theatre, film and revue works from stages of the past, all in new and challenging arrangements. Having said farewell to Quito after the Bach, we were grateful to Charlie Abbot for stepping in for this term as tenor scholar (and later returning in September), joining our other scholars as soloists for this concert. They all showed a bit of themselves through performing their own choices of music. This programme was received very well by the choir and audiences, and in a first for the choir, we repeated the programme in September at St Ann's Wandsworth, at the invitation of Julie Harrison and the Wandsworth Society.

Overall, the year 2024-25 was a great success for the choir, having seen our numbers grow, current members and audiences highly satisfied, and the ongoing development of the choir – in terms of musical capability, technical attention to detail, and overall ambition – has been abundantly clear for all to see. The new challenges planned for the following year will continue to stretch and test the choir, and I look forward to another highly satisfying year of music-making with the friendliest group with which I am involved.

As ever, I am indebted to Jan Rautio, whose musicianship, support and counsel contribute greatly to my work with the choir, as well as the choir's general success. I am also grateful to Ross and the Committee who have continued to facilitate our development and longer-term strategy for the choir. I have every confidence that the Esterhazy Singers will continue to grow, not only in membership, but also in capability and in excellence, over our exciting 2026-27 season and beyond.

**David Halstead**

### ***Treasurer's Report***

I report on the Esterhazy Singers Accounts for the year ended 31st August 2025, which our Hon. Auditor has examined and approved (see Annex A below).

The year finished with a surplus, the first in several years, of £5200. Compared to the previous year, our concert income (donations from ticket sales mainly) rose by nearly £4231, as well as our subscription income by £3262. It is worth noting that of the £1860 surplus made on concerts, £720 was by way of sponsorship by two choir members, for which we are most grateful. Our performance costs increased by £1720 while general costs increased somewhat. We have been able to carry over excess donations amounting to £211 from the 2024/25 choral scholars' scheme to 2025/26.

The reason for the healthy financial position can be summarised in one word: Bach. There was a very well attended and enjoyable "Come and Sing Bach B minor Mass" after which a good number of singers remained to sing in the concert performance. Even more positively, some of those singers have since joined the choir permanently. This has boosted not only subscription income, but also the number of tickets sold, resulting in increased revenue for concerts.

I would like to record my thanks to our Hon. Auditor, Peter Watson, for his work and assistance over the years.

**Jane Coupe**

### ***Membership Report***

Over the past year, 2024 to 2025, choir numbers have been growing steadily. In September 2024 we had 31 singers. By the end of August 2025 we had 39/40 permanent. As follows: 4 basses (two basses have rejoined, Tim Sanders-Hewitt and Nathan Lee), 1 tenor, 3 altos and 1 soprano. 9 singers joined just for the B Minor Mass. May I extend a warm welcome to all, both temporary and permanent, along with our very talented choral scholars.

We are essentially a good medium sized chamber choir, numbers need to be a comfortable size, not exceeding 45/50. Singers come and go and voice parts have to be covered adequately. How to attract new singers? We are lucky to have singers who rejoin, others come through word of mouth and via the information on our concert leaflets and the choir website. We are also listed on a free website called [www.London.choirslit.com](http://www.London.choirslit.com) But rather than a listings website, most new people find us through the former, by attending concerts and our very successful 'Come and Sing' days. May we continue to thrive, performing wonderful music, socializing together and a thank you to all for your involvement.

