



Agenda for the
ANNUAL GENERAL MEETING

To be held on Monday 25th June 2012
at the Holy Trinity Centre, Guildford
following a short rehearsal at 7.30pm

1. Apologies for Absence
2. Minutes of the last AGM held on 27th June 2011 (attached)
3. Matters Arising
4. Treasurer's Report and Presentation of Accounts (attached)
5. Music Director's Report
6. Chairman's Report
7. Approval of an updated Constitution (attached)
8. Election of Officers
9. Election of Additional Committee Members
10. Appointment of Music Director
11. Appointment of Accompanist
12. Appointment of Independent Examiner of Accounts
13. Any Other Business

VIVACE CHORUS

Minutes of the Annual General Meeting held at the Trinity Centre, Guildford on Monday 25th June 2012

Present

James Garrow (in the Chair), the remainder of the Committee and 72 members

1. Apologies for absence

Roger Barrett, John Bawden, Carolyn Edis, Geoffrey Forster, Marianne Illsley, Eric Kennedy, Jon Long, Nick Manning, Val Morcom, Penny Muray, Rosalind Plowright, Martin Price, Rosie Storey.

2. Minutes of the last meeting

The Minutes of the last meeting held on 27th June 2011 were approved and signed by the Chairman.

3. Matters Arising

There were none.

4. Treasurer's Report

The Hon Treasurer advised that the full report to the Charity Commission for the year 2011/12 is available for anyone to view upon request and summarised the position as follows:

This year had been unusual in that the Mahler 8th Symphony concert at the RAH proved to be very successful financially. As a result we had a surplus of £27,960 compared to a deficit of £80 last year. Subscriptions fell by over £1,000. We had a number of temporary members last year for the Mahler. We received a windfall amount of £2,500 from the Association of Surrey Choirs, being surplus income from the hire of the Cathedral staging. Interest rates continue to be poor but, due to the extra income from the Mahler 8 concert and chasing better rates, our investment income was increased significantly. The Borough reduced its contribution to the Choir to £2,640. Fundraising activities raised £3605 and Gift Aid income was reduced by a little over £500 as predicted.

Later in the year there was a deficit of £6725 on the Brahms Requiem concert in the Cathedral and £1934 on A Night at the Opera at G Live.

Looking to the future, the choir continues to be in a sound financial position. We have reserves of close to £87,000. However, the current financial year will challenge these reserves with three very expensive concerts planned.

The Treasurer thanked Brian Reed for his work as Independent Examiner of the Accounts and also commended the use of the facilities to be found on the Easy Fundraising website which is open to anyone.

The Chairman thanked the Treasurer for his financial stewardship.

On the proposal of Michael Taylor and seconded by Michael Jeffery, the Accounts were unanimously approved.

5. Music Director's Report

The Music director addressed the meeting as follows:

We started on Saturday 8 October 2011 with the RNLI concert in Holy Trinity, when we sang a mix of repertoire, mostly pieces that have become firm favourites: 'Zadok the Priest', 'I was glad', some Will Todd numbers, Rutter, 'Give us this day' and the scherzo from the 'Sea Symphony' by Vaughan Williams. We were joined by Will Todd's Trio, a wind trio, a brass group and youth choir. It was a good mix of styles and repertoire throughout the evening and rewarding to be involved in the event. It certainly helps maintain and raise the profile of the choir.

I was very pleased with the way the Parry and Brahms programme on Saturday 19th November worked. Sometimes when one dreams up interesting combinations of repertoire one cannot be sure how they will work in reality. But on this occasion the Parry/Brahms juxtaposition worked extremely effectively. Parry's music is always satisfying to sing, such great melodies, so stirring: 'I was glad', 'Blest Pair of Sirens' and the extract from 'Judith'; all glorious music, gloriously sung, perhaps because we knew the repertoire so well we could really deliver these works with true conviction. The orchestral 'Elegy for Brahms' is a marvellously powerful work – a revelation really – and the Brandenburg Sinfonia, as ever, played it with real insight. The Brahms Requiem was of course the main event of the concert and again, because many know the piece really well, we were able to go into real detail in rehearsal, thinking about and working on shapes of phrases, balances and so on – really getting inside the music. And the performance really showed this: it was powerfully moving, beautiful and confident. The singing of Helen Neeves and Michael Bundy also added further to the high quality.

