

Les Azuriales Opera Trust (1077210)

Trustees Report for the year ended 31 October 2018

1 Reference and Administration details

Trustees:

Sarah E B Holford
Fiona Brannon
Mark D Holford
George Gluck
Katharine Price

Bankers:

Coutts and Co
440 Strand
London WC2R 0QS

Registered Office:

19 Victoria Square
London SW1W 0RB

Independent Examiner:

Mr S C Davies
Dyke Ruscoe & Hayes Ltd
110 Corve Street
Ludlow SY8 1DJ

Trust Registration Number:

1077210

2 Structure Governance and Management

Les Azuriales Opera Trust was formed in May 1997. It is an unincorporated charity and is constituted by a Trust Deed. The day-to-day business is conducted by Sarah and Mark Holford in consultation, as necessary, with the other Trustees.

The appointment of the Charity Trustees is governed by the Trust Deed. There should be at least three trustees. Charity Trustees are elected upon recommendation of the Board and it is the Board's aim to ensure there is a mix of skills appropriate for the effective operation of the Trust.

3 Objectives and Activities

- i) The trust was formed with the objects of advancing the education of the public in the arts particularly by:
 - a) Facilitating and improving accessibility of the arts particularly music, more specifically opera;
 - b) Improving standards of execution and appreciation of the arts, particularly music, more specifically opera;
 - c) Encouraging assisting and supporting young performers and composers of music and more specifically opera;
 - d) Educating the public in the art and science of music and more specifically opera.

- ii) Furthering such other charitable purposes as the Charity Trustees may from time to time in their discretion decide, including through the provision of grants aimed at preserving and restoring buildings and places of historic importance.

4 Main achievements and Review of Activities

In January 2018 Les Azuriales Opera was invited by an organisation called the Opera Theatre of Moscow to come and audition some young singers at their expense. This like many of such events involved the singers paying to participate. Sarah-Jane Davies was also invited in her capacity as head of casting of Scottish Opera. Having been introduced by a reputable contact of ours and ascertained that the fees they charged the singers were nominal, we decided to go. We stayed in the Izmaylovo district and the auditions were held in a palace (said to have been that of Boris Godunov). We heard 88 singers in 2 days, and heard some wonderful singers (as well as some dire ones) two of which, Elmira Karakhanova and Igor Yarov, were invited to France to participate in the 2018 Young Artists Programme.

In February there was a showcase concert for some of the finalists of the 2017 competition, including Ben Lewis our 2017 Winner and Sofia Troncoso, Karaviotis & Salter Audience prize winner. The VCM Foundation (of which Sarah is a trustee) kindly lent us their Centre in the Church of St Agnes and St Anne in Gresham Street for the concert but we had chosen the worst weather night of the year and sadly there were not as many people as we usually have. However, Sofia was taken on as an emerging artist by Scottish Opera and Ben Lewis was taken on as a fest artist at the Landstheatre Detmold.

The Trust again supported Njabula Madlala's initiative Voices of Africa both by contributing to the cost and offering a place on the Summer programme for one of his prizewinners. Njabulo has done extremely well building his reputation for finding great voices in Africa and assisting them to develop and launch careers in Europe and the USA. This year he had David Gowlandetmold and Elaine Kidd from the Jette Parker, Michelle Williams from ENO and David Cowan from Opera North all taking part, coaching and judging the competition in Cape Town in June and July. We selected Chuma Sijeqa and Thembinkosi Magagula for our programme (Thembinkosi was already studying in the Netherlands and so she came as a regular European candidate). Chuma was a huge success (won the Karaviotis prize and was great on stage in les Mamelles de Tiresias) and is due to study at the Guildhall in the autumn of 2019. The Jette Parker have also taken him on as a "link artist" and are considering him for the full Jette Parker after the Guildhall.

