



LAMBETH ORCHESTRA ANNUAL REPORT FOR FINANCIAL YEAR ENDING 31 AUGUST 2023

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
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 Vitzui	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

A handwritten signature in dark ink, appearing to read 'Kgodley', written in a cursive style.



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 & 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.