

LAMBETH ORCHESTRA FUND

England & Wales · Charity number 274831

Details

Status Registered

Legal form Other

Registered 1978-01-24

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

Contact

Address 7 Maude Road
London
SE5 8NY

Phone 07956946952

Email lambethorchestra@gmail.com

Website www.lambeth-orchestra.org.uk

Activities

Objects: TO PROMOTE DEVELOP AND MAINTAIN THE EDUCATION OF ITS MEMBERS AND THE PUBLIC IN AN APPRECIATION OF THE ART AND SCIENCE OF MUSIC IN ALL ITS ASPECTS BY THE PRESENTATION OF PUBLIC ORCHESTRAL CONCERTS AND BY SUCH OTHER WAYS AS THE ORCHESTRA THROUGH ITS COMMITTEE SHALL DETERMINE FROM TIME TO TIME.

Activities: Promotion and development of the education of its members and the public in an appreciation of the art and science of music in all its aspects by the presentation of public orchestral concerts and by such other ways as the Orchestra through its Committee shall determine from time to time.

Classification

- **How:** Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, The General Public/mankind

Geography

- **Area of benefit:** THE LONDON BOROUGH OF LAMBETH
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2024-08-31	£41,487	£38,027	-	-
2023-08-31	£38,947	£37,537	-	-
2022-08-31	£30,235	£29,890	-	-
2021-08-31	£7,105	£6,135	-	-
2020-08-31	£25,507	£25,280	-	-

Trustees

Name	Role	Appointed
Dean Rowland Minot		2019-11-07
Dr Jesus Javier Diez Aguirre		2021-11-21
Gillian Elizabeth Bird		2023-11-23
Judith Lewis		2023-11-23
Michael James Griffiths		2019-11-07
Nina Victoria Swann		2015-10-01
Rachael Morris		2021-11-21
Sarah Phillips		2017-11-07

LAMBETH ORCHESTRA FUND

England & Wales - Charity number 274831

Accounts



LAMBETH ORCHESTRA ANNUAL REPORT FOR FINANCIAL YEAR ENDING 31 AUGUST 2024

Lambeth Orchestra is a registered charity, number 274831.

The charity's current trustees are:

Nina Swann	Chair
Dean Minot	Treasurer
Sarah Philips	Secretary and Librarian
Michael Griffiths	
Rachael Morris	
Javier Aguirre-Diaz	
Gill Bird	
Jude Lewis	

Ex officio members of the management committee:

Peter Selwyn	Principal Conductor
Alan Thorogood	Leader
Maria Vizeitui	Orchestra Manager

The charity's object as set out in its constitution is "*to promote, develop and maintain the education of its members and the public in an appreciation of the art and science of music in all its aspects by the presentation of public orchestral concerts and by such other ways as the Orchestra through its committee shall determine from time to time*". The constitution further provides that the orchestra shall, as far as is consistent with that objective, pursue a policy of (a) providing good orchestral music at affordable prices to an audience in and around Lambeth who might not otherwise attend orchestral concerts, and (b) giving opportunities to amateur players to perform music which they might not otherwise have a chance to play.

To these ends, the orchestra engages the services of a professional music director and leader together with soloists and occasional extra instrumental players according to the requirements of specific programmes. The orchestra further engages the services of an orchestra manager in consideration for a small honorarium, to assist in pursuing the above object and policy.

The orchestra's primary sources of income are subscriptions from members, income raised from ticket sales and fees for engagement by choral societies, other external organisations and individuals.

2023-24 Season Recap

There were five own-promotion concerts this season, shared between our Principal and Guest Conductors, as well as a new venture – a Study Weekend at the start of the season.

Alongside our own concerts we also had two choral engagements – Mozart *Requiem* with Hackney Festival Chorus in Dec 2023, and Vaughan William's *Sea Symphony* with Geoff Lavery and the Suffolk Choirs at Snape Maltings.

As the orchestral finances continued to be in a healthy position, and to maintain a high standard of music-making, we continued with a schedule of 7 rehearsals (where dates allow) per own-promotion concert. We also continued with testing of new concert venues this year, using our spiritual home, All Saint's West Dulwich, when available and affordable, and returning to St John's Waterloo after a decade.

We opened the season with a new venture – a Study Weekend (2nd/3rd Sept 2023) on Strauss' *Alpine Symphony* with Principal Conductor Peter Selwyn. The aims were to try ambitious rep we probably wouldn't programme for a concert, to boost membership of the orchestra, especially in the strings and lower brass, and for players to get back to playing after the long holidays, ahead of regular rehearsals starting. Overall the weekend was a success (all post weekend survey responders rated it 8/10 or higher, and 100% said they would come to another), though there were definite learning points if we were to put it one on again (more notice to members, larger venue, charge more to cover extra costs, different coach/venue for brass sectionals).

Our first concert (21st October 2023) was a return to St John's Waterloo, now open for bookings again since its refurbishment. Peter conducted us in a programme of English music; Carwithen's *Bishop's Rock Overture*, Walton *Cello Concerto* with soloist Adrian Bradbury and Elgar *Enigma Variations*. We were supported by The William Aldwyn Foundation for this programme (specifically for the Carwithen piece). (129 in the house)

In December (10th) we accompanied the Hackney Festival Chorus in Mozart's *Requiem* at the church of St John of Jerusalem, Hackney to a full house.

Our second own promotion concert (16th Dec 2023) was a return to St Luke's, West Norwood with a Christmas inspired programme, led by Peter, of Prokofiev's Lieutenant Kije Suite, Tchaikovsky *Suite from Nutcracker* and Rachmaninov *Symphony No 2*. This concert sold very well indeed (a combination of programme, timing and advertising in the local community by the church) and we had to hire in extra chairs for the audience! (206 in the house)

A return to our home venue All Saint's West Dulwich with Peter for the first concert in 2024 (10th Feb 2024) with a programme of Brahms's Piano Concerto No 1 (soloist Andrew West) and Beethoven Symphony No 7. (122 in the house)

Concert 4 was a return to opera, our first since Christopher Fifield's retirement and the pandemic. The orchestra performed a semi-staged Puccini's *Tosca* at the suitably atmospheric (dark) St John the Divine, Kennington. We were joined by the Children's and Adult Choirs of SJK, coached by Peter and their Music Director Ben Vonburg-Clark, and amazing soloists Natasha Jouhl, Dominic Bevan, Simon Thorpe, Simon Wilding, George Freeburn, Leo Selleck, James Geidt and Charlie Swann. Thanks to Tim Hopkins for tech assistance. Despite a few extra unforeseen expenses for staging and lighting hire, the concert was a huge success musically, for local community involvement and in ticket sales. This was our last concert with Peter for the season. (187 in the house, plus over 170 performers!)



On 11th May 2024 we made our biennial trip to Snape Maltings for our second choral society concert of the season, this time accompanying The Phoenix Singers and Beccles Choral Society with conductor Geoff Lavery in a performance of Vaughan Williams' *Sea Symphony*. As ever the choirs made us feel very welcome, and we played to a full house.

For the final concert of the season on July 15th we were joined by our Principal Guest Conductor Michael Cobb, and back at St John's, Waterloo. We were fortunate to have renowned organist and pianist Wayne Marshall as our soloist for Gershwin's *Rhapsody in Blue* (marking the 100th

anniversary since it was written), as part of an American programme also featuring Bernstein *Candide Overture* and Copland *Symphony No 3*. Wayne wowed us all with his virtuosic improvising and, despite a fractious rehearsal process, the concert was a thrilling success. (172 in the house)

Other 2023-24 News

- moved the timing of the AGM to May (from November) to allow more time to get the accounts independently assessed.
- Minor uplift in subscription costs for members
- Launch of new website away from the Making Music platform which was clunky and hard to update (thanks to Michael Griffiths, trumpet, for leading on this)
- Welcomed new members across all sections
- Milly Bowen was appointed co-principal cello (shared with Jane Eyles)
- Alex Dottridge will be stepping down as Principal Viola at the end of the 24-25 season, and will be succeeded by Jonathan Welch (former LSO player).
- New rehearsal venue trialled (St Anne and All Saints' Church hall) as Wheatsheaf Hall was unavailable for two dates in June
- orchestra invested in 5 sound baffles to help protect players' hearing in our louder repertoire, a new, lighter podium, and a new conductor's music stand able to cope with heavier scores.