As usual the principal activity was the Summer Young Artists Programme in Nice which ran from 12th to 24th August 2018. The 10 participants were chosen having heard 61 in live audition in London, in addition to the 88 in Moscow, the finalists of the Voices of Africa (seen on live streaming video) and 18 who could not attend but sent in recordings. They came from New Zealand, Russia, South Africa, Indonesia, Canada, Macedonia and the UK. The competition was again held in the Citadel at Villefranche and was won by Eliza Boom from New Zealand, the Karaviotis Prize was won by Chuma Sijeqa and the Salter Audience prize and Kerry Keane junior prize was won by Elmira Karakhanova. The first master class was given by Peter Lockwood from Dutch National Opera to whom we were introduced through the Petroli Opera course run by Patricia Hurley, (where Anna Leese met Stefano Guidi). He was a great success proving to have a huge knowledge of repertoire and give excellent advice on what suited the young singer best. A second masterclass was given by Sarah Jane Davies in which she got audience participation in breathing exercises and did wonderful work with Thembinkosi Magagula, Elmira Kazakhanova, Lawrence Hawksworth, Glenn Cunningham and Ema Nikolovska. The production directed by Alessandro and under the music direction of Bryan Evans was Les Mamelles de Tiresias by Poulenc and was a riotous production, but also surprisingly relevant to contemporary feminist issues, receiving a mixed reception from our conservative audience, but an excellent review in Opera magazine.

For the second year we supported the New Generation Festival in Florence. This time Mark and Sarah were able to attend. This was an impressive event taking place in the Corsini Palace gardens hosted

by the formidable Principessa Giogiana and her daughter Sabrina, in the historic centre of Florence. Les Azuriales alumni Anush Hovannisyan, Arshak Kusikyan, and Laurence Nomura all performed in the production of Don Giovanni. 30% of the audience were under 35. It however seems that the enterprise is now sufficiently funded, principally by a Russian sponsor Mikhail Bakhtiarov, and that the Trust's support is no longer necessary.

5 Meetings

The trustees met on 4th January 2018. They resolved:

- To re-elect Sarah Holford and George Gluck for a further terms of 3 years
- To elect Katharine Price as a trustee
- To create an advisory board of eminent figures in the opera world to advise on specific project and attract support.
- To approve the Accounts 2015/2016
- To move the festival back to August in 2018 as the results of a September period in 2017 were disappointing, also to try and re-introduce dinners after the main events.
- To approve the proposed budget for 2018 of £50K to £55K for the 2018 summer programme plus additional bursaries as before (approx. 4K to 5K per annum)
- To implement the necessary changes to bring the trust in line with the new GDPR regulations

6.1 Income received

In the year ending October 2018, the Trust received funds of £87,702 made up as follows: -

Donations to Young Artists programme	£39,764
A one off donation of Dutch Shell	
shares from Sarah Holford	£36,634
Tax refunds on Gift Aided donations	£11,304

6.2 Activities and Outgoings

Awards and bursaries totalling £7,767 were awarded to:

- Kasia Baliejko - £110 travel bursary for audition to Lorch im Rheingau in Germany and £600 coaching scholarship for 10 sessions with Raymond Connell.
- Jung Soo Jung - £1800 grant to cover the cost of legal advice re getting permanent right to remain in the UK status for himself, his wife and 2 children.
- Ellie Edmonds - £140 travel to auditions bursary.
- Madeleine Pierard - £492 travel and accommodation bursary for an audition in Aarhus and £750 for visa application.
- Timothy Connor - £468 travel bursary to audition for Linz (as a result of which he gained a 2-year fest contract).
- Elizabeth Karani - £1200 bursary toward the creation and performance of a new song cycle.
- Luvuyo Mbundi - £607 for travel to Europe for the Gabriela International singing Competition in Czech Republic (which he won) <https://www.operamladych.com/works> and auditions in Zurich with the Opera Studio.
- Satriya Krisna - £1600 Bursary to cover the cost of renewing his exceptional talent visa.

In addition, the Trust gave sponsorship totalling £3,112 to

- Najabulo Madlala £612 supporting his Voices of Africa workshops and competition
- The New Generation Opera £2,500

£9,481.46 was paid in respect of Prize money won at the Les Azuriales International Singing Competition 2018 held in the auditorium of the Citadelle of Villefranche-sur-Mer on 13th August 2018.

Music director coaching and stage directors fees amounting to £11,020

An advance of £13,000 was paid to Les Azuriales Opera's Festival account to cover £13,785 in expenses for the Les Mamelles de Tiresias production in Nice, insurance, travel costs, and general expenses for the Summer Young Artists programme and competition.

An advance of £27,295 (€30,000) was made to the Association des Amis du Festival d'Opera Les Azuriales in France with which the Association paid €30,801 in respect of Young Artists accommodation, food and production expenses.

The trust also paid the rent for the Villa Ephrussi de Rothschild for the night of the YAP opera performance in the sum of £6,467 (€7,200).

