



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 trialist 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'éventail 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's *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:

A handwritten signature in dark ink, appearing to read 'N. Swann', with a horizontal line underneath.

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>33,609.72</u>	<u>33,265.30</u>
<u>FUNDS</u>		
General Fund	<u>33,609.72</u>	<u>33,265.30</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