

# QUEENS PARK SINGERS

Registered Charity 1094265

## ANNUAL REPORT AND ACCOUNTS FOR THE PERIOD 1<sup>st</sup> APRIL 2004 TO 30<sup>th</sup> APRIL 2005

I	Music Director's report	page 2
II	Treasurer's report	page 4
III	Statement of Financial Activities for the year & Balance Sheet	page 5
	Notes to the Accounts	page 6
IV	Factual information required by the Charity Commission	page 8

Signed on behalf of the Committee



# I Music Director's report

This year there has been only one major event, mainly because I felt the need to take a short break from organising concerts. On 17<sup>th</sup> April 2005 we put on a concert to celebrate 500 years since the birth of Thomas Tallis; otherwise, we had a short workshop along with the AGM on 17<sup>th</sup> October 2004, we supported the congregational carol singing in the carols concert at St Anne's, and we held two workshops, one in March and one in July. All events took place at the church of St Anne and St Andrew, 125 Salusbury Road, London NW6.

- **Carols Service, 19<sup>th</sup> December 2004:** The Juniors sang three items: *Past three a clock* (English traditional) and *Balulalow* and *Hallelujah Gospel* by Mary Phillips. The adults supported the congregation in well-known carols
- **Tallis 500 Concert, Sunday 17<sup>th</sup> April 2005:** the starting point for this concert was that we should sing a Tallis psalm setting and play the Vaughan Williams Fantasia which is based on the tune of the psalm setting; the programme then branched out into further motets and madrigals by Tallis and his contemporaries, and RVW folk song settings. The Juniors also took part, singing Tallis's canon and a couple of folk songs. This was, I felt, a very successful event -- we had rehearsed the choir pieces somewhat more thoroughly than sometimes happens, and the programme worked very well; we also had a capacity audience
- **Vocal Workshop with Ghislaine Morgan, Sunday 6th March 2005:** see below
- **Vocal Workshop with Mary Phillips, Sunday 3<sup>rd</sup> July 2005:** both of these workshops were very enjoyable, with vocal and physical exercises, brain gym, tongue-twisters, popular songs etc; I think we all felt that it was good to bring in other people such as Mary and Ghislaine to lead workshops of this kind; no sight reading required, so this allows those who are less confident about reading notes to take part.

## The Junior Singers

The Junior Singers took part in the Tallis 500 Concert and in the Carols service. Mary Phillips continues to conduct the Juniors and I occasionally act as back-up and/or accompanist. Mary chooses some quite challenging music for the children and also teaches them the basics of singing. The children respond very well and rise to the challenge. I must also mention here the work that Jane Cox has done to bring children into the group -- sometimes a frustrating enterprise.

## Some general remarks

I repeat some of what I said last year, because it is still very relevant.....

*We have continued the pattern of three Sunday evening rehearsals, plus rehearsal on the day, for concerts. We have also added note-learning rehearsals for those who feel they need some extra help before the main rehearsals get under way. These have not been well attended in general however, though those who have participated have felt, I believe, that*

*they benefited from them. I have to reiterate here that the rehearsal schedule is an absolute minimum needed to get the music into shape and the ideal is that everyone taking part in a concert should attend all of the main rehearsals and the note-learning if necessary. The choir is made up of a mixture of rather experienced singers (some of whom come considerable distances to sing with us) and also of much less experienced singers. Without the more experienced the concerts would not happen: just think about it -- the less experienced singers would need several more rehearsals, progress would be slow, and the result would be discouragement. The more experienced singers can't be expected to (wouldn't anyway) come to lots of rehearsal, so a compromise has to be found. The minimal schedule also implies that some work on the notes be done at home, and especially by the less experienced singers -- and by anyone who has to miss a rehearsal. Obviously if there are extra rehearsals for less-experienced singers, it makes sense to come along to them. It might be thought that this pattern is not ideal, which indeed it isn't, but it is the only one which is likely to work since everyone is too busy to attend a lot of rehearsals, or at least there are not enough people able and willing to commit the necessary time to make it viable otherwise. .... We need to rehearse extremely efficiently in terms of everyone's scarce time.*

We have now found people willing to take on the committee roles and at our meeting in July we had offers of help with other aspects of running rehearsals and events. This is wonderful! The problem which remains is that of recruiting more tenors and basses. This seems to be a widespread problem in choirs these days, for whatever reason. We have to give serious thought to finding a solution.

### **Thanks**

I would like to thank all those who have helped to keep things ticking during the year: Ruth Kitching for assembling the string band, Mary for her work with the Juniors, Liz for making sure we had copies to sing from, and all those who have helped with refreshments and clearing up on the day of events. As ever, thanks to Fr Fergus for his continued encouragement of our musical endeavours and for allowing us to use the building for events and rehearsals.

**David Till**  
**Music Director**

## II Treasurer's report

The accounts presented in this report cover a 13 month period from 1<sup>st</sup> April 2004 to 30<sup>th</sup> April 2005. This is so the accounts cover all the income and expenditure relating to the concert in April 2005. I expect to revert to an end-March accounting year for the current financial year, ending on 31<sup>st</sup> March 2006.

The detailed accounts are set out on pages 5 to 7 below. The bulk of the Society's **income** is from subscriptions from members, which picked up somewhat this year. Members can choose from a number of options to suit their individual preferences (see note 2(a) on page 6), and as a registered charity, the Society was also able to claim back £166 of tax from the Inland Revenue, in respect of donations and subscriptions paid under the Gift Aid scheme. Ticket income remains a useful source of income.

The detailed **costs** of running the society are shown in Note 3(a) on page 6. We have again spent more on visiting soloists and instrumentalists, and on coaching for the choir (one workshop during the accounting period) and a conducting course for the Musical Director.

Taking income and expenditure together (page 5), we made a slight surplus (some £93) during the year. Our accumulated surplus still remains healthy, at £1,851, all held as cash in our bank account with HSBC (see the balance sheet, also on page 5).

I am very grateful to Robert Devereux for conducting the independent scrutiny of the accounts, as required by the Society's constitution. His report is on page 7. 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](mailto: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 24<sup>th</sup> 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 for 2004-05

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

Website: [www.queensparksingers.org.uk](http://www.queensparksingers.org.uk) (includes details of past and future events)  
Email: [info@queensparksingers.org.uk](mailto:info@queensparksingers.org.uk)