

QUEENS PARK SINGERS

Registered Charity 1094265

ANNUAL REPORT AND ACCOUNTS FOR THE YEAR ENDED 31st MARCH 2003

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Signed on behalf of the Committee

RIVA JOFFE
Chair

I Music Director's report on the year

Main events

The main Queens Park Singers events during the 2002-03 season were the concerts on 17th November 2002 and 18th May 2003. We also held a workshop before the AGM on 22nd September 2002, and a Lent Workshop on 9th March 2003, we sang for a service on 24th November 2002 and participated in the Family Carols service on 15th December 2002. All events took place at the church of St Anne and St Andrew, 125 Salusbury Road, London NW6.

I will comment on the events in chronological order.

The pre-AGM workshop, on 22nd September 2002.

We celebrated some anniversaries, those of Duruflé, Walton, Stanford and Elizabeth Regina II. The music we worked on was as follows: Duruflé *Ubi caritas*, Walton *Drop, drop slow tears*, Stanford *Beati quorum via*, Byrd *O Lord, make thy servant Elizabeth*; we had a good group of singers for this workshop, though more tenors would have been welcome!

St Cecilia's Day concert, on 17th November 2002.

The specifically Cecilian works were Britten *Hymn to St Cecilia* and Purcell's Ode for St Cecilia's Day, *Welcome to all the pleasures*. We had a string orchestra of 16 players which played for the Purcell and also played Stravinski's *Apollon Musagete*, which is in effect a celebration of the arts in general and of music in particular. The Junior Singers also took part. A copy of the programme is attached. We had a very good audience for this concert, perhaps partly because of the Junior Singers' participation; it was particularly gratifying to see that many of the children not only stayed for the whole concert but really listened too.

Service on 24th November 2002. We sang a setting of Come Holy Ghost that I wrote for the occasion, and the Agnus Dei of Byrd's 3-part mass. We had a very small number of singers for this; indeed the day was saved by the participation of Nicola and Hal Brindley, who are not even members of QPS. Perhaps 9.30 on a Sunday morning is a time of the week many people are rarely conscious of! It would seem that we can't get a quorum of QPS members to turn out for such services.

Family Carols Service on 15th December 2002. The main choir sang alone just a couple of carols, but otherwise acted as encouragement for the congregation. The service was well attended; QPS participation was thin (about 12 singers). The Junior Singers also participated, singing three carols.

Lent Workshop, on 9th March 2003. Some really gloomy music was promised, and the promise was fulfilled! We had a good group of singers (about 20) for this workshop; the repertoire was: Tallis *In jejunio et fletu*, Josquin Desprez *Stabat mater*, Rubbra *Tenebrae repsonses*, Tucapsky, 2 of his 5 *Lenten motets*. The workshop lasted three hours plus a break for refreshments. We covered the Tallis and Josquin, one of the three sections of the Rubbra and one of the Tucapsky motets. Of course in a short workshop such as this there is not time to produce a polished performance, but we certainly had the measure of all the pieces we worked on, and at the end we were able to sing through them with considerable satisfaction and sense of achievement. I would like to revisit the Josquin next season.

Northern Lights concert, on 18th May 2003. A concert of music (mostly) from Scandinavia. The choral items were Sibelius *Rakastava* and *Fire on the island*, Grieg *How fair is thy face*, Nielsen *Springtime in Funen* (which I had arranged for choir and strings); the Juniors sang one of the numbers from Peter Maxwell Davies's *Seven songs home*, and a round based on the traditional *Green bushes*. Besides playing for the Nielsen *Springtime* the strings played Grieg's *Holberg Suite* and a quintet of wind players, put assembled by Hugh Rosenbaum, played Nielsen's *Wind Quintet*. We also had Norwegian and Swedish fiddle tunes played by Pete Cooper and Tania Simon, some on the Hardanger fiddle. For me this was a most enjoyable concert to work on and to perform. Few people in the choir had sung any of the choral items, and I feel that they were delighted to find that there was such beautiful music that was more or less unknown in this country. Again we had a capacity audience for this concert, many of whom were parents of the Junior Singers; the children had to wait right to the end for their moment of glory in *Springtime on Funen*, but were very well behaved and attentive to the other music on the programme. Programme attached.

The Junior Singers

The Junior Singers took part in both of the main concerts and in the Family Carols service. Mary Phillips has joined me in working with the Juniors; she usually does the warm-up exercises, but also conducts some or all of the music at rehearsals and on the day. Both the children and I very much appreciate Mary's participation; she is very experienced in working with young choirs, which I am not!

