

THE ORPHEUS SINFONIA FOUNDATION
(A CHARITABLE COMPANY)

STATEMENT OF FINANCIAL ACTIVITY

FOR THE YEAR

1st SEPTEMBER 2023 TO 31ST AUGUST 2024

CHARITY NUMBER: 1161411
COMPANY NUMBER: 09102558

THE ORPHEUS SINFONIA FOUNDATION
(A CHARITABLE COMPANY)

REPORT OF THE TRUSTEES
FOR THE PERIOD 1st SEPTEMBER 2023 TO 31ST AUGUST 2024

Responsibilities of the Trustees in Relation to Financial Statements

Company and charity law requires the trustees to prepare financial statements for each financial year in order to give a true and fair view of the state of the affairs of the charity as at the balance sheet date. This will include a resume of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing these financial statements, the management committee should follow best practice and:

- Select suitable accounting policies, and apply them consistently
- Make judgments and estimates that are reasonable and prudent
- Prepare the financial statements on a 'going-concern' basis unless it is inappropriate to assume that the company will continue on that basis.

The trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial statements comply with the Companies Act 2006. The trustees are also responsible for safeguarding the assets of the company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.



CHARITY COMMISSION
FOR ENGLAND AND WALES

Orpheus Sinfonia Foundation			Charity No (if any)	1161411	
Annual accounts for the period					
Period start date	01-Sep-23	To	Period end date	31-Aug-24	

Section A Statement of financial activities

Recommended categories by activity	Guidance Notes	Unrestricted funds	Restricted income funds	Endowment funds	Total funds	Prior year funds
		£	£	£	£	£
		F01	F02	F03	F04	F05
Incoming resources (Note 3)						
Income and endowments from:						
Donations and legacies	S01	267,799	-	-	267,799	41,538
Charitable activities	S02	170,646	-	-	170,646	124,293
Other trading activities	S03	8,049	-	-	8,049	1,373
Investments	S04	302	-	-	302	438
Separate material item of income	S05		-	-	-	-
Other			-	-	-	-
Total	S07	446,795	-	-	446,795	167,642
Resources expended (Note 6)						
Expenditure on:						
Raising funds	S08	-	-	-	-	1,370
Charitable activities	S09	317,396	-	-	317,396	150,793
Separate material item of expense	S10	-	-	-	-	-
Other	S11	4,779	-	-	4,779	5,384
Total	S12	322,175	-	-	322,175	157,547
Net income/(expenditure) before investment gains/(losses)						
	S13	124,621	-	-	124,621	10,095
Net gains/(losses) on investments	S14	-	-	-	-	-
Net income/(expenditure)	S15	124,621	-	-	124,621	10,095
Extraordinary items	S16	-	-	-	-	-
Transfers between funds	S17	-	-	-	-	-
Other recognised gains/(losses):						
Gains and losses on revaluation of fixed assets for the charity's own use	S18	-	-	-	-	-
Other gains/(losses)	S19	-	-	-	-	-
Net movement in funds	S20	124,621	-	-	124,621	10,095
Reconciliation of funds:						
Total funds brought forward	S21	68,744	-	-	68,744	65,661
Total funds carried forward	S22	193,365	-	-	193,365	75,756