Into the New Year and our ever-popular 'Come and Sing' day in Normandy Village Hall on Saturday 28th January, this year looking at Monteverdi's *Vespers* and Bob Chilcott's *Salisbury Vespers*. I think the two works worked well in conjunction and everyone who attended appeared to appreciate both styles of music and seeing the comparisons between the two. It was another fascinating, fulfilling and in every respect a highly successful day.

Our next concert, on Saturday 17 March 2012 was really a step into the unknown and the less familiar: our 'A Night at the Opera' concert and our first concert in G Live. From a purely musical point of view we had quite a bundle of operatic repertoire to assimilate: singing in French, Italian, German, Russian and English, about love, glory, celebration, betrayal, death. On top of this, we had movement on and off stage to deal with and singing in a completely new space for us. Inevitably there were some problems, especially the rehearsal in the hall on the Monday before, after which I think we all felt a little concerned about how this was going to work. And even in the afternoon of the concert, there were still elements which were worrying for us all. But, come the evening, and a fantastic full house, the whole package came together in an exuberant, professional, thoroughly enjoyable way. It was brilliant having Gill and John putting each extract into context; we were joined by some wonderful soloists who gave of their all in their solo and ensemble numbers; and as ever, the Brandenburg Sinfonia were utterly brilliant and reliable in playing such a huge amount of music in such a short rehearsal time. It really was a triumphant debut for us at G Live, once again demonstrating the genuine versatility of the choir.

The next concert, the Rachmaninov, on Saturday 19 May presented many challenges, to say the least. We had relatively little time to prepare the five extracts from the 'Vespers' and 'The Bells', especially as we had all the Church Slavonic and Russian to learn. It was a tall order and, for 'The Bells' we were not helped by atrocious vocal scores that were completely unhelpful. It was a long, hard slog and I really appreciate all the work people put in to get themselves prepared for the concert during and outside rehearsal. I do hope that you all felt it was worthwhile.

Certainly the 'Vespers' came across very beautifully and we managed to create real atmosphere. Yes, they went flat and there were some rough edges here and there, but there were plenty of positives (the overall sound, the moods we created for example) and I think the audience thoroughly enjoyed hearing exactly what the choir can achieve a *cappella*, without the support of the orchestra. So to 'The Bells'! Well, I think we peaked just at the right time ... not a moment too soon! About the Russian language, I know there were still moments of doubt, perhaps big moments, perhaps moments of panic and horror, but overall I felt the performance was really accomplished and that unease did not get in the way of delivering the spirit of the music. I don't know if you have heard the recording that was made of it, but it sounds really terrific. I know there were passages when the choir was drowned by the orchestra too, but there are only so many times I (and Bob Porter) can ask them to play down.

On this point I would say this: we have three options. Either we decide we don't do any of the repertoire that has a large orchestra because we are not a sufficiently large chorus to balance the size of the orchestra (that to me would be a great shame); or we do perform the repertoire and always join forces with another choir so we achieve a good balance (not always easy or desirable); or, thirdly, we accept that there are going to be times when the orchestra will get over-heated and drown us and accept that, but try to work with the orchestra to minimise those occasions, especially in the Cathedral acoustic which we know is far from perfect anyway. So well done for 'The Bells' – it's a magnificent work and, in my view, well worth the amount of effort we all put in to make such a fine fist of it in concert.

