

**Sheffield  
Philharmonic  
Chorus**

**TRUSTEE  
ANNUAL  
REPORT 2019**

## Sheffield Philharmonic Chorus – Who We Are and What We Do

Sheffield Philharmonic Chorus (SPC or the Chorus) is a local music making charity which is also a member of Making Music, a national charity which supports music-making individuals and organisations, and Classical Sheffield, a local umbrella organisation for classical music-making in Sheffield.

Our Constitution sets out our charitable objects *'to advance the education of the general public in choral music by the regular performance of such music from the widest possible repertoire and such means as the Committee think fit'*.

Positive reviews and audience feedback confirm that we present high quality and innovative performances that are pleasurable cultural experiences for both audience and participants, even when we select difficult works that extend everyone's musical knowledge. Concerts are open to everyone, with accessible venues and concession prices for young people and those in receipt of benefits.

Chorus members greatly value the opportunity to engage in creative, enjoyable and fulfilling performances and recordings that help them to develop their vocal technique and musical repertoire. Singing membership is open to anyone who can sing to the required standard, and we do not exclude people on any other basis than their ability to sing. Registered blind people are valued members of the Chorus, and we have ensured that members with limited mobility are able to sing from the rather steep City Hall choir risers by regularly using a stair-climber, which we obtained using Lottery funding and which we therefore share with the Montgomery Theatre. We offer special arrangements to those unable to pay the full subscription fee.

We are therefore confident that our activities meet the public benefit requirements set out in section 4 of the Charities Act 2006.

## Sheffield Philharmonic Chorus – How We Operate

SPC was an unincorporated charity (registration number 518073) until 17 October 2017 when it was registered as a Charitable Incorporated Organisation (CIO) registration number 1175185. The assets of the unincorporated charity will be transferred to the CIO as soon as Gift Aid for payments have been processed, when the unincorporated charity will be wound up in accordance with the procedure required by the Charities Commission.

**Our Constitution** was agreed by the members at the Annual General Meeting (AGM) held on 15 November 2016. It is based on the Charity Commission's 'Association' model and can only be amended at a meeting of all the members, which happened in October 2017 and again in November 2018.

**Our Rules** are not part of the formal Constitution, but form an Appendix to it. The Rules include arrangements for appointing the Music Director and Accompanist and for auditions and re-auditions, minimum attendance requirements, concert procedure, and the chorus dress code. The Rules were last updated in May 2018.

**Our Trustees** plan what we do, ensuring our activities benefit the public by meeting our charitable objects. Anyone can stand as a Trustee, as long as they are eligible under Charity Commission requirements and have been a member of the Chorus for at least a year. Trustees are normally elected by the members at the AGM, but may also be appointed by the existing Trustees.

The Trustees form a Chorus Committee, which meets approximately five times a year to plan and manage Chorus affairs. Trustees receive a Trustee Pack which includes guidance documents produced by the Charities Commission to help them understand and meet their responsibilities.

The Trustees appointed on 21 November 2018 were:

<b>Chair:</b> Paul Henstridge	<b>Administrator:</b> Anne Adams
<b>Finance Officer:</b> Graham Dawson	<b>Membership Officer:</b> VACANCY
<b>Librarian:</b> Els Pearse	<b>Minutes Secretary:</b> Sue Pennington
<b>New Members' Officer:</b> Sally Turnbull	<b>Marketing and Publicity Officer:</b> Paul Bedwell
<b>Social Events Officer:</b> Helen Kirk	<b>Education and Outreach Officer:</b> Georgina Hulse
<b>Transport Officer:</b> Paul Duffield	<b>Members' Representative:</b> Ben Stone

**Our Professionals** The Trustees are responsible for appointing the Music Director, Accompanist and Voice Coach, whose expertise and commitment play a huge part in enabling the Chorus to meet its' charitable objectives. In addition, from time to time the general membership elects a President in recognition of her/his special contribution to the work of the Chorus. During 2018-19 these were:

<b>President:</b> Rachel Copley	<b>Music Director:</b> Darius Battiwalla
<b>Accompanist:</b> Rachel Fright	<b>Voice Coach:</b> Margaret MacDonald

**Our helpers** Other than Trustees, various other members helped the Chorus meet its' objectives:

**Voice Reps:** Katrina Hulse, Pat Hall, Rachel Rowlands, Kate Reece, Jim Monach, Richard Salt, Allan Lacey.

**Graphic Designer:** Paul Boardman      **Website:** Anne Adams, Matthew Morgan, Bill Best

**Independent Examiner:** Richard Pike      **Making Music Representative:** Richard Salt

**Stairclimber:** Bill Best, Howard Dore, Rachel Mallaband, John Morgan, Kate Reece.

The Trustees are most grateful for the work of these generous and committed individuals.

## Chairman's Report

Another wonderful musical year has passed for the Chorus with some great and accomplished performances to look back on.

First, some very good news. Petroc Trelawney, doyen of BBC Radio 3, has agreed to become our Joint Patron, alongside Sam West. Petroc has been very supportive of the Chorus for some years, advertising our concerts on Radio 3 and acting as compere at our Carol Concerts. We look forward to many years of association with him.

Our first gig of the new season was our After Hours concert on Friday 30 November. Titled 'Beyond Wagner', it followed on from the Wagner concert in the Irwin Mitchell Hall on the same evening. We sang the three Bruckner motets, the beautiful '*Nachtlied*' by Reger and the fiendishly difficult "*Friede auf Erde*" by Schoenberg.

