

# The Academy Choir Wimbledon

England & Wales · Charity number 299069

## Details

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**Other names** THE ACADEMY OF ST MARY'S, WIMBLEDON, ASM

**Status** Registered

**Legal form** Other

**Registered** 1988-04-22

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

## Contact

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**Address** 13 Haydon Park Road  
London  
SW19 8JQ

**Phone** 02085435590

**Email** [info@academychoirwimbledon.co.uk](mailto:info@academychoirwimbledon.co.uk)

**Website** [www.academychoirwimbledon.co.uk](http://www.academychoirwimbledon.co.uk)

## Activities

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**Objects:** (A) TO PROMOTE, IMPROVE, DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF MUSIC (ESPECIALLY CHORAL MUSIC) PARTICULARLY IN THE WIMBLEDON AREA AND THE NEIGHBOURHOOD THEREOF 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. (B) ANY SURPLUS INCOME NOT OTHERWISE REQUIRED FOR THE PURPOSES OF THE SOCIETY AS DETERMINED BY THE COMMITTEE SHALL BE DONATED TO ST. MARY'S PARISH CHURCH WIMBLEDON FOR THEIR RELIGIOUS AND CHARITABLE PURPOSES.

**Activities:** The Academy Choir, Wimbledon, gives between two and three major concerts a year, mostly in the excellent acoustic of St John's Church in Wimbledon. We employ brilliant soloists for these occasions and the Academy's own professional Orchestra or Baroque Players, depending on the repertoire. We also sing in English Cathedrals and other Churches a few times each year.

## Classification

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

## Geography

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- **Area of benefit:** WIMBLEDON AREA AND NEIGHBOURHOOD
- Merton
- Surrey

## Finances

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Period end	Income	Expenditure	Assets	Employees
2024-12-31	£30,766	£30,877	-	-
2023-12-31	£30,519	£34,830	-	-
2022-12-31	£32,530	£35,231	-	-
2021-12-31	£25,846	£23,858	-	-
2020-12-31	£38,257	£20,827	-	-

## Trustees

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Name	Role	Appointed
<b>Daniel Whitehead</b>	Chair	2016-12-05
Alan Maries		
Cathie Jones		2016-12-05
Dr Geoffrey Woodhouse		2018-10-02
Lucy Singah		2020-05-19
Sophia Cheung		2023-09-02
Tracy Lees		2019-07-02

**The Academy Choir Wimbledon**

England & Wales - Charity number 299069

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# Accounts

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**The Academy Choir Wimbledon**  
**Report and Accounts**  
**for the year ended**  
**31 December 2024**

**Registered Charity No. 299069**  
**Give As You Earn Registration No. 012910**

## Trustees' Report 2024

The Academy was founded in 1980 and became a charity pursuant to a meeting of its members held on 13 March 1988 (number 299069). The committee members (who acted as the trustees) during 2023 were:

- Daniel Whitehead – Chairman
- Geoff Woodhouse – Treasurer
- Cathie Jones – Secretary
- Alan Maries
- Tracy Lees
- Lucy Singah
- Sophia Cheung

The address to which any correspondence regarding the Academy should be sent is 13 Haydon Park Road, Wimbledon SW19 8JQ.

### Report on Activities

2024 saw the choir undertake a full schedule of concerts under the inspired leadership of Matthew Best. We opened the year with a concert combining works of Haydn (his *Teresienmesse*) and Mozart (his *Vesperae Solennes de Confessore* and his *Sinfonia Concertante* for violin and viola in E flat). It was something of a departure from recent practice to feature instrumental soloists but the performance of Ruth Rogers (who also led the London Mozart Players whom we were again proud to bring to Wimbledon) and Judith Busbridge was captivating, adding a completely new element to the concert which was hugely enjoyed. We were also joined by soloists Nardus Williams (whose appearance was sponsored most generously by Richard Baker, one of the choir's Benefactors), Esme Bronwen-Smith, Aaron O'Hare and Darren Jeffery.

Having performed three "set piece" works in March, Matthew accepted the challenge to pull together an altogether different programme for our June concert which we entitled "Schütz to Stravinsky: A Choral Odyssey" - an apt title for a programme spanning nearly 400 years of composition. Three Schütz psalms (*Herr, unser Herrscher, Ach Herr, straf mich nicht* and *Wie lieblich sind deine Wohnungen*) and his *Deutsches Magnificat* were interspersed with instrumental works by Scheidt (his *Galliard Battaglia* and *Courant Dolorosa*) before the first half was completed with Brahms's *Fest- und Gedenksprüche*. The second half featured four motets from Anton Bruckner (*Ecce sacerdos magnus, Tota pulchra es, Maria, Libera Me* and *Christus factus est*) broken by his *Aequalis 1* for three trombones before concluding with Stravinsky's *Mass*. We were joined by our Academy Brass and Wind, many of whom were called upon to play both period and modern instruments and whose tone was exceptional throughout.

The tradition of our annual appearance at November's Wimbledon International Music Festival this year saw us continue our occasional series of Handel oratorios - this time *Jephtha* for which we were joined by our Academy Baroque Players and soloists Benjamin Hulett, Helen Charlston, James Hall, Rowan Pierce, Clementine Thompson and Conrad Chatterton. We were very fortunate that Helen's appearance was supported by

the generosity of our Benefactor Christine Douse (the financial benefit of which was shared between the Academy Choir and the Festival). We have been privileged to develop a close relationship with Ruth Smith, a leading Handel scholar who has now spoken compellingly before three of our Handel oratorio performances and written absorbing programme essays. The performance itself was among the very best that the choir has given. The intense drama of the story was brought fully to life with choir and soloists alike reaching levels of storytelling that were intensely absorbing for a justifiably very sizeable audience.