Of course I cannot leave this concert without a word about our amazing accompanist! There are very few choirs in the land who are lucky enough to have successive accompanists who are sufficiently brilliant to perform to the level that Francis displayed that night: technically superb and musically full of insight and sensitivity. It was a great thrill and privilege to be part of that performance, and, while I'm at it, thank you Francis for your fantastic support week in, week out. We are fortunate indeed to have you.

So some of us have just returned from a fabulous trip to Alsace and Germany. It all went very smoothly indeed and it seemed to me the perfect combination of free time to explore and singing. We were based in Strasbourg, the heart of which is really beautiful.. The first concert was in Freiburg, in a huge and reverberant church with the organ way down the west end. This caused problems and David Coram was playing over a quaver ahead of my beat to make it even vaguely together. We had a great welcome in Freiburg with our friends from the Bachchor again being very friendly and supportive. The items that worked best in that acoustic were the two unaccompanied songs. The second concert was in Strasbourg itself, in a beautiful church in the old quarter. The acoustic was still quite big but much more manageable and the organ was much more to David's liking (and not so far away!). The standard of performance really improved markedly as a result and we achieved some really magical moments! The final concert was in Schwetzingen, just outside Heidelberg, where we were in a church of even smaller dimensions. Everything sounded very loud! But we created some really special moments that evening. Of course we knew the music pretty well by the third concert and we were all able to look up and communicate very strongly and confidently, which allowed me to be as expressive as I could be with the music and take more risks than I might otherwise do. The audience gave us a standing ovation, the rhythmic applause lasting until the very last singer had left the stage – a really moving moment. Musical highlight? Probably our performance of Swingle's 'Give us this Day', especially in Schwetzingen. Non-musical highlight? I'm sure we will all have our own but mine range from the tour of the amazing gardens in Schwetzingen, the wine tour and tasting, the leaking coach episode, the great sense of camaraderie!

If you look on the Vivace website you will see we have an interesting and challenging year ahead and I hope you agree full of variety.

You will have noted no doubt that, after the RNLI concert, we sing only in English and Latin! There's quite a lot of new music and some familiar music too – certainly we will need all the rehearsal time at our disposal and I would urge you all to attend all rehearsals, only missing them if you absolutely have to. In that way we can be sure of making good steady progress and not have to re-trace steps. I would also like add that if you have to miss a rehearsal that you make it your absolute responsibility to find out what was covered and catch up on what you have missed. There is nothing more boring and annoying for me and those who have been present than having to give out markings over and over again. And it is only by being sure of the very highest levels of rehearsal attendance that we can give ourselves the best chance of maintaining and improving upon the high musical standards we are constantly striving for.

And with improvement in mind, we will be having more workshops on technical issues and voice production, possibly focussing on the projection of the voice so we can maximise our ability to be heard over an orchestra.

My particular thanks to James, especially the Opera Night concert and the Tour, into which he put so much energy ... and all the committee for their terrific support.

Thanks too to Christine, Prue and other non-committee members.

Many thanks again to Francis as ever for his brilliant playing.

And finally, big thanks to you. We've done detailed and really satisfying work on pieces we know and love well (I'm thinking Brahms Requiem) and somewhat more frantic work on the more awkward (no guesses what I'm thinking!). All told, it's been a great year with some great performances ... and happily standards continue to rise, most notably in our unaccompanied singing, of which we shall be doing more. I really relish the musical and social rapport we have and we still work hard together to make the choir and our performances as good as we possibly can. The rehearsals and concerts we share together bring me real joy and fulfilment - I hope you feel likewise and will continue to enjoy all that we do. Thank you!

6. Chairman's report

The Chairman addressed the meeting as follows:

There are four things that really make the Vivace Chorus stand out from the crowd: The chorus has 2 principal aims: 1) to make music of the highest possible standard; 2) to have fun doing so. Jeremy epitomises both of these perfectly. He plans his concert programmes and each rehearsal in the most meticulous manner to achieve maximum enjoyment, a balanced programme and a very fine standard of singing. Each of us wants to get the most out of the talent we have for music-making, and Jeremy facilitates this so well.