What a challenging evening and a great success as you can judge from the comments from members of the audience: *"I thoroughly enjoyed last night's 'Beyond Wagner' concert. It was a real treat, both aurally and visually"* from Nigel Gyte. From Classical Sheffield: *"Very proud of our members of @SheffPhilChorus performing in their concert this evening - brilliant stuff!"* Trisha Cooper (BBC broadcaster who does the pre-concert talks): *"Absolutely brilliant!"* And from two members of the Chorus, with their totally unbiased judgements: *"The best next thing to singing with @SheffPhilChorus is listening to them. Beautiful performance in the Ballroom"* *"Congratulations to all who sang (& conducted!) last night So impressed with the sound, depth & range of expression".*

On Saturday 15 December we had our two Christmas Concerts. We again performed with the Black Dyke Band under Professor Nicholas Childs. Petroc Trelawney was our compere and gave his usual accomplished and very popular performance. Thanks to Helen Kirk for organising the refreshments in the interval of the evening Concert and for the Friends' reception. Another good day for us and as a bonus we performed the beautiful *"Balulalow"* with its arranger, Paul Hindmarsh, in the audience. He commented: *'What a lovely performance of Balulalow! Thank you so much Darius. Please pass on my thanks to the choir.'*

Other messages from audience members: *'.....such a great Christmas Concert last night alongside @blackdyke band' 'what an excellent concert in Sheffield.....Spine tinglingly special #xmasHasStarted' 'First time in 20 years that I am not on stage with SheffPhilChorus for the Christmas concerts at SheffCityHall but hey, I got to hear it! You were amazing!!! Thank you blackdyke, PetrocTrelawny such a great way to start the festive season' 'Brilliant concert this afternoon at SheffCityHall..... with SheffPhilChorus and blackdyke' 'Excellent Concert!'*

As usual, the run-up to Christmas was a busy time for the Chorus with the many elective events. On Sunday 9 December a group of us sang at Sheffield Cathedral as part of the Service of Celebration for St Luke's Hospice in Sheffield. Thanks to Rachel Copley for organising and directing us. On the 14th a small group of our women members performed in the Town Hall under the direction of our own Georgina Hulse as part of the city's celebration of the hundredth anniversary of the Votes for Women's successful campaign. Thanks to Georgina for taking that on at short notice. In addition there was the Station Carols on the 19th and Tickhill Carol Concert on the 20th. Many thanks to Rachel Copley for organising and directing at Tickhill - and a special thanks to Janet Bower for hosting the post-Concert get-together at her home in Tickhill.

And to cap it all, we achieved a hat-trick (as it was reported in the Sheffield Telegraph) when Classic FM for the third year chose to play on air a track from our CD of Christmas Carols, *"Awake, Arise"*, which we recorded with the Black Dyke Band. This time it was the title track *"Awake, Arise"*. How's that for national recognition of the quality of our singing!

Early in February a group of 17 members visited Bochum, Sheffield's twin town in Germany, to take part in a joint concert of Handel's *Messiah* on the 7 February with the Philharmonischer Chor Bochum and the Bochumer Symphoniker under their musical director, John Lidfors. There was a sell-out audience and a standing ovation at the end so we must have done it all right. Also, we were extremely well looked after by their members and, in just a few days, saw and experienced so much of their city. It included a reception at their Town Hall, hosted by Mayor Erika Stahl, when we were presented with a rather magnificent picture of their Rathaus (Town Hall), which we plan to present formally to our Lord Mayor at our After Hours concert in October 2019.

As in previous years we gave a performance in the City Hall Ballroom as part of the Classical Sheffield Weekend on Sunday 10 March. This year the theme of this festival of music was Women in Music, Future Makers and Music Beyond Borders. Our very varied and hour-long programme featured four songs by Lili Boulanger, *Hymne au Soleil* and *Soir sur la Plaine* sung by the Chorus

with tenor Robin Morton, and *Reflets* and *Attente* by soprano Caroline Taylor, who also sang *Elegie* by Lili's sister Nadia Boulanger. We also sang *Abendfeier in Venedig* by Clara Schumann, *Schone Fremde* by Fanny Hensel and Rebecca Clarke's *Music, when soft voices die*. The concert was completed with Delius' *To be Sung on a Summer Night on the Water* and a second outing in the season for Schoenberg's *Friede auf Erde*. Many thanks to Rachel Fright for her wonderful accompaniment, and to Darius for directing and introducing the pieces to the audience. The music was very well received by audience and soloist alike.

From Caroline Taylor; '*had a fantastic time with the Chorus and really hope to work with you all again soon. Congratulations on a fantastic concert*', from the Sheffield Telegraph; '*Under conductor Darius Battiwalla they (the Chorus) gave sensitive and carefully-balanced accounts of a range of rarely heard pieces, including two by women - Fanny Mendelssohn and Clara Schumann - whose achievements are normally overshadowed by those of their male relatives, and it was Lili who was responsible for the most heart-warming contribution to a cold winter Sunday night, her lively Hymne au Soleil.*'

Then Saturday 6th April, the big one, Bach's B minor Mass, "The mightiest choral work ever written" (Hubert Parry - who should know what he's talking about). Under the inspired direction of Andrew Griffiths we gave a stunning performance of the work to a large and very appreciative audience. Among the many positive comments received two are below.