**Linda Swann**

## Annex A – Annual Accounts

### **ESTERHAZY SINGERS**

#### **INCOME AND EXPENDITURE ACCOUNT**

Year to 31st August 2025

	2024/25	2023/24
<b>INCOME</b>		
Subscriptions	£12,497.67	£9,234.54
Friends scheme	£725.00	£657.00
Tax rebate on covenants and Gift Aid	£3,149.56	£2,670.97
Self help	£682.00	£230.09
Donations (concert sales)	£12,829.16	£8,598.64
Donations (other)	£36.44	£18.65
Bank interest	£185.19	£166.86
Choral Scholar scheme	£4,664.00	£3,900.00
Folders & Music	£337.30	£110.71
	<b>£35,106.32</b>	<b>£25,587.46</b>
<b>EXPENDITURE</b>		
Professional fees (non concert related)	£9,724.00	£8,967.00
Performance costs	£10,969.33	£9,240.40
Rehearsal room	£3,072.00	£2,878.00
Choral Scholar scheme	£4,664.00	£3,900.00
Administration	£983.53	£907.55
Self help	£152.49	£0.00
Folders & Music	£324.13	£368.00
	<b>£29,889.48</b>	<b>£26,260.95</b>
<b>Excess / (deficit) of income over expenditure</b>	<b>£5,216.84</b>	<b>-£673.49</b>

#### **BALANCE SHEET**

As at 31st August, 2025

	31/08/2025	31/08/2024
Accumulated fund brought forward	£8,218.38	£8,891.87
2025 excess of income over expenditure	£5,216.84	-£673.49
	<b>£13,435.22</b>	<b>£8,218.38</b>
<b>Represented by:</b>		
Cash at bank	£10,266.96	£9,005.52
Debtors (due within one year) Gift aid claims due	£3,132.33	£142.13
Prepayment (deposit for Autumn 2025 concert venue )	£247.50	£218.33
Creditors (due within one year) c/f Choral Scholarship scheme excess	-£211.57	-£1,147.60
	<b>£13,435.22</b>	<b>£8,218.38</b>

Notes to the Accounts

Note 1: Basis of accounting These accounts have been prepared on an accruals basis. There have been no changes to the accounting policies this year.

Note 2: Restriction of funds All of the funds are unrestricted with the exception of the Scholarship Fund, which is fully spent or accrued in year.

Note 3: Main concerts with comparison to previous year



	Autumn 2024	Autumn 2023	Christmas 2024	Christmas 2023	Come & Sing 2024	Come & Sing 2023	Spring 2025	Spring 2024	Summer 2025	Summer 2024	Total 24/25	Total 23/24
Ticket prices (full/under 25)	£20/£12	£18/£10	£16/£12	£15/£8	12.00	12.00	£25/£12	£20/£12	£16/£12	£16/£12		
<b>Costs</b>												
Professional fees	£1,550.00	£820.00	£430.00	£420.00	£530.00	£320.00	£3,946.20	£3,732.00	£980.00	£630.00	£7,436.20	£5,922.00
Venue	£475.00	£450.00	£128.00	£140.00	£172.00	£150.00	£1,455.00	£1,320.00	£250.00	£250.00	£2,480.00	£2,310.00
Drinks	£95.36	£106.00	£167.00	£96.00	£0.00	£0.00	£211.50	£146.90	£105.00	£54.50	£578.86	£403.40
Misc.	£21.00	£0.00	£52.58	£0.00	£0.00	£0.00	£139.85	£0.00	£0.00	£0.00	£213.43	£0.00
Programmes and fliers	£50.00	£145.00	£60.00	£90.00	£0.00	£36.00	£50.00	£184.00	£100.84	£150.00	£260.84	£605.00
	£2,191.36	£1,521.00	£837.58	£746.00	£702.00	£506.00	£5,802.55	£5,382.90	£1,435.84	£1,084.50	£10,969.33	£9,240.40
<b>Income</b>												
Box office	£836.02	£524.01	£708.93	£693.52	£128.68	£217.15	£1,821.72	£1,090.36	£792.87	£572.77	£4,288.22	£3,097.81
Choir tickets	£275.18	£428.04	£201.10	£310.93	£0.00	£0.00	£197.46	£552.21	£295.75	£179.75	£969.49	£1,470.93
Sponsorship	£250.00	£0.00	£0.00	£0.00	£0.00	£0.00	£469.77	£400.00	£0.00	£0.00	£719.77	£400.00
On-line sales	£613.58	£400.11	£677.80	£246.79	£365.12	£177.85	£2,547.88	£1,368.15	£569.52	£248.22	£4,773.90	£2,441.12
drinks	£243.46	£235.78	£488.96	£165.63	£0.00	£0.00	£621.82	£268.85	£388.97	£176.56	£1,743.21	£846.82
Misc.	£35.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£0.00	£35.00	£0.00
Programmes	£53.19	£81.29	£0.00	£0.00	£0.00	£0.00	£143.90	£230.26	£102.48	£30.41	£299.57	£341.96
	£2,306.43	£1,669.23	£2,076.79	£1,416.87	£493.80	£395.00	£5,802.55	£3,909.83	£2,149.59	£1,207.71	£12,829.16	£8,598.64
Net surplus / deficit	£115.07	£148.23	£1,239.21	£670.87	£-208.20	£-111.00	£0.00	£-1,473.07	£713.75	£123.21	£1,859.83	£-641.76
Approx number of tickets sold	87	78	103	90	41	32	193	150	108	71	532	421