Our rehearsal accompanist and concert soloist *par excellence*, Francis, is as we all know a quite exceptionally gifted musician; so talented, such a wonderful dry sense of humour and yet at the same time, so self-effacing.

I truly believe that no other choir in the UK can boast such great professionals who work so well together, who help us to reach our potential and with whom it is such a pleasure to sing.

As you heard from our Hon Treasurer, our financial base is strong. This has enabled us to take on greater challenges than would otherwise have been the case. Promoting the Mahler concert at the Albert Hall last May and our 'G Live' sell-out success, performing concerts such as the War Requiem and the Rachmaninov concert, all involving large orchestras, means that we can get away from the run-of-the-mill choral repertoire sung by other choirs, pushing ourselves on to greater things and extend our repertoire.

The 4th ingredient for a successful organisation is, of course You. Without your talents, your friendliness, enthusiasm, support, trust and hard work, we would be nothing. It is so rewarding that you are prepared to give things a go – sing in Russian, wander around the stage as an opera chorus and so on. On top of this, your fundraising support keeps our coffers topped up so that we can take on these more adventurous challenges.

A good organisation simply cannot function without an enormous amount of help. I just want to mention a few without whose help we couldn't achieve as much as we do: Kate Rayner and Mo Kfoury with their cakes and drinks, Bob Bromham and Tony Chantler our piano removal company, Mary Clayton looking after the archives, the programme production and sales teams, Margaret Parry with her pencils and Carol Terry with her monthly CD/book sales, Prue Smith (when she's not in New York) accompanying auditions, Norman Carpenter's small change, Bob Bromham's conductor's rostrum, Margaret Mann's organisation of pre-concert talks, the Voice Reps helping Jane Brooks and looking after newcomers, those who cook for the Come & Sing, John Trigg organising and collecting soloists and overseeing the seating rig, Penny Muray Easyfundraising and Press Officer, Chris Peter's web work, Michael Taylor's ticket-selling, John Britten for music sales the list just goes on and on. Even though I haven't had time to mention every single helper, believe me what you do is noticed and so appreciated.

I also want to pay special tribute to the hours of hard work put in by your committee. Under their guidance each one has helped to plan and produce our concerts in such a professional manner. Hilary, Gill, Liz, Jackie, Jane, Lesley, Bob, Barry and Neil thank you all so much for both your support and your hard work.

Two members are standing down this year: Barry Sterndale-Bennett who in a short time has not only run the Patrons' scheme and launched the Life and the Premier levels, but also got to grips with the choir's governance so that our paper work is now unbelievably well organised and can stand the scrutiny of the most nosy busybody.

Gill Perkins has served a 3-year term using her experience of singing in other top choirs to our advantage as well as being an incredible wordsmith, creating original and easy-to-read articles; she was also responsible for sponsors for our Mahler project last year and with her friendly and thorough approach won us friends in the business world. I am so pleased that she has agreed to carry on with her creative writing and the sponsorship.

Thank you both for the great work you have done in helping the choir evolve from a good one to a great one. It has really been appreciated.

Who works harder than anybody, is incredibly thorough and helpful, puts herself out to help anybody and no task is too complex or too much for her, is always smiling and without whom we couldn't sing a note?

Yes, of course our hard-working and much-loved librarian, Christine who never ceases to amaze us with her capacity to organise music for choirs, orchestras and conductor with no more than a blink of an eye! As a token of our appreciation for all that you do for the choir, we hope that this small gift will help to lighten your load a bit as you drag the dozens of scores you have so assiduously gathered from all corners of the empire from car to church.

Thank you all 93 of you who took the time and trouble to fill in our choir questionnaire. It has given us a lot to think about.

