



CHARITY COMMISSION  
FOR ENGLAND AND WALES

Charity Name	No (if any)
Ealing Symphony Orchestra	287974

CC16a

## Receipts and payments accounts

For the period from	Period start date	To	Period end date
	01/09/2024		31/08/2025

### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
Players Subscriptions	13,408	-	-	13,408	11,901
Member Tour Payments	24,110	-	-	24,110	10,330
Non ESO Concerts	58,167	-	-	58,167	4,650
Concert Proceeds	10,345	-	-	10,345	12,251
Grants	1,200	5,000	-	6,200	11,000
CD sales, adverts	1,215	-	-	1,215	2,604
Dividends / Interest	1,841	-	-	1,841	1,605
Friends, Donations, Fundraising	9,668	-	-	9,668	5,107
Tax Refunds	3,676	-	-	3,676	3,979
Miscellaneous	0	-	-	0	665
<b>Sub total (Gross income for AR)</b>	<b>123,630</b>	<b>5,000</b>	<b>-</b>	<b>128,630</b>	<b>64,092</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>123,630</b>	<b>5,000</b>	<b>-</b>	<b>128,630</b>	<b>64,092</b>
<b>A3 Payments</b>					
Tour Costs	24,544	-	-	24,544	9,662
Conductor, Leader, Principals	10,707	-	-	10,707	10,986
Musician Fees, Instrument Hire	9,069	-	-	9,069	13,216
Rehearsal Hall Hire	2,610	-	-	2,610	2,479
Music Hire	1,554	-	-	1,554	974
Publicity, Postage, Printing	2,046	-	-	2,046	2,568
Concert Hall hire	2,963	-	-	2,963	12,246
Non ESO Concerts	38,693	-	-	38,693	500
Commissioning Fees	15,000	5,000	-	20,000	3,600
Miscellaneous	2,406	-	-	2,406	3,248
<b>Sub total</b>	<b>109,591</b>	<b>5,000</b>	<b>-</b>	<b>114,591</b>	<b>59,479</b>
<b>A4 Asset and investment purchases. (see table)</b>					
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>109,591</b>	<b>5,000</b>	<b>-</b>	<b>114,591</b>	<b>59,479</b>
<b>Net of receipts/(payments)</b>	<b>14,039</b>	<b>-</b>	<b>-</b>	<b>14,039</b>	<b>4,613</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>58,641</b>	<b>-</b>	<b>-</b>	<b>58,641</b>	<b>54,028</b>
<b>Cash funds this year end</b>	<b>72,680</b>	<b>-</b>	<b>-</b>	<b>72,680</b>	<b>58,641</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Current Account (Barclays)	3,145	-	-
	Business Saver Account (Barclays)	35,543	-	-
	Instant access account (Hampshire Trust)	17,031	-	-
	40 day notice account (Charity Bank)	16,762	-	-
	Petty Cash	200	-	-
	<b>Total cash funds</b>	<b>72,680</b>	<b>-</b>	<b>-</b>

(agree balances with receipts and payments  
account(s))

[illegible]

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets	Loan to ESO Productions Ltd.		17,000	17,000
			-	-
			-	-
			-	-
			-	-

[illegible]

	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>			-	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
<i>David R Smith</i>	D. SMITH	13/11/25
<i>R. K. Partridge</i>	R. K. PARTRIDGE	13.11.25

**Independent Examiner's Report to the Trustees of Ealing Symphony Orchestra**  
I report on the accounts of the Trust for the year ended 31 August 2025.

**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 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts (under section 145 of the 2011 Act)
- to follow the procedures laid down in the General Directions given by the commission (under section 145(5)(b) of the 2011 Act)
- to state whether particular matters have come to my attention.

**Basis of independent examiner's report**

My examination was carried out in accordance with the 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 next statement.

**Independent examiner's statement**

In connection with 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 130 of the 2011 Act, and to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 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.