The choir has continued to benefit from the generous support of our Friends - not least the two Benefactors mentioned above.

In last year's report I noted that a decline in surplus last year (itself greater than the decline seen in the year before) had to be arrested. I am pleased to report that having seen c. £1,800 of our surplus eroded in 2023 (in addition to exhausting the Restricted Fund) this year's erosion was negligible (£121). This reflects strong budgetary discipline which redounds to the credit both of Matthew Best and of our excellent treasurer, Geoff Woodhouse. Although ticket receipts were reduced (by some £2,700 - 2023 had benefited from significant attendance at our Coronation Concert that Summer) this was more than compensated for by an increase of some £2k in donations over the prior year and a near £3k reduction in the direct concert costs.

Nonetheless the critical figure is that our deficit on concerts (i.e. the difference between concert costs and concert income) was £19,141 (2023: £21,903). This is the amount which simply must be generated every year if we are to continue to exist as the choir that we are. This is achieved primarily through the generosity of our Friends (many of whom are choir members) whose contribution of £11,435 really is the reason that we continue to give the concerts that we do.

It is for this reason that I again express my deepest gratitude to each of you. Thank you.

I would also like to record my sincere thanks to Matthew Best and to each member of the committee for the unstinting hard work of every single one of them. Much of this work goes unseen but it must never go unthanked. We share the vision of making our choir the very best that it can be and through that to sustain a love of high quality choral music in our existing audience as well as to develop that same appreciation in those who have yet to discover just how enjoyable and rewarding it can be. This cannot happen without exemplary commitment and focus. Thank you.

**Daniel Whitehead**  
**Chairman**  
**May 2025**

<b>Income and Expenditure Accounts for year ended 31 December 2024</b>			
		<b>2024</b>	<b>2023</b>
		<b>£</b>	<b>£</b>
<b>CONCERT INCOME</b>			
	Box Office and related income <sup>(5)</sup>	7,918	10,652
	Bar receipts (gross)	949	311
	Sponsorship	0	0
	Donations <sup>(4)</sup>	2,100	200
		<b>10,967</b>	<b>11,163</b>
<b>CONCERT DIRECT COSTS</b>			
	Professional costs <sup>(1)</sup>	9,000	9,000
	Soloists	3,300	2,680
	Orchestra/Organist/Orch. Mgmt	9,932	13,216
	Accompanists	1,800	1,790
	Instrument and Music Hire	673	1,215
	Venue hire (rehearsals and concerts)	2,192	2,763
	Refreshments	378	231
	Posters, Programmes, Publicity	2,175	2,172
	Ruth Smith fee + expenses, PRS fee	659	0
		<b>30,108</b>	<b>33,067</b>
	<b>DEFICIT ON CONCERTS<sup>(2)</sup></b>	<b>-19,141</b>	<b>-21,903</b>
<b>OTHER INCOME / -EXPENSE</b>			
	Choir subscriptions	4,224	4,729
	Friends' contributions	11,435	10,701
	Income Tax repayment	3,536	3,258
	Donations received	250	392
	Interest received	355	276
	Website	-72	-91
	Fundraising costs	-219	-334
	Auditions	0	-648
	Making Music subscription	-492	-471
	Admin (SUMUP, music storage bags)	2	-220
	<b>OVERALL SURPLUS / -DEFICIT for the year</b>	<b>-121</b>	<b>-4,310</b>
	SURPLUS brought forward	43,287	47,598
	<b>ACCUMULATED SURPLUS</b>	<b>43,167</b>	<b>43,287</b>
<b>Statement of Assets and Liabilities at 31 December</b>			
	<b>Assets:</b>		
	Cash at bank	12,417	13,287
	Bank deposit	30,000	30,000
	Prepayments for 18 January 2025 concert	750	0
	<b>Liabilities:</b>		
	Nil	0	0
	<b>ACCUMULATED SURPLUS</b>	<b>43,167</b>	<b>43,287</b>
Of which	Restricted Fund <sup>(3)</sup>	0	0

## Notes to the Accounts

These accounts are prepared on the Receipts and Payments basis under Section 133 of the Charities Act 2011.

- (1) Professional costs are the fees for the conductor and for concert management.
- (2) The Deficit on Concerts for 2023 is before taking into account a transfer of £2,500 from Restricted Reserves relating to a bequest of £10,000 received in 2020. See also Note 3.
- (3) The Restricted Fund represents an amount of £10,000 given in 2020 to help finance the performance of works by JS Bach. £7,500 of this Restricted Fund was used for this purpose in 2022, leaving £2,500 at the start of 2023. That remaining balance of £2,500 was used in 2023 for the performance of three Bach pieces. Thus the deficit on underlying reserves in 2023 was £1,810, while the Restricted Fund was exhausted.
- (4) These donations include £1,800 from two Benefactors to sponsor soloists, and £300 from two audience members. They resulted in part from increased effort by the Choir to secure private sponsorship of performers.
- (5) The reduction in Box Office in 2024 is due largely to the small scale of the Summer concert which, for the same reason, cost considerably less than the Summer concert in 2023.

During 2024, as in 2023, the Choir had two own-promotion concerts and one concert for which a fee was received from the Wimbledon International Music Festival (WIMF). The deficits on the two WIMF concerts were virtually identical, as were the deficits on the two Summer concerts. The reduction in the overall concert deficit of some £2,800 between 2023 and 2024 is almost entirely due to the Spring concerts, which involved larger forces. The Haydn/Mozart concert in 2024 cost less and was better attended than the Beethoven/Brahms concert in 2023.

