

Dorking Concertgoers Society

The Trustees present their Annual Report and the Financial Statements of the Society for the year ended 30th June 2022. The Financial Statements have been prepared in accordance with the accounting policies set out in note 1 to the accounts, and comply with the Society's constitution, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with Financial Reporting Standard FRS 102.

Structure and governance

The present Constitution of the Society was approved at the Annual General Meeting of the Society on 26th October 2009

The managing body of the Society is a committee that is elected annually and is to be not more than twelve members including those holding the offices of Chairman, Vice Chairman, Hon. Secretary, Hon. Treasurer and Hon. Membership and Ticket secretary.

The Society is a registered charity no. 295839 and the committee members are Trustees.

The Society has as its President the distinguished counter-tenor, James Bowman CBE, whose great support is much appreciated by the Chairman and committee.

Members, Friends and Sponsors of the Society are those persons who pay an annual subscription fee at the rate determined by the committee. At the year's end, there were 33 Personal Sponsors, 11 Friends and 28 Members.

Objectives and activities for the public benefit

The purpose of the Society is to educate the public in the art and science of music and it seeks to fulfil this by promoting concerts and recitals. The Trustees confirm that they have referred to the Charity Commission's guidance on public benefit when reviewing the Society's aims and objectives.

Trustees responsibilities in relation to the financial statements

The Charity Trustees are responsible for preparing the Trustees Annual Report and Financial Statements in accordance with applicable law and United Kingdom Accounting Standards.

The law applicable to charities in England and Wales requires the Charity Trustees to prepare Financial Statements for each year that give a true and fair view of the state of affairs of the Charity for that period. In preparing the financial statements the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Observe the methods and principles in the applicable charities SORP
- Make judgements and estimates that are reasonable and prudent
- State whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements
- Prepare the Financial Statements on the going concern basis unless it is inappropriate to presume that the Charity will continue.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity and to enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations, and the Constitution. They are also responsible for safeguarding the assets of the Charity and taking reasonable steps for the prevention and detection of fraud and other irregularities. The Trustees are responsible for the maintenance and integrity of the Charity and financial information included on the Charity website.

Review of the year

The Dorking Concertgoers' 2021/2022 season began with a change of Chairmanship. Susan Bixley resigned at the AGM in October and I took on the rôle. Susan had guided the Concertgoers for thirteen years through some extremely difficult times including the loss of all local authority sponsorship, a shrinking membership and declining audience numbers "topped off" by the tribulations of the Covid pandemic. It is a huge tribute to her negotiating ability together with her shrewd appreciation of the opportunities presented by employing musicians sponsored by organisations such as the Countess of Munster Musical Trust that the Concertgoers continue to be able to organise concerts of the highest quality and, indeed, to be the principal sponsors of professional classical music in the Dorking Halls schedule.

The Committee of Trustees currently consists of only seven members and the post of Vice Chairman is vacant. Speaking personally, as the new Chairman, I have been consistently amazed by the amount of hard work undertaken by this small group but, as my own recent illness has demonstrated, we have no "strength in depth".

This season began as society began tentatively to emerge from the lockdowns and restrictions imposed as a result of Covid. Our audience and membership profile reflects an older demographic that is clearly more vulnerable to illness and members were understandably hesitant about attending public events. This was clearly reflected in our ticket sales over the whole season. We are hoping that membership and audience numbers will recover as society adjusts to a "new normal".

The first concert, held in the Martineau Hall, marked the welcome return of local guitarist Fiona Harrison. Fiona has a wide following locally that resulted, in spite of the Covid situation, in one of the largest audiences of the season. Her programme was an eclectic mix of ancient and modern pieces, including works by Dowland, Giuliani, Albeniz, Villa-Lobos, Gary Ryan and Domeniconi.

