Registered Charity No: 1205668

GRAYSHOTT CONCERTS

Grayshott Concerts CIO

Annual Report

for the year ended 31 December 2025

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Grayshott Concerts CIO

Legal and Administrative Details

Registered charity no: 1205668

Grayshott Concerts (the Charity) was registered as a Charitable Incorporated Organisation with the Charity Commission on 10 November 2023.

Correspondence address:	Butterfield House Wheatley Lane Binsted Alton GU34 4PG
Patron:	Howard Shelley OBE
President:	Anthony Ramsden
Associate Artist:	Jonathan Bloxham
Orchestra in Residence:	London Mozart Players
Choir in Residence:	Excelsis Chamber Choir
Director of Music:	Robert Lewis
Trustees:	Jim Miles (Chair) Andy Crocker (Artistic Director) Mike Shorthose (Treasurer) Steve Georgii (Secretary) Sally Shorthose (Marketing) Amanda Brown Mark Turner (resigned: 7 May 2025) Jan de Walden (date of appointment: 7 May 2025) All the current Trustees were appointed under the Constitution of the CIO from the registration date of the Charity (10 November 2023)
Bankers:	Metrobank 35 – 37 North Street Guildford Surrey GU1 4TE
Independent Examiner:	Catherine Sullivan FCA 5 Marneys Close Epsom KT18 7HR

Grayshott Concerts CIO

Trustees' Report for the year ending 31 December 2025

Structure, governance and management

Grayshott Concerts CIO (the Charity) was registered with the Charity Commission on 10 November 2023 and took over the assets and activities of Grayshott Concerts (registered number:1140146) with effect from 1 January 2024, pursuant to a Transfer Agreement dated 14 December 2023. The Charity's governing document is its Constitution, registered with the Charity Commission on 10 November 2023.

The Trustees are elected and, at a period determined by the Constitution, re-elected annually at the AGM by the Members. Prospective Trustees stand on the grounds that they are committed to the aims and objectives of the Charity and have specific expertise to bring to the Charity to help it achieve its objectives.

During the course of the year, the membership level reached 174 members.

As from 2 January 2019 the production of concerts has been managed through Grayshott Concerts Production Limited, a non-profit making company controlled by two of the Charity's trustees. A Declaration of Trust document exists under which we operate.

Objectives and Activities

The objectives of Grayshott Concerts CIO are:

(i) To advance, improve, develop and maintain public education in, and appreciation of, the art and science of music in all its aspects by any means the Trustees see fit, including through the presentation of public concerts and recitals.

(ii) To further such charitable purpose or purposes as the Trustees in their absolute discretion shall think fit.

As unpaid, voluntary classical music promoters, Grayshott Concerts stage between four and six events each year at their local church and, occasionally, other suitable venues.

The performances include symphonies, oratorios, other choral works and operatic evenings. Performers include choirs, orchestras, soloists, conductors, actors and composers.

The Charity aims to educate and entertain audiences, many of whom are local people; however, the reputation of the organisation also brings audiences to Grayshott from a much wider catchment area. Grayshott Concerts presents *world-class performances - on your doorstep* for local people, enabling them to enjoy top-class classical music and other performances without the need to travel significant distances. Events sell out in advance. From time to time, the Trustees make donations to local good causes and stage certain events specifically to raise funds for charitable causes. The Charity has a mailing list of over 1,800 individuals and families who receive regular free newsletters. Each year, Grayshott Concerts aims to attract over 200 Members ('Friends of Grayshott Concerts') who pay annual subscriptions as donations to the Charity.

Public Benefit

In planning activities for the year, the Trustees keep in mind the Charity Commission's guidance on public benefit. They are especially proud that every event since the first in 2004 has attracted a mix of Members and the general public.

Achievements and Performance

We have had four core values since Grayshott Concerts was established over twenty years ago. These are:

1. To know our market – and be locally focussed

2. To know what our audiences want to hear – well known classics

3. To attract the finest performers – quality attracts audiences

4. To keep everyone informed – good marketing and ongoing contact with the people who support us. We regularly send Friends informative Newsletters, for instance.

As our audiences have developed confidence in what we offer them, we now sometimes put more modern and challenging work before them, but not to the extent that this deters them from maintaining our record of every concert that we present having been sold out.

