

Parbold Douglas Music Lancashire 2024–2025 Season

September to December 2024

Saturday 14th September N Y J O – a 9-piece ensemble of emerging jazz musicians plays Davis's pivotal 1957 album 'Birth of Cool'.

Saturday 12th October Anna Tsybuleva, piano. Leeds International Piano Winner 2015 plays the preludes of Debussy and Rachmaninov.

Saturday 2nd November Kosmos Harriet Mackenzie, violin, Meg Hamilton, viola, Miloš Milivojević, accordion re-define the relationship between classical & music from around the globe.

Saturday 30th November Sir Stephen Hough, piano. One of the most distinctive artists of his generation plays Chaminade, Schumann, Hough and Chopin.

Saturday 7th December Intrada Brass Ensemble A Lancashire 11-piece band celebrates the Festive Season

February to June 2025

Saturday 15th February Meliora Collective 11-piece ensemble of wind and string instruments play classics

Saturday 15th March Paul Lewis CBE., piano. One of this generation's the leading musicians plays Brahms Mozart & Beethoven.

Saturday 12th April Alim Beisembayev piano Leeds International Piano Winner 2021, BBC New Generation Artist

Saturday 31st May Brodsky String Quartet plays Stravinsky, Shostakovich and Beethoven

Saturday 14th June Aquarelle Guitar Quartet with Craig Ogden, guitar, play Bizet's "Carman" and the music of Spain and Latin America.

A brochure may be obtained at you local library, the Village Hall and downloaded from the DMS website: www.parbolddouglasmusic.org

We look forward to welcoming you to a PDML concert in our 2024-25 season. Prices have been increased and we are still using PayPal with its economical booking fee.

Subscriptions should be purchased via the Box Office with 10% discount



Douglas Music Society.
Charity No: 506675



49th Season 2023-2024 Trustees' Annual Report

As the 2023-24 and 49th season of presenting professional Douglas Music Society's concerts [trading under the name of Parbold Douglas Music, Lancashire (PDM)] progressed, it became clearer that the trends of the previous season: the return of the established followers, the arrival of new audience, the enthusiasm of artists to return to Parbold or request the opportunity to play in our venue marked a positive return to what DMS had achieved before the pandemic.

And yet all of this was happening midst a time of loss. We missed longstanding volunteers and loyal supporters who had helped in setting up the events, handing out programmes at concerts, whose friends or family told us of their passing or inability to attend. Recent news came of the death, very shortly after retiring, of the manager of the grant-awarding fund, Andy Rowett, whose awards had supported every aspect of the development of the hall from 2008 to 2020 onwards – insulation, heating, ventilation, lighting, toilets, creation of the cinema - to bring about its transformation; the venue owes a lot to his support. And much nearer to home, mid-season, a loss that touched the Trustees more directly, when Brian Pilling, our Treasurer died, and the volunteer-team lost a friend, a long-term supporter and a senior and sagacious counsellor.

DMS is one of the diversity of arts promoters across the UK. Our artists arrive from or travel on to other venues elsewhere in the country and abroad. They confirmed reports from the large and small commercial music and theatre venues across the world - USA, Canada, Europe, Asia - that 20% of former established audiences had not return to public arts events. It is a change that has been widely reported and marks a societal change of a kind that is not yet defined nor explained. DMS's attendances at the beginning of the season matched this trend and prompted the positive strategic move of concentrating our promotional publicity on social media. This strategic change

coincided with the concert by the world-class duo of Benjamin Grosvenor and Hyeyoon Park and with the social media this raised our concerts' profile amongst a different and slightly younger audience from a wider catchment area. Those visiting our concerts for the first time expressed their astonishment that they had never heard of DMS before, and followed with promises to return. And many have. This strategic change, trialled during the previous season, was steered by Anne Siequien and Paul Smith to the final positive result of an attendance average of 90% in the 23-24 season. The generous award from the Evans Family Foundation, led by Maria Evans, now resident in the USA, made this social media campaign possible. The Board is delighted to report that this generous award has been renewed and increased for the coming season in recognition of the work that the DMS volunteers do for the community; it is acknowledged at Maria's request through the estate agency that bears her name.

The financial pressure on artists fees, hosting, publicity and staging events has put pressure on our budget for the 2023-24 season and though our financial situation is secure, we have had to raise prices to cope with higher costs but have still kept them competitively lower than the metropolitan venues.