Many members consider the annual string quartet series to be a high spot of the Concertgoers' season. The young Jubilee Quartet had been engaged to play this series in the previous season but it had, of course, been cancelled. The Society was pleased to offer an "ex gratia" payment to the group by way of small compensation and they were reengaged for this season. The "Jubilees" more than justified our faith in them, giving three excellent concerts on Sunday afternoons in the Martineau Hall- in November held in memory of Jill Coton, January and February. The Sunday afternoon concerts, held at a

time when people are less inclined to venture forth on dark winter evenings, have proved popular with many of our members. The programmes were carefully chosen from the classical "canon" of Haydn, Beethoven, Schubert and Mendelssohn together with the interesting additions of Webern's "Langsamer Satz" and three pieces by Dvorák arranged from "The Cypresses". Their final concert included a riveting performance of Schubert's final, enigmatic, quartet D887. The audiences were charmed by the sensitive ensemble and musical awareness of this exceptional group and also their approachability and willingness to engage with audience members.

Our fifth concert in March was a celebrity piano recital given by Leon McCawley. He is a previous prize winner of the International Beethoven Piano Competition in Vienna and also of the Leeds International Piano Competition. Celebrity is an overused word these days but as he piloted his audience through an engaging programme of Haydn, Mozart and Schubert Leon demonstrated none of the showiness often associated with "celebrity". He showed, instead, deep musical understanding and integrity. It was a privilege to be part of the audience.

The sixth concert was given by the quirky and idiosyncratic Chamber Philharmonic Europe orchestra. This was the only concert to take place in the Grand Hall and, unfortunately, attracted a much smaller audience than had been forecast. It nevertheless received a warm response. The programme consisted of works by Corelli, Neruda, Bach, Elgar, Rachmaninov and Mozart. There were, unfortunately, a number of last minute changes to the performers and the programme due to illness. The outstanding performer was the trumpet soloist Cyrill Gussaroff.

Concert clashes are inevitable however hard one tries to avoid them. Such was the case on 14th May when our concert in the Martineau Hall clashed with "An Evening With Giles Brandreth" in the Grand Hall. That had been rearranged because of Covid and, by their own admission, a number of our members who would have joined us went "next door". Our ticket sales were disappointing to say the least. However, we were entertained by two exciting young musicians sponsored by the Countess of Munster Musical Trust, Charlotte Saluste-Bridoux, violin, and Ariel Lanyi, piano. The concert included the delightful Romance for Violin and Piano by Amy Beach (a real discovery!) and Poulenc's quixotic Violin Sonata.

The Concertgoers lost any form of public sponsorship some time ago.

In addition to normal membership, friends' and sponsors' subscriptions, a number of our members have made significant recent financial contributions to particular concerts. Our thanks go to Anne Usher and to Chris and Sue Pratt for sponsoring the hire of pianos in March and May and also to Ian and Fiona Codd for sponsoring the Chamber Philharmonic Europe concert.

It is probably also worth mentioning that a number of people have agreed to support the Concertgoers by playing the Mole Valley Lottery. 50p of every £1 ticket purchased goes to the Society as a "good cause". At the moment the lottery is on target to raise over £400 this year on our behalf.

The Charity is currently in a very sound financial position with Unrestricted Funds standing at £84,201, largely due to the receipt, during the year, of two substantial legacies and personal sponsorships. With a full programme of seven concerts, total "trading" income of £19,875 was an increase of some £10,000 over 2021; total expenditure of £22,682 resulted in an operating loss of £2,807.

Looking ahead.

The 2022/23 programme looks very exciting. The season begins with a concert by the Vienna Mozart Trio, followed with a recital by the interestingly named Duo blz'art (four hands on one piano). Our string quartet series will be given by the celebrated Carducci Quartet.

There will be two Grand Hall concerts- a visit by the Grimethorpe Colliery Band in January 2023 and a concert by the Philharmonia Orchestra in May which has been made financially possible by our recent legacies.

When I joined the committee I found it disorientating that we were not just discussing concerts one year in advance but two years in advance and beyond.

The 2023/24 season will open with a piano recital given by Nicholas McCarthy, the world's only professional one-armed pianist. It is followed with a concert by Hannah Condliffe (oboe) and Dominic Doutney (piano), sponsored by the Countess of Munster Musical Trust. We are delighted also to announce that the Jubilee Quartet will visit once again for three concerts and our season finishes with a celebrity 'cello and piano recital by Sheku and Isata Kanneh-Mason.