Some general remarks

We seem to have settled to a pattern of three Sunday evening rehearsals, plus rehearsal just before the concert on the fourth Sunday. We seem to have found an audience, and the participation of the Juniors is certainly a significant factor in this. I make no compromises for the fact that children are taking part, and I don't feel it is necessary to do so. Given the parlous state of music in schools these days, these concerts might well be an important fraction of the classical music that the children (and indeed some of their parents) encounter, so my main concern is that the music be of the highest quality.

As regards the standard of performance that we reach, this is variable though not usually less than enjoyable. There is a difficult balance to be found: if we had more rehearsals, people would miss a greater proportion of them (it seems to be in the nature of things). I find it too discouraging and frustrating to work with a different half of the choir each time, so it is unlikely that we will go over to anything like weekly rehearsals. I would like to say that the rehearsal schedule is always the absolute minimum, and is based on the assumption that singers will come to all the rehearsals. Of course things arise which make this impossible for people, but note that I haven't myself missed a rehearsal in all the time we have been going! Each time someone is missing from a rehearsal it degrades what we can achieve. It is also helpful if people can do a bit of private work on the notes at home between rehearsals, especially if a rehearsal has to be missed.

For the Northern Lights concert an extra note-learning rehearsal was fitted into the schedule for those who felt less confident. I think this is a scheme we could usefully adopt in future. So besides the plenary rehearsals there will be one or two extra ones, probably at my home, round the piano, for those who feel they need a bit more help with the notes. Again there is a delicate balance to be struck: we need our more experienced singers so that we can reach a reasonable level of performance, but they would be bored by a lot of note-bashing.

We do seem to have a very fluid membership. It's good that there are new people joining us all the time, but we also need sustained commitment on the part of longer-standing members if we are to raise our standards. A little plea here to some of those who have sung with us but drifted away lately: this is really intended as a local community project and if you would like to see it continue please come and participate. I really do feel that we need more people to be actively engaged in making it all happen, and I know I shall run out of steam in the longer run otherwise.

Finally, I would like to record here my thanks to the committee – Riva, Catherine, Simon and Liz – for all that they have done over the year to put the show on the road; also to all those who have helped in various ways: Gill for fixing the choir, Ruth Kitching for fixing the strings for the main concerts, and all those who have helped on the day of events with food, clearing up, selling tickets, publicity, etc etc.

David Till
Music Director

a concert for St Cecilia's Day

presented by Queens Park Singers
and Queens Park Junior Singers
with Queens Park Strings

at the church of St Anne and St Andrew
at 6.30pm on Sunday 17th November 2002

Hymn to St Cecilia

Benjamin Britten (1913 – 76)

Junior Singers:

I like to sing

Eileen Diamond

I'm seventeen come Sunday

Traditional

Great Tom is cast

Matthew White (?)

Apollon Musagète

Igor Stravinsky (1882 – 1971)

The birth of Apollo

Apollo's variation

Apollo and the muses

Calliope's variation

Polyhymnia's variation

Terpsichore's variation

Apollo's variation

Apollo and Terpsichore

Apotheosis

Ode for St Cecilia's Day:

Henry Purcell (1659 – 95)

'Welcome to all the pleasures'

Refreshments in the Rotunda after the concert.

Queens Park Singers is a Registered Charity
and a member of Making Music (NFMS)

A donation will be made from the proceeds to St Luke's Hospice

Queens Park Singers

Sopranos: Catherine Fried, Jenny Garrett, Gill Hallifax, Ruth Kitching, Ruth McCurry, Lucy Mottram, Anna Mumford, Janet Prower, Rowena Rosenbaum, Anne Tribble, Dulcie Walton

Altos: Sue Clark, Laura Collignon, Frances Freeman, Monica Healey, Riva Joffe, Kate Potter, Liz Till, Janice Waight

Tenors: Richard Bradley, Margaret Jackson-Roberts, Tom Rainbow

Basses: Bernard Boase, Simon Judge, Cedric Lee, David Matthews, Peter Walter

Queens Park Junior Singers

Harriet Brandt, Imogen Hindle-Briscall, Hugh Judge, Jeremy Judge, Catherine Lyon, Josephine Lyon, Connie Mottram, Bess Roche, Minerva Saner, Alexander Scholte, Joey Wadsworth

Queens Park Strings

Violins: Alison Apley, Roland Appel, Berry Beaumont, Martin Keuneman (leader), Ruth Kitching, Catherine Lemmon, Anne Park

Violas: Di Clements, Moira Conway, Amanda Martin, Rowena Rosenbaum

Cellos: Joan Cohen, Rosemary Jiggins, Anthea Lehmann, Monica Vincent

Double Bass: John Nissen
Organ Continuo

Monica Vincent

Conductors

Mary Phillips, David Till



northern lights

a concert of music from Scandinavia

*presented by Queens Park Singers
with Queens Park Junior Singers,
fiddlers, string orchestra and wind quintet*