The 2023-24 season introduced a more diversified range of concerts by ensembles alongside the established international concert -pianists: Janina Fialkowska, Peter Donohoe, and two new to our audiences, Pedr Limonov and Andrew von Oeyen. The ensembles enable us to merge the new with the established: Classico-Latino brought the vivacity and vibrancy of Latin America to match the traditional festive sound of Prince Bishops Brass. In the Spring the varied range of the classical piano trio with Martin Roscoe, Fenella Humphreys and Jessica Burroughs was followed by the larger ensemble of students from the Yehudi Menuhin School led by international concert-pianist and the School's Director of Music, Ashley Wass creating a small orchestra-effect to play the chamber version of Chopin's Piano Concert No. 2 and Chausson's Concerto. For these students the experience was part of their training for their future careers as professional musicians. As such it was an instance of DMS's policy of developing new musical talent and since they are very keen to return in 2025-26, because of our venue's ambience, Steinway and DMS's care of its artists, such concerts may be the best and most directly relevant application of DMS's development policy for young aspiring musicians. One event in the season was distinctly different – a concert with a dramatic performance/presentation: concert-pianist, Lucy Parham and actor, Tim McInnerny in 'Elegie', the story of Rachmaninoff in exile post-1917 proved to be a solid 'hit' with the audience and the artists, who immediately requested the opportunity to return with another show. All of these events

offered wider musical 'horizons' to our audiences which they welcomed and gave us notions on how missing audiences might be attracted to return.

The team-approach to the organisation and administration of DMS continues to prove the best way of operating with responsibilities shared between two or three volunteers. This shared responsibility and commitment matches the strong sense of service and community that underpins the volunteering of all the members of the team. It is also a solution to the decline in volunteering generally: sharing a burden has traditionally been a practical solution in many circumstances. This is clearly in evidence on the concert days as the event team, headed by Jean Hilton, with all the Trustees and volunteers, Nadine Downhill, Lorraine Howarth, Barbara Brown, Judy Barker, Ann Dent, Anu Padayachi pitching in for a morning and evening with the occasional afternoon for good measure. Not everyone can help at every event and new members are always welcomed. Nadine Downhill's hosting and care for the artists is proving an invaluable asset in creating a positive ambience for the performers' concerts and in enhancing DMS's organisational and efficiency reputation amongst the artists.

The venue's HVAC (air-conditioning) system has operated well and the fact that there has been no recorded comment of being too warm - even in a heat wave – witnesses the value of what it has contributed to events for artists and audience. In Spring 2024 the installation of solar panels and a battery system funded by a grant, in which DMS's chair had a role, has reduced operating costs, but DMS will have to wait a year to be able to assess the full positive impact.

Development of the venue to tackle its inadequacies is still stalled and it is hoped that some positive action will occur in the next year.

The 2024-25 season continues the tradition of a diversity of excellent music-making and world-class artists and ensembles happy to come to Parbold for its ambience, the warmth of its audience's welcome, the quality of its event-presentation and the Steinway so that the forthcoming season promises a range of brilliant performances for the people of the North West and consolidates DMS's reputation as an outstanding and valued venue and concert series for the region.

The Board of Trustees: Michael Bonsall (Chairman), Liz Nolan, (Secretary), Wendy Holbeche (Treasurer), Glenys Baulsh (Box Office Manager), Jean Hilton, Oliver Howarth, Chris Rowe.

June 31st, 2024.

Charity Number: 506675

DOUGLAS MUSIC SOCIETY
REPORTS AND FINANCIAL STATEMENTS
FOR THE 13 MONTH PERIOD ENDED 30TH JUNE 2024

Charity Number: 506675

DOUGLAS MUSIC SOCIETY
REPORTS AND FINANCIAL STATEMENTS
FOR THE 13 MONTH PERIOD ENDED 30TH JUNE 2024

INDEX

1	Charity information
2	Accountants report
3	Statement of financial activities
4	Balance sheet

DOUGLAS MUSIC SOCIETY
REPORTS AND FINANCIAL STATEMENTS
FOR THE 13 MONTH PERIOD ENDED 30TH JUNE 2024

Trustees

Michael Bonsall (Chairman)
Liz Nolan (Secretary)
Wendy Holbeche (Treasurer)
Glenys Baulsch
Jean Hilton
Oliver Howarth
Christopher Rowe

Charity number

506675

Charity offices

112 Spendmore Lane
Coppull
Chorley
PR7 5BX

Accountants

Evergreen Accountants
112 Spendmore Lane
Coppull
Chorley
PR7 5BX

Bankers

Royal Bank of Scotland plc
Customer Service Centre
Drummond House
1 Redheughs Avenue
Edinburgh
EH12 9JN

**INDEPENDENT EXAMINERS' REPORT
TO THE TRUSTEES OF
DOUGLAS MUSIC SOCIETY
FOR THE 13 MONTH PERIOD ENDED 30TH JUNE 2024**

We report on the financial statements which are set out hereto.

Respective Responsibilities of the Trustees

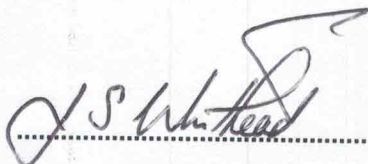
As the charity's trustees you are responsible for the preparation of the accounts. You consider that the audit requirements of section 43 (2) of the Charities Act 1993 (the Act) do not apply. It is our responsibility to state, on the basis of procedures specified in the General Directions given by the Charity Commissioners under section 43 (7) (b) of the Act, whether particular matters have come to our attention.

