

GREAT MISSENDEN CHORAL SOCIETY
Minutes of the Annual General Meeting held on Monday 15th September 2024 at 7.30pm at
Oldham Hall, Great Missenden

1. Apologies

Apologies were received from choir members:

Amanda Brown, Nikki Davies, John Gill, Deb Hunt, Jean Jones, Ros Lawson, Kathleen Mustoe, Jo Ottaway and Elizabeth Poole.

and Friends:

Martin Brooks, James Bryden, Wayne Davies, David Douglas, Barbara and Les Hubbard, Sue Longman and Tony Overton

2. Minutes of the 2024 AGM and of the 2024 EGM

The Minutes of the 2024 Annual General Meeting held on Monday 9th September 2024 and the Minutes of the Extraordinary General Meeting held on Monday 14th October 2024 were unanimously accepted.

3. Matters arising from the Minutes of the 2024 AGM and EGM

There were no matters arising. ML reported that all items had been actioned in the course of the year.

4. Chair's Report

Mike Longman's report to the meeting is attached.

5. Music Director's Report

Alex Flood's report to the meeting is attached.

6. Treasurer's Report

6.1 The unaudited accounts for the year 2024/25 had been circulated prior to the meeting. Phil Seeley offered to respond to any queries in person or via email after the meeting.

6.2 Sarah Johnson queried why Gift Aid figures did not appear in the accounts. PS explained that the window had been missed to claim Gift Aid, but that it would be claimed and the figure would roll over into next year's accounts.

6.3 The accounts were unanimously approved.

7. Election of Committee Members

7.1 Mike Longman reported that three of the current Officers had put themselves forward for re-election – himself as Chair, Phil Seeley as Treasurer and Ken Darvill as Librarian. Jackie Rubin had put herself forward as Secretary, in place of Isabelle Reynolds, who was stepping down from that role. All four Officers were unanimously accepted.

2.

7.2 Of the five current Ordinary committee members, Alex Brooks, Chris Purves and Caroline Hall were willing to be re-elected. Isabelle Reynolds was happy to be re-elected as an ordinary member. Jean Jones was now standing down from the committee. Ros Lawson had put herself forward for election to the committee. All five Ordinary committee members were unanimously accepted.

8. Any other business

8.1 Alex Brooks reported that a Safeguarding Policy for GMCS had been put in place, as required by law, and explained that Safeguarding applies to adults as well as children. ML stated that the Policy had been submitted to the Charity Commission and that a copy would be published on the GMCS website.

8.2 Ken Darvill asked for confirmation of the subscription fee for this term. Phil Seeley confirmed that £85 had been agreed.

8.3 Hilary Povey asked how contributions should be made for rehearsal refreshments. Phil Seeley stated that cash would be preferable.

8.4 Mike thanked everyone for attending. There being no further business, the meeting closed at 8.20pm

Appendix A

GREAT MISSENDEN CHORAL SOCIETY – ANNUAL GENERAL MEETING 2025 CHAIRMAN’S REPORT 2024/5

I have pleasure in presenting my first annual report as Chairman of the Choir. Having wondered what I had let myself in for, I soon discovered that my role leading the General Committee was simplified through the great level of support, commitment and task load undertaken by every Committee member. Thank you each.

At the outset, I decided to watch, listen and learn. This helped me to understand what worked well, who did what and when (including non-committee members), the intention being to keep everybody on-side and things running smoothly. I like to think that, generally, this has been achieved.

It soon became apparent that a number of issues had to be addressed to enable the Society to continue to function effectively and prolong our existence. These formed much of the focus and agenda for the Committee’s deliberations throughout the year, and I will re-cap on the main ones now.

Choir Constitution – the previous version hampered our ability to elect/re-elect certain Members to the 5 Ordinary Member roles on the Committee, so some wording was changed to overcome this. Additionally, it was decided that all 9 Committee roles should be elected annually at the AGM to enable existing Committee members to signal in advance their intention to seek re-election or not. These changes were approved at a subsequent Extraordinary General Meeting, and a copy of the revised Constitution was submitted to the Charity Commission and posted on our website.

Improved Communications to Members – to enable this, I decided to give a brief verbal update at weekly rehearsals and produce a regular e-mail news update (usually following Committee meetings) to convey information and matters of general interest. I think this format has been well received and hopefully nobody can say they don’t know what’s going on!