Note 4: Choral Scholarship Scheme

Balance brought forward from previous year	£984.21
Donations received during the year	£3,891.36
	£4,875.57
Funds used during the year for 4 scholars and 1 professional soprano for 1 term	£-4,600.00
Other expenditure	£-64.00
Carry over surplus to next year:	£211.57

Jane Coupe

Honorary Treasurer

Honorary Auditor's Report to the Trustees of the Esterhazy Singers

I report on the accounts of the Esterhazy Singers for the year ended 31 August 2025, set out above.

Basis of Honorary Auditor's Report

My examination was carried out in accordance with the General Directions given by the Charity Commissioners for Independent Examiners of Charity Accounts. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those 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 I do not express an audit opinion on the view given in the accounts.

Honorary Auditor's Statement

In connection with my examination, no matter has come to my attention:

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

Peter Watson. ACA

Honorary Auditor

The Vicarage

9 Heol St Cattwg

Pendoylan

CF71 7UG

**THE ESTERHAZY SINGERS**

England & Wales - Charity number 284090

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# Accounts

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## REPORT AND ACCOUNTS FOR THE YEAR TO AUGUST 2024

### *Chair's Report*

This is my second report as Chair. Firstly many thanks to Jane, Eric, Julie, Victoria and Lis as Trustees and Committee members, also to Sandra, Elizabeth and the many other volunteers without whom running the choir would not be possible.

As Music Director and Assistant, David and Jan are a pleasure to work with and we appreciate how week by week their high-quality skills and efforts are helping us become a better choir. In a full and varied concert programme, a personal favourite was our twin performance of Mozart's Requiem and Bach's Magnificat at HTSS, with the youthful orchestra and our choral scholars past and present to the fore. Reflections on the concert season are in David's section below, and he has programmed an exciting 2024-25 season for us.

We said farewell to choral scholars Ellie Blewett and Kristian Thorkildsen after their beautiful contributions to the summer concert, which also featured solos from Joni Foster and Matt Gilchrist. Joni had joined us for the summer term when Hannah Hughes needed to stop singing for a while. We are very pleased to learn Hannah is now back in excellent voice and enjoying her singing. Just as pleased to have Matt back with us, alongside Lingling Bao-Smith, Maria Kolpaktchi and Quito Clothier to make a full complement of scholars for next year. A big thankyou both to David for their recruitment over the summer and to the very generous benefactors that make the scheme possible.

With great sadness we learnt in July of the death of Jill Traynor, who had been ill with cancer for some time. Jill was a much-loved member who sang with the choir for many years alongside her husband Neil, who survives her; she also served as Secretary. The Vaughan Williams motet *Valiant for Truth*, at one time a feature of the Esterhazy repertoire and a particular favourite of Jill's, was sung at her funeral.

Rehearsals continued at St Margaret Pattens Church on Eastcheap/Rood Lane, and we are grateful for SMP's continuing support.

