



Registered Charity No. 264425

**The Annual General Meeting of the Norwich Philharmonic Society**  
**will be held on Tuesday, 7th July, 2026, at 7.15pm,**  
**at The George Hotel, Arlington Lane, (off Newmarket Road), Norwich, NR2 2DA**

## **AGENDA**

**1. Apologies for absence**

**2. Minutes of the AGM held on 1st July, 2025 (Attached)**

**3. To receive the Chair's Report for 2025/26**

**4. To receive and approve the Accounts, including the Financial Report, for 1 May 2025-30 April 2026 (Accounts will also be available via the Society's website one week before the meeting)**

**5. Election of Chair and Vice-Chair\***

**The current Chair, Caroline Dixey, and Vice-Chair, Catrina Nixon, were re-appointed in July, 2025, for a further three-year term of office, ending in June, 2028.**

*\*Note 1: The Society's Constitution states that: 'The members of the Society shall elect a Chairman and Vice-Chairman every third AGM who must have already served on the Committee. At the end of the three-year period the Chairman shall not be eligible for re-election or co-option to the Committee for one year unless there is no other candidate for Chairman. At the end of the three-year period the Vice-Chairman shall be eligible for election as Chairman but not for re-election as Vice-Chairman unless there is no other candidate for Vice-Chairman.'*

**6. Election of Officers for 2026/27\*\***

**6.1 Present Officers seeking re-election are:**

**Treasurer: Kate Anetts**

**Secretary of the Benefactors and Friends of the Society: Kate Anetts**

**Orchestra Sub-Committee Chair: Catrina Nixon**

**Chorus Secretary: Sally West-Lindell**

**Orchestra Secretary: Caroline Shepherd**

*(Caroline was co-opted in January, 2026, vice Christopher Elston)*

**Orchestra Librarian: Caroline Furniss**

**Front of House Manager/Head Steward: Alison Guy**

**Committee Secretary: Alison Rhodes**

**6.2 Election of Publicity Officer**

**There is a vacancy for a Publicity Officer for which nominations are invited.**

*\*\*Note 2: The Society's Constitution states that: 'The Officers of the Society, (excluding the Chairman and Vice Chairman) shall be elected annually at the AGM.'*

## **7. Election of Ordinary Members\*\*\***

7.1 There is one vacancy for a **Chorus representative**, vice Alex Atherton. Alex is willing to serve a further term of three years if there are no other nominations.

7.2 There is one vacancy for an **Orchestra representative**, vice Steve Kent-Davies. Nominations are invited.

7.3 There is one vacancy for a **Public Representative** (in addition to Peter Callf (elected 24/25) and Simon Suter (re-elected 24/25)) for which nominations are invited.

**\*\*\* Note 3:** *The Society's Constitution states that: 'The ordinary members, whether elected or co-opted, shall retire after three years' service and shall not be eligible for re-election or co-option for one year unless there are insufficient candidates to fill all the vacancies and the Chairman exercises his or her discretion to invite further nominations which may include nominations for retiring members.'*

### **The role of Committee Members**

All elected members of the Committee are Trustees of the charity. Information about the role of a Trustee may be found at:

<https://www.gov.uk/government/publications/the-essential-trustee-what-you-need-to-know-cc3/the-essential-trustee-what-you-need-to-know-what-you-need-to-do>

The Committee normally meets five times a year. During 2025/26, two meetings were held in person, and three were held via Zoom.

The Committee welcomes new members. If members are interested and/or are aware of members of the public who might consider getting involved with the Philharmonic, they are welcome to talk in the first instance to the Chair, Vice-Chair, Secretary or other members of the Committee to find out more.

## **8. Appointment of an Independent Accounts Examiner**

To confirm the re-appointment of Mr Crispin de Boos.

## **9. Presentation of Long Service Awards to Members, and Farewells**

## **10. Looking ahead to the 2026/27 Season**

## **11. Any other business (See Note 4 below)**

Alison Rhodes  
NPS Secretary

**Note 4:** *AOB items, written questions or comments on the Minutes or Accounts may be submitted to the Secretary up to 5pm on Monday, 6th July, 2026, by email to [alison.rhodes@btinternet.com](mailto:alison.rhodes@btinternet.com) or in writing (see address below)*

**Note 5:** *Nominations should be sent to: Alison Rhodes, Norwich Philharmonic Society, c/o 24, Burgess Way, Brooke, Norwich, NR15 1JY*

*to arrive no later than Tuesday, 23rd June, 2026 (the closing date).*

## MINUTES OF THE ANNUAL GENERAL MEETING OF THE NORWICH PHILHARMONIC SOCIETY HELD AT THE GEORGE HOTEL, NORWICH, ON TUESDAY, 1ST JULY, 2025, AT 7.00PM

David Dunnett, the new President of The Norwich Philharmonic Society, vice Antony Jarrold, took the chair for this Annual General Meeting (AGM). David warmly welcomed Members, Benefactors and Friends to the meeting.

### 1. Apologies

It was reported that apologies had been received from **48** members. **43** were in attendance.

### 2. Minutes of the Annual General Meeting (AGM) held on 9th July, 2024

The Minutes of the last AGM had been circulated along with the agenda and other papers, via email, post and the Society's website, the requisite period of notice having been given.

Under Minute 3x) the Chair reported that £5k of the £7k donation received for 'The Strangers' project had been used to support the additional costs of the February, 2025 concert (which included the 'Rite of Spring') with the kind permission of the donors, The Geoffrey Watling Charity (see also Minute 3vii) below)..

The Minutes were **approved**, proposed by Jayne Evans and seconded by Rachel Clayton.