Increasing Choir Membership – obviously vital to secure more singing members (particularly tenors and basses) and hence the additional subscriptions income that generates but having to accept the occasional loss of existing members for a variety of reasons. Illness, injury and sadly bereavement have affected some of our members during the year thus impacting participation in rehearsals and concerts. We have used opportunities in local publications, concert programmes, social media platforms and word of mouth to promote both singing and friends membership categories to the outside world and will continue to do so.

Concert Venues – once again this year, we have staged 2 excellent concerts in December and April at GM Parish Church, our spiritual home. The word ‘successful’ is very relevant in reflecting the quality of the music programmes and our performances, but sadly does not extend to finances, with essential expenditure far exceeding income for both concerts. So, the General Committee has spent a lot of time addressing the major cost items to see where potential savings could be made. The fact is that for GM Church, the largest cost items (hire charge, use of external

Contractors for staging, car parking supervision, first aid) are unavoidable. Having accepted this reality, the Committee decided to undertake a 'venue audit' exercise to identify potential alternative suitable venues in the GM area and nearby. Amersham Free Church (AFC) was identified as the best option in terms of location, size, facilities and hire charges, and most crucially would avoid the requirement for staging and car parking supervision, meaning substantial savings. The decision was taken to use AFC as a one-off experiment for the next concert in November 2025 and review thereafter. GM Church will again be the concert venue for April 2026.

Finance – Expenditure – in addition to the above, the Committee has regularly reviewed all other cost items relating to the musical and operational aspects of the Society. I am particularly grateful to our Musical Director for providing the Committee with cost estimates relating to the engagement of Soloists and Instrumentalists required for his proposed concert programmes and option alternatives. This has enabled us to agree a budget spend for each concert.

Finance – Income – during the year, this has included reviewing Member subscription levels, concert ticket prices, seeking sponsorship, identifying fundraising initiatives and a one-off appeal for voluntary donations/contributions. All of these will be itemised in the Society's accounts statement at the AGM. The Committee was particularly grateful for the positive response to the voluntary donations appeal and the generosity of those Members and others who contributed. Each have been thanked personally and anonymity honoured when requested. One rather sobering fact for all to realise is that the sum total income from Choir Members subscriptions per term does not cover the cost of 4 specific essentials required just for rehearsals, namely the hire charge for Oldham Hall, music scores and the fees payable to the Musical Director and Accompanist. Having said that, the Committee has decided on a very small increase in subscriptions for the next two terms and will review thereafter.

Finance – Summary – it is clear from the above that the Society's essential expenditure on rehearsals and concerts (what we do!) far exceeds income generated via subscriptions, concert ticket sales and programme advertising, etc. Thankfully however, the accounts will reveal a positive position by showing that the Society made a surplus this year due to the success of the one-off appeal for voluntary donations. This helps to prolong our existence, but there is no appetite within the Committee to repeat a similar appeal in the short term.

Conclusion and Vote of Thanks – firstly to Alex Flood and Michael McMillan for their continued professionalism, dedication and encouragement in all matters musical. To the Officers (Isabelle Reynolds, Phil Seeley and Ken Darvill) and other Members (Jackie Rubin, Chris Purves, Alex Brooks, Jean Jones and Caroline Hall) of the General Committee who have all proved so reliable and not shied away from making difficult decisions to ensure the smooth running of the Society's activities. Jean has decided to 'retire' from the Committee – thank you Jean! To the many non-Committee Members and Friends who continue to assist in taking responsibility for tasks associated with both rehearsals and concerts – you know who you are – thank you so much!

Finally – I cannot end this report without extending my gratitude and enormous thanks to Isabelle who has decided not to seek re-election to the Secretary role but is prepared to continue as an ordinary committee member. Isabelle has served as Secretary for 4 years and been a tremendous help conveying her knowledge and guidance to me as the 'new boy' leading the Committee this year. On behalf of all the Members, thank you so much Isabelle.

Mike Longman (Chairman – GMCS)

Appendix B

Music Director's Report

This report primarily looks back on our musical achievements during the past year and introduces programmes for the coming season. I'll also flag up some things that I intend to work on with you in the months ahead.

