

QUEENS PARK SINGERS

Registered Charity 1094265

ANNUAL REPORT AND ACCOUNTS

for the period
1st April 2009 to 31st March 2010

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Signed on behalf of the Committee

Monica Healy
Chair



I Musical Director's report

The following events took place during the year:

Sunday 11 October 2009: Workshop on JS Bach's Choruses and Chorales

We started the new season with a workshop led by Mary Phillips which focused on techniques for singing choruses and chorales in Bach's works, using fragments of a chorus and a chorale from the *Christmas Oratorio* to address the challenges posed by the strikingly different styles and moods Bach employs in these forms. The success of this work was very evident in the rehearsals and performance of parts of the *Christmas Oratorio*, which formed the core of our autumn activity.

Friday 18 and Sunday 20 December 2009: Queen's Park Waits

For the 34th time the Queen's Park Waits - a group of local people and friends from further afield, led by the Singers - walked the streets around the Park for two hours on a pair of evenings just before Christmas. We collected a total of £585 for Salusbury World, who were delighted with the donation. The singing was much appreciated by local residents. A few days later, nine members of the choir took part in a short performance of carols at the Lexi cinema, at the invitation of the cinema's management.

Sunday 6 December 2009: Cantatas 1 and 2 from JS Bach's Christmas Oratorio.

The work attracted a larger group of Singers than usual, and with an orchestra - the Queen's Park Sinfonia - requiring five woodwind players, keyboard, and three trumpets and (electronic) timpani, as well as strings, there was hardly room to breathe in the church when a capacity audience had squeezed into their seats. The aural effect of the first chorus was overwhelming. The choir sang with commitment and energy. Our excellent soloists were Mary Phillips (soprano), Virginia Frith (alto), William Petter (tenor) and David Till (bass). There were many appreciative comments from the audience.

Sunday 25 April 2010: Spring Awakening.

David Till's *Music and Polyphony* concert in March 2009 had been such a success, especially in terms of its programming, that we decided to bring music and words together again for a springtime concert which this time would celebrate renewal and rebirth. With empathetic and critical guidance from Catherine Fried, a dozen members of the choir chose and rehearsed a dozen poems ranging from the fifteenth century to our own time - poems which showed a remarkable range of responses to our theme. The music was almost as varied: the programme included two madrigals by Monteverdi and his setting of the psalm *Beatus Vir*, with its enchanting theme; Purcell's verse anthem *My beloved spake*, a setting of a sensuous passage from The Song of Solomon, in which the soloists were Rebecca Newman (alto), William Petter (tenor), David Till (baritone) and Simon Judge (bass); and Samuel Barber's setting of James Agee's poem *Sure on this shining night*. The Monteverdi psalm and the Purcell were accompanied by members of the Queen's Park Sinfonia, who also performed the *Spring* concerto from Vivaldi's *Four Seasons* sequence, in which the composer uses a solo violin and string orchestra to conjure up a series of remarkable imitations of natural sounds - birdsong, gentle breezes, a storm, a growling dog (or maybe a goatherd's snores?), and a country dance.

Sunday 27 June 2010: Virgil Purcell

This concert presented the tragic story of *Dido and Aeneas* through a concert performance of scenes from Purcell's opera (written in the 1680s) interleaved with dramatised readings from

Vergil's epic account in the *Aeneid* (1st century BC) of Aeneas' fateful visit to Carthage, in Robert Fagles' vivid English translation. The Singers took the parts of Dido's courtiers and Aeneas' sailors, while the Juniors performed the Witches' scene. The parts of Dido and her confidantes were sung by Virginia Frith, Eleanor Rastall and Loretta Hopkins. Two Singers sang solo parts - Hannah Robbins led the Witches as the Sorceress, and Margaret Jackson-Roberts led off the chorus of Aeneas' drunken sailors. The Sorceress' lieutenants were sung by members of the Junior choir - Ellie Beale, Connie Mottram, Maddie Harriman and Eloise Longfield-Skeet. Antony Gray, as piano accompanist, combined virtuosity and strength - supporting the choruses, counterpointing the soloists' lines, and playing with panache the instrumental dances which characterise the piece. Mary Phillips and I shared the direction of the music. Purcell's subtle rhythms, instinctive dramatic understanding and affecting lyricism were communicated by all the singers, choristers and soloists, with energy and commitment, and I thought the ensemble achieved a moving identification with Dido's inexorable fate. The emotional charge provided by the music was given a sharp edge by Kathryn Worth, a Singer who is also a professional actor, and who in presenting Virgil's text created a Dido of flesh and blood, a woman as well as a queen: this was a powerful impersonation.