In 2025 and 2026 there will be some financial uncertainty as we seek a replacement for our Music Director, Matthew Best, who has sadly had to retire, whilst WIMF has, independently, appointed a new Festival Director. As costs inevitably increase, we shall need to obtain more income through Friends' subscriptions, other donations and regular sponsorship, at the same time as attracting large audiences.

Our reserves are considered adequate to allow us to do this while we work through the coming uncertainty.

Geoff Woodhouse

Treasurer

## **Independent examiner's report**

Report to the trustees of The Academy Choir Wimbledon (charity number 299069) on accounts for the year ended 31 December 2024, set out on pages 4&5.

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 December 2024.

## **Responsibilities and basis of report**

As the charity trustees of the Trust, 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 Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed 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 which give me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records.

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

Ann F Orton  
May 2025

18 Church Avenue, East Sheen, London SW14 8NN

**The Academy Choir Wimbledon**

England & Wales - Charity number 299069

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# Accounts

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**The Academy Choir Wimbledon**  
**Report and Accounts**  
**for the year ended**  
**31 December 2023**

**Registered Charity No. 299069**  
**Give As You Earn Registration No. 012910**

## Trustees' Report 2023

The Academy was founded in 1980 and became a charity pursuant to a meeting of its members held on 13 March 1988 (number 299069). The committee members (who acted as the trustees) during 2023 were:

- Daniel Whitehead – Chairman
- Geoff Woodhouse – Treasurer
- Cathie Jones – Secretary
- Alan Maries
- Tracy Lees
- Lucy Singah
- Sophia Cheung (elected 2 September 2023)

The address to which any correspondence regarding the Academy should be sent is 13 Haydon Park Road, Wimbledon SW19 8JQ.

### Report on Activities

The nation's major event in 2023 was the coronation of King Charles III in May and we were delighted to "do our bit" of getting the country in celebratory mood with a performance of Handel's *Coronation Anthems* alongside a selection of works by JS Bach (*Cantata 4* and the motet *Der Geist hilft*) for which we were joined by the Academy Baroque Players who themselves performed JS Bach's *Suite No. 3 in D*. The weather likewise was in celebratory mood and we were delighted that this concert was supported by a very large and enthusiastic audience. Indeed, many members of our Friends scheme were also able to join us for our annual Friends reception after the concert which provided a very enjoyable opportunity to thank our Friends in person for the huge support that they give to us.

Earlier in the year we had given a performance of Beethoven's *Mass in C* and Brahms's *Song of Destiny* and *Alto Rhapsody* at St John's church in March. We were joined by the London Mozart Players and first class soloists in mezzo-soprano Kathryn Rudge, soprano Sarah Gilford, tenor Richard Pinkstone and the returning bass, Thomas D Hopkinson.

We concluded the year in our traditional manner, giving a concert as part of the Wimbledon International Music Festival in Sacred Heart Church. We took the opportunity to continue our sequence of Handel Oratorios with a performance of his *Israel in Egypt* with the Academy Baroque Players and another group of wonderful soloists. This performance was preceded by an engaging and well-attended talk by Dr Ruth Smith, a leading Handel scholar, who had spoken compellingly before our performance of *Solomon* in a previous season. Dr Smith also kindly wrote a programme essay for us, all of which added greatly to everyone's enjoyment of the occasion.


The choir has continued to benefit from the generous support of our Friends, without which we could not perform the concerts that we do. We were unfortunate during the

course of the year to lose the support of a long-standing corporate sponsor (our only one), income that has yet to be replaced. The attached income and expenditure account shows an increase in our deficit on concerts from £20,131 (2022) to £21,903 (2023) (before taking into account Lord Moore's generous bequest).

This has reduced the surplus from £47,598 (2022) to £43,287 (2023). This is clearly both a strong position and also a decline which we must work hard to arrest. This is in turn a greater decline than that which we experienced between 2021 and 2022 (£2701) and this acceleration adds further concern, especially should it continue next year.

Every concert we put on incurs a deficit, which is intended to be met by our Friends and supporters. It therefore remains critically important to build the breadth and strength of the Friends to ensure our choir's long-term survival.

I would like to record my sincere thanks to Matthew Best and to each member of the committee for the unstinting hard work of every single one of them. Much of this work goes unseen but it must never go unthanked. We share the vision of making our choir the very best that it can be and through that to sustain a love of high quality choral music in our existing audience as well as to develop that same appreciation in those who have yet to discover just how enjoyable and rewarding it can be. This cannot happen without exemplary commitment and focus. Thank you.



**Daniel Whitehead**  
Chairman  
10 June 2024

<b>Income and Expenditure Account for the year ended 31 December 2023</b>			
		<b>2023</b>	<b>2022</b>
		<b>£</b>	<b>£</b>
<b>CONCERT INCOME</b>			
	Box Office and related income	10,652	12,551
	Bar receipts (gross)	311	0
	Sponsorship	0	500
	Donations	200	1,037
		<b>11,163</b>	<b>14,088</b>
<b>CONCERT DIRECT COSTS</b>			
	Professional costs <sup>(1)</sup>	9,000	8,500
	Soloists	2,680	7,650
	Orchestra/Organist/Orch. Mgmt	13,216	9,531
	Accompanists	1,790	1,560
	Instrument and Music Hire	1,215	1,920
	Venue hire (rehearsals and concerts)	2,763	2,420
	Refreshments	231	0
	Posters, Programmes, Publicity	2,172	2,638
	Travel expenses	0	0
		<b>33,067</b>	<b>34,219</b>
<b>DEFICIT ON CONCERTS<sup>(2)</sup></b>		<b>-21,903</b>	<b>-20,131</b>
<b>OTHER INCOME / -EXPENSE</b>			
	Choir subscriptions	4,729	4,300
	Friends' contributions	10,701	10,640
	Income Tax repayment	3,258	3,214
	Donations received	392	269
	Interest received	276	19
	Website	-91	-72
	Fundraising costs	-334	0
	Auditions	-648	-501
	Making Music subscription	-471	-440
	Admin (purchase SUMUP, music storage bags)	-220	
<b>OVERALL SURPLUS / -DEFICIT for the year</b>		<b>-4,310</b>	<b>-2,701</b>
SURPLUS brought forward		47,598	50,299
<b>ACCUMULATED SURPLUS</b>		<b>43,287</b>	<b>47,598</b>
<b>Statement of Assets and Liabilities at 31 December 2023</b>			
<b>Assets:</b>			
	Cash at bank	13,287	12,598
	Bank deposit	30,000	35,000
<b>Liabilities:</b>			
	Nil	0	0
<b>ACCUMULATED SURPLUS</b>		<b>43,287</b>	<b>47,598</b>
Of which Restricted Fund <sup>(3)</sup>		0	2,500