Our brochure, as always, looks very impressive. It is widely distributed throughout Surrey. We also produce posters and flyers for each concert that are circulated to public libraries and community noticeboards.

We are affiliated to the Mole Valley "Arts Alive" programme and our first concert falls under its auspices and benefits from its wide associated publicity. We are also extremely lucky to be able to use the Dorking Halls for our concerts and to use its considerable publicity "machine". Details of our concerts appear in the Halls' printed brochure, on their website and on the digital display screen outside the Halls. Members of the public may also purchase tickets directly from the Halls Box Office although they do not benefit from membership discounts.

Our efforts to raise our public profile include the creation of a Facebook Group where people can also find details of forthcoming concerts and, if they affiliate to the group, post comments and suggestions. We control, totally, access to the group and thus avoid the more unpleasant aspects of Social Media.

We continue to produce an impressive printed programme for every concert and are most grateful to the businesses that continue to purchase advertising space. We must also thank Ian Codd for continuing to provide comprehensive programme notes.

The Covid crisis and the difficulties of using cash prompted us to stop charging for programmes. This will continue. We have, however, purchased a card reader to allow us to continue to sell CDs recorded by the evening's artists.

Page 6

May I express my profound thanks to members of the Committee of the Concertgoers for their unstinting hard work. We live in uncertain times. Many societies similar to ours face the same problems that we do but we can, I feel, face the future with great optimism.

Approved by the Trustees on 3rd October 2022

Christopher Pratt. Chairman on behalf of
the Trustees.

1 Accounting Policies

- ## 2 Fixed Assets

3 Debtors and Prepayments

4 Creditors - Amounts falling due within one year

	2022	2021
	£	£
Accruals	250	1,155
VAT liability	82	0
	£332	£1,155

THE DORKING CONCERTGOERS SOCIETY

NOTES ON THE ACCOUNTS FOR THE YEAR ENDED 30TH JUNE 2022

(Continued)

5 Unrestricted Funds

This represents the surplus income accumulated over the years.

6 Grants and Support

	2022	2021
	£	£
Specific Concert Sponsorship - Personal	2,256	1,350
Specific Concert Sponsorship - Corporate	0	0
Humphrey Richardson Taylor Charitable Trust	0	0
	£2,256	£1,350

7 Concert expenses

	2022	2021
	£	£
Artists' fees	8,785	2,332
Hire of hall	5,125	1,665
Instrument hire	1,570	1,465
Commission, service charges and PRS	1,054	280
	£16,534	£5,742

8 Support Costs

	2022	2021
	£	£
Advertising, publicity, marketing and printing	2,095	371
Making Music subscription including insurance	452	447
Concert brochure	1,748	306
Equipment costs	149	
	£4,444	£1,124

9 Management and Administration

	2022	2021
	£	£
Telephone, postage and stationery	532	411
Subscriptions	5	(15)
Independent Examiner's Fee	250	250
Bank Charges	22	0
Other administration expenses	804	539
	£1,613	£1,185

- 10 The role of the Trustees, who are the Society's only volunteers, is to manage all aspects of the Society's activity of promoting and presenting classical music concerts. None of the Trustees received any remuneration; Trustees' expenses reimbursed totalled £745.

INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE DORKING CONCERTGOERS SOCIETY

I report to the trustees on my examination of the accounts of the Dorking Concertgoers Society for the year ended 30th June 2022.

Responsibilities and basis of report

As the charity trustees of the Society, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Society's accounts as required under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. Accounting records were not kept in respect of the Society as required by section 130 of the Act; or
2. That accounts do not accord with those records; or
3. That accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than the requirement that the accounts give a "true and fair view" which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

David Wheeler – Independent Examiner

David Wheeler, FCCA
Cheeld Wheeler & Co
Chartered Certified Accountants
Redhill Chambers
2d High Street
Redhill
Surrey
RH1 1RJ.

Dated:.....