From the Sheffield Telegraph; '*It is not simply a setting of the Latin mass but a compendium of musical styles and moods - often lively and even jolly - designed to show off the talents of its various performers, who here all responded splendidly. The focus shifts from choir to soloists to orchestra to single instrumentalists, and all were in impressive form. The heavy lifting is done by the choir, and our own Philharmonic Chorus was meticulously prepared by Music Director Darius Battiwalla. They responded sharply and sensitively on the night to the admirably clear and precise guidance of conductor Andrew Griffiths*'. From Andrew himself; '*Thank you for an excellent project with SPC. I very much enjoyed working with the choir and thought that Saturday night was a great success. I hope very much that Ill have the chance to return in the future!*'

To complete our season we gave a second public outing to Philip Wilby's *The Holy Face* and to Paul Mealor's *Paradise* on Sunday 9 June and, again, we were privileged to perform alongside the Black Dyke Band and members of Halifax Choral Society and the Yorkshire Youth Choir. Another successful concert, although a disappointing audience.

Philip Wilby commented (by email): '*It was a splendid occasion, and very well received... by composer and audience alike. The ending of The Holy Face was especially well sung, as many observed. Perhaps you might pass on my warmest thanks to the choristers, who were marvelous advocates for a long and complex piece. Soloists and band were predictably brilliant also..... who guessed that we would have applause after the (slow!) second movement? .....It just shows you what the North of England can pull out of the bag when it wants. Life affirming!* From Darius: '*I thought it was a great performance*' and from Trisha Cooper (BBC): '*What a wonderful concert! It was moving, uplifting and so varied. It must have been a joy to sing*'

Many thanks to Helen Kirk for organising and running the reception in the Ballroom after the concert. It was well attended by many from both Choruses involved and it gave the chance for some of our younger audience members to meet and chat to some of the Black Dyke Band, something organized by Anne Adams. In addition, it also gave us a chance to recognize and give presents to two of our three members who have achieved 50 years in the Chorus, Hilary Olsen and Donald Watts. Our third golden member, Chris Wren, couldn't be with us due to ill health but we hope to present him with his gift some time in the future.

Now we have next season to look forward to. With Rutter's *Gloria* recording with our old friends the Black Dyke Band, the After Hours Concert, our two Christmas Concerts (with the Black Dyke Band), Verdi's *Requiem* and Mahler's mighty 8th Symphony in Manchester, we have a full and challenging year ahead. I am certain that we'll all work hard to produce as successful a season as the one we've just had and I for one can't wait for it all to happen!

A special mention here for the performance we're giving on 18 April of Handel's *Messiah* in the Victoria Hall, with visiting choirs from France and Bochum. That's going to be a real treat and for the first time for all of us it'll be with a brass band. (Guess which one!)

I would like to complete this report with some thanks for those whose efforts make all this possible. To Anne Adams, our administrator, and to our three professionals, Darius, Rachel and Maggie, our heartfelt thanks for all that you do. The quality of our music and the meticulous organisation would not be possible without you.

In addition, many thanks to our Committee who give so much of their time and skills to the Chorus and a special thanks to our new Committee members, Marianne Grayson and James Oliver, who have taken over from John Spence. Thanks also to Nigel Wright for organising the Voice Exchange.

With my best wishes for the coming season.

**Paul Henstridge September, 2019**

## **Administrator's Report**

The Chair's report celebrates the wonderful music the Chorus sang last season, and sets out our musical plans for the coming year. It falls to me to meet our obligation to the Charity Commission to ensure that this annual report outlines the extent to which the Chorus fulfilled its stated objectives and public benefit requirements, and met the targets set last year.

The Chorus objects are to '*advance the education of the general public in choral music by the regular performance of such music from the widest possible repertoire*', and the people who benefit are chorus members, concert-goers in Sheffield and the surrounding area, and the wider listening public.

The Chorus again met our aim of presenting choral music from a wide repertoire, with sacred and secular works by composers from across the globe and from the 18th, 19th, 20th and 21st centuries. As in previous years the programme took some risks, presenting two new works, a new arrangement and little-known pieces by women composers, as well as much-loved symphonic classics and a range of more intimate works designed to be sung in smaller spaces.

Audiences heard us sing unaccompanied and with a national symphony orchestras, a world famous brass band and piano. We sang in Latin, English, French and German, to live audiences in Germany and Sheffield, and on national radio. Venues ranged from a ballroom, a railway station, a museum, a brand new concert hall in Germany as well as our own City Hall and churches in and around Sheffield.

Audience feedback and official reviews continue to confirm that members of the public enjoyed our concerts (see Chair's report for details), and broadcasts on Radio 3 and Classic FM widened our reach beyond Sheffield.

Three years ago we set a goal to undertake a more detailed analysis of tickets sales, and the results are shown in the table below.

