

QUEENS PARK SINGERS

Registered Charity 1094265

ANNUAL REPORT AND ACCOUNTS

for the period
1st April 2010 to 31st March 2011

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Signed on behalf of the Committee

Monica Healy
Chair



I Musical Director's report

This year we have given four concerts at three different venues - two at St Anne's Church, our home base, and two at new venues – St Augustine's Church, Kilburn; and the Grand Electric Theatre in Salusbury Road. Members of the choir have also attended two workshops, spent two evenings singing carols around the streets of Queen's Park, and taken part in a 'singfest'. A few of us acted as the choir at the Christmas Midnight Mass at St Anne's, during which we sang the *Gloria* from Palestrina's *Missa Brevis*, and *The Shepherd's Farewell* from Berlioz's oratorio *The Childhood of Christ*; and performed Tchaikovsky's *The Crown of Roses* and Fauré's *Cantique de Jean Racine* at the annual Music from the Faiths event, also at St Anne's, on 22 June.

Sunday 3 October 2010: Workshop *Free up Your Voice*

The purpose of this workshop, led by Mary Phillips, was to help singers develop their vocal energy by freeing up their voices. Over an hour and a half, using physical and vocal exercises, sampling passages from the Britten work to be performed in December and songs from a wide range of cultures (who will forget the Samoan canoe exercise?!), Mary delivered a model workshop, full of energy and creativity, involving and inspiring. As usual, we ended the evening with refreshments and socialising.

Sunday 12 December 2010: *Wolcum Yole: a concert of lullabies and carols for Christmas*

A gratifyingly large number of our members signed up for this concert - fifty-five in all, including ten who had just joined us. The programme included three polyphonic lullabies by composers of the English Renaissance (seven members of the choir sang the verse sections of Richard Pygott's *Quid petis, O fili*), and a performance of Britten's song-cycle *A Charm of Lullabies* by Mary Phillips accompanied at the piano by Kicki Moxon-Browne. The work's contrasting movements - some gently lulling, others rather more acerbic - were communicated with crystal clarity by these two fine artists. The main work was Britten's *A Ceremony of Carols* in which the Singers were joined by the Queen's Park Junior Singers, who sang several movements using the original three-part version for upper voices, while other movements were sung by the adult choir in the authorised four-part version. The choir sang Britten's intricate music with remarkable energy and accuracy, and attention to the sound and meaning of the words. Mary sang the soprano solo, and the work was accompanied with brilliant technical dexterity and sensitive musicianship by the harpist Helen Sharp. Helen also played the harp accompaniment to David Till's arrangement of the final verse of one of the Renaissance lullabies, and performed Alphonse Hasselmans' splendid concert *étude* for solo harp *La Source*. The concert ended with a sequence of traditional carols: three well-known items for audience participation (Tara Shutes, a member of the Junior choir, sang the solo first verse of *Once in royal David's city*) and three which the adult choir sang, beautifully (six members of the adult choir sang a three-part version of the mediaeval carol *There is no rose of swych vertu*). Tony Gray, the choir's accompanist, was at the piano; and Mary Phillips, David Till and I shared the conducting.

Sunday 19 and Tuesday 21 December 2010: *Queen's Park Waits*

For the 35th time the Queen's Park Waits - a group of local people and friends from further afield, led by members of the adult choir and the Junior Singers – sang carols up and down the streets around the Park for two hours on a pair of evenings just before Christmas. We collected a total of £830, which we sent to Cricklewood Homeless Concern, whose CEO Danny Maher wrote to say that CHC were 'overwhelmed by your generosity' and 'very impressed that [the choir's] singing talents have been used to help homeless people find solutions to their problems'. CHC's gratitude is of course chiefly due to the residents of Queen's Park who gave so generously, and we are glad to have been able to direct their

charity to such a valuable local community organisation (information about CHC's work is available at <http://www.chc.org.uk/>). And it's also gratifying to know that our singing was appreciated by local residents!

Sunday 6 March 2011: Fauré *Requiem* at St Anne's

This concert also included Fauré's *Cantique de Jean Racine*, in which the choir were joined by five older members of the Junior Singers, who also sang – with beautiful tone - the soprano solo movement, *Pie Jesu*, in the *Requiem*. We also heard a sequence of pieces by Baroque and Romantic composers including Albinoni, Saint-Saëns and Tchaikovsky, played by the Celestial Cello Quartet - 'a unique all-girl international string quartet of four cellists, who met playing music in London and are graduates of music academies throughout Europe' (<http://cellestial.co.uk/>). Their set, much enjoyed by the audience, proved to be a harmonious link between the sweet melodies of the *Cantique* and the more serious sentiments of the *Requiem*, which was accompanied by Monica Vincent at the organ and Tony Gray on the keyboard. The two baritone solos were sung with deep feeling and beautiful tone by David Till (baritone). The choir sang with fervour and conviction, and communicated the text and Fauré's music powerfully to a rapt audience.

