GABRIELI

England & Wales · Charity number 1114146

Details

Other names	THE GABRIELI TRUST
Status	Registered
Legal form	Charitable company
Company number	05706385
Registered	2006-05-10
Register	View on the Charity Commission register

Contact

Address	Kings Place Music Foundation Kings Place 90 York Way London N1 9AG
Phone	02076134404
Email	info@gabrieli.com
Website	www.gabrieli.com

Activities

Objects: THE OBJECTS FOR WHICH THE COMPANY IS FORMED ARE TO EDUCATE THE PUBLIC IN THE ART AND SCIENCE OF MUSIC BY THE PRESENTATION OF CONCERTS AND OTHER MUSICAL ACTIVITIES BUT RELATING PARTICULARLY TO MUSICAL WORKS FOR VOCAL CONSORT OR SOLO VOICES IN ALL THEIR ASPECTS.

Activities: Presentation of concerts and recordings and other musical activities including educational collaborations.

Classification

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

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Geography

- **Area of benefit:** NOT DEFINED. IN PRACTICE NATIONAL AND OVERSEAS.
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£994,004	£933,283	£77,455	4
2024-03-31	£808,325	£807,099	£17,505	3
2023-03-31	£767,426	£809,886	£16,279	3
2022-03-31	£723,219	£718,115	£58,739	3
2021-03-31	£279,962	£228,304	-	-

Trustees

Name	Role	Appointed
ALISON FIONA MEEK		2019-09-11
Hilary Ruth Hodgson		2025-01-10
Jonathan Douglas CBE		2023-10-24
Louise Soden		2014-12-01
Patrick Gregory Birch Harrison		2025-01-01
Paul Dominic McCreesh		
Philip Keller		2023-10-24
Sir Richard John Mantle OBE DL		2024-04-10

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GABRIELI

England & Wales - Charity number 1114146

Accounts

GABRIELI

Gabrieli (A company limited by guarantee)
Directors' report for the year ended 31 March 2025

Charity Registration No. 1114146
Company Registration No. 05706385

Photo Credit: Andrew Staples, Studio 2359

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Gabrieli Roar at Carlisle Cathedral, December 2024. © Frances Marshall

Members of the Board and professional advisors

Directors	Stephen Allen (resigned April 2024) Stephen L Barter (resigned May 2025) Jonathan Douglas CBE Alan D Gemes (former Chair, resigned November 2024) Patrick Harrison LVO (Chair, appointed January 2025) Hilary Hodgson (appointed January 2025) Philip Keller Sir Richard Mantle OBE (appointed April 2024) Alison F Meek Guy Perricone Paul D McCreesh Louise M V Soden
Main address	King's Place Music Foundation, Kings Place, 90 York Way, N1 9AG
Registered address	King's Place Music Foundation, Kings Place, 90 York Way, N1 9AG
Company number	05706385
Charity number	1114146
Independent examiners	Shane Tharby FCA For and on behalf of Streets Chartered Accountants 3 Wellbrook Court, Girton, Cambridge, CB3 0NA
Bankers	Lloyds Bank Plc, 72 Fenchurch Street, London EC3P 3EH

Gabrieli Performing Morales *Mass* at the Utrecht Oude Muziek Festival. © Foppe Schut

DIRECTORS' REPORT

Financial statements
The Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2025.

Structure, Governance and Management
Gabrieli is a company limited by guarantee, incorporated on 13 February 2006, and governed by a Memorandum and Articles of Association. The company received charitable status on 10 May 2006.

Board of Directors
Gabrieli's charitable activities are overseen by the Board of Directors, which meets at regular intervals to provide strategic advice, to monitor the work of the executive and to review the financial position of the charity. The four senior leadership team staff members have a standing invitation to Board meetings; other staff attend meetings as appropriate.

The board has the power to co-opt new Directors and to do so has established a Nominations Committee, chaired by Gabrieli's Vice-Chair, Jonathan Douglas CBE. When considering recruitment and new appointments, Directors assess the various specialist skills required: specifically fundraising, business planning, audit and risk. There are no specific policies for training new Directors, who are assumed to be highly skilled in their own fields. New Directors are appointed for a term of 4 years and can serve a maximum of two consecutive terms. The exception is made for the Founder and Artistic Director, who is not subject to term limits. The board reviews its own performance on an annual basis, under the oversight of the Chair.