The question of concert venues is quite a hard one. 'G Live' is a great addition to Surrey's cultural scene, and is still finding its feet. To see every seat taken for our first performance was wonderful and pretty remarkable achievement – both to your powers of selling, and to Jeremy for understanding what is needed in a concert programme to attract a full house. Whilst it is far superior in so many ways to the Cathedral in terms of comfort, acoustics and facilities, it is expensive. And there are 900 seats to fill.

As a new venue it hasn't really established an identity or a reputation for top classical music yet. It's important that we continue to select the music we intend to perform there with the greatest care. The recent 'Elijah' concert there by another local choir, whilst being a great piece to sing, lacked the broad appeal needed and was only about 50% of capacity. It is neither fun to sing to so many empty seats, nor financially prudent.

We are hopeful that next March's concert of Elgar's *The Music Makers* plus Julian Lloyd Webber as soloist in the Elgar's cello concerto will fill the hall. We feel that the choir will benefit from being associated with an artist of such international renown, but we will still need you to go out and find the audience to fill the place. We may not make much money this time round, but it will further enhance our reputation.

Some works, such as the War Requiem or Monteverdi Vespers will probably always be more appropriate to perform in the Cathedral. In time, however, we will be more confident about attracting large audiences to 'G Live' with the sorts of programmes we are so good at: a *capella*, contemporary, etc and use this venue more frequently. The huge list of composers or works you would like to see performed at 'G Live' will be helpful to Jeremy as he thinks about suitable concerts for the future.

Your confirmation that we had got the balance of concerts about right was reassuring. We were also grateful for your backing for another concert at RAH. 2014 may well see us on that stage once more with the LSC, the RPO and others with a performance of Verdi's 'Requiem'. We have a date pencilled in (18 May), and are waiting to hear back from choir and orchestra. If we do get the green light, we are going to need the huge amount of ticket selling and fundraising that you did so incredibly well for the Mahler 8 concert last year.

Thank you for the huge variety of concert venue ideas. A number – eg Wigmore or Cadogan Halls, HT, National Trust Houses – could only accommodate a relatively small choir. This has been a headache that the committee has been trying to grapple with over the past few years. How to keep everybody happy!

At the moment, we perform 3 major concerts each year for the whole choir. In-between these, we slot in concerts at smaller venues such as HT or SMiF. This is where we try to fit a quart into a pint pot! We are now in such demand for performances that it is more and more difficult to turn some down. It is a huge honour to be asked to sing at SMiF for instance, but this will inevitably involve a number of singers having to be omitted. I feel that we have finally found the fairest way of doing this by opening the list up to everybody, and then if there are too many, to draw names out of a hat with the proviso that those who miss out in any one concert in a year, don't miss out on another. Nobody likes to miss out on a concert, but this seems to be the fairest and best way to tackle the problem of having a large and enthusiastic membership.

We will be circulating the survey results to all, either soon or at the start of next season.

I'd like to address the question of how we can recruit new members for the choir. I have been really disappointed when singers have turned up for a rehearsal or two and then disappeared, never to be seen again. There are, of course, many reasons for this, but one that I believe does happen – albeit infrequently – is that we don't

make them feel welcome enough. Jane, the Voice Reps and I met to address this problem and have come up with a few ideas which we hope to build on next season.

However, one feedback I have had saddens me hugely. I have mentioned in the past the importance of not 'owning' seats at rehearsal and I want to repeat my concerns. I am conscious that most of us go to choir to meet friends and to have a good time. However, I have heard that on a number of occasions new members have been frozen out and made to feel very unwelcome. Some have even gone across to one of our rivals!

I quote from a message from a mother:

My daughter remembered being shown to the 'front row' by the voice rep on her first night. The following week she left her books on a seat in the front row and went to sign in at the back of the church, but when she got back to her seat she found that her books had been moved to a seat several rows behind. No-one had asked her to move or offered an explanation as to why she needed to move, but she was left in no doubt that she was not 'front row' material. She says she always felt there was a 'pecking order' over seating arrangements, and never really felt she had anyone to talk to. I'm surprised she stayed as long as she did!