## Notes to the Accounts

These accounts are prepared on the Receipts and Payments basis under Section 133 of the Charities Act 2011.

- (1) Professional costs are the fees for the conductor and for concert management.
- (2) The Deficit on Concerts for each of 2022 and 2023 is before taking into account transfers from Restricted Reserves relating to a bequest of £10,000 received in 2020. See also Note 3.
- (3) The Restricted Fund represents an amount of £10,000 given in 2020 to help finance the performance of works by JS Bach. £7,500 of this Restricted Fund was used for the performance of Bach's St. John Passion in March 2022; the remaining balance of £2,500 was used for the performance of three Bach pieces, including Cantata 4 *Christ lag in Todesbanden*, in May 2023.

During 2023 the Choir had two own promotion concerts and one concert for which a fee was received from the Wimbledon International Music Festival. Our present financial position is healthy, but the Choir continues to depend disproportionately upon a small number of large one-off donations, including a restricted bequest of £10,000 received in 2020. Use of this bequest defrayed a significant amount of the deficit incurred by the two Bach concerts referred to in Note 3.

As costs increase, we cannot continue to put on two substantial concerts a year of our own promotion unless we obtain more income through Friends' subscriptions, other donations and regular sponsorship at the same time as attracting large audiences. Our reserves are considered adequate to allow us time to do this.

### **Independent examiner's report**

Report to the trustees of The Academy Choir Wimbledon (charity number 299069) on accounts for the year ended 31 December 2023, set out on pages 4&5.

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 December 2023.

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### **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 which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records.

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



10/06/24

Ann F Orton

18 Church Avenue, East Sheen, London SW14 8NN

**The Academy Choir Wimbledon**

England & Wales - Charity number 299069

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# Accounts

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**The Academy Choir Wimbledon**  
**Report and Accounts**  
**for the year ended**  
**31 December 2022**

**Registered Charity No. 299069**  
**Give As You Earn Registration No. 012910**



## Trustees' Report 2022

The Academy was founded in 1980 and became a charity pursuant to a meeting of its members held on 13 March 1988 (number 299069). The committee members (who acted as the trustees) during 2022 were:

- Daniel Whitehead – Chairman
- Geoff Woodhouse – Treasurer
- Cathie Jones – Secretary
- Alan Maries
- Tracy Lees
- Lucy Singah

The address to which any correspondence regarding the Academy should be sent is 13 Haydon Park Road, Wimbledon SW19 8JQ.

### Report on Activities

2022 had the feeling of a celebration. The country had struggled through nearly two years of openings and closings and returned to a semblance of normality only late in 2021. In February 2022 all isolation laws were dropped. Doubts about the willingness of audiences to return to concerts were swiftly dispelled by a near sell-out of our performance of Bach's *St John Passion* in March. We were joined for this by our wonderful Academy Baroque Players, led by Alison Bury, and by a group of soloists of very high quality. Nick Pritchard was our Evangelist, Edward Grint sang Jesus and the returning James Newby sang Pilate. The soprano Rowan Pierce (also returning to us), Hugh Cutting (fresh from being the first countertenor ever to win the Kathleen Ferrier Award) and tenor Ed Lyon completed the impressive line-up. The concert itself was rightly very well received and was independently reviewed by Andrew Benson-Wilson, who considered that we had given "a performance of considerable power, both acoustic and emotional ... one of the best I have heard."

Our March performance was made possible through a generous £10,000 bequest from the estate of the late Lord Moore whose family indicated that their father had particularly enjoyed the works of JS Bach. This bequest is shown in our accounts as a restricted fund. We allocated three-quarters of the amount to this concert, reserving the remainder for a future performance. We were very pleased to be joined by a number of Lord Moore's family for the concert and to be able to express our gratitude to him and them on the evening, and I wish to repeat that here. This great generosity really does make a very significant difference to our ability to give high quality concerts. Through doing so we enable people who might not otherwise do so to experience this music in the heart of the community at a price per ticket (from £15 for an adult or just £5 for students and under 18s) that would not otherwise be possible. Thank you.

In contrast to this (and to the world's emergence from Covid) war broke out on the European continent. To acknowledge this and express our solidarity with the people of Ukraine the choir opened our March concert with a performance of Mykola Lysenko's *Prayer for Ukraine*. This emotionally charged moment – which segued straight into the opening of the *St John Passion* – was posted to our YouTube channel where it has been seen many thousands of times and helped to raise awareness of our choir. For our June concert we invited Aliya Aralbaeva – who has established a group to deliver aid-filled ambulances to Ukraine – to attend with an ambulance. This very much helped to raise the profile of her excellent work and my wife and I delivered that ambulance to Ukraine in August.