Since the last AGM, we have put on two concerts:

We were pleased to welcome Alan Bullard to Great Missenden parish church on a stormy December day for our Christmas concert 2024. His cantata *O come, Emmanuel* fully immersed us in the season of Advent. Our performance seemed generally to be very effective, with some beautiful moments – especially 'Earth grown old' and 'And art thou come with us to dwell?' which were each rather moving in their own way. And we just got away with 'Chanticleer'...

In Schubert's *Mass in E-flat major*, the last and most significant of his six settings of the Roman Catholic Mass, again I felt that we acquitted ourselves excellently pretty much throughout. The Kyrie was great, the fugues in the Gloria and Credo sounded like you were almost having fun, the Sanctus did justice to the magnificence of the harmony, and the Benedictus and Agnus (especially the 'dona nobis') felt far too short for the loveliness of the music.

We were joined by no fewer than five soloists from the RCM and RAM: Charlotte Kennedy, Alexandria Moon, Hugo Brady, James Edgeler and Daniel Vening and accompanied by St John's Chamber Orchestra. I was pleased with how well it all came together with the orchestra and soloists, and was delighted with the tone that we were producing. I know that the audience (including Alan Bullard) enjoyed themselves, so I'm firmly minded to chalk the evening up as a job well done!

The Spring concert was similarly based on two great works of the choral repertoire: Schumann's little-performed but beautiful Requiem, written towards the end of his life; and young-man Puccini's effervescent and ever-popular *Messa di Gloria*. Again we were accompanied by St John's Chamber Orchestra, and joined by soloists

including Mariam Wocial, Ruby Bak, James Edgeler, and Johannes Moore. I was delighted not only by the choir's excellent, confident singing, but also by the audience's very warm reaction to our efforts! I thought we managed a convincing and expressive performance of the Schumann Requiem – very ably supported by the wonderful solo singers. I was particularly pleased by the first couple of movements: 'Requiem aeternam' was beautifully rendered, and 'Te decet hymnus' was excellently energetic. The dramatic 'Domine Jesu Christe' was fun, and the ending was really rather magic.

The rehearsal time spent on the Puccini allowed us to reap the reward of being able to sing genuinely comfortably and to enter into the almost-operatic spirit of the piece. It was particularly good that the big fugue in the 'Gloria' felt so controlled that we could actually enjoy fitting it all together. I enjoyed the variety of moods that appear in the course of the 'Credo', but I thought the heart-on-sleeve 'et unam sanctam catholicam' was especially lovely, as were the delicious Sanctus and Agnus movements. So hearty congratulations all round!

To conclude this little retrospective, I feel like there is a real sense of working together and giving of our best developing among us. Not least because many of us are making the effort at home to learn the music properly and so end up enjoying the rehearsals and performance all the more. There's a moral to that little story...

Before looking ahead at this season and beyond, I want to remind you that I welcome ideas for repertoire that you would like to sing. I always try to take on board as many of the suggestions that you make as I can. Please keep them coming, ideally over email. Of course, there are financial and practical constraints on what we can perform, and there are plenty of things that the choir is not currently suited to performing to the high standards that we and our audiences expect. However, my intention continues to be that in everything we do, we aim to sing interesting, profound music to the best of our ability and produce concert experiences that are satisfying and thrilling for performers and listeners alike.

This November, as you know, we will be singing a mixed programme of ‘hidden gems’ by Mozart and Haydn: two settings of the *Regina Coeli*; *Placido e’ il mar, andiamo* from *Idomeneo*; *Ave verum corpus*; and *Laudate Dominum* from the Solemn Vespers by Wolfgang; and *Insanae et vanae curae* and the so-called ‘Little Organ Mass’ by Haydn. We will be joined by the terrific OXUS string quartet (with whom I have worked many times before) supplemented by a bassist and continuo organist (who will bring his own little organ with him). And it will be a pleasure to welcome back stellar soprano soloist Lucy Knight, who you may remember singing in our 75th Anniversary concert in spring last year. It will be interesting to perform in a different venue, and I hope that we will all enjoy the experience of singing in a less cramped and acoustically sub-optimal space than the chancel of St Peter & St Paul church.