### 3. Chair's Report on the 2024/25 Season

Caroline Dixey (CD) presented her Chair's Report on the 2024/25 season (attached). Particular attention was drawn to the following:

- i) the continued loyal support, commitment, enthusiasm and flexibility shown by Members, Benefactors and Friends during another exciting and challenging season;
- ii) the appointment of David Dunnett, former Chorus Conductor, as President of the Society vice Antony Jarrold, who had accepted an invitation to become a Vice-President, alongside Colin Pordham and Julian Webb;
- iii) the completion, by Ashley Grote, of his first, very successful season, as Chorus Conductor;
- iv) new members who had joined the Chorus or Orchestra during 2025-26 and members who had decided to say 'farewell'. Bowing out this year, after a remarkable 49 years as a member of the Orchestra, was Judy Tryggvason. Judy had undertaken a range of roles over the years, which had certainly helped to keep 'the Phil show on the road'. Later in the meeting, everyone present would have another opportunity to acknowledge Judy's long service, to say 'thank you' and to wish her well for the future. There would be a similar opportunity to acknowledge the long service of other (continuing) members who between them had amassed a magnificent total of over 350 years!
- v) the continuing closure of The Halls for refurbishment and recourse to alternative venues for concerts - at Norwich Cathedral, the King's Centre and The Norfolk Events Centre at The Showground;
- vi) the range of concerts offered, from Haydn's evocative *Creation* to three fascinating orchestral pieces at the early December concert, including an early orchestral piece, *Indra*, by Holst; and then on to the jollity of the Family Christmas concert, featuring an appearance by Father Christmas on the conductor's rostrum. There was a breathtaking concert in February with orchestra and young dancers in the *Rite of Spring*. This triumph of an evening would go down in the annals of The Society! It was followed by another highly successful Children's concert (*Gaspard's Foxtrot*, narrated by the author, Zeb Soanes, with live illustrations by James Mayhew). Our concert finale took us to a Brazilian carnival in Lambert's *Rio Grande*, to vibrant Paris with Gershwin (plus his *Rhapsody in Blue*), to Cuba and Mexico for Marquez's hypnotic *Danzon No. 2* and finally to the Caribbean and American south with Sir John Rutter's *Feel the Spirit*, his settings of seven spirituals;
- vii) the Society's financial position at the end of 2024/25 (see also Minute 4 below). Despite all the challenges of increasing costs, audiences still not having consistently reached pre-Covid19 pandemic levels and changes of venue, a net surplus of £4,686, comprising £2,978 in restricted funds and £1,708 in unrestricted, had been achieved. This was a great outcome in the light of the various challenges faced. The Society aimed to produce a 'break-even' budget each year and, although there was a good

level of reserves, the aim was to maintain unrestricted net reserves of around 100% of the season's concert expenditure (currently around £70k) to cover the potential downsides of a poor season or unexpected events;

viii) the generous financial support donated by supporters, including a donation in memory of the late James Visick, former Chorus member; by The Geoffrey Watling Charity; and by Lord Agnew, to support choir projects. In addition, the contribution made by the Norfolk County Music Festival to the Children's concerts was acknowledged;

ix) looking ahead to 2025-26, there would be a modest increase in the price of most (but not all) tickets. Prices would range from £15 to £35 for the Cathedral concert; £15 and £25 for both the early December orchestral concert and the Family Christmas concert at the NEC. Rates for students and under 26s would range from £8 to £18 at the Cathedral, with prices for the NEC pegged at £8. The discount on Members' tickets would remain at £1 per ticket (excluding the Christmas concert), limited to a maximum of two tickets per Member. It was unlikely that season tickets would be re-introduced, given the range of venues and uncertainty of the date of return to The Halls. It was planned that priority bookings would be available between 5th to 18th September and thereafter on sale to the public from 19th September. Subscription rates for Members would rise by £5 to £100, the first rise for two years. Various options for payment would be available, including by lump sum (one instalment) via Direct Debit, BACs transfer, or by card or by five, monthly payments via Direct Debit. Other arrangements would apply to orchestral players not playing in all concerts. Ticket prices for the second half of the season had not yet been set, pending confirmation of venues.

The Chair paid tribute to Kate Anetts for her sterling work as the Society's Treasurer and as the Secretary to the Benefactors and Friends;

x) in a development to help alleviate financial pressures on the Society, a Production Company had been set up. Under current Inland Revenue rules, the Company, (which was legally separate from the Committee) would be able to claim tax relief on costs primarily relating to the Orchestra. Whilst it was not clear how the Inland Revenue would treat combined Orchestra/Chorus concerts, any additional financial support would be welcome. CD, Catrina Nixon (Vice-Chair) and Paul Henderson (Chorus) would be the Directors of the new company.

xi) an outline of programmes for the new season in which the opening concert would comprise Brahms's *A German Requiem* and Sibelius's *Symphony No. 7*. This would be followed in early December by an orchestral programme of Czech/Slovak music, with the first half of the season concluding with the traditional Family Christmas concert. The second half of the season would be opened by the Orchestra in a programme including Rachmaninov and Prokofiev. The Orchestra and Chorus would then come together in a performance of Elgar's *The Dream of Gerontius*. Another Children's concert would be on offer too (See also Minute 10 below for more details). Looking further ahead, it was possible that the Orchestra and Chorus would participate in the 2026 Norfolk and Norwich Festival and that the Musik Institut, Koblenz, would make a welcome return visit to Norwich in 2027;

xii) the good news that, following a public vote, 'the Phil' had been shortlisted for a Norfolk Arts Award in the Music category, There were two finalists in each category, with the winners being announced in September, 2025. Whatever the outcome, this was a very welcome recognition and endorsement of The Phil and its part in the cultural life of Norwich and Norfolk;

xiii) future fund-raising efforts would once again include the great Annual Quiz, organised by Sally West-Lindell and led by Matthew Andrews and Caroline Furniss. The Quiz would be held on Friday, 23rd January, 2026, in The Refectory of Norwich School;

xiv) the hard work and commitment throughout the year of members of the Committee; the Society's Vice-Chair and Chair of the Orchestra Sub-Committee, Catrina Nixon; the Treasurer and Secretary to the Benefactors and Friends, Kate Anetts; the Chorus and Orchestra conductors, Ashley Grote and Matt Andrews; the indefatigable rehearsal pianist, Tim Patient; the Chorus, Orchestra and Committee Secretaries (Sally West-Lindell, Chris Elston, and Alison Rhodes); Judy Tryggvason, web-manager, concert planner and erstwhile editor of the Newsletter; Alison Guy, Front of House Manager and her team; Moira Eagling, editor of the Newsletter and creative expert behind the Society's publicity leaflets

and programmes; and Matt and Caroline for once again challenging the 'little grey cells' in the annual quiz. The continued loyal support and generosity of all Benefactors, Friends and Members were also gratefully acknowledged.