SPC TICKET SALES OVER THE FOUR YEARS 2015/16, 2016/17, 2017/18 AND 2018/19					
Season	Concert	Possible	Actual	%	
<b>2015/16</b>	<b>2015/16 TOTALS</b>	<b>9080</b>	<b>4346</b>	<b>48%</b>	4346 tickets sold
<b>2016/17</b>	Christmas x 2	4540	2439	54%	4574 tickets sold 228 more than 15/16 Increase of 5%.
	Elgar / VW	2270	895	39%	
	Tippett	2270	892	39%	
	Classical Sheffield	Not available	Not available	Not available	
	Messiah	360	348	97%	
	<b>2016/17 TOTALS</b>	<b>9440</b>	<b>4574</b>	<b>42%</b>	
<b>2017/18</b>	Holy Face	Not available	Not available	Not available	Target 5000  5062 tickets sold (estimate) 488 more than 16/17 Increase of 11%
	Christmas x 2	4540	Not available <i>Estimate 2300</i>	Not available <i>Estimate 51%</i>	
	Paradise	Not available	N/A almost full	N/A almost full	
	Mozart Requiem	2270	1259	55%	
	After Hours	Not available	Not available	Not available	
	Mahler 2 Ed Midd	N/A almost full	N/A almost full	N/A almost full	
	Mahler 2 Sheffield	2270	1273	56%	
	Rossini	400	230	58%	
	French mini tour	Not available	N/A healthy	N/A healthy	
	<b>2017/18 TOTALS</b>	<b>9480</b>	<b>5062</b> <i>(estimate)</i>	<b>53%</b> <i>(estimate)</i>	
<b>2018/19</b>	After Hours	Not available	Not available	Not available	Target 5000  3773 tickets sold (estimate) 1289 fewer than 17/18 Decrease of 34%
	Christmas x 2	4540	<i>Estimate 2300</i>	<i>Estimate 51%</i>	
	Classical Sheffield	Not available	Not available	Not available	
	Bach B min Mass	2270	1041	46%	
	Holy Face	1191	432	36%	
	<b>2018/19 TOTALS</b>	<b>8001</b>	<b>3773</b> <i>(estimate)</i>	<b>47%</b> <i>(estimate)</i>	

The target of 5,000 ticket sales that we set last year proved to be overly ambitious, with disappointing sales for concerts at the City Hall, despite a reduced price voucher offer for students and their families and teachers that was sent to all Sheffield secondary schools and to the Music

Academy and Music Hub. Though no figures are available, 'by eye' estimates for the After Hours and Classical Sheffield concerts in the ballroom indicate a probable capacity of around 50%.

In addition, ticket sales for the Holy Face concert were extremely disappointing, especially considering a free voucher offer for schools and the hire of a marketing professional, who did a magnificent job especially with digital marketing. However, ticket sales were hindered by problems with SIV ticketing, affecting both on-line and box office sales, such that most of the advance tickets were sold by members of the Chorus. The unfamiliarity of the programme to most music lovers may not have helped.

It is clear from the Finance Officer's Report that most concerts run at a loss, and that last year's loss was somewhat higher than is usual. However, as in previous years, subscription fees and the associated Gift Aid covered SPC's fixed costs (eg professional fees, venue hire, insurance, admin/IT) with sufficient surplus to subsidise the concerts.

Our improved website continued to attract positive feedback. A free check by Making Music in 2018 confirmed the following:

- Good use of social media posts for promotion and publicity for upcoming concerts, celebrating achievements, as well as sharing general music industry news and information
- Homepage clean and easy to navigate
- Very easy to find rehearsal and concert information, one and two clicks only, each under five seconds.
- New members' link right in view on landing page
- Social media connected to the website, including live Twitter feed

The report suggested the addition of more photographs, which we aim to do, but overall the Making Music volunteer was '*very impressed with what you're doing.*'

Twelve articles were featured in the News area, compared to 16 last year and 4 in 2016-17. The password-protected Members Area includes a wealth of useful information including links to rehearsal tapes and videos, concert arrangements and singing opportunities as well as weekly updates and official documents such as Chorus Rules, AGM papers and the minutes of trustee meetings. However, engagement with the website was slightly lower than in 2017-18, with 7848 visits (clicks on a page) compared to 7073 over the nine months since the new site was launched last year, an average of 654 visits per month (785 last year) or 65 page views per day (82 last year). These were from 4704 individual visitors (unique devices) compared to 4721 last year, an average of 437 individual visitors per month (525 last year). The pages visited most frequently are those in the Members Area, followed by those advertising concerts.

The Chorus continued to enjoy the services of our Graphic Designer, Paul Boardman, who supplies stylish posters and flyers as well as the entries in the City Hall concert programmes at very reasonable rates. Our Education and Outreach Officer Georgina Hulse offered two sets of 'note-bashing' and sight reading sessions for current and prospective chorus members. These were very well received and we are grateful to Georgina for giving so generously of her time in this way.

Following the retirement of John Spence, our Chair Paul Henstridge and Music Director Darius Battiwalla shared the duties of Membership Officer, the latter taking the opportunity to update and the singing database, which has thus been considerably enhanced. Towards the end of the season Marianne Grayson agreed to take on the Membership Officer role; we are grateful to all three for their services.



The Chairman's report sets out our musical plans for the 2019-20 season, during which we again aim to sell 5,000 tickets. We hope to attract more young people to our concerts by continuing to offer reduced price vouchers for young people and their teachers and families.

We have re-affirmed our commitment to supplement the marketing and publicity work done on our behalf by Sheffield International Venues, the social enterprise which runs the City Hall. We are producing exit flyers for distribution at the classical concert immediately before our own, and will pay for adverts in each of the SICS programmes, rather than just those for concerts in which we take part. In 2019-20 we also plan to update our policies.