Executive Staff
Remuneration for executive and other freelance staff, agents and consultants is set in consultation with the directors and with reference to standard agreements made by the Association of British Orchestras, Musicians' Union and the International Artist Managers' Association, of which the charity is a member, and is reviewed annually. Individual Directors are not allowed to vote on any remuneration or fees they may receive from the charity.

Risk
The Directors have assessed the major risks to which the charity is exposed. Risk areas are kept under constant review in a fast-changing environment, and the Directors and are satisfied that appropriate systems are in place to mitigate existing risks and maintain an overview and awareness of emergent risk areas.

Charity objectives and activities
Gabrieli exists to educate the public in the art and science of music, by the presentation of concerts and other musical activities, but relating particularly to those musical works for vocal consort or solo voices in all their aspects.

"This is unquestionably a great recording of Gerontius, one that every Elgarian should have, and ranks high among the many important projects Gabrieli has so far undertaken in its four decades of existence."
BBC Music Magazine

A WELCOME FROM OUR CHAIR

I owe a debt to classical music. As a young boy, singing in my school choir was not only a lot of fun, but it instilled in me much-needed confidence. As an adult, listening to and performing music has given me a great deal of pleasure as well creating lasting friendships.

It has, therefore, been a real privilege to join Gabrieli part-way through this financial year.

I have been particularly struck by Gabrieli's ability to combine high quality performance and recording with hugely valuable outreach to school choirs up and down the country. By broadening access to excellence, Gabrieli is ensuring that thousands of adults and children alike have the opportunity to enjoy and benefit from classical music.

It has been a year of growth and change, with ambition lying at the heart of everything that we set out to do, both artistically and organisationally. I have swiftly realised that this is nothing new. Gabrieli is an organisation with its eye firmly fixed on the future, and one in which the art of the possible and the belief in the power and beauty of what it is here to achieve guides every decision. It has been a pleasure to get to know everyone here, to appreciate the charity's history and to help to realise its vision for the future.

This has been a year of financial and organisational consolidation, marked by the arrival of new staff and trustees and of our new CEO, Susie York Skinner, who brings to Gabrieli not only her passionate commitment to everything we do, and a deep love of choral music, but also exceptional leadership skills which are both empathetic and empowering.

It is incredibly exciting to be joining such a successful organisation, which this year again delighted audiences with highly acclaimed performances both in the UK and overseas, as well as receiving notable accolades for the 2023 recording of Elgar's *The Dream of Gerontius* and engaging nearly 6,000 young participants.

All of this is a reflection of the exceptional musicianship of our Artistic Director Paul McCreesh, whose visionary leadership and indefatigable passion informs all that we do. His commitment to expanding audiences for and participants in high quality classical music provides the foundations for organisational growth in the years ahead.

None of Gabrieli's achievements would be possible without the support and encouragement of so many people to whom we are enormously grateful, including:

- Numerous clearsighted, generous funders and donors, particularly The Vinehill Trust, supporting us with a £1,000,000 grant over five years, The Leverhulme Trust, Philip King Trust, Vogue Foundation, Garfield Weston Foundation, Backstage Trust, Mila Charitable Organisation and Arts Council England.

- The passionate, talented musicians at the heart of Gabrieli, each one uncompromising in their dedication to bringing audiences the finest music-making.
- A wealth of partners, from concert promoters and venue co-ordinators, to school teachers and choir directors across the country whose belief in the importance of what we offer young singers, and their guidance and feedback to us, is vital for our continuing success.
- The organisations and families that welcome us into their communities and entrust us with the care of their young people.
- The thousands of wonderful young singers who gamely take part in every project they are offered.

Finally, I would like to take this opportunity to thank the small management team that, come rain or shine, keep Gabrieli on the road, well-organised and well-fuelled. Despite the fact that the job often isn't glamorous, this tirelessly dedicated and enthusiastic team not only pulls off some extraordinary feats, but is a real pleasure to work with. We are very lucky to have them.

As we look back on another successful year, I want to congratulate every member of the Gabrieli community, and to say how much I look forward to working with you in the year ahead.

Patrick Harrison LVO

A Grand Georgian Christmas **at St Mary Redcliffe, Bristol. © Frances Marshall**

VISION, MISSION, VALUES

Vision
Our vision is of a vibrant society in which inspirational classical music is accessible to, and enjoyed by, all.

Mission
Gabrieli's mission is to change the cultural landscape, by celebrating and sharing great music generously.