Our June concert was given in Sacred Heart Church and was a greatly delayed performance of Monteverdi's *Vespers of 1610*. We were joined by His Majestys Sagbutts & Cornetts (HMSC - with whom we had performed the same work some 10 years previously), soprano soloists Grace Davidson and Julia Doyle and tenors Hugo Hymas and Nick Pritchard (for a second time in quick succession). We were delighted to perform for a very large audience for a second time in the year and the concert was very well received. Working so successfully with HMSC has opened up the possibility of further collaborations which is certainly something that we will consider in future seasons.

Our performance in this year's Wimbledon International Music Festival was of Berlioz's *L'enfance du Christ* and Poulenc's *Litanies à la Vierge Noire* for which we were joined by the London Mozart Players and soloists Millie Forrest (who stepped brilliantly into the role on zero notice when our originally booked soprano was forced to withdraw), Alessandro Fisher, Julian van Mellaerts and James Platt. The concert was another great success. Although we continue to lose money on each collaboration with the Festival (something that we must look to reduce) the collaboration remains a positive one and enables us to perform a third concert on a large scale whilst sustaining a smaller loss than would otherwise be the case.

The choir has continued to benefit from the generous support of our Friends and of Marcus Beale Architects, without which we could not perform the concerts that we do. The attached income and expenditure account shows an increase in our deficit on concerts from £14,964 (2021) to £20,131 (2022). This increase is due partly to the fact that in 2022 we returned to our regular pattern of giving three concerts per year (rather than the two that were possible in 2021 because of Covid) and partly to the scale of the March concert that was enabled by the generosity of Lord Moore's family.

Every concert we put on incurs a deficit, which is funded by our Friends and supporters. It is therefore critically important to build the breadth and strength of the Friends to ensure our choir's long-term survival. The choir's financial position remains healthy, but a continued focus on developing a variety of sources of funding for coming seasons remains essential.

I would like to record my sincere thanks to Matthew Best and to each member of the committee for the unstinting hard work of every single one of them. Much of this work goes unseen but it must never go unthanked. We share the vision of making our choir the very best that it can be and through that to sustain a love of high quality choral music in our existing audience as well as to develop that same appreciation in those who have yet to discover just how enjoyable and rewarding it can be. This cannot happen without exemplary commitment and focus. Thank you.



**Daniel Whitehead**  
Chairman  
12 August 2023

## Income and Expenditure Account for the year ended 31 December 2022

		2022	2021
		£	£
<b>CONCERT INCOME</b>			
	Box Office and related income	12,551	4,830
	Sponsorship	500	500
	Donations	1,037	850
		14,088	6,180
<b>CONCERT DIRECT COSTS</b>			
	Professional costs <sup>(1)</sup>	8,500	6,800
	Soloists	7,650	3,850
	Orchestra/Organist/Orch. Mgmt	9,531	5,595
	Accompanists	1,560	1,000
	Instrument and Music Hire	1,920	1,355
	Venue hire (rehearsals and concerts)	2,420	1,303
	Posters, Programmes, Publicity	2,638	1,174
	Travel expenses	0	67
		34,219	21,144
<b>DEFICIT ON CONCERTS<sup>(2)</sup></b>		-20,131	-14,964
<b>OTHER INCOME / -EXPENSE</b>			
	Choir subscriptions	4,300	3,750
	Friends' contributions	10,640	10,940
	Income Tax repayment	3,214	2,595
	Donations received <sup>(3)</sup>	269	2,377
	Interest received	19	3
	Website	-72	-89
	Auditions	-501	0
	Making Music subscription	-440	-344
	Singing together (director, pianist, hire costs) <sup>(4)</sup>	0	-1,734
	Purchase of recording equipment <sup>(3)</sup>	0	-548
<b>OVERALL SURPLUS / -DEFICIT for the year</b>		-2,701	1,988
SURPLUS brought forward		50,299	48,311
<b>ACCUMULATED SURPLUS</b>		47,598	50,299
<b>Statement of Assets and Liabilities at 31 December 2022</b>			
<b>Assets:</b>			
	Cash at bank	12,598	9,696
	Bank deposit	35,000	40,000
	Prepayments for March and June 2022 concerts	0	702
<b>Liabilities:</b>			
	Fees to be paid	0	-100
<b>ACCUMULATED SURPLUS</b>		47,598	50,299
Of which Restricted Fund <sup>(5)</sup>		2,500	10,000

## Notes to the Accounts

These accounts are prepared on the Receipts and Payments basis under Section 133 of the Charities Act 2011.

- (1) Professional costs are the fees for the conductor and for concert management.
- (2) The Deficit on Concerts for 2022 is before taking into account a transfer of £7,500 from Restricted Reserves relating to a bequest received in 2020. See also Note 5.  
Included in the Deficit on Concerts for 2021 is an amount of £1,000 which relates to expenditure incurred for scheduled events that were sadly cancelled because of the Covid 19 pandemic.
- (3) Donations in 2021 include an amount of £548 to match the cost of purchasing recording equipment.
- (4) The amount in 2021 represents costs incurred to enable the choir to sing together, socially distanced, while Covid restrictions prevented it from performing public concerts.
- (5) The Restricted Fund represents an amount of £10,000 given in 2020 to help finance a performance of Bach. £7,500 of this Restricted Fund was used for the performance of Bach's St. John Passion in March 2022; the remaining balance of £2,500 has been carried forward for a future concert.

During the year the Choir had two own promotion concerts and one concert for which a fee was received from the Wimbledon International Music Festival. Our present financial position is healthy, but the Choir continues to depend disproportionately upon a small number of large one-off donations, including a restricted bequest of £10,000 received in 2020, of which £7,500 has been used in 2022 to reduce the deficit on the March concert. Our reserves are considered adequate to allow us time to reduce this dependence, in particular by further developing our Friends scheme.