Queen's Park Junior Singers

The Junior Singers, under Mary Phillips' lively and inspiring direction, have had a varied and eventful year. Mary suggested that, for the first time, the Juniors should join members of the adult choir and other QP residents in singing carols in the streets surrounding the Park. To that end, they spent the Autumn term preparing a selection of carols, and came out for an hour on one of our two evenings before retiring to the warmth of Mary's house for some well-earned refreshments - a pleasure which the adults were grateful to share later in the evening. I believe the presence of so many younger members of the group is a positive factor in several ways: it reflects and strengthens the ethos of community and family which have become a significant feature of life in Queen's Park; it encourages residents to take an optimistic view of our local society, and to contribute to our community health by donating; and it promises the continuance of QPS's activities - singing carols on the street, and the wider endeavour of putting music at the heart of our neighbourhood - beyond the lifetimes of those currently involved.

On Sunday 21 March the Juniors performed Pergolesi's *Stabat Mater* in a concert given by the Nonesuch Orchestra, to the enjoyment of a grateful audience. Their contribution to the Singers' summer concert, providing soloists and chorus for the important and challenging Witches' scene in Purcell's *Dido and Aeneas*, was a highlight of the evening: they showed a feeling for both the musical and the dramatic aspects of the work, and a confidence as performers, which augur well for their future development.

Some remarks

This has been my first year as Music Director of QPS, and I am aware how much I owe to many people for helping me to get through it. My chief debt of gratitude is to David Till, who was responsible for convening the choir in the mid 1990s and then forming it into the lively organisation we see today. Without his work the QPS would not exist; and it would not have the characteristics - musical, social, educational - we enjoy. I have been supported throughout the year by his kindly and well-found advice.

The members of our committee have also been tremendously supportive - not least by being so good at carrying out their functions. In his report last year David emphasised how

important it would be for me to be able to focus on musical matters while the committee and the membership dealt with logistics. I have come to understand that well! And I can report that the committee have been magnificent in their support of me and of the choir's activities. Many members are probably unaware of the wealth of skills, knowledge and experience relevant to our work which our committee members bring with them to the task. I thank them all, for myself and on behalf of the membership. Members too have done their bit, by helping with refreshments, publicising concerts, recruiting new members - and, above all, by committing to the projects proposed for each concert, attending rehearsals regularly, and giving so much enthusiastic support in rehearsal and in concert. I am very pleased by that. Nonetheless, I must add that the committee are very keen that we should continue to work to develop ourselves as a choir until we are as good as we can be, and that will require even more time and energy.

Ruth Kitching has been most helpful in organising the string section of the orchestra, and introducing me to her network of players, for which I am very grateful.

I echo David last year in saying that there has been some increase in the number of male voices in the choir, but that we need to continue our efforts to attract more tenors and basses. Sopranos have been working hard to improve their skills, with noticeable results, and we will continue to schedule activities - in rehearsals and workshops, for all voices - to support this progress.

Mary Phillips and I consult frequently about projects and programmes so that we can co-ordinate the activities and contributions of the adult and junior choirs; and we also discuss ideas for developing the adult choir's musical and technical vocal skills. She has been a pillar of support for me - and for the choir at large, I think, by delivering workshops and answering individual chorister's calls for help on a one-to-one basis. As I have implied above in the section on the Juniors, her work with them is a very important aspect of the QPS Project, and her devotion to that work is something I value greatly. I am grateful also to Katherine Lawson who acts as the Juniors' able and dedicated administrator.

I am very grateful to Father Fergus Capie, not just for allowing us to use the church - in which connection I would wish to thank Joseph Voelker for his assistance with booking accommodation - but also for his strong support of our activities. I see the church and the choir as having a mutual interest in building social capital, and I've no doubt that Fergus shares that view.

Peter Burt-Jones
Musical Director

II Treasurer's report

The detailed accounts are set out on pages 6 to 8 below.

The bulk of the Society's **income** is in the form of subscriptions from members. Income from this source increased significantly this year, largely due to the increase in rates agreed at the AGM in October 2009. Members can choose from a number of options to suit their individual preferences and circumstances (see note 2 on page 7). As a registered charity, the Society was also able to claim back £429 of tax from HM Revenue & Customs, in respect of both donations and subscriptions.

Ticket sales (at £1,470) were somewhat less than in the previous year, reflecting the fact that only two concerts were held during this financial year. Finally, we raised £584 from the Carols around Queens Park, which was passed on in full to the Salusbury World project.

The detailed **costs** of running the society are shown in note 3 on page 7. As last year, we spent a significant sum on visiting soloists and instrumentalists, and on various coaching activities for the choir.

Taking income and expenditure together (page 6), we made a small surplus (some £476) during the year. Our accumulated surplus is now just over £3,700, almost entirely in the form of cash in our bank account with HSBC (see the balance sheet, also on page 6, and notes 5 and 6 on page 8). This is a strong position, given the overall size of the society's operations.