Future Plans and other updates

- our long-standing former Music Director Christopher Fifield passed away in Jan 2025. We plan to include a tribute to him in our Summer 2025 concert at All Saints, West Dulwich, with his family
- No study weekend in 2024 due to a date clash with Michael Cobb, postponed to September 2025, with plans to tackle Stravinsky *Rite of Spring*
- New booking with Croydon Bach Choir to do Elgar *Dream of Gerontius* in March 2025
- Mahler 6 planned for the extended rehearsal period in 24-25, after a member vote
- Snape Maltings concert going ahead on 16 May 2026 with Geoff Lavery, Beccles Choral Society and Phoenix Singers with Vaughan Williams programme to Elgar *Dream of Gerontius*

Thanks

Thank you to the committee for your support and hard work making everything happen, especially to Maria Vizitiu, Orchestral Manager and to the section principals for fixing and general herding, to Sarah for the library and minute taking, Michael and Rachael for programmes and fliers, Javier and Mia for social media, and to everyone who does the little jobs that make the orchestra run smoothly such as ferrying equipment between venues, taking their turn on the tea rota, concert day Front of House and bar, furniture movers and music sorters. Thank you to our other volunteers and supporters who I may have inadvertently missed out!

Thank you to Alan our leader for his continuing hard work and inspirational playing.

Finally, thanks to both Peter and Michael for their leadership, humour and energy, and to you all for your commitment, practice, audiences and hard work.

Signed:



Nina Swann, Chair, Lambeth Orchestra, May 2025

LO AGM, April 2024, Treasurer's report

The 2023/24 season was financially a good one for the Orchestra. It ended the financial year with positive net income of £3460, a sound cash position and a healthy General Fund of over £35,000. This is better than the small profit the committee had budgeted for.

The business model of the Orchestra is that member subscriptions subsidise our concerts. This year member subscriptions accounted for nearly a third of the Orchestra's income. Concert takings including sales of drinks accounted for a quarter, and orchestral tax relief and gift aid a quarter. We also did two choir concerts which helped boost the income. Part of the reason for the surprisingly positive net income was that we ended up being able to claim more in orchestral tax relief than we'd budgeted for.

In last year's Treasurer's report I spoke about how important orchestral tax relief had become as a source of income to Lambeth Orchestra, but that this boost was to be short-lived as the Government was set to remove the temporary increase it had given in response to the pandemic. Since then, the Government has announced that instead of reducing the rate from 50% to its original 25%, it will now reduce it to 45%, effective from 1 April 2025. So it will be nowhere near as much of a negative impact as we were expecting. But that doesn't mean we can be complacent about the funding of the Orchestra's activities and why it's important to continue to do what you can to help with ticket sales and consent to Gift Aid where you are able.

Dean Minot
Treasurer

1 May 2025

Extra detail for the AGM

Turning to the detail of the accounts themselves. The accounts that you'll be approving today and that will form a part of the annual report to the Charities Commission are the 'solo accounts' for the Lambeth Orchestra Charity entity. Since the setting up of Lambeth Orchestra Concerts Limited, the production company that allows us to claim orchestral tax relief, the Orchestra has presented for your approval and submitted consolidated accounts that reflect the financial activity of both the charity entity and the production company. We've now had advice that we should be submitting solo accounts to the Charities commission and so we've restated last year's accounts as solo accounts so that its comparable with this year's. As part of restating last year's accounts we've also corrected some historic errors that had crept in and been carried forward that had led to an overstatement of the general fund by £2,825.

We'll continue to produce consolidated accounts and share them with you for information as we think it's important for you to have a clear picture of the full activities of the Orchestra. You'll see the main difference between the solo and consolidated accounts is in the statement of financial activity where you get the detail of the Orchestra's outgoings. The

charity's outgoings are a fee that it pays the production company that is calculated such that with the orchestral tax relief the production company breaks even. This means that the consolidated profit or loss will always equal the charity's solo profit or loss. You'll notice too that the solo and consolidated balance sheets show the same general fund. The difference is in the allocation of the assets across the different categories. There is a loan from the orchestra to the production company in the debtors' line of the solo balance sheet which is equal to the net value of the production company. Whereas in the consolidated balance sheet the assets of the production company are spread across the debtors, receivables, and bank balance lines.

I'm very happy to take any questions you might have on the accounts now or one on one later on.

LAMBETH ORCHESTRA

ACCOUNTS FOR YEAR ENDING 31ST AUGUST 2024

BALANCE SHEET AT 31ST AUGUST 2024

	31-Aug-24 £	31-Aug-23 (b) £
<u>CURRENT ASSETS</u>		
Debtors (a)	11,643	16,218
Prepayments	0	0
Cash in hand	0	0
Bank	24,012	17,727
	35,654	33,944
<u>CURRENT LIABILITIES</u> (Payable within 1 year)		
Creditors and accruals	0	(1,750)
Net Assets	<u>35,654</u>	<u>32,194</u>
<u>FUNDS</u>		
General Fund	<u>35,654</u>	<u>32,194</u>

ACCOUNTS FOR YEAR ENDING 31ST AUGUST 2024

STATEMENT OF FINANCIAL ACTIVITIES

	Year to 31.08.2024	Year to 31.08.2023
	£	£
<u>INCOME</u>		
Takings from Concerts	11,381	12,956
Drinks	2,040	812
Donations & Fundraising	1,061	452
Members' Subscriptions	15,243	12,128
Gift Aid	2,965	1,913
Fees received from Choirs	6,735	1,895
Coffee Sales	57	348
Advertising	0	0
Other (c)	2,005	0
Bank Interest	0	0
TOTAL INCOME	<u>41,487</u>	<u>30,505</u>
<u>EXPENDITURE</u>		
<u>Direct Charitable Expenditure:</u>		
Commissioning fee	38,027	29,064
 <u>Other Expenditure:</u>		
other	0	49
TOTAL EXPENDITURE	<u>38,027</u>	<u>29,113</u>
NET INCOME FOR THE PERIOD	3,460	1,391

Notes to the accounts:

The charity Lambeth Orchestra Fund (LO) controls a production company Lambeth Orchestra Concerts Limited (LOCL), to facilitate the claiming of Orchestral Tax Relief. Direct concert expenditure is incurred by LTCL. LO funds LTCL via a loan and a commissioning fee. At year end 31 Aug 2024, the loan balance between the two entities was £8277.

(a) *Debtors* comprise the loan balance, Gift Aid owed LO by HMRC at year end, plus some overdue members subs.

(b) The Statements of financial position and financial activities for Year ended 31 Aug 2023 have been restated to present a solo view of the charity activities. It also corrects for a £2825 overstatement of the General fund that had arisen from incorrect debtor figures carried forward from prior years.

(c) *Other income* comprises the study day fees.



Section A

Independent Examiner's Report

**Report to the trustees/
members of**

Charity Name
Lambeth Orchestra Fund

**On accounts for the year
ended**

31 August 2024

**Charity no
(if any)**

274831

Set out on pages

6 to 8 (Statement Of Financial Activities and Balance Sheet)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 August 2024.

**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 (other than that disclosed below *) 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.