I would like to express my sincere and heartfelt thanks to all chorus members, our professionals and my fellow committee members, for their unstinting support, endless patience and generous, friendly enthusiasm.

**Anne Adams September 2019**

### **Financial review - Finance Officer's Report**

The accounts presented here reflect all the financial activities from 18th October 2018 to 31st July 2019 inclusive. I apologise for the on-going delay in moving to the CIO which has been hampered by some health issues followed by delays having to deal with demands caused by our bankers HSBC. HSBC insisted on all charities completing a complex review of customer details as part of their effort to fight fraud and financial crime. With the overhanging threat of closing all our accounts, the work could not be avoided and required lengthy phone calls to determine the most appropriate answers to their questions. Fortunately, HSBC eventually replied that they had successfully completed our review and updated their records, so we still have our accounts.

Following that it came to light that HSBC had changed their electronic statement download procedure cutting out the data format required for the financial package we have used for many years. This came out of the blue so there was no option but to search out another financial package that suits our way of working and to implement it from scratch. The package selected is provided by Paxton Charities Accounting and is specifically designed for UK charities. It can automatically produce gift aid claims when required. The system has been loaded with relevant details of all members, friends and supporters to enable this to happen. The on-line version of the system was selected in order to reduce administration for the Finance Officer and to easily enable access by other authorised officials if required. This move will facilitate the process of handing over to a new Finance Officer when the time comes. This system has other useful facilities, for instance it is very easy to track all member subscription payments. Discussions with the Charity Commission have high-lighted their changing rules and procedures, so when reading the Statement of Financial Activities 2018-19, bear in mind that figures for the previous year funds relate to the extended financial year of 18th October 2017 to 17th October 2018.

Echoing the format introduced a couple of years ago, the accounts are shown in two tables reflecting the style of account reporting appropriate for a CIO. First there is a Summary of Fund Movements 2018-19 which lists where all the funds are held and shows totals of all the movements during the financial period to 31st July 2019. There are 5 bank accounts held with HSBC and a COIF Charities Deposit Fund held with CCLA Investment Management Ltd. All interest earned in the COIF account is paid into the HSBC general bank account.

The second table is a statement of all the financial activities between 18th October 2018 and 31st July 2019. It shows a comparison of the income and expenditure categories between this financial accounting period and the previous one. This table also shows where funds are being held or used

for restricted purposes. With using the new accounting package, I have taken the opportunity to start to present the figures slightly differently. Costs for events have been grouped together to give individual concert expenditure information including artistic costs, sale and hire of music, printing, publicity etc. In these days of having to self-fund some concerts as well as rising contributions to City Hall concerts, the committee feels that it is more appropriate to know how much each concert costs rather than looking at alternative cost breakdowns. With the aim of migrating towards an accrual system of accounts I have also entered the gift aid income tax expected as calculated by the accounting system. This will be included in annual accounts in future years.

For each self-promoted concert the Committee pays particular attention in producing and maintaining a risk assessment document which, amongst other factors, covers financial aspects of risk. Appropriate actions are taken depending on circumstances including taking out sufficient insurance cover if necessary.

Sheffield Philharmonic Chorus has a reserves policy which is to hold sufficient funding to cover all activities in the current season and any firm commitments in the following season. The current level of funding meets this reserves policy. In rough terms at current rates of income and expenditure we need a reserve of around £20,000, which we clearly have.

Over the last financial year, the figures show a net deficit of £5363.84. That figure doesn't include all the expected gift aid from previous years but that needs to be balanced with the fact that we still haven't had the final City Hall bill for the Holy Face concert.

Overall the finances are in a satisfactory position currently. However, we cannot be complacent as the Chorus will have to pay a larger contribution towards the costs of future concerts. The Messiah concert planned in April will bear a significant cost simply because the venue size will restrict the audience numbers with the City Hall being unavailable for us. During last season, the Holy Face concert was particularly expensive exacerbated by frustrating box office issues.

The principal funding sources are membership subscriptions, friends, supporters and donations. I am immensely grateful to members for making arrangements to pay subscriptions fees promptly and for generous donations which have helped fund self-promoted concerts. Subscriptions totalled almost £21,000 and it is important that we try to maintain our membership level both for the ability to perform demanding works and to bring in an appropriate level of funding. Members can choose a payment method which suits them best from the following: cheque, cash, standing order and internet bank transfer. There is a concessionary rate for students and those that cannot afford the full amount. This is in line with our policy of inclusion and I am happy to speak in confidence to anyone that might be concerned about paying the full amount.

Sincere thanks are expressed to Friends and Supporters of the Chorus who continue to provide much appreciated help financially and in a variety of practical ways. Thank you too to all those colleagues that have helped in a huge way throughout the year with various tasks that involve collecting and banking money from activities such as the purchase and hire of music, the organising and running of social events, the selling of concert tickets, programmes, advertising space, CDs, folders, scarves etc. Els has a particularly difficult task in searching for the best music hire/purchase deals and for ensuring that members pay for and return music in a timely fashion.