Sunday 13 March 2011: Fauré *Requiem* at St Augustine's

This was the first time the choir had given a concert at a venue other than St Anne's and, despite the very low temperature inside St Augustine's Church, Kilburn, we were bowled over by the beauty of the church's design and decoration, its acoustic and, not least, the very warm welcome we received from the Parochial Church Council in the shape, in particular, of their Treasurer Glyn Williams. Since we were performing outside our local patch, we had taken the precaution of doing some extra publicity in adjoining neighbourhoods but, even so, we were astonished to emerge from the Green Room to find the nave of the church nearly filled by an audience well-wrapped-up against the cold. For this concert we performed with the Queen's Park Sinfonia, a string orchestra composed of many of our leading local instrumentalists and a number of visiting artists - including the four members of the Celestial Quartet, who formed the cello section - augmented for the *Requiem* by a pair of horn players, and with Tony Gray at the keyboard. As in the concert a week earlier at St Anne's, we began with a performance of the *Cantique*, but this time the work prefacing the *Requiem* was Mozart's Horn Quintet in E flat, a lively work of sonorous beauty created by the warm timbre of the horn and the presence of two violas rather than violins. The work was given a very fine performance. Compared with our sparer presentation a week earlier, the strings and horns of the orchestra - supported by the generous acoustic - gave the *Requiem* additional layers of emotional meaning, and the choir and soloists (David and our five excellent Juniors, as before) responded splendidly to this encouragement. The performers were applauded enthusiastically by the audience. We intend to give further concerts at St Augustine's.

Tuesday 12 April 2011: *Spring Singfest*

We took part in this joyful event at a packed Emmanuel Church in West Hampstead. We sang Fauré's *Cantique* and the other five choirs, who have distinctive repertoires and styles, sang a wide range of pieces including a protest song against public spending cuts. The event ended with a massed choir performance of the first movement of Vivaldi's *Gloria*. The host choir reported that it 'was a truly inspiring event and a rewarding one to be involved with a whole community of singers'. Over £900 was raised for Marie Curie Cancer Care.

Sunday 5 June 2011: Workshop *Elizabethan Dance*

We organised this afternoon workshop to give our members and their families and friends (including children aged at least 9) an opportunity to experience the pleasures of learning social dances popular in England during the reign of Queen Elizabeth I. It was linked to the

summer concert held two weeks later and, in particular, it was planned to enable participants to rehearse two dances which they would perform at the concert. It was led by Robert and Jane Huggett, who are members of Renaissance Footnotes, a re-enactment group specialising in portraying the domestic pastimes - particularly the music and dance - of past periods, and primarily the Tudor age. Robert is the group's Dancing Master and, in addition to dancing, Jane is an expert maker of historical clothing. About two dozen attended, and had an extremely enjoyable time.

Sunday 19 June 2011: *Sweet Airs an evening of Elizabethan entertainment*

This concert saw us in another new venue - the Grand Electric Theatre in Salusbury Road, better known as the canteen of Salusbury Primary School, but once a local cinema and now beautifully refurbished and in use by the school. It was in many ways an ideal space for the concert we had planned, though the acoustics proved a little tricky! The programme included a number of challenging 4- and 5-part madrigals sung by the choir with a good deal of commitment and a satisfying degree of success (David and I shared the conducting). We also had an enthralling, lively and expert demonstration in full authentic period costume of four Elizabethan dances by Robert and Jane Huggett, who had led our very successful dance workshop, and two further dances were performed - with remarkable accuracy and style - by those who had attended the workshop. There were lute songs from Mary Phillips, Colm Doherty (a tenor in the choir, whose debut as a soloist this was), and Julia Raeburn - singer/recorder player and one half of the early music duo The Muses Gardin - whose colleague Dawn Johnston was the lutenist for all three singers. Julia and Dawn (who also performed in period costume) played pieces for recorder and lute, and accompanied all the dances. Ellie Beale and Maddie Harriman, and a number of the younger members of the Junior Singers, directed by Mary and with Sophie Timms at the piano, performed several songs from Ronald Corp's *Cornucopia* with vivid characterisation. The programme ended with a large majority of those present, performers and audience, accepting Robert and Jane's invitation to take part in performing an impromptu farandole - producing a hilarious squall of energy that provided an entirely fitting finale to the evening's experiences.

In conclusion ...

I know that choristers will wish me to thank wholeheartedly the members of the committee, who have worked tirelessly to organise and manage our activities. Personally I am aware of how much my contribution has depended on the strong support they have provided, individually and collectively. Choir members have also done much to sustain our activities, not least through their enthusiasm and commitment.