** Please delete the words in the brackets if they do not apply.*

Signed:

Date:

28 April 2025

Name:

Gillian R Barrett, B Mus (Hons), FCA

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

Institute of Chartered Accountants in England and Wales (ICAEW)

Address:

34 Greenfield Avenue, Surbiton, Surrey. KT5 9HR



Lambeth Orchestra

Minutes of Annual General Meeting

Thursday 1st May 2025, 8.45pm (rehearsal break)

Wheatsheaf Hall, South Lambeth Road, London SW8 2UP

1. WELCOME and APOLOGIES

The chair welcomed everyone to the AGM, held in the break of a rehearsal, with about 50 members of the orchestra present. Apologies had been received from Nigel Campbell, cello.

2. MINUTES of previous AGM

The Minutes of the previous AGM held on Thursday 23 November 2023 had been previously circulated by email to all members of the orchestra, and were approved. The Chair explained the long gap since the last AGM was due to changing the date of the orchestral financial year to match the orchestral seasons, and that the next AGM would be held in May 2026.

3. CHAIR'S REPORT

The Chair, Nina Swann, had previously circulated her report on the 2023-24 year, starting with the optional study weekend of Strauss Alpine Symphony which had been very popular and would be repeated. There were five concerts and two choral concerts, one at Snape. Audiences rose with peaks in December at St Luke's with 206 and 187 in April at Tosca at St John Divine and the final concert with Wayne Marshall filling St John's Waterloo.

She welcomed new players, the new website and the success of the new sound baffles. After seven years, the subscriptions for players had risen. Alex Dottridge was stepping back as leader of the violas and Jonathan Welch would take up the chair, having recently retired from the LSO. Plans for 2025-26 included a study weekend on the Rite of Spring; Tchaikovsky, Shostakovich; and the Dream of Gerontius at Snape in May 2026. She thanked the committee for support and leading on finance, the website, programmes and fliers, social media, music hire; and Maria Vizitiu, Orchestral Manager and to the section principals for fixing players and venues and general herding; and to everyone who has helped ensure successful rehearsals and concerts by taking out and putting away chairs, taken their turn on the tea rota, concert day Front of House and bar, and crucially those who have moved furniture and sorted music.

She thanked Alan, the leader for his continuing hard work and cheerful leading - and finally gave thanks to both Peter and Michael for their leadership, humour and energy; and to the players for all their commitment, practice, and getting audiences.

4. TREASURER'S REPORT

The Treasurer, Dean Minot, noted that a copy of the accounts and his report had been circulated. He highlighted key points and answered questions. Since Covid the orchestra had two sets of accounts, one for concerts which can claim orchestral tax relief; and these were consolidated in the presentation. However there had been a small historical error in balancing between the two, which was now corrected.

Financially, the Orchestra had had a good year, with income high from the higher members subscriptions, choral concerts, tax relief, some high audiences and bar takings; ending the financial year with positive net income of £3,460.

5. ELECTIONS OF COMMITTEE FOR 2025-26

All the existing committees would all stand again with no new candidates. All were separately and properly proposed and seconded and voted for by the members present.

The committee played across all the sections of the orchestra:

Nina Swann (Chair), Dean Minot (Treasurer), Sarah Phillips (Secretary & Librarian), Michael Griffiths, Rachael Morris, Javier Aguirre-Diaz, Gill Bird, Judith Lewis.

6. MATTERS ARISING / AOB

Nigel Campbell had emailed, regretting the ceasing of community or children's concerts. The Chair agreed this was part of the Lambeth orchestra tradition but noted that these events had been planned and promoted by individuals in the orchestra with relevant contacts in local schools or other venues, with a timeline to promote them and include them in the programme as they required a few rehearsals and an afternoon concert. There was no immediate response and she invited members to consider, investigate and make suggestions back to the Committee for future plans. Initially, there could be some open rehearsals.

Finally the members of the orchestra thanked the Chair and the Committee for all their work and over a year of great music.

LAMBETH ORCHESTRA FUND

England & Wales - Charity number 274831

Accounts



LAMBETH ORCHESTRA ANNUAL REPORT FOR FINANCIAL YEAR ENDING 31 AUGUST 2023

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The charity's current trustees are:

Nina Swann	Chair
Dean Minot	Treasurer
Sarah Philips	Secretary and Librarian
Alex Dottridge	
Michael Griffiths	
Rachael Morris	
Javier Aguirre-Diaz	

Ex officio members of the management committee:

Peter Selwyn	Principal Conductor
Alan Thorogood	Leader
Ellie Rhodes	Orchestra Manager (left July 2023)
Maria Vizitui	Orchestra Manager (appointed July 2023)

The charity's object as set out in its constitution is "*to promote, develop and maintain the education of its members and the public in an appreciation of the art and science of music in all its aspects by the presentation of public orchestral concerts and by such other ways as the Orchestra through its committee shall determine from time to time*". The constitution further provides that the orchestra shall, as far as is consistent with that objective, pursue a policy of (a) providing good orchestral music at affordable prices to an audience in and around Lambeth who might not otherwise attend orchestral concerts, and (b) giving opportunities to amateur players to perform music which they might not otherwise have a chance to play.

To these ends, the orchestra engages the services of a professional music director and leader together with soloists and occasional extra instrumental players according to the requirements of specific programmes. The orchestra further engages the services of an orchestra manager in consideration for a small honorarium, to assist in pursuing the above object and policy.

The orchestra's primary sources of income are subscriptions from members, income raised from ticket sales and fees for engagement by choral societies, other external organisations and individuals.

2022-23 Season Recap

Our first full season with our Principal and Guest conductors, and an especially full programme of exciting repertoire to celebrate the Orchestra's 50th birthday season. There were five own-promotion concerts this season, including a special gala concert at Queen Elizabeth Hall, Southbank, in January 2023 to celebrate our 50th birthday.

Alongside our own five concerts we also had one choral engagement – Handel's *Messiah* with Hackney Festival Chorus in Dec 2022.

As the orchestral finances were relatively healthy post-pandemic, the committee returned to a schedule of 7 rehearsals (where dates allow) per own-promotion concert. We also tried out some new venues this year as All Saint's West Dulwich was only available for two of our five planned concerts, and had substantially raised their autumn/winter hire fees to cover rising energy bills (an extra £60 per hour).

We opened the season with Principal Conductor Peter Selwyn pre-empting our Gala Concert repertoire with a programme of Liszt *Les Preludes*, Mahler *Blumine* and *Lieder eines fahrenden Gesellen* with baritone Kieran Rayner, and closing the concert with Richard Strauss's *Tod und Verklärung*. This was held at All Saint's West Dulwich (83 in the house)

There was no own promotion concert in the second half of the Autumn term in anticipation of our January QEH concert.

In December we accompanied the Hackney Festival Chorus in Handel's *Messiah* at the church of St John of Jerusalem in Hackney to a full house.

In January 2023 we held our 50th birthday concert at Queen Elizabeth Hall, with a programme shared among Christopher Fifield, MD 1982-2022 (Humperdinck *Hansel & Gretel Overture*), Michael Cobb, Guest Conductor since 2021 (Strauss *Four Last Songs*) and Peter Selwyn Principal Conductor since 2021 (Mahler *Symphony No 1*). Lambeth-born soprano Nadine Benjamin was soprano soloist in the Strauss. Also invited was founder conductor David Cathcart, though he was unfortunately ill on the evening and could not attend.



There was a drinks reception post-concert where many of the orchestra's former players and friends celebrated with us. A huge thank you to everyone that worked so hard to bring it together, to you all who sold tickets (90%+ capacity), and for making it such a magical evening. Photos of the event can be found [here](#), taken by the wonderful Ivan Gonzales.

