

LONDON GAY SYMPHONY ORCHESTRA

England & Wales · Charity number 1063981

Details

Other names LGSO

Status Registered

Legal form Other

Registered 1997-08-14

Register [View on the Charity Commission register](#)

Contact

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Activities

Objects: TO PROMOTE , IMPROVE DEVELOP AND MAINTAIN PUBLIC EDUCATIONAL IN AND APPRECIATION OF THE ARTS AND SCIENCE OF MUSIC IN ALL ASPECTS BY THE PRESENTATION OF PUBLIC CONCERTS AND RECITALS; AND FOR THE GENERAL PURPOSES OF SUCH CHARITABLE BODIES OR FOR SUCH OTHER PURPOSES AS SHALL BE EXCLUSIVELY CHARITABLE AS THE TRUSTEES MAY FROM TIME TO TIME DECIDE.

Activities: The LGSO is the oldest lesbian, gay, bisexual and transgender orchestra in the UK. We welcome anyone whatever their sexuality. The Orchestra prides itself on being run by its members: a repertoire committee chooses the music we play and one of our aims is to develop the talents of all of our members.

Classification

- **How:** Other Charitable Activities
- **What:** General Charitable Purposes, Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Other Charities Or Voluntary Bodies, Other Defined Groups

Geography

- **Area of benefit:** GREATER LONDON
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£34,210	£28,492	-	-
2024-07-31	£35,744	£25,780	-	-
2023-07-31	£29,088	£25,546	-	-
2022-07-31	£22,054	£20,958	-	-
2021-07-31	£14,508	£13,066	-	-

Trustees

Name	Role	Appointed
Joshua Alexander Mazzocchi Sturges	Chair	2022-09-01
Edward Price		2017-09-05
GARY CLARKE		
Govind Kharbanda		2018-12-04
PETER NEIL REYNOLDS		

LONDON GAY SYMPHONY ORCHESTRA

England & Wales - Charity number 1063981

Accounts

LGSO Annual Report - 2024/25

Co-chairs' Update - Overview of last year

This season has been one of both consolidation and change. Whereas last year's focus was on moving to "business as usual" and laying the groundwork for our 30th anniversary celebrations, this year has been about solidifying those plans as well as enjoying the rewards of what we built. It has also been a year of transition, marking the end of an era with the departure of one of our longest-serving and most dedicated leaders.

Last year we completed the second year of performances from the successful concerto auditions. Once again, we were treated to an extraordinary calibre of soloists including Hsin-I & Danial Shao. Their energy and professionalism lifted each concert, creating moments of real magic both for audiences and players alike. It's been wonderful to see how this initiative has not only showcased our talent, both as orchestra and soloists, but also brought an extra buzz to our seasons.

When it comes to audiences, we are pleased to report another strong year. Ticket sales have again been consistent, with an average of over 200 audience members per concert (214 to be precise). This consistency shows that our ongoing strategy of ensuring a "showstopper" in each programme is the right one. Our marketing efforts have complemented this approach well, helping us continue to build momentum and broaden our reach. A particular thanks goes to Louis, whose additional work in this area has made a real difference.

Financially, the Treasurer's report will go into further detail, but as with last year, much of our profit has come from our external quartet performances. These engagements continue to be an essential part of our financial stability, and we would like to extend a huge thank you to Grant, Corey, and Jo for their commitment in making these such a success. Their work in this area has not only provided vital income but also enhanced our visibility within the wider community.

Artistically, we also made the conscious decision to programme some of our most ambitious and expensive concerts yet. This meant additional investment in both music and extra musicians, but it paid off in delivering some unforgettable performances. Because we had prepared financially for this the previous year, we were able to take those risks confidently—and we believe the results were more than worth it.

Gary and I would like to thank you all for your continued push to make our concerts a sell out, the committee for all their hard work in making the orchestra run as it does – there's so much hard work that goes into it and we appreciate you immensely. Corey, for your continued leadership, wonderful character and ability that you bring week in week out, and of course last but not least, Chris – thank you so much!

After 15 years of tireless contribution, Chris has stepped down. His leadership has been transformational, taking us to new levels of ambition and professionalism. Chris has given his all—always with commitment, creativity, and a deep love for what we do together. It is no exaggeration to say that much of what we now enjoy as an orchestra would not have been possible without his vision and drive. On behalf of the committee, the players, and our audience, we offer our deepest thanks for everything he has done. His legacy will continue to inspire us for years to come.

As we now look ahead to our 30th anniversary season, we do so with pride in what has been achieved, gratitude for those who have given so much, and excitement for what comes next.

Treasurer's Report – 2023/24

Overall, we made a profit last season of £5,717.33 which is the second largest profit made in one season by the LGSO.

The total profit from concerts was £1,027.72. The financial overview for concerts were as follows:

- Concert 1: Income £4,983.94 and Expenditure £3,951.79, giving a net profit of £1,032.15
- Concert 2: Income £6,517.87 and Expenditure £4,751.83, giving a net profit of £1,766.04
- Concert 3: Income £4,295.12 and Expenditure £5,798.35, giving a net loss of £1,503.23
- Concert 4: Income £5,758.65 and Expenditure £5,268.09, giving a net profit of £490.56
- Concert 5: Income £4,638.19 and Expenditure £5,395.98, giving a net loss of £757.59

On top of this we made profit of £4,689.61 in other areas. The full figures can be seen in the finance supporting document.

Income overview

Subs, along with ticket sales, account for the core of our income. Subs totalled £9,315.74 across the year (a decrease from last season), and we were able to claim a further £2,367.50 from Gift Aid. In total, subs & Gift Aid made up for 34.2% of our income. Thank you to all orchestra members for paying their subs, and thanks to Helen for chasing members as required.

Ticket sales accounted for £12,617.25 across the year which equated to 36.9% of our income. Thanks to all members for their efforts for pushing ticket sales and for helping us maintain a large regular audience throughout the season.

Income from the Bar and Programmes accounted for £3,557.07 across the year which equated to 10.4% of our income. Thanks to all the volunteers who help with front of house and bar support at all of our concerts.

We also benefited from extra income of £5,100.00 (14.9% of our income) through the external performance opportunities mentioned in the Co-Chair's report. We are very grateful for this additional work, as this has meant we have ended the year considerably in profit. We would very much encourage players to continue to help identify any such performance opportunities or potential for sponsorship as this income helps provide the orchestra with stability and a basis towards planning for future events and tours.

The remaining income included donations (regular and one-off) and miscellaneous concert income totalling £1252.65. This included a donation by Christopher Pollard's parents of £400.

Expenditure overview

Conductor & Leader Fees (£8000.00 in total) accounted for 28.1% of our expenditure.

Total cost for rehearsal and concert venue hire was £10,259.00 (36.0% of expenditure). This continues to be great value for money when compared to other venues, and we get the benefit of rehearsing in our concert venue.

Music hire was £3198.16 which accounted for 11.2% of expenditure. We continue to provide a varied repertoire and some of this is within copyright which causes higher costs for music hire. Thanks to those who have been helping with the orchestral librarian work.

We have supported professional players in the orchestra who have supported us through playing in our external performance opportunities by offering payment (£1,600 in total, 5.6% of expenditure).

We also had other expenses for 'extra' musicians at concerts, soloist fees, marketing, hire of instruments (primarily percussion), sundry concert expenses, bar expenses and general orchestra expenses (which include covering our Making Music membership and PRS fees.)

The balance in the bank was £16,820.27 as of the end of 31st July 2025.