2025 Concert Programme

Our concert year began on 14 February with A Selection of French Music for a Romantic Valentine's Evening. The concert was given by the London Mozart Players, under the baton of their Artistic director, Jonathan Bloxham. Jonathan's conducting has been a revelation to Grayshott audiences ever since he came to perform for us, with the tremendous quality of the playing he produces from the orchestra, together with his brilliant interpretations of the works they perform together. Jonathan enjoys an international career and we are extremely fortunate that he very much enjoys coming to Grayshott to conduct. The orchestra was joined by the brilliant young Chinese pianist Zee Zee, who gave a wonderful performance of Ravel's Piano Concerto in G, with its infectious jazzy rhythms. Also included was Ravel's suite Le Tombeau de Couperin. The programme ranged from the Baroque compositions of Rameau and Couperin, through the classical Symphony no.2 by Joseph Bologne, Chevalier de Saint-Georges, to the haunting D'un Matin de Printemps by the tragic genius Lili Boulanger. Her career was cut short by her early death from consumption at the age of 24. Also featured was Debussy's wonderful Danse sacre and danse profane for harp and String Orchestra played with great elan by Rosanna Rolton.

The year's second concert took place on 28 March, and was A Caledonian Evening, obviously with a Scottish theme. Hamish MacCunn's The Land of the Mountain and the Flood proved a wonderfully stirring evocation of the Scottish landscape and was followed by Max Bruch's Scottish Fantasy, both featuring stunning solo violinist Joo Yeon Sir. Scotland and Scottish culture were a source of inspiration for many 19th century German Romantic composers, including Max Bruch. Bruch was a voracious reader of the novels of Sir Walter Scott and the poems of Robert Burns (some of which he set to music). The four movements of the work are set to genuine Scottish melodies which Bruch is

thought to have found in the Munich Library and a compendium of Scottish songs published in the six volumes of The Scots Musical Museum. Joo Yeon followed up with a haunting and beautiful encore which involved her re-tuning her violin so that she could replicate the tones and harmonies of the bagpipes The programme ended with Mendelssohn's wonderfully evocative Scottish Symphony, his third symphony. He had toured Scotland in 1829, and like the Bruch work, it includes genuine Scottish melodies.

A change of style was very evident in our next concert on 29 May, when Jess Gillam, the very popular Radio 3 presenter and saxophone virtuoso took centre stage in A Festival of the Saxophone from Classical to Jazz. The programme included James Macmillan's Saxophone Concerto, Strum, a highly engaging work by contemporary American composer, Jessie Montgomery and Bartok's Rumanian Dances (the original lead violin part being arranged for the saxophone). The highly varied programme ranged from the haunting sixteenth century music of John Dowland to Joni Mitchell's lyrical song, A Case of You. The packed audience had a whale of a time.

A film night had been contemplated for our September concert, but when the opportunity to have star soprano Danielle de Niese appear in Grayshott in an all Mozart programme, we could hardly turn the idea down. She absolutely wowed the audience with her stunning technique and sensitive interpretations of her programme. This included Parto, parto from Mozart's late opera La Clemenza di Tito and the concert aria Mi tradi quell'almaingrata, Al desio chi to t'adora. The balance of the programme featured Mozart's famous Symphony no. 40 and Ballet Music from Idomeneo.

The main concert season ended with two works by perhaps the greatest of all composers, who single-handedly took music from the Classical period into the Romantic era, Ludwig van Beethoven. Award winning violinist Fenella Humphreys gave the most tremendous performance of Beethoven's op. 61 Violin Concerto, seemingly unaware of the many pitfalls for the soloist that she overcame in this challenging work. In the second half we heard the work that transformed the symphony for ever, Eroica,(no.3). Its first movement lasting longer than most previous symphonies entire four movement length, the intensity and drama of this work, with its famous funereal slow movement, was a revelation at the time, and still has that effect today.

Amidst our main public programme, 19 June saw our annual Friends' Evening. This was something a little different, with a whole evening encouraging us to consider the planet we live on. The clarinettist and conductor, Emma Johnson brought her Orchestra for the Environment to Grayshott, with a programme in which every work was a classic inspired by nature. These included Holst's Brook Green Suite, Puccini's Cristantemi, and Paul Reade's Suite from the Victorian Kitchen Garden. Emma Johnson's own work, Tree of Life, was a programme highlight, and she also provided a narrative throughout the evening, emphasising her love of nature.