Section B Balance sheet

			Guidance Notes	Unrestricted funds £ F01	Restricted income funds £ F02	Endowment funds £ F03	Total this year £ F04	Total last year £ F05
Fixed assets								
Intangible assets	(Note 15)	B01		-	-	-	-	-
Tangible assets	(Note 14)	B02		693	-	-	693	-
Heritage assets	(Note 16)	B03		-	-	-	-	-
Investments	(Note 17)	B04		-	-	-	-	-
Total fixed assets		B05		693	-	-	693	-
Current assets								
Stocks	(Note 18)	B06		-	-	-	-	-
Debtors	(Note 19)	B07		100,495	-	-	100,495	93,567
Investments	(Note 17.4)	B08		-	-	-	-	-
Cash at bank and in hand	(Note 24)	B09		131,085	-	-	131,085	24,693
Total current assets		B10		231,580	-	-	231,580	118,259
Creditors: amounts falling due within one year	(Note 20)	B11		38,908	-	-	38,908	42,503
Net current assets/(liabilities)		B12		192,672	-	-	192,672	75,756
Total assets less current liabilities		B13		193,365	-	-	193,365	75,756
Creditors: amounts falling due after one year	(Note 20)	B14		-	-	-	-	-
Provisions for liabilities		B15		-	-	-	-	-
Total net assets or liabilities		B16		193,365	-	-	193,365	75,756
Funds of the Charity								
Endowment funds	(Note 27)	B17		-	-	-	-	-
Restricted income funds	(Note 27)	B18		-	-	-	-	7,012
Unrestricted funds		B19		193,365	-	-	193,365	68,744
Revaluation reserve		B20		-	-	-	-	-
Total funds		B21		193,365	-	-	193,365	75,756
Signed by one or two trustees on behalf of all the trustees				Signature		Print Name		Date of approval dd/mm/yyyy
				Paul A Shaw		Paul A Shaw		11/06/2025

Trustees' Annual Report – Year Ending 31 August 2024

SECTION A (Reference and administrative details)

Orpheus Sinfonia Foundation Registered charity number 1161411

Principal address:

442 Linen Hall

162-168 Regent Street London

W1B 5TE

Trustees:

David Shaw	Chairman	Appointed by Board of Trustees
Simon Browning	Trustee	Appointed by Board of Trustees
Clive Hodges	Trustee	Appointed by Board of Trustees
Russell Jacobs	Trustee	Appointed by Board of Trustees
Stephanie McAlpine	Trustee	Appointed by Board of Trustees
Malcolm Singer	Trustee	Appointed by Board of Trustees
Kim Waldock	Trustee	(Resigned 12 July 2024)
Geoff Parkin	Trustee	Appointed by Board of Trustees, 12 July 2024

SECTION B (Structure, governance and management)

Type of governing document –	Constitution
How the charity is constituted –	Trust
Trustee selection methods –	Elected by the board of trustees. Trustees are elected by the existing board of trustees following a skills audit and interview process to ensure a diverse range of expertise.

Additional governance issues:

Artistic direction continued to be enthusiastically guided by Thomas Carroll, Artistic Director and Principal Conductor. Our Principal Guest Conductor, Oliver Gooch, remains keenly involved.

The organisation is led by one freelance part-time Chief Executive, supported by one freelance part-time Operations Manager, consulting on artistic, business and administrative duties. This is further supported by ad hoc work from a freelance Development Assistant and freelance Social Media Officer.

SECTION C (Objective and activities)

Summary of the objects of the charity set out in its governing document:

Brilliant young musicians of rare talent and exceptional promise train at leading conservatoires. Even for the very finest, a hurdle which can be insurmountable is the gap between leaving college study and gaining professional work. Within a working orchestra, Orpheus Sinfonia, we provide a mechanism which delivers a broad range of opportunities to soloists, ensembles and orchestral

players who have recently graduated to enjoy an intense professional development and begin working in the industry.

The orchestra has grown to attract the very best of music conservatoire graduates, forming an elite group of performers excelling in artistic distinction.

Additional details of objectives and activities:

During the year grants were made from the Foundation to Orpheus Sinfonia for the purposes summarised above.

Financial resources were kept in accounts at the Charities Aid Foundation Bank.

SECTION D (Achievements and Performance)

Summary of Main Achievements and Performance for the 2023-2024 Season

The 2023-2024 season was a period of exceptional growth and profound impact for Orpheus Sinfonia, solidifying our position as a vital cultural charity dedicated to supporting young creative professionals and enriching communities. Our tireless commitment to serving our beneficiaries' needs resulted in our activity proving ever more invaluable, striving to maximise the benefit deliverable with our slim available resources and capacity.