Overall, a fantastic year financially, particularly as many of the items for the coming season have already been paid for. We are updating our budgeting for next season so that we are continuing to manage the concert financials robustly.

Conductor Review 2023-24 season

During the 2024/25 season we have continued to perform the most challenging of repertoire to the highest of standards. Two pieces stand out for me: Shostakovich Symphony No 10, a piece we have presented before, showing how far we have come. And the Bartók Concerto for Orchestra, a work which would have been untouchable by us only a few short years ago. The piece has been on LGSO repertoire lists for years, but the comment has always been the same “too difficult for us”. Too difficult no more.

The orchestra now begins the process of looking both forward, and back. Back over 30 incredible years, and forward as it begins its search for a new Musical Director.

I wanted to give some final thoughts, before someone new stands here next year to give this report. As an orchestra I think we have achieved levels of musical and organisational success that those who saw that first rehearsal back in the 1990s (several of whom remain here now) can be incredibly proud of, and I feel quite sure that those who looked down their noses at a “gay orchestra” then would struggle to do so today! I have more to say on my time as part of that history, but I will leave that until my final concert.

If I may, I give, however, one warning. Success can actually be an organisation’s greatest threat, and as our orchestra leaves the glittery disco splendour of its 20s and starts to need its full eight hours sleep, and the occasional early night of its 30s, we need to be mindful of complacency. This orchestra has always been a trailblazer, it has always been at the cutting edge. My final words are to urge you to continue being dangerous – there are plenty of amateur orchestras out there, and some groups who now legitimately challenge the LGSO’s LGBTQI+ space in the amateur musical world. I urge you to keep being the trailblazers you have always been, backed now with a well deserved reputation for quality; you can continue to set the agenda. I hope, now from the sidelines, to continue seeing an orchestra whose instinct is not to play safe, but to keep pushing boundaries and conceptions.

I want, as ever, to thank you all for everything you have done over the last year. I’m really looking forward to our last three outings together.

Concert 1: 13 October 2024

- Wagner – Tannhäuser Overture
- Strauss – Till Eulenspiegel
- Brahms – Symphony No. 3

Concert 2: 8 December 2024

- Rimsky-Korsakov – Capriccio Espanol
- Tchaikovsky – Sleeping Beauty Suite

- Rachmaninov – Symphony No. 1

Concert 3: 16 February 2025

- Ethyl Smyth – On the Cliffs of Cornwall
- Ibert – Flute Concerto (soloist Daniel Shao)
- Shostakovich – Symphony 10

Concert 4: 13 April 2025

- Bernstein – Candide Overture
- Copland – Rodeo
- Stravinsky – Symphonies for Winds
- Bernstein – Symphonic Dances from West Side Story

Concert 5: 22 June 2025

- Weber – Der Freischütz: Overture
- Clara Schumann – Piano Concerto (soloist Hsin-I Huang)
- Bartók – Concerto for Orchestra

Overview of Repertoire for 2024/25

Looking ahead, the 2025/26 season promises to be one of the most ambitious and exciting in our history, with five concerts. To mark our anniversary year in style, we have chosen a bold and challenging repertoire, including works by Ortiz, Tippett, Vaughan Williams, and Adams – again with the majority of these having been selected by members. These pieces represent a significant artistic and financial investment, but they also embody our commitment to celebrating this milestone by pushing ourselves musically and delivering memorable performances for our audiences.

This season also marks the beginning of a new chapter in our leadership. The search for a new conductor is now underway, with around 20 applications being received and reviewed currently. A trial will take place next year, giving members the chance to play under different candidates and give feedback as part of the process. By the end of this season, we will be ready to offer a one-year contract to our chosen conductor, just in time for our return to the prestigious Cadogan Hall in October—a fitting stage for our next era.

Concert 1: 19 October 2025

- Vaughan-Williams – The Lark Ascending
- Ravel – Daphnis et Chloé suite no. 2

- Dvořák – Symphony No. 9 (New World)

Concert 2: 14 December 2025

- Schumann – Overture to Genoveva
- Tchaikovsky – Violin concerto
- Glazunov - The Seasons

Concert 3: 15 February 2026

- Elgar – Cockaigne Overture
- Tippett – Ritual Dances
- Vaughan Williams – Symphony no. 2 (London)

Concert 4: 19 April 2026

- Mozart – Overture to Marriage of Figaro
- Delius – On Hearing the First Cuckoo in Spring & Summer Night on the River
- Mozart – Sinfonia Concertante for Four Winds
- Farrenc – Symphony no. 3

Concert 5: 21 June 2026

- Shostakovich – Festive Overture
- Ortiz – Antropolis
- Adams – The Chairman Dances
- Prokofiev – Symphony no. 5

Election of 2024/25 Committee

There have been some changes to the committee this year. Josh Mock will be stepping down after having supported us the last year, particularly in having non-playing fun with some orchestra socials. Thank you for your hard work and dedication.

As usual, we would encourage anyone who is able to spare a few hours per month to get involved, there is always a lot to get through and if you have a skill set that might be useful we would love to speak with you.

Members voted in the following committee: Gary Clarke & Josh Sturges (co-chairs, with Gary Clarke acting also as Orchestra Manager), Govind Kharbanda (secretary), Derek Benton (Treasurer), Louis Lister (Marketing), Helen Cook (Open Place – Front of House, Subscriptions), Chris Dempsey-Doyle (Open Place),

The point was made that there is also additional support needed, particularly for a librarian, and should anyone be interested in becoming more involved (which need not imply joining the core committee), they should contact the Co-Chairs.

Concert Breakdown Income and Expenditure for year 24/25

	24/25	23/24	22/23	21/22	20/21	19/20	18/19	17/18	16/17
Income									
Ticket income (inc. bar)	15565.44	17550.07	13112.32	10178.76	840.00	6184.74	12340.71	13069.21	15850.06
Subs	9315.74	9556.98	8379.37	8599.05	3131.07	5627.55	8610.17	8435.95	6800.44
Donations received (inc. programmes)	1661.53	1323.12	740.79	779.50	1918.60	4370.59	1478.37	538.70	142.44
Extra concert income	5100.00	4900	4700.00	0.00	0.00	0.00			500.00
Misc income (inc. Gift Aid)	2567.50	2414	2155.20	2496.56	8619.05	2749.64	2166.05	1820.57	74.28
Total Income	34210.21	35744.17	29087.68	22053.87	14508.72	18932.52	24595.30	23864.43	23367.22
Expenditure									
Rehearsal venue hire	4464.00	4192	3859.00	2577.00	726.32	1443.00	5362.69	4934.90	4034.60
Concert venue hire	5795.00	5521	4800.00	4181.00	944.00	2911.00	4537.00	4950.94	4812.00
Conductors fees	4800.00	4920	5100.00	4250.00	4250.00	4250.00	4320.00	4250.00	4250.00
Leaders fees	3200.00	3125	3000.00	2500.00	1300.00	2180.00	2550.00	2350.00	2183.22
Sundry musicians fees	2355.00	2061.34	2210.00	990.00	0.00	131.00	1850.45	530.00	952.80
Soloist fees	600.00	1275.6	1102.35	250.00	0.00	0.00	2259.50	1400.00	650.00
Instrument hire	915.00	733	1367.40	1913.00	0.00	887.00	729.20	428.00	928.25
music hire	3198.16	1685.68	1512.02	2491.94	510.10	1782.28	2514.50	2302.28	8350.75
Marketing	558.68	138.64	437.47	174.97	0.00	458.20	345.85	964.04	2080.21
Sundry concert expenses (inc bar)	1240.20	1289.91	1076.69	765.02	0.00	555.21	1367.20	1162.36	673.80
General orchestra expenses	1366.84	838.11	1080.88	864.82	5335.99	344.00	379.98	382.9	753.01
Total Expenditure	28492.88	25780.28	25545.81	20957.75	13066.41	14941.69	26216.37	23655.42	29668.64
Profit/loss	5717.33	9963.89	3541.87	1096.12	1442.31	3990.83	-1621.07	209.01	-6301.42