In March a double booking at SJDK saw us return to St Luke's Norwood for the first time in 20 years. Peter Selwyn led us in a programme that included Rimsky-Korsakov's *Russian Easter Festival Overture*, Dvořák's symphonic poem *The Golden Spinning Wheel* and closed with the majestic *Symphony No. 5* by Sibelius (77 in the house).

On the second May bank holiday weekend we performed our last concert of the season with Peter (and were taken well out of our comfort zone!) as we accompanied him leading Beethoven's first piano concerto as soloist from the piano, followed by Bruckner's mighty *Fifth Symphony*. It was good to be at a familiar venue (All Saint's West Dulwich) and ticket sales reflected this (92 in the house). Congratulations to Maestro Selwyn for undertaking such an enormous task, and to us all for staying with him!

For the final concert of the season on July 15th we were joined by our Principal Guest Conductor

Michael Cobb. Due to the increasing pressure on workable concert dates at ASWD, we trialled a new venue, St Gabriel's Church in Pimlico. The original first half of our programme was intended to be Golijov's *Three Songs for Soprano and Orchestra* (UK Premiere) but our soloist became indisposed. We were rescued by coloratura soprano Rachel Duckett who brought a showstopping virtuosic selection of opera arias based around a story telling theme to accompany Rimsky-Korsakov's *Scheherazade* in the second half. Audience figures picked up across the season, and were noticeably higher at St Gabriel's Pimlico, perhaps due to the zone 1 location and free parking? (128 in the house)

Other 2022-23 News

- Farewell to Anna Fifield (violin) and Jenny-Anne Drewe (viola), both well-loved longstanding members of the string section.
- Ongoing recruitment in-year for co-principal cello (shared with Jane Eyles)
- Welcomed Matthieu Ballouche on principal trombone
- Change of management at Wheatsheaf Hall to Lambeth Council, a few teething problems initially but a better system for booking now.

Future Plans and other updates

- Inaugural Study Weekend on Strauss' *Alpine Symphony* planned for 2-3 September
- New venue to trial in 23-24 season – refurbished St John's, Waterloo
- A return to opera with Tosca planned for Easter 2024, with choirs of St John the Divine, Kennington
- Snape Maltings concert going ahead on 11 May 2024 with Geoff Lavery, Beccles Choral Society and Phoenix Singers with Vaughan Williams programme to include Sea Symphony, Old Hundredth and Five Mystical Songs;
- Planned subs rises in 2023-24 (not increased since 2015-16 season)
- Planned purchase of baffles ahead of Study Weekend
- Further study weekend in 2024, possibly with Michael Cobb
- With late Easter in 2025, looking for an ambitious piece to tackle over a 9-week rehearsal period. Suggestions wanted from members.
- Further Snape Maltings concert with Geoff Lavery pencilled for May 2026, with Elgar's *Dream of Gerontius* planned (will be 10 years since we first played it there)

Thanks

Thank you to the committee for your support and hard work making everything happen, especially to Ellie Rhodes and Maria Vizitiu, Orchestral Managers and to the section principals for fixing and general herding, to Rich and Sarah for the library, Michael and Rachael for programmes and fliers, Javier for social media, and to everyone who has taken their turn on the tea rota, concert day Front of House and bar, furniture movers and music sorters. Thank you to our other volunteers and supporters who work hard behind the scenes to make everything runs smoothly.

Thank you to Alan our leader for his continuing hard work and inspirational playing.

Finally, thanks to both Peter and Michael for their leadership, humour and energy, and to you all for your commitment, practice, audiences and hard work.

Signed:



Nina Swann, Chair, Lambeth Orchestra, Nov 2023

LO AGM, November 2023, Treasurer's report

The Orchestra has had a good year, ending the financial year with positive net income of £1400, a sound cash position, and decent reserves. This is a better result than the small loss the committee had budgeted for – we had been prepared to incur some risk and use some of the Orchestra's reserves to make our 50th anniversary concert a really special event.

In talking you through what's behind these results, I thought I'd use it as an opportunity to share how the committee manage the Orchestra finances and some changes on the way that could make it more challenging in the coming years.

Prior to each season, we prepare a budget with the outgoings driven by the concert programming and income determined by what we expect from subscriptions, concert ticket sales, and importantly over the last few years, orchestral tax relief and gift aid.

You can see from the Statement of Financial Activities, that this year our member subs accounted for nearly a third of income, concert takings a third, and orchestra tax relief and gift aid over a quarter. Member subscriptions in essence subsidise our concerts. This is the business model of the Orchestra.

Part of the reason for the surprisingly positive financial result was that ticket sales for the 50th Anniversary QEH concert ended up well in excess of what we'd budgeted. We'd conservatively assumed selling 60% of seats, and in the event we virtually sold out. So thank you for all you did to get friends and family along to the concert – it was a terrific effort and a great night.

The other reason for this year's positive result was that we ended up being able to claim more in Orchestral Tax Relief than we'd assumed. This is because we put on a more expensive concert than usual and so were able to claim back a larger amount.

Orchestral tax relief is a creative industry tax relief incentive funded by government. It allows Orchestra Production Companies a tax rebate against the money spent on the production of an orchestral concert. The eagle-eyed among you will have noted the reference in the accounts to Lambeth Orchestra Concerts Ltd, which is a production company set up by the Lambeth Orchestra Charity to facilitate us being able to claim OTR. And in fact the accounts themselves are a quasi-consolidated set of accounts reflecting the activity of the Charity and the production company to give you the full picture of the Orchestra's financial activities.

The current OTR rate is 50%. The Government doubled it from 25% in Oct 2021 to assist orchestras struggling from the pandemic. This temporary uplift is set to remain in place until March 2025, when it will fall to 35% for a year, and the year after return to 25%. Given the costs involved in a typical season, I'd expect this to result in a reduction in the OTR we can claim of around £3000 to £4000, or around 10% of our income. You can see from the margins within which we operate, this is a substantive amount. This is why it's so important

for us to do what we can to sell tickets and why gift aid is so valuable to us – its more income for very little effort.

Before I finish, I really want to thank Kimberly Godley-Hendon, formerly of this parish, for generously giving up her time and expertise to provide an independent review of the accounts. I and the rest of the committee really appreciate it.

Dean Minot
Treasurer

23 November 2023

PRO FORMA STATEMENT OF FINANCIAL ACTIVITIES

	<u>Year to 31.08.2023</u>	<u>Year to 31.08.2022</u>
	£	£
<u>INCOME</u>		
Takings from Concerts	12,955.96	4,794.19
Drinks	812.00	689.98
Donations & Fundraising	452.20	32.35
Members' Subscriptions	12,128.49	10,107.00
Gift Aid & Orchestra Tax Relief	10,354.72	7,801.07
Fees received from Choirs	1,895.00	6,810.00
CD Sales	0.00	0.00
Coffee Sales	348.30	0.00
Advertising	0.00	0.00
Other (Zettle fees)	0.00	0.00
Bank Interest	0.00	0.00
TOTAL INCOME	<u>38,946.67</u>	<u>30,234.59</u>
<u>EXPENDITURE</u>		
<u>Direct Charitable Expenditure:</u>		
Professional Fees & Salaries	18,727.19	16,585.67
Equipment	662.30	
Hire of: Premises	7,645.00	5,515.00
Instruments etc	2,930.74	2,620.74
Music	2,969.99	2,815.66
Printing, Publicity Material, Programmes	747.55	491.18
Sundry	1,654.54	1,501.05
Administrative & General Expenses	49.03	25.67
NFMS Subscriptions (Making Music)	2,150.70	335.20
Total Direct Charitable Expenditure	<u>37,537.04</u>	<u>29,890.17</u>
<u>Other Expenditure:</u>		
other	0.00	0.00
TOTAL EXPENDITURE	<u>37,537.04</u>	<u>29,890.17</u>
NET INCOME FOR THE PERIOD	1,409.63	344.42

Notes to the accounts:

For Orchestra Tax Relief purposes, direct concert expenditure was incurred by Lambeth Orchestra Concerts Ltd, a separate entity, though cash for which was provided by Lambeth Orchestra. These pro forma accounts consolidate expenditure in order to show year-on-year comparisons.
Expenditure incurred by LOCL here includes Professional Fees & Salaries, Premises, Instruments and Music.