Principal regular items of expenditure during the financial year include paying for the services of the Music Director, Accompanist and Voice Coach. Their fees are reviewed by the Committee annually. The fee structures for the Music Director and the Accompanist include a retention element. The expenditure for room hire includes the costs associated with rehearsals, auditions and self-promoted concert venues. Artistic costs for concerts are significant with soloists for self-promoted concerts being chosen to meet the necessary artistic requirement and agreed budget

availability. City Hall concerts provide a level of financial income to off-set artistic costs dependent on a ticket sales formula but year on year we seem to have to pay a greater contribution to each concert. The agreement with the Montgomery Hall to share use of the stair-climber continues and has significantly reduced our costs.

In consideration of the planned events through to 31st July 2020 and commitments in the following season, maintaining the membership fees at the current level is estimated to retain financial resources within the reserves policy set.

Thanks are due again to Richard Pike for providing the independent examiner function in a thorough and professional manner. Thank you too to all the membership for the help, support and encouragement that I have received during the past year. It is much appreciated.

**Graham S Dawson, Finance Officer, October 2019**

### **Independent Examiner's report**

Please note that the Independent Examiner's duty is to report to trustees; a copy of his report follows.

### **Independent Examiner's report to the trustees of Sheffield Philharmonic Chorus**

I report to the trustees on my examination of the accounts of Sheffield Philharmonic Chorus for the period ended 31 July 2019.

#### **Responsibilities and basis of report**

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

#### **Independent examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:



Richard Pike, 16 October 2019

195A Springvale Road, Sheffield, S6 3NT

**Richard Pike, Independent Examiner, October 2019**

<b>BALANCE SHEET: SUMMARY OF FUND MOVEMENTS 2018-19</b>		<b>18/10/2018 to 31/07/2019</b>				
	<b>Balances brought forward</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers</b>	<b>Gains &amp; Losses</b>	<b>Balances carried forward</b>
<b>Fund Name</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General Bank Account	4,987.21	26,207.25	38,354.45	12,700.00		5,540.01
Concert Account	1,301.32	1,872.82		-3,000.00		174.14
Savings Account	2,266.21	3.00		-2,200.00		69.21
Friends of SPC	7,393.50	560.00		-7,500.00		453.50
Friends of SPC Savings	5,918.45	9.84				5,928.29
COIF Deposit Account	46,000.00					46,000.00
<b>Balances Total</b>	<b>67,866.69</b>	<b>28,652.91</b>	<b>38,354.45</b>	<b>0.00</b>	<b>0.00</b>	<b>58,165.15</b>
Gift Aid due 18/10/2018 to 31/07/2019						4,337.64
<b>Total Funds</b>						<b>62,502.79</b>

<b>STATEMENT OF FINANCIAL ACTIVITIES 2018-19</b>		<b>18/10/2018 to 31/07/2019</b>		
	<b>Unrestricted funds (£)</b>	<b>Restricted funds (£)</b>	<b>Total funds (£)</b>	<b>Previous year funds (£)</b>
<b>INCOME FROM</b>				
<b>Voluntary income</b>				
Members subscriptions	20,761.67		20,761.67	21,494.09
Friends and supporters	970.00		970.00	713.50
Donations				353.50
<b>Fundraising income</b>				
Folders and scarves	165.00		165.00	83.00
Book sales	40.50		40.50	
CD sales	901.00		901.00	1,981.25
Amazon sales	66.82		66.82	55.82
<b>Investment income</b>				
Investment and interest	223.58		223.58	176.10
<b>Charitable activities income</b>				
Sale and hire of music	1,806.00		1,806.00	1761.50
Ticket & programme sales – Wilby	1,468.40		1,468.40	
Social donations	451.96		451.96	594.55
Tickhill concert	672.00		672.00	966.01
SIV concerts	110.40		110.40	2,372.58
Classical Sheffield	850.00		850.00	
Stair climber refund	78.00		78.00	78.00
Performance fees				800.00
Self-promoted concerts				2,955.50
TDF 2018	87.58		87.58	4,084.40
<b>Totals</b>	<b>28,652.91</b>	<b>0.00</b>	<b>28,652.91</b>	<b>38,469.80</b>
Gift Aid tax income due	4,337.64		4,37.64	

<b>STATEMENT OF FINANCIAL ACTIVITIES 2018-19</b>		<b>18/10/2018 to 31/07/2019</b>		
	<b>Unrestricted funds (£)</b>	<b>Restricted funds (£)</b>	<b>Total funds (£)</b>	<b>Previous year funds (£)</b>
<b>EXPENDITURE ON</b>				
<b>Voluntary Income Costs</b>				
Subscription repayments	275.00		275.00	
<b>Charitable Activities Costs</b>				
Charitable donations	205.21		205.21	
Social	156.64		156.64	1,244.20
Chorus Master rehearsal/auditions	7,987.50		7,987.50	8,610.00
Accompanist rehearsals/auditions	3,665.00		3,665.00	4,055.00
Voice Coach	1,264.00		1,264.00	1,239.00
Voice Training	440.00		440.00	
Tickhill	439.94		439.94	414.69
Volunteer expenses	50.40		50.40	
CD purchase				600.00
Artistic costs – SIV	110.40		110.40	498.05
Artistic costs – self-promoted				5,390.40
Event costs – After Hours	790.00		790.00	
Event costs – Classical Sheffield	2,314.58		2,314.58	100.00
Event costs – Bach B Minor	6,002.05		6,002.05	
Event costs – Wilby	9,327.95		9,327.95	
Event costs – Christmas	30.16		30.16	
Chorus Master - concerts				2,396.55
Travel				900.00
Insurance & PRS performing rights	641.22		641.22	693.92
Publicity/PR	435.00		435.00	587.00
Purchase and hire of music	50.00		50.00	1,028.42
Room hire	3,561.50		3,561.50	3,387.50
Admin and IT costs	254.00		254.00	666.42
Stair climber	303.84		303.84	78.00
TDF 2018	50.00		50.00	4,917.96
<b>Totals</b>	<b>38,354.39</b>	<b>0.00</b>	<b>38,354.39</b>	<b>36,807.11</b>
<b>Net income/(expenditure)</b>	<b>-5,363.84</b>	<b>0.00</b>	<b>-5,363.84</b>	<b>1,662.69</b>