### **Independent examiner's report**

Report to the trustees of The Academy Choir Wimbledon (charity number 299069) on accounts for the year ended 31 December 2022, set out on pages 4-5.

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 December 2022.

### **Responsibilities and basis of report**

As the charity trustees of the Trust, 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 Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed 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 which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records.

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



AM Brougham

FCA, ICAEW

101 Pepys Road, West Wimbledon, London SW20 8NW

12<sup>th</sup> August, 2023

**The Academy Choir Wimbledon**

England & Wales - Charity number 299069

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# Accounts

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**The Academy Choir Wimbledon**  
**Report and Accounts**  
**for the year ended**  
**31 December 2021**

**Registered Charity No. 299069**  
**Give As You Earn Registration No. 012910**

## Trustees' Report 2021

The Academy was founded in 1980 and became a charity pursuant to a meeting of its members held on 13 March 1988 (number 299069). The committee members (who acted as the trustees) during 2021 were:

- Daniel Whitehead – Chairman
- Geoff Woodhouse – Treasurer
- Cathie Jones – Secretary
- Alan Maries
- Tracy Lees
- Lucy Singah
- Helen Turner (resigned during the course of the year)

The address to which any correspondence regarding the Academy should be sent is 13 Haydon Park Road, Wimbledon SW19 8JQ.

### Report on Activities

2021 opened very much as a continuation of the themes of 2020. A country in lockdown. Choral music an impossibility. No concerts. But planning was possible. The country emerged (cautiously) from lockdown in April and eventually the choir was able to sing together. We held a series of informal and socially-distanced rehearsals in July which were well-attended and attracted several new members. We may well repeat this initiative.

We gave our first concert in September 2021. Handel's *Solomon* succeeded our performance of Handel's *Saul* from March 2020 and was given to a large audience of c. 200 – an impressive and welcome turn-out given the lingering Covid concerns. We were joined by our Academy Baroque Players and the sopranos Keri Fuge and Susanna Hurrell, mezzo-soprano Helen Charlston (in the title role and kindly sponsored by Christine Douse), tenor Andrew Tortise and bass Thomas D Hopkinson. The choir's very own Martin Johnson sang the role of "An Attendant". We were privileged to welcome Dr Ruth Smith, an acclaimed Handelian, who gave a fascinating pre-performance talk and contributed a highly engaging programme note. This was another initiative that we would like to repeat.

The Academy Baroque Players incorporated a material number of new and excellent players who further enhanced the group's already excellent sound. Adding these elements from a new generation of players helps to position this group – and us – well for the future.

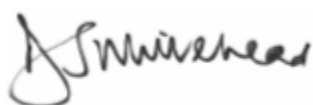
Our performance in this year's Wimbledon International Music Festival was of Mozart's *Requiem* and Haydn's *Missa in Angustiis* (better known as the *Nelson Mass*). We were joined by the London Mozart Players and soloists Keri Fuge (who kindly stepped in at the last moment), Catherine Wyn-Rogers, Toby Spence and Dingle Yandell (who also kindly stepped in at the last moment). Matthew Best was unable to conduct this performance, but fortunately we were able to secure the services of Nicholas Cleobury. The concert was another great success. It was particularly heartening to see the choir respond well to a different conductor and the positive impression that we made on Nicholas, who has worked with many of the country's best choirs.

The choir has continued to benefit from the generous support of our Friends and of Marcus Beale Architects, without which we could not perform the concerts that we do. Covid-related restrictions meant we could give only two performances in 2021 (rather than our typical three). This lessened our loss on concerts for the year. As a result our reserves have edged up slightly

(from £48,311 to £50,299). If we had given a third concert these reserves would have been reduced.

This underlines the importance of building the breadth and strength of the Friends to ensure the long-term survival of the choir in its present form. The choir's financial position is healthy at present, but the Trustees must focus on developing a variety of sources of funding for the coming seasons.

I would like to record my sincere thanks to Matthew Best, to Nicholas Cleobury and to each member of the committee. That the choir has emerged from the pandemic on a sound financial footing and with a strong membership is thanks to the hard work these people have put into making the choir as good and as popular as it is. The work done by everyone involved – much of it unseen – means the cumulative effect is very special indeed. We should also record our sadness at losing Helen Turner from both the choir and the committee. Thank you everyone.

A handwritten signature in black ink, appearing to read 'D Whitehead', written in a cursive style.

**Daniel Whitehead**

**Chairman**

**30 April 2022**

## Income and Expenditure Account for the year ended 31 December 2021

	2021	2020
	£	£
<b>CONCERT INCOME</b>		
Box Office and related income	4,830	4,931
Bar receipts (gross)	0	262
Sponsorship	500	0
Donations	850	375
	6,180	5,568
<b>CONCERT DIRECT COSTS</b>		
Professional costs <sup>(1)</sup>	6,800	3,850
Soloists	3,850	4,360
Orchestra/Organist/Orch. Mgmt	5,595	5,510
Accompanists	1,000	400
Instrument and Music Hire	1,355	1,372
Venue hire (rehearsals and concerts)	1,303	867
Refreshments	0	81
Posters, Programmes, Publicity	1,174	1,720
Travel expenses	67	0
	21,144	18,160
<b>DEFICIT ON CONCERTS</b> <sup>(2)</sup>	-14,964	-12,592
<b>OTHER INCOME / -EXPENSE</b>		
Choir subscriptions	3,750	3,200
Friends' contributions	10,940	9,270
Income Tax repayment	2,595	3,093
Donations received <sup>(3)</sup>	2,377	17,112
Interest received	3	14
Website	-89	-72
Fundraising costs	0	-610
Auditions	0	-276
Making Music subscription	-344	-434
Singing together (director, pianist, hire costs) <sup>(4)</sup>	-1,734	-692
Purchase of recording equipment <sup>(3)</sup>	-548	-582
<b>OVERALL SURPLUS / -DEFICIT for the year</b>	1,988	17,430
SURPLUS brought forward	48,311	30,881
<b>ACCUMULATED SURPLUS</b>	50,299	48,311
<b>Statement of Assets and Liabilities at 31 December 2021</b>		
<b>Assets:</b>		
Cash at bank	9,696	30,788
Bank deposit	40,000	15,000
Income Tax recoverable	0	3,093
Prepayments for March and June 2022 concerts	702	
<b>Liabilities:</b>		
Fees to be paid	-100	-70
Singing together (director, pianist, hire costs)	0	-500
<b>ACCUMULATED SURPLUS</b>	50,299	48,311
Of which Restricted Fund <sup>(5)</sup>	10,000	10,000