Concert Breakdown 2024-2025																					
	Concert 1			Concert 2			Concert 3			Concert 4			Concert 5			Other			TOTAL		
INCOME	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance
Ticket income	2164.33	2500.00	-335.67	3415.33	2500.00	915.33	1868.18	2500.00	-631.82	2980.26	2500.00	480.26	2189.15	2500.00	-310.85	0.00	0.00	0.00	12617.25	12500.00	117.25
Bar	588.78	500.00	88.78	871.79	500.00	371.79	359.45	500.00	-140.55	728.51	500.00	228.51	399.66	500.00	-100.34	0.00	0.00	0.00	2948.19	2500.00	448.19
Programmes	103.20	130.00	-26.80	186.59	130.00	56.59	97.53	130.00	-32.47	142.75	130.00	12.75	78.81	130.00	-51.19	0.00	0.00	0.00	608.88	650.00	-41.12
Subs	1983.89	2000.00	-16.11	1770.42	2000.00	-229.58	1771.22	2000.00	-228.78	1865.76	2000.00	-134.24	1924.46	2000.00	-75.54	0.00	0.00	0.00	9315.74	10000.00	-684.26
Donations	143.74	20.00	123.74	73.74	20.00	53.74	198.74	20.00	178.74	41.37	20.00	21.37	46.11	20.00	26.11	548.95	0.00	548.95	1052.65	100.00	952.65
Misc concert income	0.00	0.00	0.00	200.00	0.00	200.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	200.00	0.00	200.00
Extra concert income	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	5100.00	0.00	5100.00	5100.00	0.00	5100.00
Fundraising	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Gift Aid	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	2367.50	2500.00	-132.50	2367.50	2500.00	-132.50
Total	4983.94	5150.00	-166.06	6517.87	5150.00	1367.87	4295.12	5150.00	-854.88	5758.65	5150.00	608.65	4638.19	5150.00	-511.81	8016.45	2500.00	5516.45	34210.21	28250.00	5960.21
EXPENDITURE	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance
Rehearsal venue hire	870.00	870.00	0.00	876.00	870.00	6.00	906.00	906.00	0.00	906.00	906.00	0.00	906.00	906.00	0.00	0.00	0.00	0.00	4464.00	4458.00	6.00
Concert venue hire	1166.00	1100.00	66.00	1100.00	1100.00	0.00	1133.00	1133.00	0.00	1133.00	1133.00	0.00	1263.00	1133.00	130.00	0.00	0.00	0.00	5795.00	5599.00	196.00
Conductors fees	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	0.00	0.00	0.00	4800.00	4800.00	0.00
Leaders fees	625.00	625.00	0.00	625.00	625.00	0.00	650.00	650.00	0.00	650.00	650.00	0.00	650.00	650.00	0.00	0.00	0.00	0.00	3200.00	3200.00	0.00
Sundry musicians fees	0.00	200.00	-200.00	270.00	200.00	70.00	320.00	200.00	120.00	0.00	200.00	-200.00	165.00	300.00	-135.00	1600.00	0.00	1600.00	2355.00	1100.00	1255.00
Soloist fees	0.00	0.00	0.00	0.00	0.00	0.00	300.00	300.00	0.00	0.00	0.00	0.00	300.00	300.00	0.00	0.00	0.00	0.00	600.00	600.00	0.00
Instrument hire	0.00	200.00	-200.00	270.00	200.00	70.00	100.00	200.00	-100.00	545.00	400.00	145.00	0.00	200.00	-200.00	0.00	0.00	0.00	915.00	1200.00	-285.00
Music Hire	108.00	100.00	8.00	200.94	150.00	50.94	1080.84	1200.00	-119.16	934.08	1200.00	-265.92	874.30	500.00	374.30	0.00	0.00	0.00	3198.16	3150.00	48.16
Marketing	98.68	150.00	-51.32	0.00	150.00	-150.00	100.00	150.00	-50.00	0.00	150.00	-150.00	0.00	150.00	-150.00	360.00	360.00	0.00	558.68	1110.00	-551.32
Sundry concert expenses	0.00	50.00	-50.00	0.00	50.00	-50.00	66.92	50.00	16.92	22.08	50.00	-27.92	34.03	50.00	-15.97	0.00	0.00	0.00	123.03	250.00	-126.97
Bar expenses	124.11	150.00	-25.89	449.89	150.00	299.89	181.59	150.00	31.59	117.93	150.00	-32.07	243.65	150.00	93.65	0.00	0.00	0.00	1117.17	750.00	367.17
General orchestra expenses	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	1366.84	1500.00	-133.16	1366.84	1500.00	-133.16
Total	3951.79	4405.00	-453.21	4751.83	4455.00	296.83	5798.35	5899.00	-100.65	5268.09	5799.00	-530.91	5395.98	5299.00	96.98	3326.84	1860.00	1466.84	28492.88	27717.00	775.88
PROFIT	1032.15	745.00	287.15	1766.04	695.00	1071.04	-1503.23	-749.00	-754.23	490.56	-649.00	1139.56	-757.79	-149.00	-608.79	4689.61	640.00	4049.61	5717.33	533.00	5184.33

Independent examiner's report to the committee of The London Gay Symphony Orchestra (LGSO)

I report to the trustees on my examination of the accounts of the LGSO for the year ended 31 July 2025.

Responsibilities and basis of report

As the committee of the LGSO 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 LGSO'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 LGSO as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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: Darryl Davies

Relevant professional qualification or membership of professional bodies (if any): ICAEW.

Membership number: 8531262

Address: 3 Leverton street, London, NW5 2PH

Date: 2 April 2026

LONDON GAY SYMPHONY ORCHESTRA

England & Wales - Charity number 1063981

Accounts

LGSO Annual Report - 2023/24

Co-chairs' Update - Overview of last year

At the beginning of this year we had a clear focus to build on the success of 2022/23. Much of this meant rolling out changes that we'd made as a committee to our processes with a view to building. Building an audience, building money in the bank in preparation for our 30th, and continuously building and strengthening our community.

When it comes to building an audience, I am sure you will all agree this year has been excellent.

In our last round of repertoire selection there was a conscious effort to ensure there was a showstopper in each concert with the view of increasing audience. While it's always difficult to measure exactly what has an impact on the audience, anecdotally feedback was particularly positive from both audience and players alike last year and as you'll see from the Treasurer report, figures were up healthily. 2023/2024 saw our strongest year to date in terms of audience members - up 87% from our 15/16 years with each concert having over 200 tickets sold.

We have also ramped up our marketing efforts, increasing our mailshots so that we hit audiences immediately after our concert, capitalising on the success and driving immediate sales.

We also had the first performances of our soloists from the concertos following the successful audition process. We were particularly fortunate with the great talent of all the soloists this year but a special thanks and congratulations should go out to three soloists from our orchestral family - Lewis Kelly, Derek Benton and Catrin Meek who, whilst not a regular player, is someone who regularly plays with us. They were particularly special performances that created a special excitement in the room both from players and audience members.