Amongst a season of numerous triumphs, two particular highlights were the highly successful launch of the Orpheus Sinfonia Foundation Programme, generously supported by the Skyrme Hart Charitable Trust, and Orpheus Sinfonia taking centre stage at the Southbank Centre's Queen Elizabeth Hall for the London Premiere of *Fred and the Fantastic Tub-Tub*.

Key Performance Indicators (2023-2024):

- Musician Opportunities Provided: 502 across various projects for 196 individual musicians.
- Total Performances Delivered: 40.
- Audience Reached: Over 12,000.
- Young People Engaged in Projects: Approximately 2,500.

Season Overview (2023-2024):

Nurturing Emerging Talent: The Foundation Programme

The 2023-2024 season saw the highly successful launch and delivery of our inaugural Foundation Programme. A broad range of diversity was seen amongst 203 applicants across instrumentalists, conductors, composers and opera singers. Within application categories, instrumentalists represented broadly even between male and female, but singers presented 77% female, whereas conductors presented 70% male and composers 65% male. Over the year, 47 newly appointed Foundation musicians engaged in four orchestral projects, rehearsing and performing alongside our Principals under the direction of Principal Conductor Thomas Carroll, Foundation Conductor Derrick Morgan, and Principal Guest Conductor Oliver Gooch.

- The season commenced in September with the inaugural concert at our London home, St George's Hanover Square, immediately showcasing our commitment to providing paid, professional platforms and high-level mentorship. Outstanding young US violinist Nathan

Meltzer joined us as our first Foundation soloist in Mendelssohn's Violin Concerto, with works by Jessie Montgomery and Beethoven's 5th Symphony also in the programme.

- Our second Foundation Programme concert took place in November and included the renowned clarinettist, Michael Collins, as soloist in Finzi's Clarinet Concerto. The programme also included Cheryl Frances-Hoad's *Beyond the Road Begun*, Bernstein's *Candide* and Brahms' 1st Symphony.
- The third Foundation Programme concert in March was an opera gala, featuring four Foundation Singers and our Foundation Conductor, alongside Principal Guest Conductor Oliver Gooch. A wide array of repertoire was covered across 23 individual items.
- The Season Finale Foundation concert in June featured the world premiere of Foundation Composer, Daniel Musashi's *Marblesplash*, conducted by Foundation Conductor Derrick Morgan. The finale opened with Shirley Thompson's *Nitemoves*, continued with Gershwin's *An American in Paris* and concluded with a rousing performance of Sibelius Fifth Symphony conducted by Thomas Carroll.

These concerts collectively demonstrated the programme's breadth, providing continuous, invaluable professional experience and showcasing the exceptional talent of our Foundation musicians. Alongside the rehearsals and performances, the Principals led wraparound advancement sessions. These sessions provided a safe space and opportunity for Foundationers to discuss with Principals various matters of the music industry and professional working life, offering first-hand insight into the realities of creating viable careers in music, as the Foundation Programme has set out to enable.

Participating Foundationers were highly positive of the experience, with one summing this up as: "I would recommend this programme over any other I have done." 78% of OSFP Foundationers have reported securing further work opportunities as a result of OSFP participation; 88% had audition offers for jobs. Orpheus Sinfonia subsequently offered 47 professional project opportunities to 2023-24 OSFP Foundationers, with more ongoing. The programme's achievements, learning outcomes, and opportunities for development were evaluated in a separate full report to inform the 24/25 Foundation Programme plans and objectives.

Innovative Outreach and Community Engagement

In October, our new children's work, *Fred and the Fantastic Tub-Tub* by Zeb Soanes and James Marangone, embarked on an impactful journey. Following successful workshops and performances in our community homes of Churchill Gardens and Priory School, Slough, the piece received its official London Premiere at the Southbank Centre's Queen Elizabeth Hall on 22 October as part of the London Literature Festival. Paired with Poulenc's *Babar the Elephant*, this performance was met with an overwhelmingly receptive packed audience, demonstrating our ability to engage diverse family audiences with new, accessible works.