The Trust's other expenses were:

£114 for data protection and bank charges,

£1102 for accountancy

£1197 for insurance

7 Other source of income

7.1 Sponsorship and tickets sales

In addition to the individual donations made to the Trust, Les Azuriales Opera raised €8,718 in sponsorship from Century 21 Lafage Transactions and Dietsmann. €11,834 and £1,208 were earned in tickets sales.

7.2 Financial review and Reserves Policy

The accounts cover all the activities of the Trust during the year. A profit of £7,148 was made this year which added to the £5,246 brought forward from last year left the Trust with a balance of £12,394 cash funds to carry forward. To the extent that certain donations are given for a specific activity we have ensured that these are used for that activity. The loan outstanding from Mark Holford of £3,000 could not be repaid this year and has therefore to be carried over to next year. The Trust has to continue to keep its outgoings to a minimum though there should be enough after a further round of fundraising in December/January 2019 to continue to support Les Azuriales Opera's summer programme in 2019 and to continue to make small awards to help with travel and coaching. The Charity's Trustees are satisfied with the financial position of the Trust and the reserves are adequate to fulfil the obligations as they fall due.

8 Public Benefit

The Charity's trustees acknowledge the duty in Section 4 of the Charities Act 2011 to have due regard to the Charity Commission's published general and relevant sub-sector guidance on public benefit. They have referred to the Guidance when reviewing the Trust's aims and strategy and in planning its future activities. The review of activities referred to above highlights the achievements made in the year. The Trust's links with the community have continued to be developed throughout the year. Through activities and events held throughout the year, the Trust's donations have provided support, education and training for young performers. It has also facilitated and improved accessibility to the events. The Trust continues to promote awareness and availability of assistance across the broadest possible range of social groups. Through its events it gives the public an understanding of the processes involved in educating singers in their technique and in the creation of opera, thereby encouraging the wider appreciation and attendance of opera.

David EB Holford
Trustee
8th July 2019



CHARITY COMMISSION
FOR ENGLAND AND WALES

LES AZURIALES OPERA TRUST

1071210

Receipts and payments accounts

CC16a

For the period
from

01 NOV 17

To

31 OCT 18

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations	-	76,398	-	76,398	80,806
Tax refunds	-	11,304	-	11,304	3,680
Other income	-	-	-	-	150
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	-	87,702	-	87,702	84,636
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	-	87,702	-	87,702	84,636
A3 Payments					
Insurance	-	1,197	-	1,197	-
Awards, bursaries and sponsorship	-	10,879	-	10,879	49,545
Payment to Villa Ephrussi	-	6,467	-	6,467	-
Transfer to Festival account	-	13,000	-	13,000	18,500
Transfer to Association account	-	27,295	-	27,295	2,232
Fees for music director and coaching	-	11,020	-	11,020	6,064
	-	1,102	-	1,102	688
Accountancy	-	79	-	79	38
Bank charges	-	35	-	35	35
Data protection	-	9,481	-	9,481	9,299
Prize money	-	80,554	-	80,554	86,301
Sub total	-	80,554	-	80,554	86,301
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	-	80,554	-	80,554	86,301
Net of receipts/(payments)	-	7,148	-	7,148	1,665
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	5,246	-	5,246	6,911
Cash funds this year end	-	12,394	-	12,394	5,246

Sarah B. Holford

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Opera Trust current account	-	12,394	-
		-	-	-
		-	-	-
	Total cash funds	-	12,394	-
(agree balances with receipts and payments account(s))				
B2 Other monetary assets	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
	Owed to Mark Holford	Unrestricted	3,000	
	Accountancy - 2018	Restricted	1,000	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	



CHARITY COMMISSION FOR ENGLAND AND WALES

Independent examiner's report on the accounts

Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
Les Azuriales Opera Trust

On accounts for the year
ended

31 October 2018

Charity no
(if any)

1077210

Set out on pages

1 and 2

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 October 2018.

Responsibilities and
basis of report

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

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed 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 which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

Signed:

S.C. Davies

Date:

9 August 2019

Name:

Stuart Carl Davies

Relevant professional
qualification(s) or body
(if any):

FCCA

Address:

Dyke Ruscoe & Hayes Ltd

110 Corve Street, Ludlow, Shropshire.

SY8 1DJ

Section B

Disclosure

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).