It's really important that we maintain our reputation as a friendly choir and *all* make a real effort to welcome new members – not just for the first week or so, but for 4 or 5. In this way, we have a greater chance of them staying. Also, to try to be inclusive and welcome them into our ranks and put up with them sitting in somebody's seat.

I am keen to promote the choir to younger singers. Not because there is anything wrong with us, but there is a definite dearth of the 18-30 age group to replace us when, in time, we move on. Whether it's more social events, such as going to the pub after rehearsals or boat trips or walking groups or anything that might appeal to them and encourage to join.

I would also like to start a small team of younger members of Vivace who could put their heads together and come up with a strategic plan to encourage this age group. If you are interested in joining such a team or have any ideas that we could follow up, please see me or Jane. I would love to get this up-and-running at the start of the new season.

We are involving young people in 3 of our concerts in the coming season - The RGS Big Band for the RNLI concert, the Tiffins Boys for the War Requiem, the Farnham Youth Choir next May; I hope that this might have some sort of spin-off for our choir in terms of younger members.

For those of you who couldn't make the 3-concert tour at Strasbourg, Freiburg and Heidelberg last week, I will just say that it exceeded my expectations both from a musical and a social point of view. The worst bit of it was when 1 suitcase decided to take a holiday somewhere else in Europe and gave poor Edwin and Pam a rotten two days before joining us on tour.

It's impossible to mention a high point to the tour – unless you count the top station of the funicular railway above Heidleberg's castle - there were so many. For me, the singing in Schwetzingen was beyond magical. Everything came together: tone, tuning, balance, listening to each other, actually watching JB for a change, just singing in perfect harmony. So beautiful and not a little emotional. Others of course, might prefer the farewell firework display I laid on outside Schwetzingen. But that's another story.

Thank you so much for your very generous gift of delicious wines. I will enjoy drinking them and remembering the many good times we had on the trip.

We have a really exciting couple of years ahead of us with some fabulous concerts. I am looking forward to it tremendously; I hope you are too.

7. Approval of the updated Constitution

The Hon Secretary advised that in January he had carried out a detailed review of the choir's governance in the light of Charity Commission requirements. This included the Constitution, the conduct of Committee meetings, Job descriptions, Contracts for the concert venues as well as for the Musical Director and Accompanist, Risk assessments and application of the Data Protection Act. As regards the Constitution this was updated to include a reference to what constituted a quorum and other minor changes to conform with the Charity Act 2006 all of which was formally accepted by the Charity Commission.

On the proposal of John Trigg and seconded by Mike Bishop, this was unanimously approved subject to the inclusion of a line accidentally omitted in para 13. After the words proposed amendment.... add 'has been sent to all members' and in para 7e first line for the word 'Trustees' read 'Committee'.

8. Election of Officers

Under the Constitution all Committee members are obliged to resign at each AGM and, if they so wish, offer themselves for re-election.

On the proposal of Norman Carpenter and seconded by Roger Penny, it was unanimously agreed to re-appoint James Garrow as Chairman, Bob Cowell as Hon Treasurer and Jane Brooks as Membership Secretary. The role of Hon Secretary is currently vacant.

9. Election of Additional Committee Members

On the proposal of Carol Terry and seconded by Pamela Usher, it was unanimously agreed to re-appoint Jackie Alderton, Liz Durning, Neil Martin, Lesley Scordellis and Hilary Trigg.

In addition John Thornely, proposed by Bob Cowell and seconded by James Garrow and Joan Thomas, proposed by James Garrow and seconded by Barry Sterndale-Bennett were both unanimously approved as new committee members.

10. Appointment of Musical Director

The meeting expressed warm appreciation for the work done by Jeremy Backhouse and he was duly appointed as Musical Director for the ensuing year.