*at the church of St Anne and St Andrew
at 6.30pm on Sunday 18th May 2003*

Rakastava

Jean Sibelius (1865 -- 1957)

Wind Quintet

Carl Nielsen (1865 -- 1931)

Junior Singers:

Green bushes: a round

Home (from Seven songs home)

*Traditional, arranged David Till
Peter Maxwell Davies (b 1934)*

Fiddle tunes from Sweden and Norway

Fire on the island

How fair is thy face

Jean Sibelius

Edward Grieg (1843 -- 1907)

From Holberg's Time

Edward Grieg

Springtime on Funen

Carl Nielsen

Refreshments in the Rotunda after the concert.

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*Queens Park Singers (*solos)*

Sopranos: Catherine Fried, Gill Halifax, Jeremy Judge, Ruth Kitching, *Marika Loudova,
*Ruth McCurry, Lucy Mottram, Anna Mumford, Janet Prower

Altos: Laura Collignon, Frances Freeman, Monica Healey, Riva Joffe,
Tanja Knecht, Katherine Lawson, Liz Till, Janice Waight

Tenors: *Glyn Jones, Keith Maries, *Hugh Rosenbaum

Basses: *Bernard Boase, *Simon Judge, *Cedric Lee, Peter Walter
Soprano soloist Mary Phillips

*Queens Park Junior Singers (*solos)*

Eleanor Beale, *Imogen Hindle-Briscall, Hugh Judge, *Jeremy Judge, Catherine Lyon,
Josephine Lyon, *Eleanor O'Hagan, Kirsty Pym, Minerva Saner, Tomi Thiede-Palmer,
Dylan Townsend Williams, Joey Wadsworth

String orchestra

Violins: Jane Afia (leader), Alison Apley, Aaron Fish, Felicity Forster,
Martin Keuneman, Catherine Lemmon

Violas: Moira Conway, Maura Presly, Rowena Rosenbaum

Cellos: Benedict Irvine, Rosemary Jiggins, Hannah Malkin, Monica Vincent

Double Bass: Ingela Weeks

Wind Quintet

Flute: Libby Summers; Oboe: Lara Mepham; Clarinet: Sue Bishop; Horn: Jo Towler; Bassoon: Hugh
Rosenbaum

Fiddles Pete Cooper, Tania Simon

Conductors Mary Phillips, David Till



II Treasurer's report

The accounts for the financial year to 31st March 2003 are set out on pages 10 to 12 below. The bulk of the Society's income (see page 11) is from subscriptions from members, who can choose from a number of options to suit their individual preferences. In the first year, we also benefited from over £1,000 of income from donations made to mark the 60th birthday of our conductor – unfortunately a one-off event!

As a registered charity, the Society was able to claim back £500 of tax from the Inland Revenue, in respect of donations made under the Gift Aid scheme.

The detailed costs of running the society are shown in Note 3(a) on page 11. In addition we made a donation of £100 to St Luke's Hospice, funded by ticket receipts at our November concert.

During our first year, the society made a healthy surplus of £1,843. The vast majority of our assets are held in our bank account with HSBC (see the balance sheet on page 10).

I am very grateful to Robert Devereux for conducting the independent scrutiny of the accounts, as required by the Society's constitution. We are not required, by the Charity Commission or our own constitution, to subject the accounts to a full and formal audit.

I would be happy to answer questions on the accounts at the AGM, or at any time. It would be helpful to have advance notice of any questions to be raised at the AGM.

Simon Judge
Hon Treasurer
62 Teignmouth Road
LONDON NW2 4DX
020 8452 2290
Email: money@queensparksingers.org.uk

IV Factual information required by the Charity Commission

Constitution and objects of the Society:

As adopted at the inaugural meeting of the Society on 24th February 2002, the objects of the Society shall be to advance, improve, develop and maintain public education in and appreciation of the art and science of choral music in all its aspects by the presentation of public concerts and workshops, and for such other purposes as shall be exclusively charitable as the committee may from time to time decide.

Principal address of the Society:

c/o 62 Teignmouth Road
LONDON NW2 4DX

Bankers to the Society:

HSBC
50-52 Kilburn High Road
LONDON NW5 4HJ

Officers and Trustees of the Society

| | |
|----------------|-----------------|
| Chair | Riva Joffe |
| Secretary | Catherine Fried |
| Music Director | David Till |
| Treasurer | Simon Judge |
| Librarian | Liz Till |

Scrutineer of the Society's Accounts

Robert Devereux Esq
8 Radnor Road
LONDON NW6

Other contact details

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