## Notes to the Accounts

These accounts are prepared on the Receipts and Payments basis under Section 133 of the Charities Act 2011.

- (1) Professional costs are the fees for the conductor and for concert management.
- (2) Included in the Deficit on Concerts is an amount of £1,000 (2020 - £1,271) which relates to expenditure incurred for scheduled events that were sadly cancelled because of the Covid 19 pandemic.
- (3) Donations include an amount of £548 (2020 - £582) to match the cost of purchasing recording equipment.
- (4) Represents costs incurred to enable the choir to sing together, socially distanced, while Covid restrictions prevented it from performing public concerts.
- (5) The Restricted Fund of £10,000 represents an amount given in 2020 to help finance one or more future performances featuring music by J.S. Bach.

During the year the Choir had one own promotion concert and one concert for which a fee was received from the Wimbledon International Music Festival. Our present financial position is healthy, but the Choir continues to depend disproportionately upon a small number of large one-off donations, including a restricted bequest of £10,000 received in 2020. Our reserves are considered adequate to allow us time to reduce this dependence, in particular by further developing our Friends scheme.

**Independent examiner's report**

Report to the trustees of The Academy Choir Wimbledon (charity number 299069) on accounts for the year ended 31 December 2021, set out on pages 3 to 4.

**Responsibilities and basis of report**

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 December 2021.

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

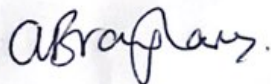
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**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 which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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



AM Brougham

FCA, ICAEW

101 Pepys Road, West Wimbledon, London SW20 8NW

30<sup>th</sup> April, 2022

**The Academy Choir Wimbledon**

England & Wales - Charity number 299069

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# Accounts

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**The Academy Choir Wimbledon**  
**Report and Accounts**  
**for the year ended**  
**31 December 2020**

**Registered Charity No. 299069**  
**Give As You Earn Registration No. 012910**

## Trustees' Report 2020

The Academy was founded in 1980 and became a charity pursuant to a meeting of its members held on 13 March 1988 (number 299069). The committee members (who acted as the trustees) during 2020 were:

- Daniel Whitehead – Chairman
- Geoff Woodhouse – Treasurer
- Cathie Jones – Secretary
- Alan Maries
- Helen Turner
- Tracy Lees
- Lucy Singah

The address to which any correspondence regarding the Academy should be sent is 13 Haydon Park Road, Wimbledon SW19 8JQ.

### Report on Activities

In 2020 the choir was to have marked the fortieth anniversary of its founding with three particularly impressive concerts. It is my sorry duty to record here that two of these concerts were among the very many casualties of this year's coronavirus pandemic. In many ways we were in fact fortunate to give one truly wonderful concert – a performance in March of Handel's *Saul* with the Academy Baroque Players and perhaps our strongest line-up of soloists in recent memory. These soloists were led by the incomparable Christopher Purves who fully justified his status as the country's (perhaps the world's?) leading Saul. He was supported by a cast of stars that shone perhaps all the brighter for Chris's own brilliance. These soloists were the sopranos Sarah Tynan and Erica Eloff, the countertenor James Hall, the tenor Guy Cutting (to whom we are particularly grateful as he stepped in with considerable aplomb when our initial tenor became unavailable) and the bass Thomas D Hopkinson. In addition a range of smaller solo parts were performed with great distinction by members of the choir (Douglas Lee and Philip Lawford) and a number of Matthew's students (Joseph Ashmore, James Mitchell, Peter Brooks and Andrew Skidmore).

Members of the choir and audience alike felt that this performance was the most dramatic, engaging and – simply put – best that the choir had ever given. If we were to give only a single concert in such a special year we should be grateful that it was this one. Our remaining performances (of Monteverdi's *Vespers* in Sacred Heart with the Academy Baroque Players and His Majestys Sagbutts & Cornetts in June and of Beethoven's *Missa Solemnis* with the London Mozart Players in Sacred Heart as part of the Wimbledon International Music Festival in November) have been postponed. We very much look forward to performing these programmes in future seasons.

Since we typically lose money on each concert that we give, perversely these postponements left our finances in a stronger position than would otherwise have been the case. Recent years had seen a continuing effort on the part of the trustees to build a sufficiently strong financial position that could give us reasonable confidence of enduring the financial impacts both in anticipation of the planned phasing out of support from our most generous financial backer and in the event that any one or more years incurs a materially greater loss than expected.

