



**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.

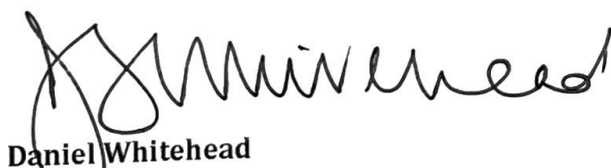
Our June concert was given in Sacred Heart Church and was a greatly delayed performance of Monteverdi's *Vespers of 1610*. We were joined by His Majestys Sagbutts & Cornetts (HMSC - with whom we had performed the same work some 10 years previously), soprano soloists Grace Davidson and Julia Doyle and 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