## Membership Officer's Report

### Chorus Membership

In September 2019 there were 179 singing members of the Chorus, down slightly from 185 at the beginning of the previous season.

Overall, the tenor section has had a net loss of 4 members, the sopranos have lost 2, basses 1, and the altos have gained 1.

Membership	S	A	T	B	Total
2019	69	54	21	35	179
2018	71	53	25	36	185
2017	71	61	24	37	193
2016	73	52	26	38	189

### New members

13 new members joined, up from 8 last year.

New members	S	A	T	B	Total
2019	4	6	2	1	13
2018	2	4	0	2	8
2017	2	9	2	3	16
2016	9	3	3	2	17

### Leavers

19 people left, slightly more than last year.

Leavers	S	A	T	B	Total
2019	6	5	5	3	19
2018	2	11	1	2	16
2017	4	0	3	4	11
2016	4	4	1	0	9

NB: One voice part change (from Tenor to Bass) means that numbers don't quite balance (2018 members+ joiners-leavers= 2019 members) in Tenor and Bass parts

**Concert attendance**

The 2018-19 season offered members a total of 1,110 “singing opportunities” (members available x concerts scheduled), down from 1,863 in 2017-18, but above the 2016-17 total of 953. Alongside this programme, there were a significant number of elective events.

The overall average attendance by chorus members at concerts was 68%, up from 62% in the previous season.

The concerts most highly attended by chorus members were the Christmas concerts (82%), followed by the B Minor Mass (65%). The least well attended concert was the Boulanger Ballroom concert, but at 55% this was significantly above the lowest attendance in the previous season.

By section, the altos achieved the highest average concert attendance, at 78%, and the tenors the lowest, at 49%.

<b>Concert attendance</b>		<b>S</b>	<b>A</b>	<b>T</b>	<b>B</b>	<b>Total</b>
30-Nov-18	Schoenberg	46	36	11	26	119
		65%	68%	46%	72%	64%
15-Dec-18	Christmas	61	48	15	27	151
		86%	91%	63%	75%	82%
10-Mar-19	Boulanger etc	41	38	7	16	102
		58%	72%	29%	44%	55%
06-Apr-19	B Minor Mass	43	42	10	25	120
		61%	79%	42%	69%	65%
09-Jun-19	Wilby etc	44	37	13	22	116
		62%	70%	54%	61%	63%

<b>Average concert attendance</b>	<b>S</b>	<b>A</b>	<b>T</b>	<b>B</b>	<b>Total</b>
2018-19	69%	78%	49%	66%	68%
2017-18	68%	59%	49%	66%	62%

**Rehearsal attendance**

The overall average attendance at rehearsals was 70%, with altos again achieving the highest attendance, at 77%.

<b>Average rehearsal attendance</b>	<b>S</b>	<b>A</b>	<b>T</b>	<b>B</b>	<b>Total</b>
	70%	77%	55%	72%	70%

Members will be aware that in order to achieve the highest possible standard of performance, we are required to attend at least 75% of rehearsals and all compulsory rehearsals in order to sing in concerts. Please could I remind members that it is Darius our Music Director's preference that even if you know that you will be unable to sing in a concert due to absence or likely non-



achievement of the requisite number of rehearsals, you are still welcome and indeed expected to attend as many rehearsals as you can (except the compulsory conductor's and piano rehearsals), to benefit from the musical training and experience offered. In this situation, please ensure that you have given your concert apologies to your section Voice Rep, so that your name is removed from the Singing List. Equally, if you know you have already achieved 75% attendance, it would still be good if you continued to attend all rehearsals, rather than relying on doing the minimum.

### **Membership Officer role**

John Spence, who served indefatigably as Membership Officer for more than 12 years, was forced due to personal circumstances to stand down during the 2018-19 season. It is a testament to just how much dedication, ingenuity and sheer hard work John put into his role, that during the course of the season it has taken no fewer than six different people to attempt to fill the huge gap left by his resignation. During 2018-19 John's role was covered by James Oliver, who took over as Rehearsals and Concert Officer, a new position on the Committee; Rachel Mallaband then Paul Henstridge and Darius Battiwalla, who covered rehearsal and concert attendance, membership changes and voice coaching scheduling; Anne Adams, who picked up the pieces; and at the end of the season I started with re-audition scheduling, with a view to taking on more of John's responsibilities for the 2019-20 season, which I have duly done, becoming Membership Officer and joining the Committee in September 2019. I am sure that the whole chorus will want to join me in thanking John for everything that he has done. The systems he has set up are awesome, and he is a very hard act to follow. Thank you all for bearing with me as I learn the role, and please don't hesitate to contact me at [MarianneGrayson@sheffieldphil.org](mailto:MarianneGrayson@sheffieldphil.org) with any questions or feedback.