Later on in the year, we brought Prokofiev's *Peter and the Wolf* live to film to a large number of families through 15 performances in Bury St Edmunds in December, complete with our interactive introductions and post-performance meet-and-greets.

Building New Artistic Partnerships

The year saw the inauguration of four new collaborations:

- **Imperial College:** Fostered by Principal Guest Conductor Oliver Gooch, Orpheus Sinfonia

began a new relationship with Imperial College. Our Principals performed Beethoven's Septet at the Blyth Centre for Music in October, followed by a special side-by-side performance of Amanda Falkenberg's *Moons Symphony* with Imperial students for a Benefactors Evening in early 2024.

- **Ealing Youth Orchestra:** In 2024, Orpheus established a new relationship culminating in a successful side-by-side workshop and concert in February, fostering engagement with aspiring young musicians.
- **Scherzo Ensemble:** April saw a ground-breaking new partnership for two performances of Haydn's *Creation* staged in a dramatic realisation, integrated with dance and lighting, presented in Winchester and London (St John's Smith Square).
- **Charles Court Opera:** In June, Orpheus partnered with Charles Court Opera for a recording project. This collaboration involved recording various items for Charles Court Opera's "Open Up the Opera House" podcast series, aimed at introducing younger audiences to opera. This innovative project was generously supported by Arts Council England.

Artistic Engagements

Our concert season showcased a broad range of artistic endeavours:

- In September, Orpheus Sinfonia returned to Windsor Festival, performing in a programme with Quire Voices in Eton College Chapel.
- In November, we collaborated with one of Turkey's most prominent vocal artists, Selda Bağcan, in a sold-out concert at Koko in London.
- Our strong ties with choral societies continued with performances alongside London Pro Arte Choir and West Sussex Philharmonic Choir (November 2023), and a new partnership with Ware Choral Society (March 2024).
- Smaller Orpheus ensembles were invited to perform at prestigious film premieres – *Chevalier* in September and performing Hans Zimmer's score for *The Tattooist of Auschwitz* at BAFTA in April in the presence of the composer himself, highlighting our versatility.
- We finished the year with a *Night at the Movies* memorial concert in Taplow for Paul Sheriff, in aid of the Brain Tumour Charity.

Own-Promotion Concerts at Our London Home (St George's Hanover Square)

Our commitment to showcasing core repertoire and engaging directly with audiences at our London home continued with two key own-promotion concerts featuring our Principals:

- A very successful **Celebration of Christmas** in December, bringing festive cheer to a packed audience.
- Our concert season at St George's Hanover Square closed with a **Classical Masterpieces** concert of Mozart chamber music played by Orpheus Principals, concluding a vibrant year of musical activity in our London home.

Opera

Our operatic collaborations continued with an acclaimed performance of Puccini's *Suor Angelica* at West Green House Opera in July, under the baton of Stevie Higgins. This highly successful production garnered a 5-star review, marking a triumphant return to West Green House following our previous acclaimed performances there.

International Collaborations

In August, Orpheus was invited to collaborate with Chinese composer Ye Zou on the European Premiere performance of his large-scale choral symphony, *Symphony Kukai*. This, the largest forces on stage for Orpheus this year, featured an orchestra of 66 musicians, massed Chinese and London choirs (including the Scherzo Ensemble at our invitation), and was conducted by Foundation Conductor Derrick Morgan at Central Hall Westminster. The completely sold-out event, generously supported by a significant sponsor, marked a truly international highlight. It brought Orpheus' performances to a large new audience and demographic.

SECTION E (Financial Review)

Summary of Financial Performance for 2023-2024

Key Financial Figures (Unaudited)

- Period start date: 01-Sep-23
- Period end date: 31-Aug-24

Incoming Resources

- Donations and legacies: £267,799 (Prior year: £41,538) - Increase 545%
 - Due to a significant benefactor donation to enable the European Premiere of *Symphony Kukai* and receipt of grant funding.
- Charitable activities (Income): £170,646 (Prior year: £124,293) - Increase of 37%
 - Due to the expanding of the charities activities and receipt of OTR.
- Other trading activities: £8,049 (Prior year: £1,373)
- Investments: £302 (Prior year: £438)

Total Incoming Resources: £446,795 (Prior year: £167,642) - Increase of 167%. Largely due to the significant benefactor donation, and back dated OTR claims now that Orpheus was in a position of having adequate financial advice to be able to claim the OTR for which we are eligible.