Led by founding Artistic Director Paul McCreesh, at the heart of our organisation is a collective of musicians committed to sharing the beauty and emotional power of transformational music. Together, we continually expand our knowledge and understanding of our repertoire, using research as a foundation from which to create invigorating and imaginative interpretations that inspire ever larger and more diverse audiences.

Through Gabrieli Roar, we break down barriers between professional and participatory music-making. Working with leading professional musicians, educators and young participants, we create immersive learning and performing experiences. Singing side-by-side, both the young people and our professional musicians experience excellence and joy, and exchange new perspectives.

We develop responsive partnerships to increase young people's access to great choral music. Often providing a young person's first experience of core classical repertoire, we build sustainable, connected communities of performers, participants and audiences, making culture welcoming and accessible to all.

Gabrieli challenges, excites and empowers audiences – both knowledgeable and new – with performances that enhance and transform lives.

Values
Open, empowering and welcoming: our work is for everyone. We remove barriers to enable and encourage everyone to discover and enjoy great works of art.

Excellent and uncompromising: we celebrate excellence, sharing it widely.

Adventurous, challenging and brave: we develop ambitious, creative projects that embrace the art of the possible.

Impactful and relevant: we respond to the changing needs of our audiences and partners, bringing people together, creating connections and nurturing communities, to impact lives.

Joyful: we delight in the beauty and emotional power at the heart of our artform, and share it with joy and fun.

ORGANISATIONAL STRATEGY

Gabrieli is a unique organisation in which professional performance and education work sit in a carefully balanced equilibrium. While these two activity strands do not necessarily take up equal proportions of budget or time, they are equally valued.

Gabrieli is at its best when the two aspects of our work are brought together in an alliance which inspires all involved, whether this is igniting a passion for music in a younger singer, reinvigorating an educator, or reminding a professional musician of their love of performing. The rare alchemy that occurs when these worlds meet is what makes our work truly special. Perhaps this is most evident in the astonishing success that we have seen this year for the release of our recording of Elgar's *The Dream of Gerontius*.

INCLUSION

Access, inclusion and diversity sit at the heart of our culture and our mission. We are proud that Gabrieli Roar is addressing cultural inequity by focusing on children and young people who traditionally face barriers to participating in music and culture, and especially where this is linked to geography and socio-economic status. We are committed to working widely across the country, especially in remote locations and areas of low cultural engagement and to keeping costs for both participants and partners to an absolute minimum. A significant proportion of our fundraising is focused on subsiding the costs of being involved in Gabrieli Roar activities, predominantly where there are above average levels of pupil premium and strong patterns of ethnic diversity. We ensure that our commitment to equity, diversity and inclusion is embedded at the heart of our governance and organisational culture.

ENVIRONMENTAL SUSTAINABILITY

Gabrieli is passionate about operating in an environmentally responsible way. We are a distributed organisation, allowing team members to live in their own communities, conducting meetings and management activities online. This ensures that our day-to-day operations are environmentally sound, but we know that this counts for little if we do not take the utmost care over touring arrangements. We work closely with promoters to create thoughtful touring routes and calculate the environmental impact of our work to enable us to make informed decisions. We strive to achieve the optimum balance between delivering activity for our beneficiaries, creating good working conditions for our musicians, excellent stewardship of charitable funds and environmentally responsible operations.

Gabrieli performing Handel *Solomon*. © Live Music Valencia.

THE YEAR IN REVIEW

Gabrieli

For over four decades, under the Artistic Direction of Founder Paul McCreesh, Gabrieli has cultivated an international reputation for excellence, innovation and ambition. This year, dominated by the extraordinary success of our recording of Elgar's *The Dream of Gerontius*, has been no different. With soloists Nicky Spence, Anna Stéphany and Andrew Foster-Williams, the professional forces of Gabrieli were augmented by 100 young singers from the Polish National Youth Choir and Gabrieli Roar. The recording has won notable awards such as the Gramophone and BBC Music Magazine Choral Awards, and received considerable critical acclaim.

On the concert platform, the major event of the year was an international tour of Handel's oratorio *Solomon*, with Tim Mead in the title role. Concerts in London, Paris and Valencia were preceded by a private fundraising evening in central London. This ambitious undertaking is indicative of our ambition to develop Gabrieli's performing profile over forthcoming seasons, with exciting international projects planned and a renewed presence in our home city of London.

"...more than two decades on from McCreesh's recording - still in my view unmatched - **his new generation of singers and players remain exemplary in this work,** thrillingly dramatic..."
Hugh Canning, Operalogue

Touring engagements continued throughout the season, with a revival of our flagship programme *A Venetian Coronation 1595* for one of our longest-standing collaborators, Festival de l'Opera de Beaune in France, and a Morales performance for Utrecht Oude Muziek Festival.