During the course of this year we received three extremely generous donations – the final instalment of a multi-year gift from our most generous financial backer, a bequest from the estate of Lord Moore and the first instalment of a donation in memory of James Mackintosh's parents. Each of these people have been steadfast supporters of the choir since its formation. Lord Moore's family has indicated that he particularly enjoyed the music of JS Bach and it will be our great pleasure to deploy his bequest in support of performances of one or more Bach works in the coming seasons. James's donation will support a concert in his parents' memory and we look forward to agreeing something suitable with James. Our most generous financial backer put in place a programme of support to ease what could otherwise have been a perilous transition into having a paid Music Director and his and his wife's donations have been critical in enabling us to undertake this process with considerable confidence. Thank you to you all.

Given the looming threat of the pandemic our audience (and accordingly box office) was understandably smaller for our March concert than would have been the case. The net financial effect of this year then has been an increase in our accumulated surplus (from £30,881 to £48,311). This increase is almost entirely accounted for, however, by the three extremely generous donations mentioned above. It remains important for the long term survival of the choir in its present form that the breadth and strength of our Friends organisation continues to build. It is important that this remains a focus for the Trustees in the coming seasons.

Our present strong financial position is entirely due to the steadfast support of our Friends and supporters – including those who choose to support us through bequests. We do not take this support for granted and intend to continue to repay the generosity inherent in this support through providing the very best concerts that we can, right in the heart of Wimbledon and at a price that makes excellence in “classical” music accessible to all.

Finally I must record my sincere thanks both to Matthew Best and to the committee. This year has presented us with challenges that could not even have been imagined as the year dawned. Matthew has been called on to plan, fix and then unfix a series of concerts – which is heart-breaking when this is the livelihood of the musicians we are seeking to engage. Thank you Matthew. For the committee, addressing the varied and unforeseeable challenges of this year has required an openness and flexibility that are not universal characteristics of charity trustees. I am very fortunate to serve with a group that listens, questions, challenges, considers and then decides. I do not take this for granted – thank you.

**Daniel Whitehead**  
**Chairman**  
**28 April 2021**

## Income and Expenditure Account for the year ended 31 December 2020

		2020		2019
		£		£
<b>CONCERT INCOME</b>				
	Box Office and related income	4,931		8,443
	Bar receipts (gross)	262		623
	Sponsorship	0		1,000
	Donations	375		767
		5,568		10,833
<b>CONCERT DIRECT COSTS</b>				
	Professional costs <sup>(1)</sup>	3,850		8,150
	Soloists	4,360		2,800
	Orchestra/Organist/Orch. Mgmt	5,510		6,383
	Accompanists	400		1,650
	Instrument and Music Hire	1,372		1,216
	Venue hire (rehearsals and concerts)	867		2,143
	Refreshments	81		181
	Posters, Programmes, Publicity	1,720		2,031
	PRS Adjustment	0		-28
		18,160		24,526
<b>DEFICIT ON CONCERTS<sup>(5)</sup></b>		-12,592		-13,692
<b>OTHER INCOME / -EXPENSE</b>				
	Choir subscriptions	3,200		4,724
	Friends' contributions	9,270		10,460
	Income Tax recoverable <sup>(2)</sup>	3,093		2,968
	Donations received <sup>(3)</sup>	17,112		6,000
	Interest received	14		8
	Website	-72		-86
	Fundraising costs	-610		-203
	Auditions	-276		-260
	Making Music subscription	-434		-434
	Winter rehearsals (director, pianist, church hire) <sup>(6)</sup>	-692		-150
	Other <sup>(4)</sup>	-582		-48
		17,430		9,286
<b>OVERALL SURPLUS / -DEFICIT for the year</b>		17,430		9,286
SURPLUS brought forward		30,881		21,595
<b>ACCUMULATED SURPLUS</b>		48,311		30,881
<b>Statement of Assets and Liabilities at 31 December 2020</b>				
<b>Assets:</b>				
	Cash at bank	30,788		13,245
	Bank deposit	15,000		15,000
	Income Tax recoverable <sup>(2)</sup>	3,093		2,968
<b>Liabilities:</b>				
	Soloist fee for concert on 14 March 2020	-70		
	Winter rehearsals (director, pianist) <sup>(6)</sup>	-500		-150
	Annual Sub: Making Music			-183
<b>ACCUMULATED SURPLUS</b>		48,311		30,881

## Notes to the Accounts

These accounts are prepared on the Receipts and Payments basis under Section 133 of the Charities Act 2011.

- (1) Professional costs are the fees for the conductor and for concert management.
- (2) Income Tax repayment of £3,092.82 relating to Gift Aided donations of £12,344.92, claimed on 6 November 2020, was received on 6 January 2021.
- (3) Includes bequests totalling £11,500 and a donation from a past member of the choir of £5,000. Also included is £582 matching the cost of recording equipment. See note (4).
- (4) 2020 amount represents purchase of recording equipment for the choir: see also note (3).
- (5) Included in the Deficit on Concerts is an amount of £1,271 which relates to expenditure incurred for scheduled 2020 events that were sadly cancelled because of the Covid 19 pandemic.
- (6) Expenses for Winter rehearsals in 2020 represent costs incurred to enable the choir to sing together, socially distanced, before further lockdown restrictions curtailed the activity.

The size of the surplus of £17,430 recorded for the year 2020 is accounted for by the bequests and donation referred to in note (3) and by the fact that the Choir performed only one concert during the year, because of the Covid 19 pandemic. Though our present financial position is healthy, it continues to depend disproportionately upon a small number of large one-off donations. Our reserves are considered adequate to allow us time to reduce this dependence, in particular by further developing the Friends scheme.

### **Independent examiner's report**

Report to the trustees of The Academy Choir Wimbledon (charity number 299069) on accounts for the year ended 31 December 2020, set out on pages 3 to 4.

### **Responsibilities and basis of report**

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- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

AM Brougham

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101 Pepys Road, West Wimbledon, London SW20 8NW

28<sup>th</sup> April, 2021