Name: Timothy Simon Key

Address: 14 Park Hill  
London  
W5 2JN

Date:

11/11/2025

Signed:

Simon Key



# EALING SYMPHONY ORCHESTRA

## Trustees' report for the year 2024-25

The orchestra met its aims by promoting four public concerts in its home borough. It also jointly promoted with the Ealing Music Service a concert in the Royal Albert Hall where the ESO was joined by the Ealing Youth Orchestra and a massed children's choir from Ealing schools. The orchestra was invited back to Cēsis, in Latvia, where members largely paid their own way but some orchestral funds were needed.

Some members and the orchestra's Voice Section participated in a Christmas concert in St Mary's Church, Ealing, for charitable purposes. No orchestral funds were used for this.

Members of the orchestra and the Voice Section presented the annual chamber music concert for the Friends of St Mary's Perivale.

The Voice Section – a small choir which meets before the orchestra's Thursday evening rehearsals under experienced vocal coach (and ESO violinist) Melanie Crompton – is separately funded. This non-orchestral activity does much to further members' enjoyment and musicianship.

One Saturday afternoon rehearsal on a concert day was opened without charge to families, to allow children to experience the sound of a full orchestra without having to sit – and keep quiet – through a full concert. This was much appreciated by those who came.

The relationship with the competitive Ealing Festival of Music, Dance, Speech and Drama continued with the award of a performance with orchestra to the overall winner of its concerto classes. The 2024 winner, Hedi Triki, performed with the ESO in October 2025, and the 2025 winner, Stephanie Qiao, will perform in October 2026.

The orchestra's cohesiveness is supported by social activities for which a separate, non-charitable fund is maintained. The August 2025 'summer jaunt' was held over to early September, and was very well attended as conductor John Gibbons very kindly hosted it at his Oxfordshire home.

As usual, helping to justify its charitable status, the orchestra programmed music which needs to be heard but tends to be played rarely by professional orchestras. In particular, the ESO's complete cycle of George Lloyd's symphonies reached No. 5. Other examples included Lowell Liebermann's First Flute Concerto, Paul Carr's Saxophone Concerto, Ruth Gipps's Second Symphony, Coleridge-Taylor's *Valse de la Reine*, Bliss's *A Colour Symphony*, and Malcolm Arnold's *Concerto Gastronomique* for Eater, Waiter and Orchestra.

There were also two ESO commissions, making this a very special year. The first was from composer Angela Luq of a concerto for electric violin and orchestra which she called *Machina Humana*. The sounds achieved by Roberts Balanas, who had introduced his instrument to the audience, were enthralling, and it is hoped that the piece will be taken up elsewhere and its new sound will encourage more young people to think orchestral music worth hearing. Generous sponsorship was received from the Cockayne Foundation and from crowdfunding.

The second commission had been conceived for a celebration of the ESO's 2021 centenary with a concert in the Royal Albert Hall, but the covid pandemic had made this impossible until the resulting backlog of RAH bookings had cleared. Eventually this morphed into a sold-out joint event led by the Ealing Music Service. The commission, *Ada in Ealing*, was written by Michael Rosen, who narrated at the first performance, and composed by Laura Rossi. Members' donations over several years covered most of the cost, so the effect on ESO funds was much less than initially budgeted.

Both of these commissions were repeated at the concert in Latvia.

Many better-known works were played alongside the rarities. Some highlights were Debussy's *La Mer*, Rachmaninov's First Piano Concerto (though this is itself something of a rarity), Bartók's *Concerto for Orchestra*, and Bernstein's *West Side Story* Symphonic Dances. The full programme can be found on the ESO website.

The orchestra owes much to its leader, Peter Nall, and especially to the personal commitment of its conductor John Gibbons, who goes well beyond the call of duty. The orchestra is known for its sociability, and the pub is well-patronised after rehearsals, but good players want to combine enjoyment with giving the best they can, and the orchestra surely deserves its fine reputation.