Gabrieli Roar

Do you remember the moment you were first wowed by live music as a child? Was there one central musical experience that touched your soul so deeply that it catalysed a life-long passion? Gabrieli Roar exists to create such experiences.

Working in partnership with school, youth and church choirs nationwide, we nurture a love of choral music in young people. We bring leading professional musicians, educators and young participants together, breaking down barriers between professional and participatory music-making. We share the widely acknowledged benefits of engaging in music-making, expanding young people's ability to learn, building confidence and improving both physical and mental health.

"It's like music-making rocket fuel for the music teacher's soul!"
Partner Educator

"the intonation, clarity of words, gradation of dynamics and rhythmical incisiveness are compelling ... this CD is **brimful of edifying delights**..."
- *Gramophone Magazine*

"The period instruments intensify the emotion and textural variety in Elgar's writing here, and Spence, Stephany and Foster-Williams are superb in the solo roles. McCreesh steers the ship with unerring focus. Above all the choirs guide the disc to greatness. *The Sunday Times*

Gabrieli Performing Elgar Dream of Gerontius at Ely Cathedral © Frances Marshall

2024-25 was the first year of Gabrieli's new funding agreement with The Vinehill Trust, in which we will receive £1,000,000 over five years to support the expansion of Gabrieli Roar. Buoyed in both confidence and opportunity by this significant investment, this was a year of extraordinary activity and ambition, with more promised for the future. The programme is led by Artistic Director Paul McCreesh, with expert musical and pedagogical support from Creative Directors, Emily Dickens and Charles Béquignon-MacDougall. It is structured into four key delivery strands:

Roar Explore

This new series of first-access singing workshops is intended for schools with limited existing singing provision. The programme, which reached 500 young people and their teachers during the year, introduces part-singing and harmony, and provides teachers with new resources, teaching methods and repertoire. The workshops are adaptable and can respond to partners' needs, whether by providing first introductions to singing or offering ongoing support to those developing new choirs.

Roar Evolve: Purcell *Dido and Aeneas*

2024 saw the development of a new Roar Evolve project focusing on Purcell's *Dido and Aeneas*. The hour-long work is expanded with the addition of a suite of folk songs which respond to the narrative themes of the opera. Adapted thus, it becomes accessible to primary and secondary schools, and suitable for a wide range of ability levels: primary schools sing the simple folk melodies, whilst more advanced singers delight in the variety of Purcell's choral writing, from menacing witches' choruses to moving laments. The project is performed with Gabrieli's orchestra and a cast worthy of any international concert platform, led by mezzo-soprano Helen Charlston in the title role.

Following an initial project in Essex in October 2024, this programme is now planned for repeat projects in Leicester, Southwark, Oxfordshire, Dorset and Northamptonshire.

"Focusing on learning and performing a great piece of music, guided by the best in the business. This is something that an individual school can't give, and so is invaluable."

Partner choir leader

Gabrieli Roar Summer Residential Course, rehearsing at Ely Cathedral. © Frances Marshall

Roar Evolve: *A Grand Georgian Christmas*, December 2024

Gabrieli Roar's largest project to date engaged over 5,000 participants and 300 teachers at the end of 2024. Working in 11 cities from Truro and Portsmouth to Carlisle and Hull, the project reached children from 110 schools, introducing them to English Christmas music dating back to the 18th and 19th centuries. The project was structured in order to engage a wide age- and ability-range of young people and choirs. Choir Directors' preparation for the project was facilitated through a series of launch and repertoire-learning workshops, online Continuous Professional Development sessions and a detailed resource pack.

"*A Grand Georgian Chrismtas* is rooted in a vibrant community music-making tradition, when amateur instrumental bands and choirs led the music for worship in parish churches across England. It is built around popular, singable tunes that are approachable for all – young or old, experienced or otherwise:

> I CANNOT THINK OF A BETTER VEHICLE FOR GABRIELI ROAR'S UNSWERVING FOCUS ON SHARING THE JOY OF EXCELLENT MUSIC-MAKING FOR ALL.

I am so proud of the young people who performed on this project. With their inspirational teachers, they took a leap into the unknown, learning unfamiliar music, immersing themselves in an entirely different kind of Christmas celebration. This was a period in English music where music truly belonged to the community. Together, we brought that back to life, not in the humble parish church but instead in the awe-inspiring surroundings of building such as York Minster and Ely Cathedral!"