Then, in spring 2026, we have a glorious programme of Bach and Handel pieces, accompanied by a crack early music band. Handel’s Chandos Anthem *Let God arise*, alongside contrasting cantatas by Bach: 72 *Alles nur nach Gottes Willen*, and 111 *Was mein Gott will, das g’scheh allzeit*, and his Mass in G major. These all feature lively and subtle choral writing in alternation with gorgeous movements for solo singers. In several recent performances we have used ‘reduced orchestration’ arrangements of the music. It is a great delight to say that we will be performing these pieces in the original orchestration as Bach and Handel conceived them.

In the final concert of 2026, I am hoping that we can mark in a small way the 50th anniversary of the death of Benjamin Britten. He was such an important composer for British music in the twentieth century, with echoes still rippling through the best of contemporary composition. Details will be forthcoming when I’ve thought of them.

I thought I’d now flag up two things that you will hear from me with nauseating regularity in the coming weeks. Firstly, the importance of breathing together in

preparation for singing. “To breath together is to sing together.” Clues about when breathing might be wise can always be found by watching the conductor, however much this might upset your refined aesthetic sense...

Secondly (and this is something which I emphasised last term too), I will be picking you up on whenever I feel that some of us are not singing ‘on the voice’, i.e. having a sense of resonance and singing properly at all times. There should be no difference in vocal technique whether or not you know the music or are sight reading: it’s just a question of whether you make mistakes louder or quieter. In fact, it is considerably easier to sing the right notes with excellent technique, and in any case I would rather hear loud, beautiful mistakes than mumbling and semi-spoken pseudo-singing!

On a more practical note, please think about what you individually can do to help promote the long-term health of the choir and allow it to grow: do you know a couple of people who might enjoy coming along and trying out singing with us, for example? Do please make every effort to publicise what we do on Facebook, Twitter, etc., liking and sharing posts by the choir, and commenting enthusiastically on what we are getting up to! It really helps build our online profile, and the more you do it, the more engagement with real people we will get.

We have new recruitment flyers. Please take them and put them up in places you go: pubs, shops, community noticeboards, supermarkets, sports clubs, libraries, churches, and so on, and so on...; talk to people about the choir and what you love about it; and please encourage family, friends, neighbours, the lost and bewildered to come to the concerts. It’s good if that happens now and again, but it’s best if our efforts can build, snowball-like, so that each concert is better-attended than the last – that way word-of-mouth about the choir takes on a life of its own. Remember: you know the choir exists, but 99% of the people we see live in blissful ignorance... Let’s see if we can improve those odds!

Thanks, as always, are due to the many people who do more than come to sing on a Monday evening. First and foremost, I want to record my ongoing thanks to and admiration of Michael's splendid piano-playing. He is the very model of the modern choral society accompanist, and we are exceptionally privileged to have him on the team. So thank-you, Michael from all of us.

I'm sure you will also join me in thanking Mike and the whole committee for all that they do on our behalves to keep the show on the road. These feel like exciting times for the choir and I am glad that we have such a strong team behind the scenes supporting our development.

Together, let's keep on singing with ever-greater confidence and skill; let's share what we do with more and more people; and let's keep in mind that music – and especially singing – is an expression of our common humanity: it binds us together as we make real things that cannot be contained in mere words.

Thank you.

GREAT MISSENDEN CHORAL SOCIETY

Registered Charity No. 802800

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31st MAY 2025

GREAT MISSENDEN CHORAL SOCIETY

Registered Charity Number: 802800

Trustees:

Alexandra Brooks

Jean Jones

Christine Purves

Isabelle Reynolds

Ken Darvill

Philip Seeley (appointed 9th September 2024)

Michael Longman (appointed 9th September 2024)

Treasurer:

Philip Seeley (appointed 9th September 2024)

GREAT MISSENDEN CHORAL SOCIETY
CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st May 2025

Statement of responsibilities of the Treasurer	1
Reporting Accountants' report	2
Statement of Financial Activities	3
Balance sheet	4
Notes to the accounts	5-7

GREAT MISSENDEN CHORAL SOCIETY

STATEMENT OF RESPONSIBILITIES OF THE TREASURER

The Society's Treasurer is responsible for preparing financial statements for each financial year which give a true and fair view of the state of affairs of the Society as at the balance sheet date, and of its income and expenditure for the year then ended. In preparing those financial statements, the Treasurer is required to:

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on a going concern basis unless it is inappropriate to assume that the Society will continue to operate.

