



## 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 Vitztui	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 (2<sup>nd</sup>/3<sup>rd</sup> 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 (21<sup>st</sup> 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 (10<sup>th</sup>) 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 (16<sup>th</sup> 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 (10<sup>th</sup> 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 SJDK, 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 11<sup>th</sup> 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 15<sup>th</sup> 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 100<sup>th</sup>

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

# ACCOUNTS FOR YEAR ENDING 31ST AUGUST 2024

## STATEMENT OF FINANCIAL ACTIVITIES

	Year to 31.08.2024	Year to 31.08.2023
	£	£
<b><u>INCOME</u></b>		
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
<b>TOTAL INCOME</b>	<b>41,487</b>	<b>30,505</b>
<b><u>EXPENDITURE</u></b>		
<b><u>Direct Charitable Expenditure:</u></b>		
Commissioning fee	38,027	29,064
 <b><u>Other Expenditure:</u></b>		
other	0	49
<b>TOTAL EXPENDITURE</b>	<b>38,027</b>	<b>29,113</b>
<b>NET INCOME FOR THE PERIOD</b>	<b>3,460</b>	<b>1,391</b>

### **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 1<sup>st</sup> 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.**