11. Appointment of Accompanist

The meeting expressed warm appreciation for the work done by Francis Pott and he was duly appointed as Accompanist for the ensuing year.

12. Appointment of Independent Examiner of Accounts

The Treasurer advised that Brian Reed had offered to continue this role and recommended his re-appointment. On the proposal of Michael Taylor and seconded by John Trigg, this was unanimously approved.

13. Any Other Business

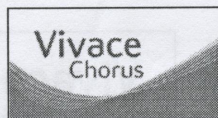
Several questions were raised. The following were agreed:

- a) to take into account the probability that concerts in the Cathedral and G Live are likely to attract different types of audiences.
- b) not to limit the numbers in the choir. The Chairman suggested that an optimum number was around 160, slightly larger than at present.
- c) to allow variations in the dress code to suit particular concerts.
- d) to make a greater effort to welcome newcomers particularly at break time although the Voice Reps are currently doing their best. Name badges for all was suggested of a way for new members to get to know existing singers.
- e) to strongly discourage seat reservations at rehearsals.
- f) the rehearsal venue is constantly kept under review but HTC is at present the best available.

Finally, the Chairman was thanked for his hard work.

The meeting closed at 8.45pm

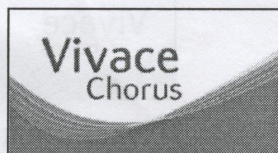
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VIVACE CHORUS

STATEMENT OF FINANCIAL ACTIVITIES FOR 2011/12

	Unrestricted Funds	
	2011/2012	2010/2011
INCOMING RESOURCES	£	£
Borough Grant	2,640	2,780
Donations	15	20
Patrons	2,109	2,054
Subscriptions	13,826	15,056
Tax refunds (Gift Aid/Covenants)	3,567	4,110
Total Donations and subscriptions	22,157	24,020
Total income from activities in furtherance of objectives	129,683	22,430
Income from activities for generating funds	4,333	5,158
Gross Interest	1,123	438
Miscellaneous Income (ASC)	2,500	
TOTAL INCOMING RESOURCES	159,797	52,046
RESOURCES EXPENDED		
Fund raising costs		
100 Club prizes	650	650
Stock write-off, etc	14	503
Other fundraising costs	65	11
Sub-total	729	1,164
Direct charitable expenditure		
Concert Expenses	107,640	32,015
Rehearsal Costs	15,045	15,055
Music Account costs	483	
Sub-total	123,168	47,070
Concert Support Costs		
Publicity		
Sub-total	5,702	2,819
General Administration costs		
Miscellaneous Admin costs	1,817	205
Presentations	14	50
General Publicity	0	497
Subscriptions to other bodies	406	321
Sub-total	2,237	1,073
TOTAL RESOURCES EXPENDED	131,836	52,126
NET INCOMING RESOURCES FOR THE YEAR	27,960	(80)
TOTAL FUNDS BROUGHT FORWARD	58,706	58,785
TOTAL FUNDS CARRIED FORWARD	86,666	58,706



VIVACE CHORUS

BALANCE SHEET as at 30th April 2012

	Note	2012 Unrestricted Funds £	2011 Unrestricted Funds £
Current Assets			
Stock	5	2,698	3,090
Debtors & Prepayments	6	35,670	53,664
Cash at bank and in hand	7	89,885	41,762
Total Current Assets		128,253	98,516
Creditors: Amounts falling due within one year	8	(41,587)	(39,811)
Net Current Assets		86,666	58,705
Net assets		86,666	58,705
Unrestricted income funds			
Total Funds		86,666	58,705

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30th APRIL 2012

These accounts have been extracted from and are consistent with the full accounts of the Vivace Chorus, which are available to members on request. The independent Examiner's statement accompanying the accounts indicates that there are no areas of concern that need to be drawn to the attention of the members.