Resources Expended

- Charitable activities: £317,396 (Prior year: £150,793) - Increase 111%
 - *Due largely to the significant Symphony Kukai project.*
- Raising funds: £0 (Prior year: £1,370). No fundraising events were held in YE24 due to focus on strategy and all resources expended with the delivery of charitable activities.
- Other: £4,779 (Prior year: £5,384)

Total Resources Expended: £322,175 (Prior year: £157,547) - Increase 105%. Due largely to the significant Symphony Kukai project.

Net Income/(Expenditure) before investment gains/(losses): £124,621 (Prior year: £10,095) - Increase of 1135%. Due to the one-off scenario of claiming backdated OTR for which Orpheus was eligible and the receipt of grant funding in this YE24 which is allocated or designated to charitable activity to take place in YE25 and YE26.

Reconciliation of funds:

- Total funds brought forward: £68,744 (Prior year: £58,649)
- Total funds carried forward: £193,365 (Prior year: £68,744) - Increase of 181%, due to the claiming of backdated OTR for which Orpheus was eligible and receipt of grant funding for activity planned to take place in YE25 and YE26.

During the 2023-2024 financial year, Orpheus Sinfonia maintained a strong financial position, reflecting effective management and generous support from our funders and patrons. The charity recorded a net income of £124,621 for the year, significantly strengthening our reserves and enabling strategic investment in future programmes. This represents a substantial increase compared to the prior year's net income, due to the claiming of backdated OTR for which Orpheus was eligible and the receipt of grant funding in this YE24 which is allocated or designated to charitable activity planned to take place in YE25 and YE26.

Details of Any Funds Materially in Deficit: Not applicable.

Reserves Policy and Position

The Trustees recognise the essential need to maintain a level of reserves commensurate with the inherent risks of concert promotion and the dynamic nature of the current industry climate. These risks are regularly reviewed in light of the charity's commitments and available resources.

As at 31st August 2024, the charity held Unrestricted Funds of £193,365 (Prior year: £75,756).

It must be carefully noted that this includes £58,000 of designated grant funding and donations received in YE24 that is allocated or designated to specific charitable activities planned in YE25 and YE26. Please see designated funds note below.

A significant strategy review was undertaken through 2024, with the board subsequently choosing to adopt an expansion programme in September 2025. This expansion programme increased Orpheus' core costs by c.40% to better resource the organisation's operation. Following this board review in 2025, the charity's reserves policy was updated to target one year's core costs, currently amounting to £75,000. This is equivalent to an expected three months' annual turnover or, alternatively and in extremely unlikely circumstances, it represents a provision against the possibility of performance costs not ultimately being received on a large-scale artistic project. This provision safeguards the charity against unforeseen circumstances and ensures the continuity of our core operations.

In line with this updated policy and decisions made after the year-end, the Board has strategically allocated funds to key future projects vital to the sustained existence of Orpheus and viability of its operations. These allocations demonstrate prudent financial planning and commitment to specific future activities, while maintaining a necessary level of readily available reserves:

- £25,000 is allocated to the Soundscapes project.
- £25,000 is allocated to support the expansion of core costs, strengthening the charity's operational capacity.
- £10,000 is allocated to underwrite the commission of a new work by acclaimed composer Sally Beamish for 2027.

The Trustees reaffirm their intention to continue to add to reserves as the level of activity grows and fundraising efforts gain momentum, aiming to exceed the minimum target where possible to ensure long-term sustainability.