#### **4. Annual Accounts, including the Financial Report for 1 May, 2024 to 30 April, 2025**

**4.1** The Treasurer, Kate Anetts, referred to the Annual Accounts and the Financial Report that had been circulated. In her report, the Treasurer highlighted the following, that:

i) overall, the 24-25 season had shown a surplus of £4,686, comprising £2,978 in restricted funds and £1,708 in unrestricted funds. The budget (unrestricted) for the year had originally projected a deficit of £2,861, offset by the use of £5,000 originally allocated for the cancelled Strangers project (see also point iii) below), to produce a surplus of £2,139. The budget had not accounted for any restricted income so it was very pleasing to acknowledge £2,321 in memory of former chorus member, the late James Visick, and £7,500 from Lord Agnew to support choir projects;

ii) a concert deficit of £26,948 had been planned for the year. The actual result was a deficit of £28,267. This arose from a combination of both lower concert income (notably on the November and early December concerts and in general as a result of the need to use other venues during the unavailability of The Halls) totalling £40,000 rather than £44,750, and lower overall concert costs of £68,275 rather than £71,698;

iii) a donation of £5,000, originally towards the now-cancelled Strangers project was, with the agreement of the donor, transferred to support the *Rite of Spring* project, which was produced in conjunction with Workshop Studios dance company;

iv) the Society's Reserves policy, which was defined in terms of the planned concert expenditure for the year. The aim was to maintain unrestricted net reserves of the full cost of a year's concert expenditure (currently £70,000) which it was hoped would cover any

significant fall in income and as a contingency against unexpected events and shortfall in cash flow. Any unrestricted cash above this was treated as Designated funds – with planned spending decided by the Committee for development, education, commissioning, capital projects and encouragement of new, possibly younger, members;

v) current unrestricted net current assets were £70,092, being the sum agreed for the reserves policy, so no further designated funds are yet in place. Restricted net current assets were £11,280, giving an overall figure of £81,372 net current assets.

vi) total net assets were £124,349, comprising the net current assets of £81,372 plus debtors, retained (fixed) assets and a relatively small sum (£33,854 historic cost) in relatively low-yield, low-risk investment managed funds which are held to generate income, currently around £1,500;

vii) looking ahead, budgeting and season planning would prove even more of a challenge than usual – as it was not known for sure when The Halls would reopen and there was no indication of likely costs that would be incurred when it did. A first draft budget also showed known costs rising rapidly in all areas. Whilst The Phil audiences were loyal, continuing to give their support, income, as always, would be unpredictable. It was going to be a challenging season! But there was an excellent team in place and a very attractive programme of concerts for the 2025-26 season.

**4.2** On behalf of all members, The Chair paid tribute to the Treasurer, thanking her for her very hard work once again, in another challenging year.

**4.3** The Accounts and Financial Report were **approved**, proposed by Eryl Pickworth and seconded by Fred Pickworth.

#### **5. Election of Chair and Vice-Chair**

**5.1** The President noted that the Chair and Vice-Chair had both completed their three-year term of office, as laid down in the Society's Constitution. Both had indicated their willingness to be re-appointed. As no other nominations had been received, Clause 6 of the Constitution permitted their re-election for a further term of office (for three years, ending July, 2028).

**5.2** Proposed by Alison Rhodes and seconded by Kate Anetts, Caroline Dixey was **duly elected** as Chair of the Society.

**5.3** Proposed by Caroline Furniss and seconded by Simon Suter, Catrina Nixon was **duly elected** as Vice-Chair of the Society.

**5.4** On behalf of all Members, Benefactors and Friends, The President thanked Caroline and Catrina for their enormous efforts on behalf of the Society, drawing attention to their passion, their commitment, energy and vision.

## **6. Election of Officers for 2025/26**

**6.1** It was reported that the Officers (Kate Anetts, Catrina Nixon, Christopher Elston (but see also Minute 6.2 below), Caroline Furniss, Alison Guy, Alison Rhodes and Sally West-Lindell), had indicated that they were seeking re-election. Proposed by Rosemary Sanford and seconded by Ruth Dodds, they were **duly re-elected**, en bloc.

**6.2** The President clarified that Christopher Elston had indicated that he was standing down as Orchestra Secretary but had offered to stay on until a replacement was found which he hoped would be no later than the end of this year. The President thanked Christopher for his contribution and for his diligent, hard work on behalf of the Orchestra. The Committee Chair (CD) would take action to appoint a replacement under the terms of Clause 7 of the Constitution.

**6.3** There was a vacancy for the role of Publicity Officer. Whilst no formal nomination had been received, an expression of interest had been made and discussions were on-going. If the outcome was positive, the Chair would take action to appoint a Publicity Officer under the terms of Clause 7 of the Constitution.

**6.4** The President thanked all Officers for their huge contribution to and hard work for the Society.

## **7. Election of Ordinary Members**

### **7.1 Chorus Representative**

**7.1.1** The President reported that Paul Henderson had completed his term of office as one of the two Chorus representatives. A nomination had been received from Derek Bryanton (bass section of the Chorus). Proposed by Paul Henderson and seconded by Sally West-Lindell, Derek Bryanton was **duly elected** as a Chorus representative and was welcomed to membership of the Committee.

**7.1.2** On behalf of all members of the Committee, CD presented Paul with a small gift and card as a token of appreciation and thanks for his significant contribution. It was noted that Paul would continue in his role as one of the three Directors of the new Production Company (Minute 3x) above refers).

### **7.2 Orchestra Representative**

There was a vacancy for an Orchestra representative, vice Judy Tryggvason, who had completed her term of office. A nomination had been received from Wendy Ekbery (viola section of the Orchestra). Proposed by Catrina Nixon and seconded by Christopher Elston, Wendy Ekbery was **duly elected** as an Orchestra representative and was welcomed to membership of the Committee.

### **7.3 Public Representatives**

The Constitution provided for three Public Representative members of the Committee. Two, Simon Suter and Peter Callf, were continuing in this role. As no other nominations had been received, the third Public Representative position thus remained vacant. The President urged everyone to give some thought to possible suitable candidates and to speak to CD or Catrina Nixon.

**7.4** The President thanked all members of the Committee for their contributions to and support for the work of the Committee.