*Not the Valentine's Party* chez Coupes was a very enjoyable social and musical highlight. Linda Kiernan hosted a summer *Picnic in the City* for us in the secluded, private garden at the Barbican, which was delightful. Thank you to all involved.

Our number one priority is of course to continue to make and enjoy good music. But last year we recognised the need at the same time to improve the choir's finances, in various ways. As the Accounts and the Treasurer's report below confirm, we have made good progress in this direction, though work still to be done.

The aim for our concert programme therefore continues to be to meet all the following objectives:

- *Embracing Tradition, Expanding Horizons;*
- developing the choir's musicianship and enjoyment of singing;
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- building the choir's audience;
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More broadly, our priorities remain to:

- grow our membership – leading to a better, and a better-balanced choir; but also the single best way to improve our finances (each new member, with subscription, gift aid and additional ticket sales, may be worth up to £500 a year);
- grow our audience – because we want to put on better events, but also for the financial impact;
- encourage more choir members to volunteer some of their time and skills;
- look after our choral scholars and put the scheme on a solid financial footing.

## **Ross Newby**

### ***Membership Report***

We have welcomed several new members in the past year, in part due to the success of Come & Sing events; also some of us have encouraged friends and colleagues to join, which has given numbers a real boost. By the end of the summer we had built our membership to 34 which, with four choral scholars, is a good medium-sized chamber choir. There remains scope to increase members in all parts, particularly the tenor section, to a comfortable 40 or more voices. Strength in numbers, as they say, no more so than in the collective goodwill of our keen and loyal members.

Welcome therefore to Katharine Jones, William Longland and Ingrid Lucas; and welcome back to Juliet West. Thank you, Singers, for your continued involvement. Let's keep up the fun, singing, performing and socialising together.

## **Julie Harrison**

## **Music Director's Report**

In September 2023, we welcomed a complete SATB set (for the first time in my tenure!) of choral scholars: Hannah Hughes, soprano; Ellie Blewitt, alto; Kristian Thorkildsen, tenor; and Matt Gilchrist, bass. Their valued contribution immediately gave the choir a boost, with a notable increase in confidence for singers across the choir. This sense in many ways came to define our year, where each project, whilst feeling ambitious at first, quickly moved to a position where performances were not only convincing and enjoyable, but showed a genuine sense of passion as well as attention to detail.

Our first event of the year was a 'Come and Sing', working together with many guests on Bach's *Magnificat in D major (BWV 243)*. This day was enjoyed by all who attended, with the newly appointed scholars stepping up to solo roles for our informal performance. Such was the success of the day, we opted to programme the Bach within our Spring concert, and subsequently enjoyed the company of several new singers across the year from this event.

In November 2024, we performed for the first time in a new venue: St Gabriel's Pimlico. This concert focussed on themes of Remembrance, featuring Duruflé's *Requiem* as the principal work. We were joined on the organ by Christopher Hughes (studying at the Royal College of Music, and no relation to Hannah). The choir's performances were heartfelt and intimate, with the choir successfully bringing out details in the music often overlooked when this work is performed liturgically with little rehearsal time – it is a joy to spend an extended time with this repertoire and commit to giving a good performance. The concert featured a suitably solemn organ solo by Chris, and a beautiful solo piece from choral scholar Hannah Hughes.

Our Christmas concert followed the format of the previous year, combining the familiar with the less familiar as well as the relatively new. Movements of Handel's *Messiah* complemented works by Morten Lauridsen and Cheryl Frances-Hoad, alongside a selection of favourites and opportunities for audience participation. A splendid time was had by everyone!