The Treasurer is responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the Society. He is responsible for safeguarding the assets of the Society and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Treasurer is also responsible for ensuring that the Society has met the requirements of legislation and regulations applying to charities in respect of accounting records and financial reporting.

GREAT MISSENDEN CHORAL SOCIETY

REPORTING ACCOUNTANTS' REPORT

We report on the accounts of the Society for the year ended 31st May 2025, which are set out on pages 3 to 7.

Respective Responsibilities of the Treasurer and the Reporting Accountants

The Society's Treasurer is responsible for the preparation of the accounts, and he considers that the Society is exempt from audit, and from obtaining an Independent Examination as required under charities legislation for certain charities. It is our responsibility to carry out procedures designed to enable us to report whether the financial statements are consistent with the Society's accounting records, and whether particular matters have come to our attention.

Basis of Reporting Accountants' Report

This report does not constitute an Independent Examiner's Report for the purposes of the Charity Commission. Our work includes a review of the accounting records kept by the Society, and a comparison of the financial statements presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from the officers of the Society concerning any such matters. These procedures undertaken do not provide all the evidence that would be required in an audit and consequently we do not express an audit opinion on the view given by the financial statements.

Reporting Accountants' Statement

We have examined the financial statements and consider them to be accordance with the accounting records of the Society. In our opinion, there are no material matters to which attention should be drawn to enable a proper understanding of the financial statements

**Acumen Accounting
Chartered Accountants
59 King's Lane
South Heath
Great Missenden
HP16 0QU**

Dated:

GREAT MISSENDEN CHORAL SOCIETY

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31st May 2025

	Notes	Unrestricted Funds 2025 £	2024 £
INCOME			
Concerts	4	7,581	6,644
Choir Subscriptions		8,339	6,494
Gift Aid		-	1,110
Donations		13,102	470
Bank Interest		396	423
Other	5	2,043	2,234
		<hr/>	<hr/>
TOTAL INCOME		31,461	17,375
		<hr/>	<hr/>
EXPENDITURE			
Concert expenses	6	14,219	10,298
Rehearsal accompanist		1,890	2,015
Music director fees		5,200	5,200
Professional subscription & insurance		337	323
Accountancy		180	150
Other expenses	7	2,215	2,556
		<hr/>	<hr/>
TOTAL EXPENDITURE		24,041	20,542
		<hr/>	<hr/>
NET MOVEMENT IN FUNDS		7,420	(3,167)
Total Funds brought forward		11,803	14,970
		<hr/>	<hr/>
TOTAL FUNDS CARRIED FORWARD		<u>19,223</u>	<u>11,803</u>

GREAT MISSENDEN CHORAL SOCIETY

BALANCE SHEET

AS AT 31st May 2025

	Notes	2025 £	2024 £
CURRENT ASSETS			
Stock of consumables		-	130
Prepayments		-	99
Cash at bank and in hand	8	19,711	11,724
		19,711	11,953
CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	9	(488)	(150)
		19,223	11,803
NET CURRENT ASSETS (LIABILITIES)			
TOTAL ASSETS LESS CURRENT LIABILITIES		19,223	11,803
CREDITORS: AMOUNTS FALLING DUE AFTER ONE YEAR		-	-
NET ASSETS		19,223	11,803
FUNDS OF THE CHARITY			
Unrestricted Income Funds:			
Funds brought forward		11,803	14,970
Surplus/(Deficit) for the year		7,420	(3,167)
TOTAL CHARITY FUNDS		19,223	11,803

All of the Society's Assets and Liabilities relate to Unrestricted Funds. The Society does not hold any Restricted or Endowment Funds.

Approved by:



Phil Seeley – Treasurer

GREAT MISSENDEN CHORAL SOCIETY

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31st May 2025

1. GENERAL INFORMATION

Great Missenden Choral Society is a public-benefit entity.

2. BASIS OF PREPARATION

These accounts have been prepared in accordance with the relevant version of the *Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)*, and with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), and the Charities Act 2011 and UK Generally Accepted Accounting Practice. The accounts have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following the relevant version of the *Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)* rather than the *Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005* which has since been withdrawn.