## **8. Appointment of Independent Accounts Examiner**

The President reminded those present that at the AGM in July, 2024, Crispin de Boos had been re-appointed as Independent Accounts Examiner for 2024-25. CD had proposed that Crispin de Boos be re-appointed for a further year (2025-26).

Proposed by Pat Stephenson and seconded by Barbara Wildman, Crispin de Boos was **duly re-appointed** Independent Accounts Examiner for 2025-26. .

## **9. Long Service Awards**

**9.1** Referring to the huge contribution to the Society that Judy Tryggvason had made over the course of 49 years, (see Minute 3iv) above), and noting that Judy had already received leaving gifts, the President presented her with a special Lifetime Achievement certificate in recognition of her outstanding service. Judy took her final bow to the applause of all present.

**9.2** Members in receipt of Long Service Awards in recognition of their tremendous – and on-going - contribution, were:

Diana Pordham (Chorus) – 60+ years	John Cogman (Chorus) – 50 years
Barbara Wildman (Chorus) – 50 years	Hilary Baines (Chorus) – 40 years
Marion Jones (Chorus) – 30 years	Eryl Pickworth (Chorus) - 30 years
Fred Pickworth – 30 years	Tim Patient (Chorus rehearsal pianist) - 30 years
Pat Stephenson (Chorus) – 30 years	Bevin Mack (Orchestra) – 25 years

All were warmly thanked for their outstanding contributions.

**9.3** During the 2024-25 season, a number of new members had joined the Society:

*Chorus:* Beverley Courtney, Amy Gill, Marion Graveling, Gill Wilson, Gillian Marchand, Anna Simpson, Hannah Stainsby, Virginia Wood, Heather Woodcock, Derek Bryanton, Eliot Lyne, Andrew Parsons and Gus Woodcock

*Orchestra:* Ifan Llywelyn and Abigail Cox

A warm welcome was given to all, with good wishes for their continued enjoyment of being members of The Phil.

## **10. Looking ahead to the 2025/26 Season**

**10.1** The President invited Ashley Grote (AGr) to reflect on his first, very successful year as Chorus Conductor.

**10.2.1** AGr spoke of a happy first year with 'The Phil' , thanking everyone for the warm welcome shown. He wished to thank in particular Rehearsal Pianist, Tim Patient; Chorus Secretary, Sally West-Lindell; the Chorus representatives, Alex Atherton and Paul Henderson; and Chorus Librarian, Christine Gillham for their support. He had much appreciated working with both Chorus and Orchestra, relishing the energy and commitment in the performance of *The Creation*, the fun of *The Family Christmas Concert*, and the expressiveness of *Rio Grande* and *Feel the Spirit*. The joy of the rehearsals led by Ken Burton and Sir John Rutter would remain with him for a long time.

**10.2.2** Looking ahead to the 2025-26 season, AGr noted that repertoire had been chosen with the venue in mind. Thus, the opening concert in the lovely setting of Norwich Cathedral would be Brahms's *A German Requiem* (last performed by The Phil in 2011), with soloists Alison Langer (soprano) and James Newby (baritone). The intention was to present another jolly *Family Christmas Concert* at the Norfolk Events Centre (NEC) once again. He was looking forward to the spring choral/orchestral concert (possibly at The Halls, but, if not available, at the NEC), Elgar's *The Dream of Gerontius*, which he had not conducted before but which the Phil had performed about eleven years ago. Confirmed soloists were Diana Moore (mezzo soprano) and Gwilym Bowen (tenor) with the baritone soloist to be announced. Finally, it was hoped that an augmented Phil would participate in the Norfolk and Norwich Festival in May, 2026. An exciting season ahead. Looking further forward, and acknowledging the generous donation of Lord Agnew to develop choral singing by younger people, plans were under consideration to invite sixth form students in the area to join at least one concert per season to give them an opportunity to sing choral works with experienced singers and players.

**10.3** Thanking AGr for his review, the President then invited the Vice-Chair of the Committee and Chair of the Orchestra Sub-Committee, Catrina Nixon (CN), to give an overview of the programmes for 2025-26. CN commented that the season promised to be another exciting and varied one, with some challenges arising from the switch to new venues, although it was hoped that there would be a return to

The Halls at some point in the new year. Creativity and flexibility remained the 'watchwords'. It would thus be very important, including for financial reasons, to publicise the concerts as widely as possible.

**10.4** CN noted that:

i) the first concert, on 8th November, 2025, would see the Orchestra presenting *Sibelius's Symphony No. 7* and the combined forces of Orchestra and Chorus performing *Brahms' A German Requiem*, once again in the impressive surroundings of the Cathedral, as announced by AGr (Minute 10.2.2 above refers);

ii) the Orchestra's early December concert would be held in the ample surroundings of the Norfolk Events Centre (NEC) with a Czech/Slovak theme to the programme: *Dvorak's Cello Concerto*, with soloist Tom Isaacs; *Suk's Scherzo Fantastique*; and *Janacek's Taras Bulba*;

iii) maintaining the 'Phil' tradition, the great Family Christmas concert would take place on Tuesday, 16th December, also at the NEC;

iv) it was hoped that the Orchestra would celebrate a return to The Halls with a concert on 14th February, 2026, featuring *Prokofiev's Piano Concerto No. 3*, with Alexander Ullman making a welcome return as soloist and *Rachmaninov's Symphony No. 1*. The third piece was to be announced. If The Halls were not available, the concert would be held at the NEC;

v) it was hoped that The Halls would be the venue for the combined forces of Orchestra and Chorus in a performance of *Elgar's The Dream of Gerontius*, on 21st March. If The Halls were not available, the concert would be held at the NEC, but on 18th April;

vi) continuing the tradition of Children's concerts, the Orchestra would return to the King's Centre on 28th March for the final concert of the season. The programme was to be confirmed, but it was hoped that James Mayhew would make a re-appearance as narrator;

vii) finally, as noted in Minutes 3xi) and 10.2.2 above, there was a possibility that the Orchestra and Chorus would participate in the 2026 Norfolk and Norwich Festival, details to be finalised, but preferably on 23rd May, 2026.

## **11. Any other business**

**11.1** The President reported that no items of other business had been formally notified. He thanked everyone for attending the AGM and looked forward to a very enjoyable and uplifting season ahead, with Matt and Ashley at the helm.