In March 2024, we presented an epic programme consisting of two great works at Holy Trinity Sloane Square: Bach's *Magnificat in D major (BWV 243)*, and Mozart's *Requiem (K626)*, with our choral scholars featuring as soloists (including the returning Ellen Griffiths to complete the soloist line up for the Bach) alongside an orchestra consisting principally of conservatoire students from across London. I was overwhelmed by the amount of positivity that we received on this performance: from audience members; from the orchestral players, who all really enjoyed the experience of playing for us; and from the many choir members shared their experience. It is a special thing to bring these works to life in the way we did and as I have said before, I am not always sure where the choir finds it, but in the performance an extra level to the singing came about, resulting in an engaging and emotive performance, and also one with good technical detail. The choral scholars elegantly filled the dual role of supporting their sections and as soloists - some excellent and special singing. The Mozart offered a particularly special chance for them to sing as a quartet, and they carried themselves and worked together to give a great performance.

For our final project of the year, performed in July 2024, we presented a programme of substantial *a cappella* works by 20<sup>th</sup> century English composers: Britten's *Choral dances from 'Gloriana'* and Tippett's *Five Spirituals from 'A Child of Our Time'* were performed alongside partsongs written by Frank Bridge. It was possibly one of the most ambitious programmes we have undertaken, but the choir ended up giving one of its most polished performances. I confess in our previous two summer programmes there were individual pieces where things were a little ropery even up to the performance, but I honestly did not feel that about anything in this concert - we were consistent, and provided an engaging performance, doing justice to all of the broad repertoire, and the feedback I received from audience members was nothing but congratulatory.

Also in this performance, our choral scholars were featured as soloists, and each contributed some solo items to the programme. We missed Hannah Hughes greatly, who had been unable to join us for the term due to illness, but were grateful to Joni Foster to joining us for the last few weeks of term in her stead. They each brought a part of themselves in their solo works, which were a joy to hear, were superb in the Tippett; it felt like a fitting end to their year with us, supporting the choir well. We look forward to any opportunity to invite them all back (which, as I write, I can confirm they have, which Matt Gilchrist continuing as a scholar in 2024-5, and Joni and Ellie joining us for future performances).

Through this year the choir has successfully pushed itself, singing more demanding works and bringing itself to a position on performance days where confidence is high, the repertoire is secure, and the choir is able to engage very well with audiences (whose feedback on our concerts has been effusive); these qualities are what define excellence in choral singing, and with increasing consistency the Esterhazy Singers are showing themselves to be an excellent choir.

As ever, I am indebted to Jan Rautio, whose musicianship, support and counsel contribute greatly to my work with the choir, as well as the choir's general success. I am also grateful to Ross and the Committee who have helped drive a greater sense of direction and longer-term strategy for the choir. I have every confidence that the Esterhazy Singers will continue to grow, not only in membership, but also in capability and in excellence, over our exciting 2024-25 season and beyond.

**David Halstead**

### ***Treasurer's Report***

I report on the Esterhazy Singers Accounts for the year ended 31st August 2024, which our Hon. Auditor has examined and approved (see Annex A below).

The year finished with a deficit of £673.48 which roughly equated with the overall loss made on our concert activities (£641.76). Compared to the previous year our concert income (donations from ticket sales mainly) had risen by nearly £1,000, as well as our subscription income by £1,000. Our performance costs decreased considerably (c.£1300), while some other costs increased somewhat.

On the positive side, we have been able to carry over £1148 of donations to the 2024/25 year to our choral scholars' account. The committee would like to extend a heartfelt thanks to our generous donors to this scheme which is already full funded for this year. Further donations from others would be welcome, to put the scheme on a firm footing for the future.

I would also like to record my thanks to our Hon. Auditor, Peter Watson, for his work and assistance over the years.