And please, hold your membership card 6-8 inches away from the bar code reader!

**Marianne Grayson, Membership Officer, September 2019**

### **Rehearsal and Concerts Officer Report**

Thanks for everyone's support and co-operation during my first year in this role.

There is always limited time between everyone assembling together on stage and before we start to rehearse at a performance, leaving little time for communication, but on the whole things seem to work well. I will do my best to speak up!

If you have any specific requirements or good ideas please feel free to talk to me before our performances and I will do my best to accommodate or improve where possible.

**James Oliver, Rehearsal and Concerts Officer, September 2019**

### **Librarian's Report**

I am grateful to everyone who returned scores promptly and am as always very pleased with the help from Paul, Richard and especially Patricia Hall. I am also very grateful to Howard Dore who stores our own stock of music scores; this year we provided Howard with a much-needed robust shelving unit on which to store our very heavy collection.

Leeds Central Library remains my first port of call for music hire, as they tend to have larger stocks than most other sources. However with the reduced periods of loan for the same hire cost and increased postal and administration charges, buying your own copy is at times a more logical option when a score is needed for a long period of time. Many hire copies of large scores are in hardback and are very heavy to hold.

I will repeat the following from last year's report to remind old members and inform new members:

My brief is to cover the cost of scores and when searching for music I endeavour to get the best deal for all. Late returns incur extra costs. Therefore:

- There is a charge of £5.00 for the late return of music; late is defined as 2 weeks or more after the concert.
- A lost score will have to be replaced.
- If you have a problem please contact me as early as possible by email or telephone 0114 2683027 so that we can arrange a convenient handover.
- Alternatively post scores to: Els Pearse, 49 Westbourne Road, Sheffield, S10 2QT

Thanks to all members for their continued help and support.

**Els Pearse, Librarian, September 2019**

### **New Member Officer's Report**

It has been a good year for welcoming new members, 13 in total. Of these, 6 are altos, 4 sopranos, 2 tenors and 1 bass. However, I had 32 enquiries throughout the season, mostly by email. Some showed up and tried us (2 failed auditions) and some didn't show up and some let me know their circumstances had changed. So far this year we have 3 ex-members who have returned to the area and hope to re-audition as well as 7 others showing enthusiasm to join us...fingers crossed!

<b>Season</b>	<b>Start-of-season queries</b>	<b>Whole-year queries</b>	<b>% start-of-season queries</b>	<b>New Members</b>	<b>Conversion Rate</b>
<b>2015-16</b>	N/A	35	N/A	19	54%
<b>2016-17</b>	16	39	41%	18	46%
<b>2017-18</b>	10	23	44%	9	39%
<b>2018-19</b>	10	32	31%	13	41%
<b>2019-20</b>	10				

I am hoping the music reading workshops will bring in more men to join eventually. So please keep encouraging anyone you meet who shows any interest in joining to come and try us. Recruitment is an ongoing project. Thank you again for helping support visitors and new members. I am constantly told that we give a very warm welcome, so even if the individuals can't stay, they might come back or spread the word about how wonderful Sheffield Philharmonic Chorus is!

**Sally Turnbull, New Member Officer, September 2019**

### **Social Events Officer's Report**

The post AGM Cheese and Wine party once again started off the Social season and this seemed to be quite a popular event. Members of the Chorus and the Black Dyke Band enjoyed the usual sherry and mince pies during the interval of the evening Christmas concert and the Friends of the chorus were invited for the same between the concerts. Our final concert of the season, The Holy Face, held at the City Hall, was followed by drinks and nibbles in the ballroom. This proved to be a suitable opportunity for Paul Henstridge, Chairman to present long service awards.

As usual I have had occasion to send cards to those who are having a difficult time. Please contact me, Paul or Anne if you are aware of anyone who may appreciate a card.

I wish to thank all those who have helped me throughout the year, it would have been impossible without you. I would very much appreciate a few more people to help after the Christmas Concert.

I would like to organise other events during the year and would welcome suggestions for the format of these as well as suitable venues. Ideas include: a quiz, an in-house concert/show.

For those of you who would like to extend the evening after Tuesday rehearsals, you may like to know that several members go to the Francis Newton Wetherspoons Pub on Clarkehouse Road S10 2LA. Of course everyone is welcome.

**Helen Kirk, Social Events Officer, September 2019**

### **Transport Officer's Report**

As the Transport Officer post has now been made a Trustee, this is my report. I would like to reiterate that we have had a superb season yet again.

For myself it has been a very quiet season on the transport front. However, I would like to take this opportunity to thank everyone for their kind cooperation in previous seasons. As everyone will be aware, the forthcoming Mahler concert will be a huge undertaking and therefore when the time comes, it will be most helpful if members will let me know their intentions at the earliest opportunity. Thanking you in advance.

**Paul Duffield, Transport Officer, September 2019**

**APPENDIX VOICE REPRESENTATIVES**

1st Sopranos

Katrina Hulse



2nd Sopranos

Pat Hall



1st Altos

Rachel Rowlands



2nd Altos

Kate Reece



All Tenors

Jim Monach



1st Basses

Richard Salt



2nd Basses

Allan Lacey