2025 Outreach Work

In addition to our core concert season at St Luke's, we continued with the initiative begun in 2024 to undertake work in schools and in care homes for the elderly. We had made an application in that year to East Hampshire District Council for a grant from its Supporting Local Communities Fund and had been successful in receiving a grant of £5,000 for each of the ensuing three years, on condition that we would match these sums from our own resources. We approached our Friends, who were as

generous as ever in their support for us undertaking work with young people and a less advantaged sector of our local community. May I take this opportunity to ask, yet again, for your support, as the EHDC grant has to be matched in every one of the three year period of the grant. We're so grateful for your support in this.

For the Schools element of this work we are very much indebted to the work undertaken in liaison with us by the Hampshire Music Service. It has been through their existing contacts with schools that it has been made much easier for us to make contact with the right Head and specialist music teachers. We began this work in autumn 2024 and have expanded it in 2025 into now supporting three local primary schools: Grayshott Primary, Woodlea (Bordon) and The Holme School (Headley). We fund group musical lessons for a whole year group providing an essential introduction to the joy of music. The pupils provide wonderful concerts and their progress is so fast. Our challenge in 2026 is to encourage next stage support which will rely on parental contributions with some lower level input from us. If we can inspire both parents and pupils to build on the initial opportunity then we will be able to judge our schools programme a great success.

We are also continuing our adult social care support and have now expanded our concert programme in local Care Homes to cover nine care homes in the local area.

The Friends of Grayshott Concerts are the bedrock onto which we build our programmes, and the organisation simply could not exist without your support. We are also indebted to the generosity of our sponsors, helpers, donors and funding bodies for what they do in enabling us to present *World Class performances on your doorstep.* A particular mention and thank you to Applegarth Farm who, as outstanding sponsors, have supported Grayshott Concerts ever since the first event in 2004 and who have provided pre-concert meals for our events – the perfect start to a wonderful evening!

Financial Review and Reserves Policy

The Charity uses its income for the promotion and staging of *world-class performances – on your doorstep!* In 2025, with the formation of the CIO, the Trustees took the opportunity to review the Charity's Reserves Policy. An analysis of the cash requirements of the Charity over the last 3 years was carried out, with the result that at least £25,000 of the Reserves are needed to maintain our operational cashflow. In addition, the Trustees decided in 2025 that it is prudent to set aside a further £10,000 in the General Funds to act as a contingency against any reduction in income e.g. resulting from a reduction in ticket income and Friends donations. The Trustees therefore decided to maintain the General Funds at a minimum of £35,000. This left some headroom to place in Designated Funds a reserve for known future expenditure. Accordingly, the Trustees decided to place £5,000 in Designated Funds to cover Outreach activities. The Trustees have reviewed this in 2026 and have decided to maintain the Designated Funds at the same level.

Trustees' Report for the year ending 31 December 2025 (continued)

Trustees' responsibilities statement

The Trustees are responsible for preparing this Annual Trustees' Report and Financial Statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these Financial Statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on an ongoing concern basis unless it is inappropriate to presume that the Charity will continue in business.
- make judgements and estimates that are reasonable and prudent.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity. They are also responsible for safeguarding the assets of the Charity, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report was approved by the Trustees on 1 June 2026 and signed on their behalf by

Jim Miles
Chair

Grayshott Concerts CIO

Independent examiner's report to the trustees of Grayshott Concerts

I report to the trustees on my examination of the accounts of Grayshott Concerts (the Charity) for the year ended 31 December 2025.

Responsibilities and basis of report

As the charity trustees of the Charity 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 Charity'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 Charity as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

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: 

Name: Catherine Sullivan FCA
Address: 5 Marneys Close
Epsom
KT18 7HR
Date: 3 July 2026

Grayshott Concerts CIO
Year ended 31 December 2025
Statement of Financial Activities

		2025	2024
Incoming resources		£	£
Voluntary Income	2	35,432	29,491
Income from Charitable Activities		79,294	69,681
Other income		4,308	2,740
Interest		167	1
Total incoming resources		**119,200**	**101,913**
Resources expended			
Cost of generating funds	3	6,954	8,394
Charitable activities	3	110,528	92,210
Total resources expended		**117,482**	**100,605**
Net incoming / (outgoing) resources for the year		**1,718**	**1,308**
Balance brought forward at 1 January		43,408	42,100
Balance carried forward at 31st December		**45,126**	**43,408**