**11.2** In her concluding remarks, CD thanked the Treasurer and Secretary to the Benefactors and Friends, Kate Anetts, and the Secretary, Alison Rhodes, for their considerable hard work

in supporting the work of the Society and its Committee. Both were presented with a small gift. CD reiterated her appreciation of the hard work and efforts of all members of the Committee. She also thanked once again the Benefactors, Friends and Members for their continued loyal support of the Society; and all who assisted the Society in any way.

**11.3** In turn, those present gratefully acknowledged the unstinting work of the Chair of the Committee, CD, and Vice-Chair, CN.

At this point, the meeting concluded.

## NORWICH PHILHARMONIC SOCIETY

### CHAIR'S REPORT ON THE 2024/25 SEASON

A very warm welcome to you all to this AGM. A warm welcome too to our new President, David Dunnett, now in a non-baton waving role. Thank you, David, for agreeing to chair this meeting. It is good to see you all on this very pleasant evening.

What an extraordinary, challenging but hugely enjoyable season we have had. As Catrina has eloquently summarised it, with The Halls, the Phil's home since 1841, temporarily closed, the last 12 months have involved three different venues, truly innovative projects and exciting new experiences both for us and our audiences.

Highlights include:

- welcoming our new choral conductor, Ashley Grote, making his Phil debut conducting Haydn's evocative *Creation* in the majesty of Norwich Cathedral
- delighting young audiences in our Children's Concerts at the Kings Centre, with author Zeb Soanes and illustrator James Mayhew
- performing Stravinsky's *The Rite of Spring* at the Norfolk Events Centre with sensational young dancers from The Workshop Studios
- choir and orchestra playing to a packed house for a jazz-inspired finale at the Norfolk Events Centre

to which I would also add the choir being treated to two memorable rehearsals with a difference, beginning with Ken Burton urging us all to get in the Gospel groove with singing, swaying, clapping and dancing on our toes followed by Sir John Rutter himself exhorting us to 'Feel the Spirit' as he took us through our paces. Grateful thanks to Ashley for making this all happen.

Each season brings with it a number of welcomes and farewells. This season is no different. We began by welcoming Alison Guy to her valuable new role as Head Steward/Front of House Manager and Pete Calf in a non-singing role, as one of the Public Representative members of the Committee. Thank you to you both for your contributions.

I am delighted too that we welcomed have new members to the Society. To those present here tonight, I hope that you have all enjoyed your first year and that you are looking forward to returning next season!

Most years, there are a number of members who have decided to say 'farewell'. Bowing out this year after a remarkable 49 years as a member of orchestra is Judy Tryggvason. Over the years, Judy has undertaken a range of other roles which have certainly helped keep 'the Phil show on the road!' Take another bow, Judy, with our huge thanks and best wishes for the future. We shall miss you. Later in the meeting we shall have an opportunity to acknowledge the long service of other members of the Society who between them have amassed a magnificent total of over 350 years, if I have done the arithmetic correctly! Thank you to you all for your support – long may you continue!

Looking back over the season, we opened in November in the magnificent and very appropriate surroundings of the Cathedral as choir and orchestra combined in words and music to convey the wonders of *Creation*. We were enthralled as distinguished guest soloists Katherine Crompton, David de Winter and Edward Grint added their wonderful voices to the *Creation* narrative. Congratulations, Ashley, on a wonderful Phil debut. I must acknowledge, too, the very generous donation of over £2k in memory of former choir member, James Visick, which enabled us to secure such high calibre soloists. Thank you to Kirsty and her family for your generosity.

The orchestra then returned to the King's Centre in early December with three fascinating pieces. We were treated to a real rarity, Holst's early orchestral piece, *Indra*, followed by Sibelius's *Pohjola's Daughter*, and Mahler's *Symphony No. 4*. Using a special new performance edition of *Indra*, the orchestra marked the 150th anniversary of the composer's birth whilst the Mahler symphony continued the orchestra's long-running Mahler cycle in which soloist Catherine May's lustrous voice shone. Audience numbers were reasonable although of course, we wished that more had been able to enjoy this treat of an evening. More congratulations, Matt and the orchestra, on this achievement.

Our last concert of 2025 was The Phil's Family Christmas Concert at the NEC. A large and excited audience enthusiastically joined in with well-known carols. They were certainly appreciative of the festive items performed by choir, orchestra and the Drayton CofE Junior School Choir. Who could forget the splendid tango actions of the children and Santa's appearance on the podium! Thanks to everyone's generosity, we raised a wonderful £1625.84 for the Great Ormond Street Hospital Children's charity.

In February, an augmented orchestra took the stage at the NEC and delivered a concert that will go down in the Society's 'annals' for years to come. Beginning with a stirring rendition of Borodin's Polovtsian Dances and followed by the magic of Tchaikovsky's Swan Lake Suite, we arrived at the finale: Stravinsky's Rite of Spring. The complex and syncopated rhythms of the music were vividly illustrated by young dancers from the Workshop Dance Studios. They depicted the tragic 'Rite' with such musicality, skill and focus. At the end, there was a deserved standing ovation for all involved. It was especially pleasing to see many family members of the dancers supporting them and being completely blown away by the professionalism of the dancers and seeing them perform to live music. Bravo, Matt, bravo orchestra and bravo dancers

Every concert demands a lot of careful planning behind the scenes: booking and liaising with venues; drawing up work plans; undertaking risk assessments; organising stage builds and chair deliveries; writing and proof-reading programmes; selling tickets; and sorting out refreshment arrangements. This concert took such matters to new heights, with the requirement for a special dance floor (thank you Norwich Theatre) and close liaison with the Dance School. I should like to pay tribute to all who had a part in this project, particularly to Judy, whose dream was to perform the Rite of Spring and Catrina who masterminded making it happen. It called for a huge amount of work, but it was most certainly well worth the effort.

I should also like to acknowledge and thank The Geoffrey Watling Charity for its generous financial support which enabled us to present this fabulous concert.