I am very grateful to Nick Sharman for conducting the independent scrutiny of the accounts, as required by the Society's constitution. His report is on page 8. We are not required, by the Charity Commission's rules 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

Telephone: 020 8452 2290

Email: money@queensparksingers.org.uk

QUEENS PARK SINGERS

III STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2010

	<i>Note</i>	2010 £	2009 £
INCOMING RESOURCES		Total Funds	Total Funds
Subscriptions and donations	2	3,279	1,821
Collections from Christmas carols		584	661
Advertising and ticket sales		1,470	2,113
A: TOTAL INCOMING RESOURCES		5,333	4,596
RESOURCES USED			
Costs of running the society	3	4,273	4,158
Donations		584	670
B: TOTAL RESOURCES USED		4,857	4,828
C: NET INCOMING / (OUTGOING) RESOURCES (A - B)		476	(233)
D: OPENING RESERVES		3,230	3,463
E: CLOSING RESERVES (C + D)		3,706	3,230

BALANCE SHEET AT 31 MARCH 2010

	<i>Note</i>	2010 £	2009 £
A: FIXED ASSETS	<i>1d</i>	-	-
B: CURRENT ASSETS			
Debtors (amounts receivable)	4	429	240
Cash at bank and in hand	5	3,278	2,991
		3,706	3,230
C: CURRENT LIABILITIES			
Creditors (amounts payable)		-	-
D: NET ASSETS (A + B + C)		3,706	3,230

QUEENS PARK SINGERS

NOTES TO THE ACCOUNTS FOR THE YEAR TO 31 MARCH 2010

1 ACCOUNTING POLICIES

- (a) These accounts have been prepared on the accruals basis.
- (b) The accounts include all transactions, assets and liabilities for which Queens Park Singers (QPS) is responsible in law. Transactions are recorded when they fall due. Tax recoverable on covenants and gift aid is recorded in the same accounting period as the covenant or gift.
- (c) Figures in these accounts are rounded to the nearest £1.
- (d) There are currently no tangible assets.
- (e) The Trustees of the Society, and members of the Committee, are not remunerated. Reasonable expenses that they incur are paid by the Society.

	2010 £	2009 £
2 Subscriptions and donations		
Class A subscriptions (full year, includes all concerts)	1,730	1,095
Class B subs (reduced rate for concessions)	155	20
Class C subs (mailing list only, extra for concerts)	430	180
Queens Park Junior Singers subscriptions	160	286
Other donations	375	-
Gift Aid tax relief claimed as appropriate	429	240
TOTAL	3,279	1,821
3 Costs of running the society		
Room hire	600	900
Music hire and postage	319	234
Music purchase	235	180
Publicity	60	405
Making Music subscription	176	123
Soloists and instrumentalists	2,600	2,028
Workshops for the choir	-	-
Refreshments etc	172	-
Other administrative expenses	110	288
TOTAL	4,273	4,158

QUEENS PARK SINGERS
NOTES TO THE ACCOUNTS FOR THE YEAR TO 31
MARCH 2010

	2010	2009
	£	£
4 DEBTORS (amounts receivable) AND ACCRUED INCOME		
HM Revenue & Customs	429	240
TOTAL	429	240
5 CASH AT BANK AND TO HAND		
HSBC Bank account (as per statement)	3,278	3,261
Uncleared credits less uncleared debits	-	(270)
TOTAL	3,278	2,991

Approved by the Committee of the Society

Monica Healy
Chair

Simon Judge
Treasurer

Scrutiny report required by clause 13 of the Constitution of the Society

1. I have scrutinized the financial records of the Society for the 12 months ending 31 March 2010, summarised in pages 6-8 of these accounts. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view of the society's affairs expressed in these accounts.

2. No matter has come to my attention which:

a) would give me reasonable cause to believe that accounting records are not being kept in accordance with the 1993 Charities Act; or

b) should in my opinion be drawn to the attention of the members of the Society in order to enable a proper understanding of the accounts.

3. I confirm that I am a person who is independent of the Committee.

Nick Sharman
Scrutineer

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.

Public benefit

In response to Charity Commission guidance, the committee has considered whether its charitable objects are of public benefit. The above report describes our charitable activities during the year. The committee considers that access to the benefits we provide is open to all, is not unreasonably restricted by the level of membership fees or ticket prices that are charged, and that our activities are therefore of public benefit.

Officers and Trustees of the Society

Chair	Monica Healy	Musical Director	Peter Burtt-Jones
Secretary	Marion Paul	Treasurer	Simon Judge

Other members of the Committee

Membership Secretary	Mark Hine	Committee	David Till
Librarian	Liz Till	Members	Jay Bannmuller *
Publicity Officer	Glyn Jones		

* co-opted during the year

.Principal address of the Society

c/o 62 Teignmouth Road
LONDON NW2 4DX

Scrutineer of the Society's Accounts

Nick Sharman Esq
c/o Simon Judge
62 Teignmouth Road
LONDON NW2 4DX

Bankers to the Society

HSBC
50-52 Kilburn High Road
LONDON NW5 4HJ

Other contact details

Website: www.queensparksingers.org.uk
(includes details of past and future events, and the formal constitution of the society, as amended in 2009)

Email: info@queensparksingers.org.uk

Filename: qps\Report_0910_1.doc
Finalised: 11 September 2010