Mary Phillips is not a committee member, but as director of the junior choir she is a person I consult with frequently, so that we can maximise appropriate cooperation between the two choirs. I often discuss ideas for initiatives and projects with her before formulating proposals to take to the committee. As the leader of many of our workshops, and the provider of support to individual members of the choir, she is owed much by many. She is creative as artist and teacher. In all these respects I value her contribution greatly, and I think we are very lucky to have her on board. I also appreciate warmly Katherine Lawson's work as administrator of the Juniors' affairs.

We are also fortunate to have St Anne's as our base - and Father Fergus Capie as our host. We have much cause for gratitude: for permission to use the church - and here our thanks go also to Joseph Voelker for his assistance with booking accommodation - but above all for Fergus' strong personal support of our activities. It was good to have him as a valued guest at our summer concert, and a real pleasure to see him join full-heartedly in the farandole.

Over the next few years we will continue working to achieve our aim of performing to the best of our ability. From September 2011 we will be advising anyone interested in joining the choir that we expect our members to be ready to accept responsibility for their own personal development as singers; to take full advantage of the support network provided by rehearsals, workshops, and online aids to learning notes; and to attend rehearsals regularly, and practise music between rehearsals. We are also interested in offering opportunities to develop their musicianship to those members who would find it useful to improve their ability to read music, and sing from a score.

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 stabilised this year, after an increase in the previous 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 £447 of tax from HM Revenue & Customs, in respect of both donations and subscriptions.

Ticket sales (at £3,140) were over double the level in the previous year, reflecting the fact that four concerts were held during this financial year, culminating in the successful concert in St Augustine's church. Finally, we raised £829 from the Carols around Queens Park, which was passed on in full to the Cricklewood Homeless Concern project (see pages 2-3 above).

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 tiny loss (£51) during the year. Our accumulated surplus is now just under £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 very strong position, given the overall size of the society's operations.

I am very grateful to Andrea Szalanczi who has taken on the role of conducting the independent scrutiny of the accounts, as required by the Society's constitution. Her 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 members would like to raise.

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 2011

	<i>Note</i>	2011 £	2010 £
INCOMING RESOURCES		Total Funds	Total Funds
Subscriptions and donations	2	3,470	3,279
Collections from Christmas carols		829	584
Ticket sales		3,141	1,470
A: TOTAL INCOMING RESOURCES		7,440	5,333
RESOURCES USED			
Costs of running the society	3	6,661	4,273
Donations		830	584
B: TOTAL RESOURCES USED		7,491	4,857
C: NET INCOMING / (OUTGOING) RESOURCES (A - B)		(51)	476
D: OPENING RESERVES		3,706	3,230
E: CLOSING RESERVES (C + D)		3,655	3,706

BALANCE SHEET AT 31 MARCH 2011

	<i>Note</i>	2011 £	2010 £
A: FIXED ASSETS	<i>1d</i>	-	-
B: CURRENT ASSETS			
Debtors (amounts receivable)	4	447	429
Cash at bank and in hand	5	3,208	3,278
		3,655	3,706
C: CURRENT LIABILITIES			
Creditors (amounts payable)		-	-
D: NET ASSETS (A + B + C)		3,655	3,706

QUEENS PARK SINGERS

NOTES TO THE ACCOUNTS FOR THE YEAR TO 31 MARCH 2011

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.

	2011	2010
	£	£
2 Subscriptions and donations		
Class A subscriptions (full year, includes all concerts)	2,068	1,730
Class B subs (reduced rate for concessions)	360	155
Class C subs (mailing list only, extra for concerts)	445	430
Queens Park Junior Singers subscriptions	150	160
Other donations	-	375
Gift Aid tax relief claimed as appropriate	447	429
TOTAL	3,470	3,279
3 Costs of running the society		
Room hire	1,980	600
Music hire and postage	193	319
Music purchase	275	235
Publicity	536	60
Making Music subscription	199	176
Soloists and instrumentalists	3,281	2,600
Workshops for the choir	-	-
Refreshments etc	118	172
Other administrative expenses	80	110
TOTAL	6,661	4,273

QUEENS PARK SINGERS
NOTES TO THE ACCOUNTS FOR THE YEAR TO 31
MARCH 2011

	2011	2010
	£	£
4 DEBTORS (amounts receivable) AND ACCRUED INCOME		
HM Revenue & Customs	447	429
TOTAL	447	429
5 CASH AT BANK AND TO HAND		
HSBC Bank account (as per statement)	4,414	3,278
Uncleared credits less uncleared debits	(1,206)	-
TOTAL	3,208	3,278

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 2011, summarised in pages 6-8 of this report. 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.

Andrea Szalanczi
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		

Principal address of the Society

c/o 62 Teignmouth Road
LONDON NW2 4DX

Scrutineer of the Society's Accounts

Andrea Szalanczi
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

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