LAMBETH ORCHESTRA

ACCOUNTS FOR YEAR ENDING 31ST AUGUST 2023

BALANCE SHEET AT 31ST AUGUST 2023

	2022/23	2021/22
	£	£
<u>CURRENT ASSETS</u>		
Debtors	18,511.91	13,863.33
Prepayments	1,543.08	2,580.00
Cash in hand	0.00	0.00
Bank: Community Account	17,726.70	22,636.56
Business Bonus Account	0.00	0.00
Business Premium Account	0.00	0.00
	17,726.70	22,636.56
	37,781.69	39,079.89
<u>CURRENT LIABILITIES</u> (Payable within 1 year)		
Creditors and accruals	(2,762.34)	(5,470.17)
Net Assets	<u>35,019.35</u>	<u>33,609.72</u>
<u>FUNDS</u>		
General Fund	<u>35,019.35</u>	<u>33,609.72</u>

Independent Examiner's Report to the trustees of The Lambeth Orchestra.

I report on the accounts for the year ended 31st August 2023.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the Act)) and that an independent examination is needed. It is my responsibility to:

examine the accounts under section 43 of the Act,
to follow the procedures laid down in the General Directions given by the Charity Commission under section 43(7)(b) of the Act, and
to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

to keep accounting records in accordance with section 41 of the Act; and
to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 1993 Act; have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Kimberley Godley-Hendon

7 November 2023





Lambeth Orchestra

Minutes of Annual General Meeting

Thursday 23 November 2023 8pm

Wheatsheaf Hall, South Lambeth Road, London SW8 2UP

1. WELCOME and APOLOGIES

The chair welcomed everyone to the AGM, held in the break of a rehearsal, with about 50 members of the orchestra present. Apologies had been received from Alex Dottridge (committee member and Principal Viola) and Maria Vizitui (Orchestral Manager)

2. MINUTES of previous AGM

The Minutes of the previous AGM held on Thursday 17 November 2022 had been previously circulated by email to all members of the orchestra, and were approved.

3. CHAIR'S REPORT

The Chair, Nina Swann, had previously circulated her report on the 2022-23 year, the first full season with our new Principal and Guest conductors. There were five own-promotion concerts, she outlined all the programmes and soloists, with a focus on the special gala concert at Queen Elizabeth Hall, Southbank in January 2023 to celebrate 50 years of the orchestra. It included three conductors, Chris Fifield, Music Director 1982-2022; Michael Cobb, Guest Conductor since 2021; and Peter Selwyn Principal Conductor since 2021. Lambeth-born soprano Nadine Benjamin was soprano soloist. Founder conductor David Cathcart was also invited, but he was unfortunately ill that evening and could not attend. Many of the orchestra's former players and friends came and celebrated in the reception afterwards in the foyer bar.

In addition, there was one choral engagement, Handel's Messiah with Hackney Festival Chorus in Dec 2022. The committee decided to return to 7 rehearsals for each own-promotion concert (where dates such as school & and bank holidays allow). Some concerts were tests of other venues due to the non-availability of All Saint's West Dulwich and their higher autumn/winter hire fees to cover rising energy bills (extra £60 per hour).

At the summer concert the orchestra bid farewell to Anna Fifield (violin) and Jenny-Anne Drewe (viola), both well-loved longstanding members of the orchestra, and welcomed Matthieu Ballouche on principal trombone. The Chair mentioned plans for early 2024 - Tosca at Easter and Snape Maltings in May 2024 with Geoff Lavery (and pencilling in a return to Snape in 2026 with Elgar's Dream of Gerontius.)

She noted the Committee had decided to raise subscriptions in 2024, the first increase since 2015-16. The sound baffles (for ear protection) were being purchased. She thanked the committee for support and hard work to make everything happen, especially to Ellie Rhodes and Maria Vizitui, Orchestral Managers and to the section principals for fixing and general herding, to Rich and Sarah for the library, Michael and Rachael for programmes and fliers, Javier for social media, and to everyone who has taken their turn on the tea rota, concert day Front of House and bar, furniture movers and music sorters. She thanked Alan, the leader for his continuing hard work and inspirational playing - and finally gave thanks to both Peter and Michael for their leadership, humour and energy; and to the players for all their commitment, practice, and bringing audiences.

4. TREASURER'S REPORT

The Treasurer, Dean Minot, noted that a copy of the accounts and his report had been circulated. He highlighted key points and answered questions. Financially, the Orchestra had a good year, ending the financial year with positive net income of £1,400, sound cash and decent reserves. This is a better result than the small loss the committee had budgeted for, preparing to incur some risk and use some of the reserves to make the 50th anniversary concert really special.

The annual financial process starts prior to each season, when the committee prepares a budget with the costs driven by the concert programming and income determined by what we expect from subscriptions, concert ticket and bar sales, and importantly over the last few years, orchestral tax relief and gift aid. The Statement of Financial Activities shows that this year member subs accounted for nearly a third of income, concert takings a third, and orchestra tax relief and gift aid almost a third. Member subscriptions in essence subsidise the concerts - that is the current business model. Orchestral tax relief is a UK government tax relief for the creative industries after Covid. It allows orchestra production companies a tax rebate against the money spent on the production of an orchestral concert. The orchestra set up the required company to facilitate claiming OTR. The surprisingly positive financial outcome was partly due to higher ticket sales for the 50th Anniversary QEH concert - it was virtually sold out, far exceeding the estimate of selling 60% of seats. This linked to the other reason for the overall positive outcome, which was the ability to claim more OTR than assumed - because we had put on a more expensive concert than usual and so were able to claim back a larger amount. The current OTR rate is 50%. The Government doubled it from 25% in Oct 2021 to assist orchestras struggling from the pandemic. This temporary uplift is set to remain in place until 2025 and then fall, which could reduce the Orchestra's claim by c£3,500, or around 10% of our income, a substantial amount. Selling tickets and registering members for gift aid is vital. Finally, he thanked Kimberly Godley-Hendon, for generously giving up her time and expertise to provide an independent review of the accounts, which was really appreciated by all the Committee.

5. ELECTIONS OF COMMITTEE FOR 2023-24

Apart from Alex Dottridge; the existing committee would all stand again. In addition there were two prospective members, both longstanding players: Gill Bird (horn) and Judith Lewis (flute). All were separately and properly proposed and seconded and voted for.

Noted that the committee was drawn from all sections of the orchestra:

Nina Swann (Chair), Dean Minot (Treasurer), Sarah Phillips (Secretary & Librarian),
Michael Griffiths, Rachael Morris, Javier Aguirre-Diaz, Gill Bird, Judith Lewis.

6. AOB

- Reinstating family concerts

Several members of the orchestra hoped this could be programmed. The Committee agrees these were fun in the past but that they needed substantial organisation and links with a school or venue to enable children and families to come cheaply on a weekend day, as the costs of venue hire had rocketed. In the past, the orchestra had secured National Lottery support. The committee currently did not have the links needed and invited the orchestra to contact the Chair, with any practical suggestions to plan and progress a children's concert - possibly for around Easter 2025.

- Repertoire choice

Members were keen to contribute to shaping the repertoire for 2024-25 and the Chair agreed to circulate an online form to invite suggestions, including for a Study Weekend.