**Jane Coupe**

## Annex A – Annual Accounts

### ESTERHAZY SINGERS

#### INCOME AND EXPENDITURE ACCOUNT

Year to 31st August 2024

	2023/24	2022/23
<b>INCOME</b>		
Subscriptions	9234.54	8127.50
Friends scheme	657.00	735.50
Tax rebate on covenants and Gift Aid	2670.97	2425.70
Self help	230.09	583.38
Donations	8617.29	7653.47
Bank interest	166.86	106.11
Choral Scholar scheme	3900.00	2300.00
Folders & Music	110.71	47.04
	<b>25587.46</b>	<b>21978.70</b>
<b>EXPENDITURE</b>		
Conductor	5732.00	5788.00
Performance costs	9240.39	10625.97
Rehearsal room	2878.00	2280.00
Accompanist	3235.00	3065.00
Choral Scholar scheme	3900.00	2300.00
Administration	907.55	523.62
Folders & Music	368.00	0.00
	<b>26260.94</b>	<b>24582.59</b>
<b>Excess / (deficit) of income over expenditure</b>	<b>-673.48</b>	<b>-2603.89</b>

#### BALANCE SHEET

As at 31st August, 2024

	31/08/2024	31/08/2023
Accumulated fund brought forward	8891.87	11495.76
	-673.48	-2603.89
	<b>8218.39</b>	<b>8891.87</b>
Represented by:		
Cash at bank	9005.52	9474.74
Debtors (due within one year) Gift aid claims due	142.13	510.25
Prepayment (deposit for Autumn 2024 concert venue)	218.34	133.34
Creditors (due within one year)	-1147.60	-1226.46
	<b>8218.39</b>	<b>8891.87</b>

#### Notes to the accounts

##### Note 1: Basis of accounting

These accounts have been prepared on an accruals basis. There have been no changes to the accounting policies this year.

##### Note 2: Restriction of funds

All of the funds are unrestricted with the exception of the Scholarship Fund, which is fully spent or accrued in year.

**Notes to the accounts (continued)**

Note 3: Main concerts

	Autumn 2023 concert	Christmas 2023 concert	Come & Sing 2023 & 24	Spring Concert 2024	Summer Concert 2024	Total
<b>Costs</b>						
Musical Director fees	300.00	300.00	200.00	500.00	300.00	1,600.00
Orchestra and organ	200.00	0.00	120.00	2,862.00	0.00	3,182.00
Professional fees	320.00	120.00	0.00	370.00	330.00	1,140.00
Venue	450.00	140.00	150.00	1,320.00	250.00	2,310.00
Other	251.00	186.00	36.00	330.90	204.50	1,008.40
	<u>1,521.00</u>	<u>746.00</u>	<u>506.00</u>	<u>5,382.90</u>	<u>1,084.50</u>	<u>9,240.40</u>
<b>Income</b>						
Box office	524.01	693.52	217.15	1,090.36	572.77	3,097.81
Choir tickets	428.04	310.93	0.00	552.21	179.75	1,470.93
Sponsorship	0.00	0.00	0.00	400.00	0.00	400.00
On-line sales	400.11	246.79	177.85	1,368.15	248.22	2,441.12
misc	235.78	165.63	0.00	268.85	176.56	846.82
Programmes	81.29	0.00	0.00	230.26	30.41	341.96
	<u>1,669.23</u>	<u>1,416.87</u>	<u>395.00</u>	<u>3,909.83</u>	<u>1,207.71</u>	<u>8,598.64</u>
Net surplus / deficit	<u>148.23</u>	<u>670.87</u>	<u>-111.00</u>	<u>-1,473.07</u>	<u>123.21</u>	<u>-641.76</u>

Jane Coupe  
Honorary Treasurer

**Honorary Auditor's Report to the Trustees of the Esterhazy Singers**

I report on the accounts of the Esterhazy Singers for the year ended 31 August 2024, set out above.

**Basic of Honorary Auditor's Report**

My examination was carried out in accordance with the General Directions given by the Charity Commissioners for Independent Examiners of Charity Accounts. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those 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 I do not express an audit opinion on the view given in the accounts.

**Honorary Auditor's Statement**

In connection with my examination, no matter has come to my attention:

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

**Peter Watson**

Peter B Watson ACA, Honorary Auditor  
The Vicarage, 9 Heol St Cattwg  
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