Operationally, this was the first year that we raised subs and we also continued to perform at extra external events.

We monitored subs this year to ensure the rise didn't detrimentally impact income and found that the number of annual payers remained the same and payees on a concert by concert basis also increased. We've stood firmly by our policy that any player finding it

difficult to pay subs can pay the reduced amount or not pay at all as we'd rather have all players with us and this will continue.

String quartets have performed pop-music at four external events this year and each has been a success with extremely positive feedback and gave an extra income of around £4,000. A particular thanks to all the players that performed and any donations of fees that were made. For anyone looking for a quartet for next year, please do reach out to one of the committee early as they do get booked up early.

This year has also seen the rollout of a new Safeguarding Policy and Social Media Policy to help give guidance and to govern better.

Treasurer's Report – 2023/24

Overall, we made a profit last season of £9,963.89, which is the largest profit made in one season by the LGSO. The total profit from concerts was £4761.88. The financial overview for concerts were as follows:

Concert 1: Income £4,682.08 and Expenditure £3,961.96, giving a net profit of £720.12

Concert 2: Income £6,636.99 and Expenditure £4,156.72, giving a net profit of £2,480.27

Concert 3: Income £6,795.55 and Expenditure £5,624.12, giving a net profit of £1171.43

Concert 4: Income £4,783.66 and Expenditure £4,600.90, giving a net profit of £182.76

Concert 5: Income £5,289.08 and Expenditure £5,081.78, giving a net profit of £207.30

This is the first season in the history of LGSO where we have made a profit in all our concerts during one season. On top of this we made profit of £5202.01 in other areas. The full figures can be seen in the finance supporting document.

Income overview

Subs, along with ticket sales, account for the core of our income.

Subs totalled £9,556,98 across the year (an increase from last season), and we were able to claim a further £2,214.00 from Gift Aid. In total, subs & Gift Aid made up for 32.9% of our income. Thank you to all orchestra members for paying their subs.

Ticket sales accounted for £14,199.11 across the year which equated to 39.7% of our income. Thanks to all members for their efforts for pushing ticket sales and for helping us maintain a large regular audience throughout the season.

Income from the Bar and Programmes accounted for £4,110.20 across the year which equated to 11.5% of our income. Thanks to all the volunteers who help with front of house and bar support at all of our concerts.

We also benefited from extra income of £4,900 (13.7% of our income) through the external performance opportunities mentioned in the Co-Chair's report. We are very grateful for this additional work, as this has meant we have ended the year considerably in profit. We would very much encourage players to continue to help identify any such performance opportunities or potential for sponsorship as this income helps provide the orchestra with stability and a basis towards planning for future events and tours.

The remaining income included donations (regular and one-off) and extra concert income totalling £763.88, including a one-off donation of £300 from SLR Consulting.

Expenditure overview

Conductor & Leader Fees (£8,045 in total) accounted for 31.2% of our expenditure.

St. Giles increased costs by £142 per concert mid-season for rehearsals and concert days. Total cost for rehearsal and concert venue hire was £9,713 (37.7% of expenditure). This continues to be great value for money when compared to other venues, and we get the benefit of rehearsing in our concert venue.

Music hire was £1685.68 which accounted for 6.5% of expenditure. Over half of this was for our Film Music concert which had a lot of music still in copyright. Thanks to our orchestral librarian for helping keep the costs down for music throughout the year.

We have supported professional players in the orchestra who have supported us through playing in our external performance opportunities by offering payment (£1,480 in total, 5.7% of expenditure).

We also had other expenses for 'extra' musicians at concerts, soloist fees, marketing, hire of instruments (primarily percussion), sundry concert expenses, bar expenses and general orchestra expenses (which include covering our Making Music membership and PRS fees.)

Overall, a fantastic year financially, and we have been working on updating our budgeting for next season so that we are continuing to manage the concert finances robustly.

Conductor Review 2023-24 season

Looking back on this season, I am struck by the extraordinary amount of music we plough through in a year given this isn't your full time occupation! It was a genuine shock to realise that Tchaik 4, for example, opened this last season!

Concert 1

Boulanger, d'un Soir Triste
Rimsky Korsakov, Golden Cockerel Suite
Tchaikovsky, Symphony No.4

Concert 2

Hansel & Gretel Overture
Helly-Hutchinson, Carol Symphony
Mussorgsky, Pictures at an Exhibition

Concert 3

Williams, Superman March
Gershwin, Rhapsody In Blue (Soloist - Lewis Kelly)
Dukas, Sorcerers Apprentice
Sutton, War Horse Suite
Williams, Star Wars Suite

Concert 4

Holst, St Paul's Suite
Mozart, Flute & Harp Concerto (Soloists - Derek Benton & Catrin Meek)
Beethoven, Symphony No.3 (Eroica)

Concert 5

Brahms, Tragic Overture
Beethoven, Piano Concerto No. 5 (Soloist: Raymond Yiu)
Rachmaninov, Symphonic Dances

One thing of particular note is the musical flexibility - I look specifically at the film music concert. Orchestras sometimes see film music concerts as being a little easier to perform (possibly because the music is more accessible) but as you all know, the requirement to jump from one musical style to something often completely different makes these some of the most challenging concerts orchestras undertake. I think we were challenged by this one, but we came up with the goods when it mattered and that should be a point of particular pride for you all.

I look back, after 14 years, on an orchestra that is almost unrecognisable. The musical standards that are now our default would have been considered at good day at the office back then. The challenge now is a different one, and it is two-fold: to not be satisfied with 90% (the last 10 is the hardest), and to maintain the musical and wider orchestral standards we have worked so hard to achieve. We now need to keep that laser-like focus on every part of what we do to ensure that we don't allow standards to slip. It is easier to move the dial than it is to maintain, that challenge continues in every minute of every rehearsal.

Your orchestra is something in which you can be proud. I would be lying if I said I wasn't worried about the music industry today, and community music in particular. As a child of council housing and state schooling, if I was born today, I simply wouldn't have had access to the opportunities I would have needed to end up where I am and that should be something that scares a lot more people than it does. However, groups like the LGSO are in the best possible position now to weather the storm, and that achievement is down to a lot of people.

I want to thank the management team, without whom your orchestra simply wouldn't exist, I want to thank Corey Wickens, our Leader, who is one of the most gifted leaders and musicians I have ever had the pleasure to stand beside, and finally I want to thank you, the amazing and wonderful London Gay Symphony Orchestra. What a ride we are on!

Thank you.

Overview of Repertoire for 2024/25

The orchestra has now embarked upon the 2024/25 season and is scheduled to perform five concerts, with six rehearsals for each concert.

Concert 1: 13 October 2024

- Wagner – Tannhäuser Overture
- Strauss – Till Eulenspiegel
- Brahms – Symphony No. 3

Concert 2: 8 December 2024

- Rimsky-Korsakov – Capriccio Espanol
- Tchaikovsky – Sleeping Beauty Suite
- Rachmaninov – Symphony No. 1

Concert 3: 16 February 2025

- Ethyl Smyth – On the Cliffs of Cornwall
- Ibert – Flute Concerto (soloist Daniel Shao)
- Shostakovich – Symphony 10

Concert 4: 13 April 2025

- Bernstein – Candide Overture
- Copland – Rodeo
- Stravinsky – Symphonies for Winds
- Bernstein – Symphonic Dances from West Side Story

Concert 5: 22 June 2025

- Weber – Der Freischütz: Overture
- Clara Schumann – Piano Concerto (soloist Hsin-I Huang)
- Bartok – Concerto for Orchestra

Election of 2024/25 Committee

There have been some changes to the committee this year. Chris Dempsey-Doyle will move to an open place after a number of years in the marketing role – he’s helped us grow our audience base, professionalise how we operate, and generally run that side of our charity smoothly season after season. Trevor will also be standing down, having been a real help launching our new website and making sure that we all have the chance to have some non-playing fun with some orchestra socials. Thank you to both of them for their hard work and dedication.