The notes on pages 12 to 14 form part of these financial statements

Grayshott Concerts CIO
Balance sheet as at 31 December 2025

	Notes	2025 Total £	2024 Total £
Fixed Assets			
Tangible Assets	4	**1,438**	**1,618**
Current Assets			
Debtors and prepayments	5	52,755	47,034
Cash at bank and in hand		38,877	30,843
		91,631	**77,877**
Current Liabilities			
Creditors and accruals	6	47,943	36,087
		47,943	**36,087**
Net Current Assets		**43,688**	**41,790**
Net Assets		**45,126**	**43,408**
Reserves			
General Funds		40,126	38,408
Designated Funds	7	5,000	5,000
		45,126	**43,408**

For the year ended 31 December 2025 the charity is exempt from audit; the members have not required the company to obtain an audit of its accounts for the year in question in accordance with s144 of the Charities Act 2011.

The directors acknowledge their responsibilities in complying with the requirements of the Act with respect to accounting records and the preparation of accounts. The accompanying notes on pages 12 to 14 form an integral part of these financial statements.

Approved by the Trustees on 1 June 2026 and signed on their behalf by

Jim Miles

1. Accounting policies

(a) Basis of accounting
The financial statements have been prepared in accordance with the Statement of Recommended Practice 'Accounting by Charities' (SORP 2005) and applicable UK Accounting Standards and the Charities Act 2011. The particular accounting policies adopted are described below.

(b) Incoming resources
All incoming resources are recognised once the Charity has entitlement to the resources, it is certain that these resources will be received and the monetary value of the incoming resources can be measured with sufficient reliability.

(c) Resources expended
Liabilities are recognised as resources expended as soon as there is a legal or constructive obligation committing the Charity to the expenditure.

(d) Fixed assets
Depreciation is provided at the following annual rate to write off each asset over its estimated useful life:
Staging - 10% on reducing balance basis or such other rate as the trustees' consider appropriate.

(e) Fund accounting
Unrestricted funds - These are funds free from any restrictions and Trustees can decide what they are spent on. Unrestricted funds are shown in two types as detailed below:
General funds - represent the unrestricted net assets of the charity, excluding designated funds.
Designated funds - are funds which the Trustees have specifically designated the purpose for which they can be used.

2. Voluntary income

	2025	2024
	£	£
Donation income	32,903	28,645
Grants	2529	846
	35,432	**29,491**

3. Expenditure

	2025			
	Direct costs	Support Costs	Gover-nance	Total
	£	£	£	£
Raising funds	6,032	753	169	**6,954**
Charitable Activities	95,868	11,972	2,687	**110,528**
	101,900	**12,725**	**2,856**	**117,482**

4. Fixed Assets

	Staging
	£
Cost	
As at 1st January 2024	7,873
Additions in year	-
Total at 31st December 2024	**7,873**
Depreciation	
As at 1st January 2024	6,255
Additions in year	180
Total at 31st December 2024	**6,435**
Net book value	
At 1st January 2025	1,618
At 31st December 2025	**1,438**

5. Debtors

	2025	2024
	£	£
Due from Grayshott Concerts Production Limited	47,461	44,108
Accounts Receivable	3,735	134
Prepayments	1,840	2,793
VAT receivable	-	-
	53,037	**47,034**

6. Creditors

	2025	2024
	£	£
Accounts payable	-	2,722
Deferred income	17,054	22,006
Accruals	8,232	1,816
VAT payable	-	9,543
	25,286	**36,087**

7. Funds

	Balance at 1 January 2025	Incoming Resources	Expenditure	Transfers	Balance at 31 December 2025
General Funds	20,723	119,200	(117,482)	-	22,441
Designated Funds	22,685	-	-	-	22,685
	43,408	**119,200**	**(117,482)**	**-**	**45,126**

During the year ended 31 December 2025 no restricted funds were held.

8. Grayshott Concerts Production Limited

As from 2 January 2019 the costs of producing concerts are initially carried by a related company, Grayshott Concerts Production Limited (GCPL), the share capital of which is held by two of the trustees of Grayshott Concerts (the charity).

The company invoices the charity with the cost of producing the concerts and GCPL is due to receive a Corporation Tax credit of £33,356 by way of a claim for Orchestra Tax Relief that in turn reduces the net cost to the charity of producing concerts.

The working capital requirements of GCPL are supported by a loan from Grayshott Concerts to GCPL, which was £47,461 as at 31 December 2025.