- Tea rota

As Rachael was taking a 3-month break, a temporary organiser was needed. Felicity (violin 1) and Milly (cello) offered.

Finally the members of the orchestra thanked The Chair and the Committee for all their work and an exciting year of music.

LAMBETH ORCHESTRA FUND

England & Wales - Charity number 274831

Accounts



LAMBETH ORCHESTRA ANNUAL REPORT FOR FINANCIAL YEAR ENDING 31 AUGUST 2022

Lambeth Orchestra is a registered charity, number 274831.

The charity's current trustees are:

Nina Swann	Chair;
Kimberley Godley	Treasurer;
Sarah Philips	Secretary;
Rich Amison	Librarian;
Alex Dottridge	
Jack Wilson	
Dean Minot	
Michael Griffiths	
Rachael Morris	
Javier Aguirre-Diaz	

Ex officio members of the management committee:

Peter Selwyn	Principal Conductor
Alan Thorogood	Leader
Ellie Rhodes	Orchestra Manager (joined September 2021)

The charity's object as set out in its constitution is "*to promote, develop and maintain the education of its members and the public in an appreciation of the art and science of music in all its aspects by the presentation of public orchestral concerts and by such other ways as the Orchestra through its committee shall determine from time to time*". The constitution further provides that the orchestra shall, as far as is consistent with that objective, pursue a policy of (a) providing good orchestral music at affordable prices to an audience in and around Lambeth who might not otherwise attend orchestral concerts, and (b) giving opportunities to amateur players to perform music which they might not otherwise have a chance to play.

To these ends, the orchestra engages the services of a professional music director and leader together with soloists and occasional extra instrumental players according to the requirements of specific programmes. The orchestra further engages the services of an orchestra manager in consideration for a small honorarium, to assist in pursuing the above object and policy.

The orchestra's primary sources of income are subscriptions from members, income raised from ticket sales and fees for engagement by choral societies, other external organisations and individuals.

2021-22 Season Recap

A return to normality in this season as we returned to live, in-person performances after all Covid pandemic restrictions were lifted and large ensembles were allowed to rehearse and perform with no social distancing. The committee decided to keep a couple of covid-protocols we had introduced – cash-free transactions at the bar and front of house, and free downloadable concert programmes via QR code (with a few printed for audience members not able to access online).

We had five own-promotion concerts this season where we planned to trial the three candidates for the post of Principal Conductor, postponed from the previous season. One of the shortlisted candidates, Gabrielle Teychenne, was no longer available due to other work commitments, so we invited Michael Cobb who had guested with us in 2019 and 2021 to take the third place. The final shortlist was Peter Selwyn, Cathal Garvey and Michael Cobb.

Alongside our own five concerts we also had two choral engagements – Fanny Mendelssohn's *Cholera Cantata* and Felix Mendelssohn's *Psalm of Praise* with Hackney Festival Chorus in Dec 2021 and Elgar's *The Music Makers* with Beccles Choral Society and Phoenix Singers at Snape Maltings in April 2022.

We opened the season by welcoming our first trialist Peter Selwyn who conducted us in a programme of Wagner *Tannhäuser Overture*, Mahler *Rückert Leider* and Shostakovich *Symphony No 5*, with mezzo Harriet Williams at All Saint's West Dulwich. The return to live was appreciated by our local audiences and we played to a full house.

In December our second triallist Cathal Garvey conducted us in Mussorgsky *Night on a Bare Mountain*, Prokofiev *Violin Concerto No.1* and Tchaikovsky *Symphony No.5* with soloist Charlie Lovell-Jones, again at All Saints, West Dulwich.

Also in December we accompanied the Hackney Festival Chorus in a Mendelssohn programme at the church of St John of Jerusalem in Hackney.

In February 2022 we were delighted to welcome back Michael Cobb to the podium for the final of the three conductor trials. Michael introduced us to the fantastic pianist Rachel Starritt, soloist in Scriabin *Piano Concerto* which we performed alongside Emily Howard's *Magnetite* and Sibelius *Symphony No 1*. A standout memory from this concert was Rachel's extraordinary improvised encore on themes given by the audience; *Fly me to the Moon* and *Summertime*.

After the third trial, the Orchestra voted to offer Peter Selwyn the post of Principal Conductor, with Michael Cobb accompanying as Principal Guest Conductor. Both were offered one concert each for the remainder of the season. It is anticipated that Peter will take 4/5 concerts for the following seasons, with Michael taking 1/5, which fits with both conductors' other work commitments. We announced the appointments on our social media and to local press in March 2022

In April Peter made his official debut as Principal Conductor with the Orchestra at ASWD in a programme that opened with two pieces by Ravel - *Fanfare from the ballet L'eventail de Jeanne* and *Minuet Antique*. The first half concluded with Dvorak's *Symphonic Variations*. In the second half we performed Vaughan Williams' *A London Symphony*.

In late April we were delighted to return to Snape Maltings for a sold-out concert with the Beccles Choral Society and Phoenix Singers, postponed from 2021. The first half featured the Orchestra alone in Elgar's *Cockaigne Overture (In London Town)*, then joined by mezzo Diana Moore in Elgar *Sea Pictures*. In the second half we accompanied the massed choirs for Elgar's *Music Makers*.

For the final concert of the season we were joined by our new Principal Guest Conductor Michael Cobb. Due to the increasing pressure on workable concert dates at ASWD, we trialled a new venue, St John the Divine, Kennington. We opened with the rousing *Capriccio Espagnol* by Rimsky Korsakov, followed by the iconic Ravel's *Bolero*. The second half opened with a rarely-performed orchestration of Berg (Arr. Verbey) *Piano Sonata Op. 1*; and we closed with Debussy's epic - *La Mer*.

Audience figures in the latter half of the year were lower than anticipated, a trend that has been

noted across other live cultural events post-pandemic (sources: Arts Professional, March 2022 and The Audience Agency, Sept 2022).

Other 2021-22 News

- Kim Godley-Henderson, second flute (member since 2011 and treasurer since 2016) leaves us as she moves to Edinburgh
- Siobhan Reidy, second clarinet left us in July to return home to Ireland (member since 2003)

Future Plans and other updates

- Plans for 50th birthday at QEH – Souvenir programme being put together; need members' help on contact details for former members and collating any good quality photos from the archive; post-show drinks reception in QEH Artists' bar but numbers are limited to 150 so we will send round more details of how to secure a spot in the next couple of weeks;
- Recruitment open for co-principal cello (shared with Jane Eyles) since Roland's departure at the last October concert;
- Also recruiting for Principal trombone, candidate trialling for the Jan QEH concert
- Study weekend to open 23/24 season – Strauss' *Alpine Symphony* – Save the Date (2-3 September 2023, venue TBC);
- Snape Maltings concert pencilled for 11 May 2024 with Geoff Lavery, Beccles Choral Society and Phoenix Singers with proposed programme to include VW Sea Symphony;
- CoL increase on venue hire/hourly energy surcharge at All Saint's, West Dulwich/lack of workable dates for 2024 already eg ASWD summer (£550) v winter rate (£1050) means we are trying our new venues;
- Planned subs rises in 2023-24 (not increased since 2015-16 season)
- Planned purchase of baffles held up due to lack of storage space in the WSH container

Thanks

Thank you to the committee for your support and hard work making everything happen, especially to Ellie Rhodes, Orchestral Manager and to the section principals for fixing and general herding, to Rich and Sarah for the library, to everyone who has taken their turn on the tea rota, concert day Front of House and bar, furniture movers and music sorters. Thank you to our other volunteers and supporters who work hard behind the scenes to make everything run smoothly.

Thank you to Alan our leader for his continuing hard work and inspirational playing.