Bringing some new energy to the committee we welcome two new members – Louis Lister, who will be filling the marketing role and Josh Mock who will be in an open role and organising any social events that we do through the year.

As usual, we would encourage anyone who is able to spare a few hours per month to get involved, there is always a lot to get through and if you have a skill set might be useful we would love to speak with you.

Committee being voted in

Gary Clarke & Josh Sturges (co-chairs, with Gary Clarke acting also as Orchestra Manager), Govind Kharbanda (secretary), Derek Benton (Treasurer), Louis Lister (Marketing), Helen Cook (Open Place – Front of House, Subscriptions), Josh Mock (Open Place – Social), Chris Dempsey-Doyle (Open Place),

Concert Breakdown Income and Expenditure for year 23/24

	23/24	22/23	21/22	20/21	19/20	18/19	17/18	16/17
Income								
Ticket income (inc. bar)	17550.07	13112.32	10178.76	840.00	6184.74	12340.71	13069.21	15850.06
Subs	9556.98	8379.37	8599.05	3131.07	5627.55	8610.17	8435.95	6800.44
Donations received (inc. programmes)	1323.12	740.79	779.50	1918.60	4370.59	1478.37	538.70	142.44
Extra concert income	4900.00	4700.00	0.00	0.00	0.00			500.00
Misc income (inc. Gift Aid)	2414.00	2155.20	2496.56	8619.05	2749.64	2166.05	1820.57	74.28
Total Income	35744.17	29087.68	22053.87	14508.72	18932.52	24595.30	23864.43	23367.22
Expenditure								
Rehearsal venue hire	4192.00	3859.00	2577.00	726.32	1443.00	5362.69	4934.90	4034.60
Concert venue hire	5521.00	4800.00	4181.00	944.00	2911.00	4537.00	4950.94	4812.00
Conductors fees	4920.00	5100.00	4250.00	4250.00	4250.00	4320.00	4250.00	4250.00
Leaders fees	3125.00	3000.00	2500.00	1300.00	2180.00	2550.00	2350.00	2183.22
Sundry musicians fees	2061.34	2210.00	990.00	0.00	131.00	1850.45	530.00	952.80
Soloist fees	1275.60	1102.35	250.00	0.00	0.00	2259.50	1400.00	650.00
Instrument hire	733.00	1367.40	1913.00	0.00	887.00	729.20	428.00	928.25
music hire	1685.68	1512.02	2491.94	510.10	1782.28	2514.50	2302.28	8350.75
Marketing	138.64	437.47	174.97	0.00	458.20	345.85	964.04	2080.21
Sundry concert expenses (inc bar)	1289.91	1076.69	765.02	0.00	555.21	1367.20	1162.36	673.80
General orchestra expenses	838.11	1080.88	864.82	5335.99	344.00	379.98	382.9	753.01
Total Expenditure	25780.28	25545.81	20957.75	13066.41	14941.69	26216.37	23655.42	29668.64
Profit/loss	9963.89	3541.87	1096.12	1442.31	3990.83	-1621.07	209.01	-6301.42

Concert Breakdown 2023-2024																					
	Concert 1			Concert 2			Concert 3			Concert 4			Concert 5			Other			TOTAL		
INCOME	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance
Ticket income	1975.36	2200.00	-224.64	3537.59	2200.00	1337.59	3588.10	2200.00	1388.10	2475.02	2200.00	275.02	2623.04	2200.00	423.04	0.00	0.00	0.00	14199.11	11000.00	3199.11
Bar	355.17	400.00	-44.83	1097.74	400.00	697.74	785.24	400.00	385.24	501.68	400.00	101.68	611.13	400.00	211.13	0.00	0.00	0.00	3350.96	2000.00	1350.96
Programmes	122.06	100.00	22.06	134.00	100.00	34.00	254.37	100.00	154.37	118.31	100.00	18.31	130.50	100.00	30.50	0.00	0.00	0.00	759.24	500.00	259.24
Subs	2105.75	2000.00	105.75	1843.92	2000.00	-156.08	2044.10	2000.00	44.10	1664.91	2000.00	-335.09	1898.30	2000.00	-101.70	0.00	0.00	0.00	9556.98	10000.00	-443.02
Donations	23.74	20.00	3.74	23.74	20.00	3.74	23.74	20.00	3.74	23.74	20.00	3.74	26.11	20.00	6.11	442.81	0.00	442.81	563.88	100.00	463.88
Misc concert income	100.00	0.00	100.00	0.00	0.00	0.00	100.00	0.00	100.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	200.00	0.00	200.00
Extra concert income	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	4900.00	0.00	4900.00	4900.00	0.00	4900.00
Fundraising	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00
Gift Aid	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	2214.00	2500.00	-286.00	2214.00	2500.00	-286.00
Total	4682.08	4720.00	-37.92	6636.99	4720.00	1916.99	6795.55	4720.00	2075.55	4783.66	4720.00	63.66	5289.08	4720.00	569.08	7556.81	2500.00	5056.81	35744.17	26100.00	9644.17
EXPENDITURE	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance
Rehearsal venue hire	900.00	828.00	72.00	827.00	828.00	-1.00	870.00	828.00	42.00	725.00	828.00	-103.00	870.00	828.00	42.00	0.00	0.00	0.00	4192.00	4140.00	52.00
Concert venue hire	1000.00	1000.00	0.00	1011.00	1000.00	11.00	1100.00	1000.00	100.00	1100.00	1000.00	100.00	1310.00	1000.00	310.00	0.00	0.00	0.00	5521.00	5000.00	521.00
Conductors fees	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	1080.00	960.00	120.00	0.00	0.00	0.00	4920.00	4800.00	120.00
Leaders fees	625.00	625.00	0.00	625.00	625.00	0.00	625.00	625.00	0.00	625.00	625.00	0.00	625.00	625.00	0.00	0.00	0.00	0.00	3125.00	3125.00	0.00
Sundry musicians fees	150.00	200.00	-50.00	36.34	200.00	-163.66	335.00	200.00	135.00	60.00	200.00	-140.00	0.00	200.00	-200.00	1480.00	0.00	1480.00	2061.34	1000.00	1061.34
Soloist fees	0.00	0.00	0.00	0.00	0.00	0.00	300.00	300.00	0.00	675.60	600.00	75.60	300.00	300.00	0.00	0.00	0.00	0.00	1275.60	1200.00	75.60
Instrument hire	105.00	200.00	-95.00	360.00	200.00	160.00	70.00	200.00	-130.00	0.00	200.00	-200.00	198.00	200.00	-2.00	0.00	0.00	0.00	733.00	1000.00	-267.00
Music Hire	0.00	50.00	-50.00	120.00	250.00	-130.00	848.69	500.00	348.69	181.99	50.00	131.99	535.00	50.00	485.00	0.00	0.00	0.00	1685.68	900.00	785.68
Marketing	101.95	150.00	-48.05	0.00	150.00	-150.00	0.00	150.00	-150.00	0.00	150.00	-150.00	0.00	150.00	-150.00	36.69	0.00	36.69	138.64	750.00	-611.36
Sundry concert expenses	0.00	50.00	-50.00	0.00	50.00	-50.00	180.00	50.00	130.00	0.00	50.00	-50.00	0.00	50.00	-50.00	0.00	0.00	0.00	180.00	250.00	-70.00
Bar expenses	120.01	150.00	-29.99	217.38	150.00	67.38	335.43	150.00	185.43	273.31	150.00	123.31	163.78	150.00	13.78	0.00	0.00	0.00	1109.91	750.00	359.91
General orchestra expenses	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	838.11	1500.00	-661.89	838.11	1500.00	-661.89
Total	3961.96	4213.00	-251.04	4156.72	4413.00	-256.28	5624.12	4963.00	661.12	4600.90	4813.00	-212.10	5081.78	4513.00	568.78	2354.80	1500.00	854.80	25780.28	24415.00	1365.28
PROFIT	720.12	507.00	213.12	2480.27	307.00	2173.27	1171.43	-243.00	1414.43	182.76	-93.00	275.76	207.30	207.00	0.30	5202.01	1000.00	4202.01	9963.89	1685.00	8278.89