Basis of Independent Examiners' Report

Our examination was carried out in accordance with General Directions given by the Charity Commissioners. An examination includes a review of the accounting records kept by the Charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosure in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently we do not express an audit opinion on the view given by the accounts.

Independent Examiners' Statement

In our opinion the financial statements give a true and fair view of the state of the charity's affairs at 30th June 2024 and of its results for the 13 month period then ended.


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Evergreen Accountants
112 Spendmore Lane
Coppull
Chorley
PR7 5BX

Date: 31st July 2024
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31st July 2024

DOUGLAS MUSIC SOCIETY
RECEIPTS AND PAYMENTS
FOR THE 13 MONTH PERIOD ENDED
30TH JUNE 2024

	2023-24			2022-23
	Unrestricted	Restricted	Total	Total
	Funds	Funds		
	£	£	£	£
Receipts				
Season Subscriptions	3,630.00		3,630.00	360.01
Ticket Sales, Box Office & Paypal	40,300.40		40,300.40	33,496.41
Raffle Income	1,665.90		1,665.90	1,323.75
Donations	1,280.61		1,280.61	1,434.51
Bank Interest received	262.80		262.80	109.67
Sponsorship		3,000.00	3,000.00	2,500.00
	47,139.71	3,000.00	50,139.71	39,224.35
Expenses				
Artists Fees	28,591.54		28,591.54	23,926.73
Hall Hire	3,115.00		3,115.00	2,722.50
Web Site & Computer Costs	1,185.88		1,185.88	925.99
Piano Depreciation/Maintenance	0.00		0.00	1,500.00
Piano Tuning	1,500.00		1,500.00	1,400.00
Repairs & maintenance	209.99		209.99	143.59
Marketing/Sales	0.00	1,293.75	1,293.75	1,202.54
Refreshments & Food	903.33		903.33	15.28
Admin Costs	1,558.75	426.25	1,985.00	1,558.56
Telephone	-35.00		-35.00	95.40
Printing	2,493.77	1280.00	2,493.77	2,155.60
Postage	319.20		319.20	280.70
Stationery	92.60		92.60	5.96
Sponsorship	160.00		160.00	0.00
Accountancy	360.00		360.00	360.00
Hall set-out	1,300.00		1,300.00	1,455.75
Insurance	517.56		517.56	492.91
Subscriptions	392.00		392.00	382.09
Flowers & Sundry Expenses	110.00		110.00	0.00
Bank Charges	102.00		102.00	171.00
Adjust last years accountancy accrual	0.00		0.00	240.00
	42,876.62	3,000.00	44,596.62	39,034.60
Net (Payments) Receipts	4,263.09	0.00	4,263.09	189.75
Cash Funds at 31st May 2023	66,522.89		66,522.89	66,333.14
Cash Funds at 30th June 2024	70,785.98	0.00	70,785.98	66,522.89

DOUGLAS MUSIC SOCIETY

**BALANCE SHEET
FOR THE YEAR ENDED
FOR THE 13 MONTH PERIOD ENDED 30TH JUNE 2024**

	30th June 2024			31st May 2023
	Unrestricted Funds	Restricted Funds	Total	Total
Assets				
Steinway Piano & Stool	39,137.98		39,137.98	39,137.98
RBS-Current Account	12,032.75	3,500.00	15,532.75	9,050.46
RBS-Deposit Account	18,721.67		18,721.67	18,458.87
Debtors	1,000.00		1,000.00	0.00
Petty Cash	213.70		213.70	213.70
Overclaimed Expenses	39.88		39.88	21.88
	71,145.98	3,500.00	74,645.98	66,882.89
Liabilities				
Creditors	0.00		0.00	0.00
Accruals	360.00		360.00	360.00
Sponsorship in Advance	0.00	3,500.00	3,500.00	0.00
Total Liabilities	360.00	3,500.00	3,860.00	360.00
Total Assets less Liabilities	70,785.98	0.00	70,785.98	66,522.89
Reserves				
Balance at 1st June 2023	66,522.89	0.00	66,522.89	66,333.14
Surplus for year	4,263.09		4,263.09	189.75
Balance at 30th June 2024	70,785.98	0.00	70,785.98	66,522.89

Notes:

1. Depreciation Policy: Was agreed at £1,500 per annum plus charged in previous years to give surplus funds towards replacement in 2040. It is no longer charged from this year as the market value of pianos are appreciating. From 2024-25 there will be an appreciation benefit of £1,000 per annum added to the value of the Steinway in the balance sheet and also shown as nominal income in the receipts and payments account.

2. Sponsorship: The Society received a Grant from the Evans Family Foundation of £3000, which was paid on the 30th June 2023. The Grant was to cover Printing and Marketing for the 2023/2024 season.

A further Grant of £3500 was received on the 14th June 2024 to cover the 2024/2025. This Grant has been recorded as a payment in advance in the Accounts to 30th June 2024.

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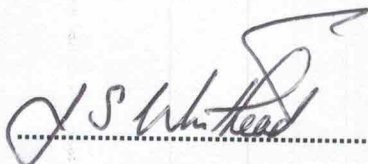
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