Finally, thanks to both Peter and Michael for their leadership, humour and energy, and to you all for your commitment, practice, audiences and hard work.

Signed:



Nina Swann
Chair, Lambeth Orchestra
Nov 2022

PRO FORMA STATEMENT OF FINANCIAL ACTIVITIES

	<u>Year to 31.08.2022</u>	<u>Year to 31.08.2021</u>
	£	£
<u>INCOME</u>		
Takings from Concerts	4,794.19	0.00
Drinks	689.98	0.00
Donations & Fundraising	32.35	76.14
Members' Subscriptions	10,107.00	5,918.47
Gift Aid & Orchestra Tax Relief	7,801.07	1,110.82
Fees received from Choirs	6,810.00	0.00
CD Sales	0.00	0.00
Coffee Sales	0.00	0.00
Advertising	0.00	0.00
Other	0.00	0.00
Bank Interest	0.00	0.00
TOTAL INCOME	<u>30,234.59</u>	<u>7,105.43</u>
<u>EXPENDITURE</u>		
<u>Direct Charitable Expenditure:</u>		
Professional Fees & Salaries	16,585.67	4,195.00
Equipment		
Hire of: Premises	5,515.00	840.00
Instruments etc	2,620.74	357.25
Music	2,815.66	16.14
Chorus		
Printing, Publicity Material, Programmes	491.18	0.00
Licences		
Sundry	1,501.05	69.06
Administrative & General Expenses	25.67	157.16
NFMS Subscriptions (Making Music)	335.20	500.00
Total Direct Charitable Expenditure	<u>29,890.17</u>	<u>6,134.61</u>
<u>Other Expenditure:</u>		
other	0.00	0.00
TOTAL EXPENDITURE	<u>29,890.17</u>	<u>6,134.61</u>
NET INCOME FOR THE PERIOD	344.42	970.82
	0.00	0.00

Notes to the accounts:

For Orchestra Tax Relief purposes, direct concert expenditure was incurred by Lambeth Orchestra Concerts Ltd, a separate entity, though cash for which was provided by Lambeth Orchestra. These pro forma accounts consolidate expenditure in order to show year-on-year comparisons. Expenditure incurred by LOCL here includes Professional Fees & Salaries, Premises, Instruments and Music.

LAMBETH ORCHESTRA

BALANCE SHEET AT 31ST AUGUST 2022

	2021/22 £	2020/21 £
<u>CURRENT ASSETS</u>		
Debtors	13,863.33	8,934.38
Prepayments	2,580.00	0.00
Cash in hand	0.00	0.00
Bank: Community Account	22,636.56	24,330.92
Business Bonus Account	0.00	0.00
Business Premium Account	0.00	0.00
	22,636.56	24,330.92
	39,079.89	33,265.30
<u>CURRENT LIABILITIES</u> (Payable within 1 year)		
Creditors and accruals	(5,470.17)	0.00
Net Assets	<u><u>33,609.72</u></u>	<u><u>33,265.30</u></u>
<u>FUNDS</u>		
General Fund	<u><u>33,609.72</u></u>	<u><u>33,265.30</u></u>

Independent Examiner's Report to the trustees of The Lambeth Orchestra.

I report on the accounts for the year ended 31st August 2022 which are set out on pages to

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the Act)) and that an independent examination is needed. It is my responsibility to:

examine the accounts under section 43 of the Act,
to follow the procedures laid down in the General Directions given by the Charity Commission under section 43(7)(b) of the Act, and
to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

to keep accounting records in accordance with section 41 of the Act; and
to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 1993 Act; have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Geoffrey Ratcliffe-Evans
1 November 2022

LAMBETH ORCHESTRA FUND

England & Wales - Charity number 274831

Accounts



LAMBETH ORCHESTRA ANNUAL REPORT FOR FINANCIAL YEAR ENDING 31 AUGUST 2020

Lambeth Orchestra is a registered charity, number 274831.

The charity's current trustees are:

Nina Swann	Chair;
Kimberley Godley	Treasurer;
Sarah Philips	Secretary
Rich Amison	Librarian
Erica Blackler	
Alex Dottridge	
Penny Langton	
Jack Wilson	

Ex officio members of the management committee:

Dr Christopher Fifield	Music Director
Alan Thorogood	Leader
Anna Winstone	Orchestra Manager

The charity's object as set out in its constitution is "*to promote, develop and maintain the education of its members and the public in an appreciation of the art and science of music in all its aspects by the presentation of public orchestral concerts and by such other ways as the Orchestra through its committee shall determine from time to time*". The constitution further provides that the orchestra shall, as far as is consistent with that objective, pursue a policy of (a) providing good orchestral music at affordable prices to an audience in and around Lambeth who might not otherwise attend orchestral concerts, and (b) giving opportunities to amateur players to perform music which they might not otherwise have a chance to play.

To these ends, the orchestra engages the services of a professional music director and leader together with soloists and occasional extra instrumental players according to the requirements of specific programmes. The orchestra further engages the services of an orchestra manager in consideration for a small honorarium, to assist in pursuing the above object and policy.

The orchestra's primary sources of income are subscriptions from members, income raised from ticket sales and fees for engagement by choral societies, other external organisations and individuals.

19-20 Season Recap

We had planned to present five of our own-promotion concerts this season, and had two choral engagements in the diary – Verdi's Requiem with Hackney Festival Chorus (Dec 2019) and Elgar's Dream of Gerontius with the Hackney Singers in March 2021.

We opened the season by welcoming pianist Piers Lane back to the Orchestra, who performed Beethoven's first piano concerto at All Saint's West Dulwich, under the baton of our Music Director Christopher Fifield. In the second half the orchestra played Bruckner's Fourth Symphony.

In December we invited Guest Conductor Michael Cobb to lead the orchestra in an exciting programme of English music; Smyth's *The Wrecker's Overture*, Delius' *Violin Concerto* and Holst's *The Planets*, welcoming back violinist Michael Foyle as soloist. Due to unforeseen and unfortunate circumstances on the concert day we were unable to present the programme in its entirety and had to omit the Smyth. Our resident brass quintet once again entertained the audience in the interval with Christmas carols – thanks to Joe Cooney for organising this.

Also in December we accompanied the Hackney Festival Chorus in Verdi's *Requiem* at the church of St John of Jerusalem in Hackney.

In February 2020 we performed what was to be the last of the live concerts in the season as the full implications of the Coronavirus pandemic became apparent. Chris Fifield conducted Berlioz's *Carnival Romain* overture, Bruch's *Scottish Fantasy* (soloist Charlotte Scott) and Saint-Saens' *Symphony No 3 'Organ'* (featuring Norman Harper on the ASWD organ). Despite the best efforts of Storm Dennis we played to a full house.

The next rehearsals in February were set aside to trial the shortlisted candidates from the Jan 2020 interviews for a new conductor. Over three weeks we saw Gabriella Teychenne, Cathal Garvey, Peter Selwyn, John Beswick and Benjamin Ellin who each conducted us in Humperdink's *Hansel and Gretel Overture* and a symphonic movement of their choice. The Orchestra then gave feedback to the committee who chose three trialists for the 2020-21 season.

March 12th 2020 was to be our final rehearsal of the season. The concert with Hackney Singers was unfortunately cancelled, as was the initial trialist's concert in May, and also the final concert of the season with Christopher Fifield (planned to be a celebration of English light music featuring Finzi, Elgar and Coates).

Thanks to the generosity of members and the Hackney Singers we were able to honour all financial commitments to our freelance professional musicians and paid fees in full to the end of the season for all cancelled concerts. This was very much appreciated.