Independent examiner's report to the committee of The London Gay Symphony Orchestra (LGSO)

I report to the trustees on my examination of the accounts of the LGSO for the year ended 31 July 2024.

Responsibilities and basis of report

As the committee of the LGSO 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 LGSO'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 LGSO as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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: Darryl Davies

Relevant professional qualification or membership of professional bodies (if any): ICAEW.

Membership number: 8531262

Address: 3 Leverton street, London, NW5 2PH

Date: 18 March 2025

LONDON GAY SYMPHONY ORCHESTRA

England & Wales - Charity number 1063981

Accounts



London Gay Symphony Orchestra - Annual Report 2022/23

Co-chair's Report of 2022/23 Season

The last season has been a year to really take stock of where we are, who we are, and how we operate. It's been an opportunity to continue with new energy after Peter Reynold's great 14 years of guidance, continuing his great work, but ushering in a new chapter.

Both Gary Clarke and Josh Sturges have spent a lot of time thinking about what this new chapter looks like – LGSO's identity, what we stand for, how we position ourselves to our community – as knowing that as we celebrate our 30th anniversary in 2026, we are also making sure that the LGSO continues to be around in another 30 years.

We wanted to tighten how we operate and be proactive and forward-looking in how we run. This has meant documentation and making changes where needed for smoother processes, focused on three areas:

- *Pennies* – this meant creating a forward looking budget and a projection for to give the best possibility of each concert being a financial success. Making sure that we continue to be on top of subs, review all costs of music as part of the selection process and continue to look at new ways to make us some money.
- *Processes* – we re-introduced our audition process which allows us to identify talent from within the LGBTQ+ community (and from outside) which has resulted in us partnering with a handful of amazing soloists over the next two years. We have also mapped out an annual plan so every committee meeting focuses on a specific thing as well as business as usual. We are working on a new Safeguarding Policy and contracts.
- *Performance* – we implemented a new repertoire selection process - something we will continue to finesse this year. This has resulted in an amazing programme for this upcoming year where 65% of the music was from the orchestra suggestions and two concerts planned around the most popular genre types.

We've created a clear vision – to be one of the 'best' amateur orchestras in the UK – one that nurtures an inclusive environment for the LGBTQ+ community and actively participates in London's wider circle. "Best" can mean:

- Best musically
- Best in terms of most inclusive and friendly

- Best governed
- Best in terms of the soloists and music we select

Being the best means that we strive:

- to nurture and develop talent in the orchestra
- to ensure we play a range of repertoire that challenges us in different ways
- to ensure that our culture is inclusive, fun and accessible
- to be inclusive
- to ensure that we are a safe space for all
- to play music from diverse range of composers
- to ensure that we are visible and accessible to all
- to make sure that our concerts are fun and exciting
- to engage with other organisations eg elderly groups, schools etc
- to be visible at LGBTQ+ events e.g Pride

This builds on our existing objectives that can be found on the website, but it's aimed at giving us something to check ourselves against and keep our forward momentum.

Achievements

Looking back, last year was a slog that has reaped rewards and that's to do with the big picture too as there are lots of connecting parts to this.

Concerto auditions:

- We rolled these out and have found some great talent both in the family and out.
- Process still needs fine tuning, and we'll be running these again.

Repertoire selection:

- A new streamlined process was run last year.
- The orchestra members gave suggestions, and we listened with large amounts of music put forward being selected.
- The process still needs fine tuning.

New website:

- It's our shop window and it has really lifted our external presence.
- It's more user friendly than the previous one, and the addition of the 'Hire Us' section has proven lucrative, gaining us five external events.
- We will be continuously looking at website improvements – eg the members section

External events:

Thanks to all those that played and contributed to these five events – as mentioned, the website played a key part in setting these up, and bringing in the extra income.

We could really benefit from more of these corporate events and are particularly keen to obtain extra funding as we think big towards our 30th anniversary.

We thank everyone who has made this year a success:

- Corey Wickens, for her great leadership, sublime solos, hard yet kind and encouraging ways of working, your videos with tips on how to get sections right and general awesomeness.
- Christopher Braime, for his gentle yet constant pushing in the right direction. Your guidance in eeking out our musicality and getting us to think and work harder to achieve great music.

Both Chris and Corey's contributions help make our performances what they are.

- All of the extra people in and around the orchestra whose support we are eternally grateful for: Darryl and Steven for organising all of our music and getting it here. Our front of house team and all of our volunteers.
- Finally, to the orchestra committee for bearing with them for the first year and for all of their commitment and hard work in making all of this happen.

Treasurer's Report

Overall we made a profit last season of £3541.87.

The financial overview for concerts were as follows:

Concert 1: Income £4,263.65 and Expenditure £4,963.62, giving a net loss of £699.97

Concert 2: Income £3,783.27 and Expenditure £3,811.78, giving a net loss of £28.51

Concert 3: Income £5,494.55 and Expenditure £4,854.13, giving a net profit of £640.42

Concert 4: Income £4,438.88 and Expenditure £4,862.60, giving a net loss of £423.72

Concert 5: Income £4,637.90 and Expenditure £4,672.80, giving a net loss of £34.90

Although we are not a commercial organisation, and did budget to make a loss on certain concerts (eg there is particular music we want to play, eg underrepresented composers or that we feel will benefit us musically or technically), we budgeted for an overall loss across the season of just £71.32. The actual loss was £546.69.

The full figures can be seen in the finance supporting document.

Income overview

Subs, along with ticket sales, account for the core of our income. Subs totalled £8,379.37 across the year (slightly lower than last year), and we were able to claim a further £1,610.04 from Gift Aid. In total, these made up for 34% of our income. Thank you to orchestral members for paying their subs, and thanks to Helen for chasing members as required.

Ticket sales accounted for £10,916.51 across the year which equated to 37.5% of our income. Members were thanked for their efforts for pushing ticket sales, and helping us get back to a large regular audience.