Future Period Plans and Investment

A significant strategy review was undertaken throughout the year ending 2024, culminating in a proposed expansion plan considered by the Board and approved in September 2025. This strategic decision increases our core costs to better support the scale of operation Orpheus Sinfonia has now achieved. The Board has adopted a low-risk expansion scenario, with the intention to review this annually and consider how best to meet the demands Orpheus now faces on each occasion. The aim being to move to the medium expansion scenario when deemed appropriate and viable.

Orpheus Sinfonia is committed to strategic growth and the continued delivery of high-quality artistic and charitable programmes. Funds incoming in this financial year are in part allocated to projects that will happen in the following financial year, ensuring planned activity can be executed effectively.

The Board approved a comprehensive Investment Plan for additional surplus funds, linking directly to the charity's strategic objectives. This plan is reflected in the reserves allocations detailed above.

A key artistic initiative for the coming years is the Soundscapes project, which is planned to realise Orpheus' core artistic vision. Within this ambitious project, the audience experience will be explored and enhanced through innovative approaches.

The Foundation Programme continues to be a core venture, generously supported by the Skyrme Hart Charitable Trust, with this vital support expected through to 2028. The board endeavours to consider the future of the Foundation Programme and its long-term funding options by this time.

These planned investments are supported by a diversified income strategy, including earned income from engagements (projected at approximately £10,000 per annum), Patrons Funding (currently c. £5,000 per annum with an aim to increase this to £10,000 per annum) plus Gift Aid, seeking trust and foundation funding, and anticipated Orchestral Tax Relief (projected at £30,000 - £40,000 for the current year).

The Trustees have considered the charity as a going concern

Funding Acknowledgements

Successful applications for funding assistance were made to a number of Trusts, Foundations, and Grant-giving bodies, essential for furnishing our strategy and future planning with the means to be executed. These include:

- Skyrme Hart Charitable Trust
- Ashley Family Foundation
- Westminster City Council Culture and Community Grants
- Marchus Trust
- Cockayne Foundation

Donations were also generously received from individuals and Patrons of Orpheus Sinfonia.

The charity is most grateful and indebted to these generous donations, which enable and make possible the charitable work Orpheus seeks to undertake to fulfil its mission. Furthermore, successful claims were made to HMRC for Gift Aid and Orchestral Tax Relief payments, for which we are eligible, significantly contributing to our financial health.

Designated Funds

In this year funds were received from grant-making bodies that are designated to future projects:

- Marchus Trust £5,000 designated to Cheryl Frances-Hoad Commission June 2025.
- Westminster City Council £10,000 designated to Churchill Gardens Residency Autumn-Winter 2024.
- Cockayne Foundation £15,000 designated to Roxanna Panufnik Commission June 2026.
- Skyrme Hart Charitable Trust funds designated to the Orpheus Sinfonia Foundation Programme. £37,500 of funds received in YE24 are carried forward to OSFP activities in YE25.

And an anonymous donation of £500 allocated to YE25 OSFP planned activity.

SECTION F (Other Optional Information) None

SECTION G (Declaration)

The trustees declare that they have approved the trustees' report above.

David Shaw
Simon Browning
Clive Hodges
Russell Jacobs
Stephanie McAlpine
Malcolm Singer
Geoff Parkin

Independent Examiner's Report to the Trustees of Orpheus Sinfonia Foundation

I report to the Trustees on my examination of the accounts of Orpheus Sinfonia Foundation for the year ended 31 August 2024.

Responsibilities and basis of report

As the trustees of the Charity you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

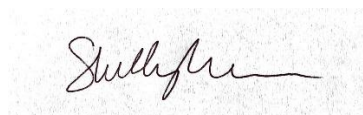
An independent examination does not involve gathering all the evidence that would be required in an audit and consequently does not cover all the matters that an auditor considers in giving their opinion on the accounts. The planning and conduct of an audit goes beyond the limited assurance that an independent examination can provide. Consequently, I express no audit opinion on the accounts and my report is limited to those specific matters set out in the independent examiner's statement.

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:

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

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



Name: Shelley Twitchin

Address: 26 Victoria Drive, London, SW19 6AE

Qualification: FCCA Member number 2478744

Date: 30 May 2025