"I just want to say thank you so much once again for still paying freelancers, looking ahead it's going to be a very tough ride financially so things like that make an absolutely huge difference to individuals"

Other 2019-20 News

Covid-19 Pandemic and Lockdown

It goes without saying that the pandemic has had a huge impact on the orchestra and our plans for this season and the next. We will try to get us back together safely as soon as it is possible, though it looks unlikely that ASWD will be available for any concerts until Summer 2021, and Wheatsheaf Hall is currently being used as a C19 Testing Centre. The committee will continue to review the everchanging situation and plan as best we can with the advice and information we have available. We hope to get the full orchestra back, (wind and strings together, but probably rehearsing only) in Jan 2021, pending local lockdown restrictions. While we are not rehearsing regularly we will not be charging subs, unless individuals decide to continue with existing SO arrangements.

Recruiting for a new conductor

We interviewed a shortlist of NINE candidates at the 1901 Arts Club on Sat 18 Jan 2020. From the interviews five candidates were chosen to take half a rehearsal each with the orchestra in late March/April. From there the orchestra decided on three to offer a trial to. These were Gabriella Teychenne (Dec 2020), Cathal Garvey (Feb 2021) and Peter Selywn (March 2021). Despite best efforts, Gabriella's trial had to be cancelled due to the second lockdown and has been postponed

to April 2021. It remains to be seen if the other trial concerts will go ahead as planned. The committee may decide that we will have to continue trials in the 2021-22 season in order to ensure a fair process.

New website

The Orchestra's website has now moved onto a new platform hosted by Making Music. The url remains the same <http://www.lambeth-orchestra.org.uk/> . Please do take a look and familiarise yourself with the new layout. Eventually it will hold all rehearsal information, programme scoring etc.

Looking ahead

The combined Suffolk Choirs have had to take the decision to postpone their next concert at Snape maltings, planned for April 2021. The new date has now been confirmed as April 23rd 2022 with the same sea-themed programme.

2022 is the Orchestra's 50th birthday. If possible, we still plan to perform a big concert in that year, hopefully at the QEH, Southbank, if it's still able open after the C19 enforced closure (!).

Thanks

Thank you to the committee for your support and hard work making everything happen, especially to Anna Winstone, Orchestral Manager and to the section principals for fixing and general herding. Thank you to our other volunteers and supporters, Tanya Roberts for auditing the accounts, Mark for designing and producing the season brochure and other print and managing the bar, Steve Ollier for always expertly managing Front of House on concert days, Jack for redesigning the LO website.

Thank you to Alan our leader for his continuing hard work and inspirational playing.

Finally, thanks to Chris for his leadership, humour and energy, and to you all for your commitment, practice, audiences and hard work.

Signed:

A handwritten signature in black ink that reads "N. Swann" with a horizontal line underneath.

Nina Swann
Chair, Lambeth Orchestra
Nov 2020

Independent Examiner's Report to the trustees of The Lambeth Orchestra.

I report on the accounts for the year ended 31st August 2020 which are set out on the following pages.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under section 43(2) of the Charities Act 1993 (the Act)) and that an independent examination is needed. It is my responsibility to:

examine the accounts under section 43 of the Act,
to follow the procedures laid down in the General Directions given by the Charity Commission under section 43(7)(b) of the Act, and
to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair' view and the report is limited to those matters set out in the statement below.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

1. which gives me reasonable cause to believe that in, any material respect, the requirements:

to keep accounting records in accordance with section 41 of the Act; and
to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 1993 Act; have not been met; or

2. to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Tanya Hilborne
Fellow of the Chartered Institute of Management Accountants

STATEMENT OF FINANCIAL ACTIVITIES

	<u>Year to 31.8.2020</u>	<u>Year to 31.08.2019</u>
	£	£
<u>INCOME</u>		
Takings from Concerts	3,741.94	4,466.03
Drinks	306.00	826.27
Donations & Fundraising	68.91	491.72
Members' Subscriptions	11,451.72	13,118.80
Gift Aid & Orchestra Tax Relief	5,251.42	4,618.63
Fees received from Choirs	3,935.00	4,690.00
CD Sales	0.00	0.00
Coffee Sales	292.43	678.93
Advertising	0.00	300.00
Other	460.00	161.92
Bank Interest	0.00	0.00
TOTAL INCOME	<u>25,507.42</u>	<u>29,352.30</u>
<u>EXPENDITURE</u>		
<u>Direct Charitable Expenditure:</u>		
Professional Fees & Salaries	16,286.00	17,547.80
Equipment		
Hire of: Premises	3,821.00	5,641.10
Instruments etc	2,016.60	1,752.55
Music	279.04	1,797.28
Chorus		
Printing, Publicity Material, Programmes	299.73	544.67
Licences		
Sundry	1,349.07	1,483.35
Administrative & General Expenses	476.14	0.00
NFMS Subscriptions (Making Music)	752.76	645.46
Total Direct Charitable Expenditure	<u>25,280.34</u>	<u>29,412.21</u>
<u>Other Expenditure:</u>		
other	0.00	0.00
TOTAL EXPENDITURE	<u>25,280.34</u>	<u>29,412.21</u>
NET INCOME FOR THE PERIOD	227.08	-59.91

LAMBETH ORCHESTRA

BALANCE SHEET AT 31ST AUGUST 2020

	2019/20 £	2018/19 £
<u>CURRENT ASSETS</u>		
Debtors	9,622.29	10,251.44
Prepayments	0.00	0.00
Cash in hand	0.00	0.00
Bank: Community Account	22,899.27	22,043.04
Business Bonus Account	0.00	0.00
Business Premium Account	0.00	0.00
	22,899.27	22,043.04
	32,521.56	32,294.48
 <u>CURRENT LIABILITIES</u> (Payable within 1 year)		
Creditors and accruals	0.00	0.00
 Net Assets	 <u>32,521.56</u>	 <u>32,294.48</u>
 <u>FUNDS</u>		
General Fund	 <u>32,521.56</u>	 <u>32,294.48</u>
	0.00	0.00

Godley

Signed Kimberley Godley-Hendon ACMA, CGMA

For and on behalf of the managing committee

Notes to the Accounts

Basis of preparation

Lambeth Orchestra is a charity in the United Kingdom, registered office at 7 Maude Road, London, SE5 8NY. The nature of the charity's operations and principal activity is to maintain, improve and advance the education of its members and the public through musical activities. The charity meets the definition of a public benefit entity under FRS102.

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102). The company is a public benefit entity for the purposes of FRS102 and a registered charity and therefore has also prepared its financial statements in accordance with the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (The FRS102 Charities SORP), and the Companies Act 2006. The functional currency is GBP sterling.

Going concern

The trustees have assessed whether the use of going concern is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of the approval of these financial statements. In particular, the trustees have considered the charitable company's forecasts and projections and have taken account of pressures on income. After making enquiries, the trustees have concluded that there is a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

Reserves

The trustees have assessed the charity's current unrestricted reserves and confirm that the level is within an acceptable range to continue to operate into the future.

Income & Expenditure

Income and expenditure are both accounted for on an accruals basis. Income from charitable activities is accounted for as it is earned. All income is treated as unrestricted unless specified by the donor.

Lambeth Orchestra Concerts Limited

For Orchestra Tax Relief purposes, direct concert expenditure was incurred by Lambeth Orchestra Concerts Ltd, a separate entity, though cash for which was provided by Lambeth Orchestra. These accounts consolidate expenditure in order to show year-on-year comparisons. Lambeth Orchestra Concerts Limited is subject to its own reporting requirements as required by UK Company law. Relevant transactions processed through LOCL that affect the charity have been independently examined as part of these accounts.

Independent Examiner's Report to the trustees of The Lambeth Orchestra.

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Respective responsibilities of trustees and examiner

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Kgodley

Signed Kimberley Godley-Hendon ACMA, CGMA

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