Despite the loss across the concert season, we benefited from extra income of £4,700 (16.2% of our income) though the external performance opportunities mentioned in the Co-Chair's report, notably playing during the Pride weekend for Duckie and a £500 donation from the Ambache Charitable Trust for promoting the performance of music by women. We are very grateful for this additional work, as this has meant we have ended the year considerably in profit. This is higher than the last two years (£1,096.12 and £1,442.31) and we would very much encourage players to help identify any such performance opportunities or potential for sponsorship as this income helps provide the orchestra with stability and a basis towards planning for future events and tours.

The remaining income included regular and one-off donations, and money taken for bar & programmes during concerts.

Expenditure overview

The season was an expensive one, due to the size & scope of the music, which meant music hire, instrument hire (mainly percussion & celesta) & extra musicians costs were sometimes high. Also, St. Giles increased costs by £303 per concert mid-season for rehearsals and concert days.

We also had additional general orchestra expenses to make to cover our Making Music membership, PRS fees and additional costs to sort out the Concerto Auditions.

Overall a good year financially, and we have been working on updating our budgeting for next season so that we are managing the concert costs more robustly moving forwards.

Membership Subscription Payments

Subs are currently set at £35 for waged (£10 if unwaged) or £150 for the season of five concerts. These current rates have been in place since 2014.

In the current cost of living crisis, all our overheads have gone up, as detailed in the expenditure overview of the Treasurer's report. Further rises are expected with current high rates of inflation.

As the Treasurer's report shows, we tend to average a small loss on concerts over a season and rely on additional income (such as extra gigs and promo work) to keep the LGSO on a sound financial footing. If we want to continue to play in our current venue – leave aside looking at better venues for specific concerts – or plan for a tour or to play more extensive repertoire such as film music, then we need to bring in more money, and subs provides a large part of this.

We will increase subs this year (from the October 2023 concert) to the following: £40 for waged (£20 if unwaged), or £170 for season of 5 concerts.

We will also ask new players to pay subs, rather than to put the onus on regular players to cover them. Subs are not due until the 3rd rehearsal so any new players still have the chance to trial us and make sure they wish to continue. Typically five new players join per concert, and this could bring in £200, which goes a long way to covering music hire costs.

The committee has made this decision in order for the LGSO to continue operating on a sound financial footing, so no vote is needed.

Review of 2022/23 season

Co-Chair review:

We started the year with the October concert where we played Lysenko: Overture to Taras Bulba, Ravel: Concerto for the Left Hand and Vaughan Williams: Symphony No.3 "Pastoral".

Although we did make our biggest loss of the concert season (£700), musically this was a fantastic concert and we welcomed Nicolas McCarthy as soloist who we know had a great time playing with us – and helped to pull in a respectable audience given the gradual recovery from the pandemic.

In December we played Coleridge Taylor: Ballade in A Minor, Chaminade: Callirhoë Suite, and Beach: Symphony in E minor 'Gaelic'. This was our worst attended concert in the year, which bucked our usual trend in December and is something to consider moving forwards. Whilst musically this was a really interesting concert to play in, it didn't have a crowd pleaser for the audience – or anything seasonally themed – something we are expected to have.

Our February concert, in contrast, was our best attended concert in the season. We played Carwithen: Overture ODTAA (One Damn Thing After Another), Chopin: Piano Concerto no. 2 and Rachmaninov: Symphony no. 2. We sold 230 advance tickets (selling out) which is testament to the pull of the music, as well as the pull of the fantastic Anastacia Tolstonog.

Our penultimate concert featured Mussorgsky: Night on the Bare Mountain, Wiseman: The Nightingale and the Rose, and Berlioz: Symphonie Fantastique. We welcomed the wonderful Zeb Soanes from Classic FM who narrated the Wiseman.

Our final concert of the season saw us play Mahler Symphony No. 6. This was a concert without an interval, so put our playing – and ears – to the test. It really was wonderful and we had amazing feedback from audience members. It was also really well attended so well done to everyone for getting people to attend – this is not the type of piece that is everyone's cup of tea!

All in all we had another great year. The programme was varied and overall tested us musically. There were also some learnings about scheduling diverse pieces together – something that we have taken into account whilst programming the next two years.

Thank you to everyone involved in the process of pulling the programme together, all of our extra players and everyone involved in making it happen.

Conductor / Musical director review (Christopher Braime):

The LGSO has transformed from its standard form when I first conducted the orchestra in the same room 12 years ago. I'd like to thank the orchestra for its hard work, dedication, and commitment to music. It is inconceivable to imagine the LGSO tackling works such as the Rite of Spring and Mahler Symphony 6 and this is a testament to how hard the players have applied themselves.

We plan to hold section leader meetings once per concert to help with planning.

Moving forward I would like to see LGSO being even more forward-thinking with the projects it undertakes – not afraid to work alongside DJs, in genres such as film, game, electronic etc. alongside the classical canon.

Overview of Repertoire for 2023/24

The orchestra has now embarked upon the 2023/24 season and is scheduled to perform five concerts, with six rehearsals for each concert, as detailed in the AGM invitation:

15 October 2023:

- Boulanger: d'un Soir Triste
- Rimsky-Korsakov: Golden Cockerel Suite
- Tchaikovsky: Symphony no. 4

10 December 2023 (Christmas)

- Humperdinck: Hansel and Gretel Overture
- Helly-Hutchinson: Carol Symphony
- Mussorgsky: Pictures at an Exhibition

18 February 2024 (Music from stage and screen)

- Williams: Superman March
- Gershwin: Rhapsody in Blue (Soloist: Lewis Kelly)
- Dukas: Sorcerers Apprentice
- Sutton: War Horse Suite
- Williams: Star Wars Main Title

21 April 2024 (Chamber concert)

- Holst: St Paul's Suite
- Mozart: Flute & Harp Concerto (Soloists: Derek Benton & Catrin Meek)
- Beethoven: Symphony no. 3 (Eroica)

23 June 2024:

- Brahms, Tragic Overture
- Beethoven, Piano Concerto no. 5 (Soloist: Raymond Yiu)
- Rachmaninov, Symphonic Dances

A new repertoire selection process was carried out in March/April 2023. This was more streamlined than in previous years. It took player suggestions of both orchestral works and genres/styles into account (accounting for 65% of the repertoire above), as well as other key factors, such as music hire cost, playability, audience interest, and instrumentation. Concerto auditions were held in April, with orchestra members and external candidates (e.g. from music colleges) invited to audition – as well as those listed above, a number of concertos have also been selected for the 2024/25 season.

Future Plans

After our first year as co-chairs, in which we have created a new vision and objectives for the orchestra, we want to keep up the momentum of this and use our vision to drive us forward. This will include:

- Maintaining a safe inclusive space for the LGBTQ+ community with the rollout of our safeguarding policy
- Continuously improving our performance level while keeping it fun and welcoming.
- Supporting the orchestra to thrive both financially and socially.
- Start planning for our 30th anniversary year in 2026 thinking big and celebrate who we are.

We have some amazing ideas for our 30th anniversary but have asked orchestra members to be involved in initial ideas and how we could implement them. There is always so much to get through, so having a small dedicated team to work on this will allow us to do much more.

Election of 2023/24 Committee

Federico Espinosa (Orchestra Manager) had stood down during the course of the season, and Gary Clarke has taken on this role in the interim.

Members voted in the following committee at the AGM: Gary Clarke & Josh Sturges (co-chairs, with Gary Clarke acting also as Orchestra Manager), Govind Kharbanda (secretary), Derek Benton (Treasurer), Chris Doyle (Marketing), Helen Cook (Front of House, Subscriptions), Trevor Beers (Social).