The accounts have been prepared on a going concern basis as there are no material uncertainties about the ability of the society to continue.

3. ACCOUNTING POLICIES

Accounting convention

The financial statements are prepared under the historical cost convention.

Income

Income represents net income receivable in the year, excluding value added tax where applicable. Choir subscription income is recognised at the time it falls due for renewal, and is not pro-rated across the year. Concert income is recognised on the date the concert takes place. Gift Aid receivable is accounted for when the claim is submitted to HMRC.

Expenditure

Expenditure is recognised when goods or services are received, or a commitment to acquire them is made.

Liabilities and creditors

Liabilities are recognised when a commitment has been entered into to make a future payment, and are initially measured at historic cost, and if necessary are subsequently revalued to the best estimate of the amount required to settle the obligation.

4. CONCERT INCOME

Concert income includes ticket and programme sales, bar takings, advertising and singer grants.

5. OTHER INCOME

	2025 £	2024 £
Friends	1,080	1,000
Bring and Buy	25	-
Online shopping	188	69
Jumble sale profits & raffles	435	91
Canteen takings	115	292
Music library & music sales	200	47
Quiz profits		295
RAF Sunset Ceremony	-	440
	<hr/> 2,043	<hr/> 2,234

6. CONCERT EXPENSES

	2025 £	2024 £
Players	5,510	3,100
Singers	3,216	2,171
Music & instrument hire	1,469	1,228
Church room hire & cleaning	616	616
Car parking/ First Aid	415	415
Conductor	1,200	1,200
Posters & programmes	458	545
Staging transport costs	910	746
Soloist hospitality & gifts	32	76
Bar purchases	335	134
Credit card payment fees	58	67
	<hr/> 14,219	<hr/> 10,298

7. OTHER EXPENSES

	2025 £	2024 £
Choir music purchase and hire-in	200	279
Rehearsal hall	1,890	1,237
Office & admin expenses	125	71
Staging storage	-	150
RAF Sunset ceremony	-	819
	<hr/> 2,215	<hr/> 2,556

8. CASH AT BANK AND IN HAND

	2025 £	2024 £
United Trust Bank	5,570	9,174
Lloyds Bank – instant access account	35	34
Lloyds Bank – treasurer account	14,106	2,516
	<u>19,711</u>	<u>11,724</u>

The bank account balances shown above include the following funds, all of which are unrestricted funds to which no conditions are attached:

	2025 £	2024 £
General funds	16,473	8,486
Bob Gerhardi legacy	2,846	2,846
Penny Manning legacy	392	392
	<u>19,711</u>	<u>11,724</u>

9. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Accruals	488	150
Deferred income	-	
	<u>488</u>	<u>150</u>

10. TRANSACTIONS WITH TRUSTEES AND RELATED PARTIES

None of the Society's Trustees received any remuneration or benefits in the current or prior year.

Expenses payments totalling £2,370 (2024: £460) were made to reimburse three Trustees (2024: four) for concert and other costs paid by them on behalf of the Society.

GREAT MISSENDEN CHORAL SOCIETY

Registered Charity No. 802800

UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31st MAY 2025

GREAT MISSENDEN CHORAL SOCIETY

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Isabelle Reynolds
Ken Darvill
Philip Seeley (appointed 9th September 2024)
Michael Longman (appointed 9th September 2024)

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CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31st May 2025

Statement of responsibilities of the Treasurer	1
Reporting Accountants' report	2
Statement of Financial Activities	3
Balance sheet	4
Notes to the accounts	5-7

GREAT MISSENDEN CHORAL SOCIETY

STATEMENT OF RESPONSIBILITIES OF THE TREASURER

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Dated:

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Other	5	2,043	2,234
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Music director fees		5,200	5,200
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Accountancy		180	150
Other expenses	7	2,215	2,556
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Total Funds brought forward		11,803	14,970
TOTAL FUNDS CARRIED FORWARD		19,223	11,803