March saw a complete change of mood with a return to the King's Centre once more to present another of the Phil's popular children's concerts. This time, the programme included 'Gaspard's Foxtrot', Jonathan Dove's setting of the children's book by Zeb Soanes. The author himself narrated and James Mayhew illustrated the story live on stage. The young people (and their accompanying adults) were entranced. There was great excitement during the intervals when the children were encouraged to try out some of the instruments. Guess which instruments were the most popular! It was pleasing that the first of the two concerts was very well attended; the second a little less so. Overall, however, the concert was a great success.

This concert was presented in partnership with the Norfolk County Music Festival as part of its centenary celebrations. I should like to acknowledge the financial contribution made by NCMF to support the concert.

The NEC was again the place to be as The Phil brought the season to a rousing close in early April with toe-tapping 'Jazz Inspirations'. Opening the proceedings was Lambert's Rio Grande as choir, orchestra and pianist – in a dazzling performance by Jill Morton - depicted the sounds, sights and atmosphere of a Brazilian carnival. We followed this up with a visit to Paris, accompanying 'An American in Paris', enjoying Gershwin's exuberant music. Then it was back to Latin-America with Marquez's hypnotic Danzon No. 2, based on a Cuban dance, popular in Mexico. We were then treated to Gershwin's Rhapsody in Blue with the famous opening bars played by Alastair Watson and we ended with Sir John Rutter's 'Feel the Spirit', his setting of seven spirituals, with soloist Judy Louie-Brown beautifully expressing their different moods and styles.

The Phil has once again delivered varied and interesting programmes with many unforgettable moments. We have received some very positive feedback, including from a professional musician who commented that 'this is the BEST amateur orchestra I ever heard in my life' and 'Congratulations! A spectacular performance from talented dancers and musicians alike'. These are lovely endorsements of and a tribute to the skills of the Phil's members and its talented conductors. Thank you to you all. You have once more risen to the challenges posed by changes of performance venue (plus rehearsal venue for the choir), demonstrating commitment, flexibility and determination. Congratulations.

Turning now to the 2025/26 season: we have had confirmation that The Halls will not be ready to re-open in time for our first concert. Accordingly, this concert will take place, as last year, in the glorious setting of the Cathedral. Although The Halls anticipate re-opening in 'the winter', we have decided that we cannot run the risk of further delays and so have booked The NEC for the early December orchestral concert and our Family Christmas concert. We remain hopeful of a return to The Halls in the new year. Given the uncertainty, however, we are going to publicise the first three concerts and 'trail' the others, following this up with more publicity in the new year. We shall, of course, keep you all abreast of developments.

With regard to rehearsal space, I can confirm that the choir will return to Norwich School for rehearsals next season as The Hewett Academy remains closed for at least another year, for rebuilding and refurbishment. I should like to express my thanks to Paul Henderson, one of the Chorus Representatives, for once again facilitating this. The orchestra will return to its usual venue, Norwich High School for Girls.

All the above, as you know, comes at a cost. The Society's finances, having previously been affected by the Covid19 pandemic, continue to be affected by rising prices across a range of items, including hire of performance and rehearsal venues. Our audiences, although pleasing, have not consistently returned to pre-pandemic 'norms'.

Despite these financial challenges, I am pleased to report that the Society has concluded the 2024-25 financial year with a modest surplus. This is a great achievement given the challenges we have faced. The external financial support we have received has been most welcome. Our Treasurer, Kate Anetts, will provide more details about the financial position in her Financial Report, but I should like to highlight that the Society aims to produce a 'break-even' budget each year. Although The Society holds a good level of reserves, it aims to maintain unrestricted net current assets of around 100% of the concert season's expenditure (currently around £70K) to cover the potential downsides of a poor season. Any additional reserves may be designated towards specific projects, such as supporting a commission, supporting the development of a youth choir or young musicians to ensure that the Society can continue to thrive into the future.

I should like to pay tribute to the very hard work of our Treasurer and Secretary to the Benefactors and Friends, Kate. It has not been a straightforward year, with a lot of additional work, so to have achieved a small surplus is an excellent outcome. Thank you, Kate, for all you have done and are doing to keep The Society's finances as

healthy as possible.

Having reviewed projected budgets for next year, the Committee has taken the decision to raise Membership subscriptions for next season to £100. Arrangements will be made to enable monthly payments by Direct Debit, to help spread the cost. Of course, it will still be possible to pay upfront, in one instalment! The Committee has also agreed to raise ticket prices slightly as, in addition to general inflationary costs, we bear the added expense involved in hiring new venues and the extra costs that this entails (for example, staging and seating). We will continue to keep a close eye on the financial performance of the Society, as always, but do rely on effective publicity and the support of Members, Benefactors and Friends in attracting audiences. Please do continue to make every effort to spread the word through telling your friends, use of social media, putting up posters and any other means you can think of!

Ticket prices will also rise slightly. The additional costs of hiring the Cathedral and its smaller capacity than The Halls, means that prices will be £35 (front nave) and £32 (centre nave) although I am pleased to report that we are pegging ticket costs for the back nave at £25 and the side aisles at £15. Reductions will apply to students/under 26s, ranging from £18, £16, £12 and £8, the last two categories also being pegged at last season's rates. I can confirm too that the £1 discount for Members, Friends and Benefactors will continue, except for the Family Christmas concert. Prices at the NEC, for both concerts, will be £25 for the front rows and £15 for the back rows, with tickets for students and under 26s pegged at £8. Priority bookings for tickets will run for two weeks from 5th September and go on sale to the public from 19th September. We have not yet set the rates for the second half of the season, pending confirmation of venue.

The Committee has also been considering other ways of alleviating financial pressure on The Society. To this end I am pleased to announce that The Committee has agreed to set up a new production company, which will be a legally separate entity from The Committee. Catrina, Paul Henderson and I are the Directors of this new Company. Current Inland Revenue rules allow the Company to claim tax relief on orchestral costs. However, in order to claim this relief, concerts must be primarily orchestral. It is thus not clear how the Inland Revenue will treat our concerts where there is a combined chorus/orchestra performance, but any additional financial support gained in this way will be welcome. It's early days, so we are on a learning curve!