Concert Breakdown

Income and Expenditure for year 22/23

	22/23	21/22	20/21	19/20	18/19	17/18	16/17
Income							
Ticket income (inc. bar)	13112.32	10178.76	840.00	6184.74	12340.71	13069.21	15850.06
Subs	8379.37	8599.05	3131.07	5627.55	8610.17	8435.95	6800.44
Donations received (inc. programmes)	740.79	779.50	1918.60	4370.59	1478.37	538.70	142.44
Extra concert income	4700.00	0.00	0.00	0.00			500.00
Misc income (inc. Gift Aid)	2155.20	2496.56	8619.05	2749.64	2166.05	1820.57	74.28
Total Income	29087.68	22053.87	14508.72	18932.52	24595.30	23864.43	23367.22
Expenditure							
Rehearsal venue hire	3859.00	2577.00	726.32	1443.00	5362.69	4934.90	4034.60
Concert venue hire	4800.00	4181.00	944.00	2911.00	4537.00	4950.94	4812.00
Conductors fees	5100.00	4250.00	4250.00	4250.00	4320.00	4250.00	4250.00
Leaders fees	3000.00	2500.00	1300.00	2180.00	2550.00	2350.00	2183.22
Sundry musicians fees	2210.00	990.00	0.00	131.00	1850.45	530.00	952.80
Soloist fees	1102.35	250.00	0.00	0.00	2259.50	1400.00	650.00
Instrument hire	1367.40	1913.00	0.00	887.00	729.20	428.00	928.25
music hire	1512.02	2491.94	510.10	1782.28	2514.50	2302.28	8350.75
Marketing	437.47	174.97	0.00	458.20	345.85	964.04	2080.21
Sundry concert expenses (inc bar)	1076.69	765.02	0.00	555.21	1367.20	1162.36	673.80
General orchestra expenses	1080.88	864.82	5335.99	344.00	379.98	382.9	753.01
Total Expenditure	25545.81	20957.75	13066.41	14941.69	26216.37	23655.42	29668.64
Profit/loss	3541.87	1096.12	1442.31	3990.83	-1621.07	209.01	-6301.42

Concert Breakdown 2022-2023			Concert 1			Concert 2			Concert 3			Concert 4			Concert 5			Other			TOTAL		
INCOME	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance		
Ticket income	1815.07	2000.00	-184.93	1558.37	2000.00	-441.63	2987.64	2000.00	987.64	2254.23	2000.00	254.23	2301.20	2000.00	301.20	0.00	0.00	0.00	10916.51	10000.00	916.51		
Bar	380.75	200.00	180.75	417.40	200.00	217.40	519.42	200.00	319.42	600.78	200.00	400.78	277.46	200.00	77.46	0.00	0.00	0.00	2195.81	1000.00	1195.81		
Programmes	129.44	130.00	-0.56	113.53	130.00	-16.47	116.03	130.00	-13.97	120.69	130.00	-9.31	140.03	130.00	10.03	0.00	0.00	0.00	619.72	650.00	-30.28		
Subs	1726.52	1700.00	26.52	1570.23	1700.00	-129.77	1847.72	1700.00	147.72	1439.44	1700.00	-260.56	1795.47	1700.00	95.47	0.00	0.00	0.00	8379.37	8500.00	-120.63		
Donations	11.87	20.00	-8.13	23.74	20.00	3.74	23.74	20.00	3.74	23.74	20.00	3.74	23.74	20.00	3.74	14.24	0.00	14.24	121.07	100.00	21.07		
Extra concert income	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	4700.00	0.00	4700.00	4700.00	0.00	4700.00		
Misc income (inc. Gift Aid)	200.00	0.00	200.00	100.00	0.00	100.00	0.00	0.00	0.00	0.00	0.00	0.00	100.00	0.00	100.00	1755.20	2000.00	-244.80	2155.20	2000.00	-155.20		
Total	4263.65	4050.00	213.65	3783.27	4050.00	-266.73	5494.55	4050.00	1444.55	4438.88	4050.00	388.88	4637.90	4050.00	587.90	6469.44	2000.00	4469.44	29087.68	22250.00	6837.68		
EXPENDITURE	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance	Actual	Budget	Variance		
Rehearsal venue hire	625.00	625.00	0.00	750.00	625.00	125.00	828.00	625.00	203.00	828.00	625.00	203.00	828.00	625.00	203.00	0.00	0.00	0.00	3859.00	3125.00	734.00		
Concert venue hire	900.00	850.00	50.00	900.00	850.00	50.00	1000.00	850.00	150.00	1000.00	850.00	150.00	1000.00	850.00	150.00	0.00	0.00	0.00	4800.00	4250.00	550.00		
Conductors fees	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	960.00	960.00	0.00	300.00	0.00	300.00	5100.00	4800.00	300.00		
Leaders fees	600.00	600.00	0.00	600.00	600.00	0.00	600.00	600.00	0.00	600.00	600.00	0.00	600.00	600.00	0.00	0.00	0.00	0.00	3000.00	3000.00	0.00		
Sundry musicians fees	310.00	300.00	10.00	150.00	200.00	-50.00	0.00	200.00	-200.00	350.00	300.00	50.00	400.00	500.00	-100.00	1000.00	0.00	1000.00	2210.00	1500.00	710.00		
Soloist fees	507.35	250.00	257.35	0.00	0.00	0.00	295.00	250.00	45.00	300.00	250.00	50.00	0.00	0.00	0.00	0.00	0.00	0.00	1102.35	750.00	352.35		
Instrument hire	280.00	150.00	130.00	0.00	150.00	-150.00	354.00	150.00	204.00	233.00	250.00	-17.00	500.40	250.00	250.40	0.00	0.00	0.00	1367.40	950.00	417.40		
music hire	447.00	500.00	-53.00	161.90	150.00	11.90	272.52	150.00	122.52	535.60	150.00	385.60	95.00	150.00	-55.00	0.00	0.00	0.00	1512.02	1100.00	412.02		
Marketing	138.07	100.00	38.07	155.33	100.00	55.33	99.89	100.00	-0.11	0.00	100.00	-100.00	44.18	100.00	-55.82	0.00	0.00	0.00	437.47	500.00	-62.53		
Sundry concert expenses (inc b	196.20	150.00	46.20	134.55	150.00	-15.45	444.72	150.00	294.72	56.00	150.00	-94.00	245.22	150.00	95.22	0.00	0.00	0.00	1076.69	750.00	326.69		
General orchestra expenses	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	0.00	1080.88	500.00	580.88	1080.88	500.00	580.88		
Total	4963.62	4485.00	478.62	3811.78	3785.00	26.78	4854.13	4035.00	819.13	4862.60	4235.00	627.60	4672.80	4185.00	487.80	2380.88	500.00	1880.88	25545.81	21225.00	4320.81		
PROFIT	-699.97	-435.00	-264.97	-28.51	265.00	-293.51	640.42	15.00	625.42	-423.72	-185.00	-238.72	-34.90	-135.00	100.10	4088.56	1500.00	2588.56	3541.87	1025.00	2516.87		

Independent examiner's report to the committee of The London Gay Symphony Orchestra (LGSO)

I report to the trustees on my examination of the accounts of the LGSO for the year ended 31 July 2023.

Responsibilities and basis of report

As the committee of the LGSO 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 LGSO'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 LGSO as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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: Darryl Davies

Relevant professional qualification or membership of professional bodies (if any): ICAEW.

Membership number: 8531262

Address: 3 Leverton street, London, NW5 2PH

Date: 26 March 2024