GREAT MISSENDEN CHORAL SOCIETY

BALANCE SHEET

AS AT 31st May 2025

	Notes	2025 £	2024 £
CURRENT ASSETS			
Stock of consumables		-	130
Prepayments		-	99
Cash at bank and in hand	8	19,711	11,724
		19,711	11,953
CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	9	(488)	(150)
		19,223	11,803
NET CURRENT ASSETS (LIABILITIES)			
TOTAL ASSETS LESS CURRENT LIABILITIES		19,223	11,803
CREDITORS: AMOUNTS FALLING DUE AFTER ONE YEAR		-	-
NET ASSETS		19,223	11,803
FUNDS OF THE CHARITY			
Unrestricted Income Funds:			
Funds brought forward		11,803	14,970
Surplus/(Deficit) for the year		7,420	(3,167)
TOTAL CHARITY FUNDS		19,223	11,803

All of the Society's Assets and Liabilities relate to Unrestricted Funds. The Society does not hold any Restricted or Endowment Funds.

Approved by:



Phil Seeley – Treasurer

GREAT MISSENDEN CHORAL SOCIETY

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31st May 2025

1. GENERAL INFORMATION

Great Missenden Choral Society is a public-benefit entity.

2. BASIS OF PREPARATION

These accounts have been prepared in accordance with the relevant version of the *Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)*, and with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), and the Charities Act 2011 and UK Generally Accepted Accounting Practice. The accounts have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following the relevant version of the *Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)* rather than the *Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005* which has since been withdrawn.

The accounts have been prepared on a going concern basis as there are no material uncertainties about the ability of the society to continue.

3. ACCOUNTING POLICIES

Accounting convention

The financial statements are prepared under the historical cost convention.

Income

Income represents net income receivable in the year, excluding value added tax where applicable. Choir subscription income is recognised at the time it falls due for renewal, and is not pro-rated across the year. Concert income is recognised on the date the concert takes place. Gift Aid receivable is accounted for when the claim is submitted to HMRC.

Expenditure

Expenditure is recognised when goods or services are received, or a commitment to acquire them is made.

Liabilities and creditors

Liabilities are recognised when a commitment has been entered into to make a future payment, and are initially measured at historic cost, and if necessary are subsequently revalued to the best estimate of the amount required to settle the obligation.

4. CONCERT INCOME

Concert income includes ticket and programme sales, bar takings, advertising and singer grants.

5. OTHER INCOME

	2025 £	2024 £
Friends	1,080	1,000
Bring and Buy	25	-
Online shopping	188	69
Jumble sale profits & raffles	435	91
Canteen takings	115	292
Music library & music sales	200	47
Quiz profits		295
RAF Sunset Ceremony	-	440
	<hr/> 2,043	<hr/> 2,234

6. CONCERT EXPENSES

	2025 £	2024 £
Players	5,510	3,100
Singers	3,216	2,171
Music & instrument hire	1,469	1,228
Church room hire & cleaning	616	616
Car parking/ First Aid	415	415
Conductor	1,200	1,200
Posters & programmes	458	545
Staging transport costs	910	746
Soloist hospitality & gifts	32	76
Bar purchases	335	134
Credit card payment fees	58	67
	<hr/> 14,219	<hr/> 10,298

7. OTHER EXPENSES

	2025 £	2024 £
Choir music purchase and hire-in	200	279
Rehearsal hall	1,890	1,237
Office & admin expenses	125	71
Staging storage	-	150
RAF Sunset ceremony	-	819
	<hr/> 2,215	<hr/> 2,556

8. CASH AT BANK AND IN HAND

	2025 £	2024 £
United Trust Bank	5,570	9,174
Lloyds Bank – instant access account	35	34
Lloyds Bank – treasurer account	14,106	2,516
	<u>19,711</u>	<u>11,724</u>

The bank account balances shown above include the following funds, all of which are unrestricted funds to which no conditions are attached:

	2025 £	2024 £
General funds	16,473	8,486
Bob Gerhardi legacy	2,846	2,846
Penny Manning legacy	392	392
	<u>19,711</u>	<u>11,724</u>

9. CREDITORS – AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Accruals	488	150
Deferred income	-	
	<u>488</u>	<u>150</u>

10. TRANSACTIONS WITH TRUSTEES AND RELATED PARTIES

None of the Society's Trustees received any remuneration or benefits in the current or prior year.

Expenses payments totalling £2,370 (2024: £460) were made to reimburse three Trustees (2024: four) for concert and other costs paid by them on behalf of the Society.