Now for a tantalising preview of programmes for the 2025-26 season. Our opening concert in the appropriate environs of the Cathedral will be Brahms's *A German Requiem* conducted by Ashley and Sibelius's *Symphony No. 7* conducted by Matt. The orchestra will be at the NEC for its early December concert featuring Dvorak's *Cello Concerto* (featuring Tom Isaac); Suk's *Scherzo Fantastique*; and Jancek's *Taras Bulba*. (There will be more about the orchestra's programme from Catrina later in the meeting). Hot on its heels the Family Christmas Concert will be celebrated once again at the NEC. We hope that The Halls will re-open in the new year, so that the orchestra can make a spectacular return in February with a programme featuring pianist Alexander Ullman and including Prokofiev's *Piano Concerto No. 3* and Rachmaninov's *Symphony No. 1*. The chorus and orchestra will then bring the season to a stirring close in March with Elgar's *The Dream of Gerontius*. Should a return to The Halls not prove possible, we are continuing to hold dates at the NEC in February and in April (note not March as the NEC is not available on our preferred date). We are also hoping to arrange another Children's concert, the exact date is to be confirmed. Watch this space.

Other developments on the horizon are a possible participation in the 2026 Norfolk and Norwich Festival and a welcome return visit by the Musik Institut, Koblenz, in 2027. They have proposed Mendelssohn's *St. Paul*, a work not often performed. Ashley and I are liaising with them and with the N&N Festival planners. We shall keep you informed.

Before I conclude, there is a piece of good news to share with you. I am delighted to announce that following a public vote, The Phil has been shortlisted for a Norfolk Arts Award, in the Music category. There are two finalists in each category, with the winners being announced in September this year. Whatever the outcome, this is a very welcome recognition and endorsement of The Phil and the part that it plays in the cultural life of Norwich and Norfolk.

Finally, I should like to record my most grateful thanks to: members of the Committee who have again worked exceptionally hard this season; our Vice-Chair and Chair of the Orchestra Sub-Committee, Catrina; our Treasurer, Kate; our conductors, Ashley and Matt, and chorus rehearsal pianist, Tim; Sally, Chris and Alison, our Chorus, Orchestra and Committee Secretaries; our Publicity Group; Judy, Secretary to the Orchestra Sub-Committee, work-planner extraordinaire and website maestro; Moira who puts together such interesting publicity leaflets and programmes and who has taken over from Judy production of the Newsletter; Alison Guy, Head Steward and her stewarding team; Caroline and Matt for once again challenging our 'little grey cells' in the Phil quiz (a date for your diaries: the next quiz will be held on Friday, 23rd January, 2026, in The Refectory of Norwich School. You have ample time to prepare!); Sally for organising this year's quiz and our other fund-raising event, a convivial wine-tasting evening at Harper Wells, in Norwich; to our generous Benefactors and Friends; and to you, all the Members, for continuing to maintain and develop the strong and cherished traditions of 'The Phil'. 184 years and counting!

Caroline Dixey, Chair, Norwich Philharmonic Society



# Norwich Philharmonic Society

Registered Charity No. 264425

## Financial Statements

Year ended 30th April 2025

### Trustees Annual Report for the period 1 May 2025 to 30 April 2026

Charity's principal address Mrs C Dixey  
Rushlight Barn, Birch Way, Mundham, Norwich NR14 6EN

Website <http://www.norwichphil.org.uk>

#### Charity Trustees

Mrs Caroline Dixey	Chairman
Ms Catrina Nixon	Vice Chairman
Ms Alison Rhodes	Secretary
Ms Kate Anetts	Treasurer & Friends' Secretary
Mrs Sally West-Lindell	Choir Secretary
Ms Alexandra Atherton	Choir Representative
Mr Derek Bryanton	Choir Representative
Ms Caroline Shepherd	Orchestra Secretary
Ms Wendy Ekbery	Orchestra Representative
Mr Steve Kent-Davies	Orchestra Representative
Ms Caroline Furniss	Orchestra Librarian
Mrs Alison Guy	Front of House Manager & Head Steward
Mr Simon Suter	Public Representative
Mr Peter Callf	Public Representative

#### Structure, Governance and Management

##### Governing Document

Norwich Philharmonic Society is constituted as an arts and music trust with the Charity Commission under charity number 264425. It is governed by a constitutional document.

##### Recruitment and appointment of trustees

Trustees are elected annually at the AGM (excluding the Chairman and Vice Chairman who are elected every third AGM).

The trustees are responsible for the recruitment of new trustees, who are elected at the AGM. If the Society needs to replace a trustee mid-season, the trustees will appoint as they see best for the Society.

Potential trustees are invited to attend a meeting and/or meet with the chairman to discuss the position in greater detail. This allows due consideration of the person's eligibility, personal competence, specialist knowledge and skills. On appointment to the committee all new members are briefed on the aims of the Society and the responsibility they hold.

##### Organisation Structure

The charity trustees are responsible for the general control and management of the charity, covering the running of the Society and the concerts held. They give their time freely and receive no remuneration or other financial benefits other than reimbursement for expenditure on behalf of the Society.

The trustees meet together as a body at least four times a year and are responsible for all the decisions taken in relation to the running of the Society and the concerts held. To assist in the smooth running of the charity the trustees have set up sub committees to oversee aspects of the concert organisation, including publicity, choir and orchestra.

##### Risk Management

The trustees have assessed the risks the charity faces and have implemented systems to mitigate these. The trustees are satisfied that systems are in place, or arrangements are in hand, to manage the risks that have been identified. In particular insurance cover is in place, and the finances are kept under regular review.

The Society maintains and regularly reviews a risk register.



Norwich Philharmonic Society  
Year ended 30 April 2026

## Independent Examiner's report

I report on the accounts of the Norwich Philharmonic Society for the year ended 30 April 2026 which are set out on the preceding pages.

### Respective responsibilities of Trustees and Examiner

The charity's trustees are responsible for the preparation of the accounts.

The charity's trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 (the Charities Act), and that an independent examination is needed. It is my responsibility to:

- examine the accounts under section 145 of the Charities Act,
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act, and
- state whether particular matters have come to my attention.

### Basis of the Independent Examiner's report

My examination was carried out in accordance with general Directions given by the Charity Commission. 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 disclosures in the accounts, and seeking explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a true and fair view and the report is limited to those matters set out in the statement below.

### Independent Examiner's statement

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that in any material respect the requirements
  - to keep accounting records in accordance with section 130 of the 2011 Act and
  - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act have not been met or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Independent Examiner



date 22 May 2026

RECEIPTS AND PAYMENTS FOR THE YEAR ENDED 30 APRIL 2026

		2025/26			2024/25	2023/24
		unrestricted	designated & restricted	total £	£	£
<b>Receipts</b>						
	Concert income	42,996		42,996	40,008	42,747
	Family concerts income	4,089		4,089	5,550	6,336
	Subscriptions	20,963		20,963	19,303	18,221
	Fundraising	2,020		2,020	3,373	9,674
	Gift Aid	4,417		4,417	3,910	3,970
	Donations & Legacies	2,264	5,905	8,169	915	574
	Interest	894		894	739	724
	Investment income	1,283		1,283	1,539	1,199
	Choir training, Koblenz				9,821	
	Orchestra training	-		-		
	Prior year receipts	-		-	743	5,000
	Receipts next year	-		-		
	<b>Total receipts</b>	<b>78,926</b>	<b>5,905</b>	<b>84,831</b>	<b>85,901</b>	<b>88,445</b>
		2025/26			2024/25	2023/24
		unrestricted	designated & restricted	total £	£	£
<b>Payments</b>						
	Productions costs	65,367		65,367	68,275	60,268
	Family concerts costs	5,360		5,360	6,477	4,735
	Fundraising	723		723	2,034	6,474
	Membership administration	204		204	235	91
	General administration	1,921		1,921	1,206	664
	Insurance, subs, audit	818		818	755	738
	Capital purchases	515		515		1,650
	Choir training, Koblenz				1,843	2,051
	Orchestra training	-		-		57
	Investment purchases	-		-		250
	Deposits prepayments	-		-		57
	Prior year	3,919		3,919	389	3,091
	<b>Total payments</b>	<b>78,826</b>	<b>-</b>	<b>78,826</b>	<b>81,215</b>	<b>80,125</b>
<b>Net Receipts</b>		<b>100</b>	<b>5,905</b>	<b>6,005</b>	<b>4,686</b>	<b>5,371</b>
<b>Cash funds brought forward</b>		<b>74,483</b>	<b>11,280</b>	<b>85,763</b>	<b>76,686</b>	<b>63,013</b>
<b>Transfer of restricted/designated funds</b>		<b>(70,000)</b>	<b>70,000</b>	<b>-</b>		<b>0</b>
<b>Cash funds carried forward</b>		<b>5</b>	<b>4,583</b>	<b>87,185</b>	<b>81,372</b>	<b>68,384</b>

ASSETS AND LIABILITIES AS AT 30 April 2026

		2025/26			2024/25	2023/24
		unrestricted	designated & restricted	total £	£	£
<b>Current assets</b>						
bank balances	COIF deposit account	11,909		11,909	11,408	10,870
	Virgin Money deposit	21,123		21,123	20,858	20,666
	Cash at bank	-	87,185	64,909	53,497	36,848
total bank balances		10,756	87,185	97,941	85,763	68,384
	liabilities & accruals	1	(4,077)	(4,077)	(4,391)	(1,763)
	carried into next year	2	(2,095)	(2,095)		
<b>Net current assets</b>		<b>4,584</b>	<b>87,185</b>	<b>91,768</b>	<b>81,373</b>	<b>135,005</b>
<b>Investment assets (cash)</b>		<b>32,082</b>		<b>32,082</b>	<b>33,854</b>	<b>33,854</b>
<b>Net assets current &amp; investment</b>		<b>36,666</b>	<b>87,185</b>	<b>123,850</b>		
<b>Other monetary assets (debtors)</b>		<b>3</b>	<b>4,000</b>	<b>4,000</b>	<b>5,500</b>	<b>5,500</b>
<b>Retained (fixed) assets</b>		<b>4</b>	<b>2,717</b>	<b>2,717</b>	<b>3,623</b>	<b>4,829</b>
<b>Total assets</b>		<b>43,383</b>	<b>87,185</b>	<b>130,568</b>	<b>124,349</b>	<b>179,188</b>

NOTES

(1) Liabilities & accruals	Concert income and costs awaited	(4,077)	4,391	1,763
(2) In advance	advance income and payments	(2,095)		
(3) Debtors	Gift Aid	4,000	5,500	5,500

(4) Retained assets	net book value at 1/5/25	£	Additions	£	Depreciation at 25%	£	£ NBV at 30/4/26
Timpani, Trailer, Equipment	126			32		95	
Instruments, Cases, Stands	167			42		125	
Celeste, Glockenspiel, Bells	1,868			467		1,401	
Staging & Acoustic Screens	1,462			366		1,097	
	<b>3,623</b>		<b>-</b>	<b>906</b>		<b>2,717</b>	

(5) Cash funds analysis	b/f	in	out	transfer	c/f
<b>Restricted</b>					
Mockridge (choir) fund	19				19
Visick (choir) fund	1,761	405			2,166
Agnew (choir projects fund)	7,500				7,500
Strangers (Bassham) fund	2,000				2,000
<b>Designated</b>					
Townshend legacy		2,000	(1,500)		500
Bailey legacy		5,000			5,000
Production payments OTR fund				70,000	70,000
<b>Total restricted &amp; designated funds</b>	<b>11,280</b>	<b>7,405</b>	<b>(1,500)</b>	<b>70,000</b>	<b>87,185</b>
<b>Unrestricted</b>					
cash fund	74,483	78,926	(78,826)	(70,000)	4,584
<b>Total cash funds</b>	<b>85,763</b>	<b>86,331</b>	<b>(80,326)</b>	<b>-</b>	<b>91,768</b>

5-May-26

L C Dixey  
L C Dixey (Chair)

K B Anetts  
K B Anetts (Treasurer)



Registered Charity No. 264425

### NOMINATION FORM

We, being members of the Society, hereby nominate

.....

(Block capitals)

To serve as.....

Proposer's name..... Signature .....

Seconder's name..... Signature.....

Nominee's signature ..... Date.....

Please ensure that each proposer/seconder/nominee is aware of and agrees to their name being put forward.

*Nominations should be sent to:*

*Alison Rhodes,  
Norwich Philharmonic Society,  
c/o 24, Burgess Way,  
Brooke,  
Norwich, NR15 1JY*

*to arrive no later than Tuesday, 23rd June, 2026 (the closing date).*