Paul McCreesh

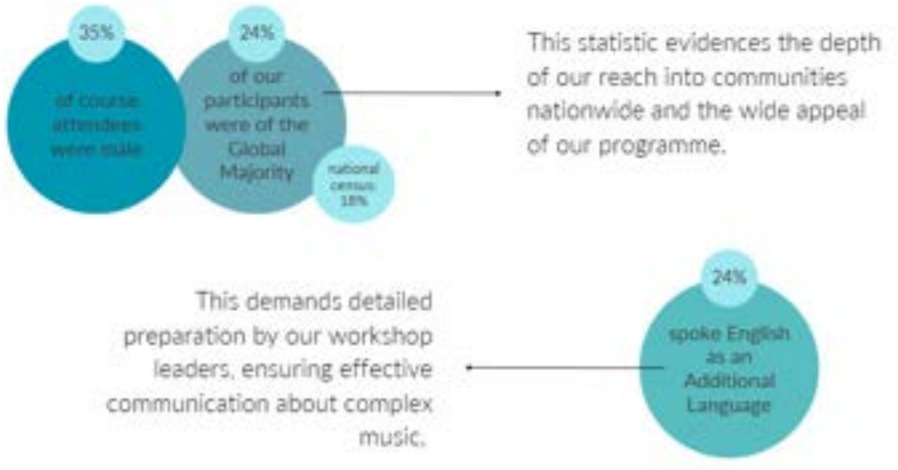
Roar Empower: Summer Residential Course

Gabrieli Roar projects are defined by a unique and inspiring balance of challenge and support, created by bringing young participants and professional musicians together in a shared musical endeavour. The excitement of doing so is never greater than at our annual summer residential course, one of the highlights of the Gabrieli Roar programme. This year, nearly 200 young singers assembled at Gresham's School, Norfolk to learn the Verdi *Requiem* under the artistic direction of Paul McCreesh. As is now traditional, the course culminated in a sold-out performance at Ely Cathedral with Gabrieli's professional orchestra and soloists Francesca Chiejina, Polly Leech, John Findon and William Thomas.

Our residential courses are intensive, exciting projects, with a breathtaking range and amount of activity. Tackling musically demanding choral works is at the heart of the experience, but learning the music is only one aspect of the programme. We support our young singers to understand the musical, cultural and theological context of the repertoire, and expand their growing musicianship, technical ability and confidence. We facilitate this through sectional rehearsals and workshops exploring sight-reading, memorising, aural musicianship, score-reading and vocal health. We also offer singing and conducting masterclasses, one-to-one vocal tuition and careers talks. The course is delivered by a Vocal Faculty of ten acclaimed professional artists.

The 2025 Roar Residential Course in numbers:

- 194 young singers aged 9 to 18;
- Partnerships with 8 choirs, augmented by a further 38 individual attendees;
- 27 choir leaders benefitting from Continuous Professional Development;
- 2 Creative Directors and 10 Vocal Leaders providing musical tuition, supporting Paul McCreesh's artistic leadership;
- A pastoral team of 8 dedicated to ensuring the wellbeing and enjoyment of all participants;
- A full-scale professional orchestra of 71;
- 4 internationally acclaimed soloists;
- A sold-out audience of 880 people at Ely Cathedral;
- A total of 33 hours of rehearsals and other musical sessions over 6 days.



We work hard to ensure that our projects are accessible to all, and that finance, geography and social demographics are never barriers to access. Course participation is heavily subsidised (participants pay a maximum of £275 towards the full cost of £950 per person). This year, full bursaries were awarded to 21% of participants, with a further 9% being offered a degree of financial support, as required.

"Everyone was so welcoming and kind! I came on my own and was very worried about making friends yet was immediately welcomed warmly by both staff and young singers! I loved the fact that it ended up feeling like a family and that even though I came on my own, I was made to feel like I belonged." Roar Participant 2024

A Grand Georgian Christmas © Frances Marshall

Our evaluation

provides strong evidence of our impact on young people and our partners:

1

Developing musical skills. Increasingly few choirs tackle core choral repertoire, even at Christmas when there is so much popular suitable music. Gabrieli Roar's focus on core repertoire has a demonstrable impact on participants' musical skill development.

"They are now confident to try all sorts of different musical styles … it is the first time the children have been given the musical score to learn the songs from, so this has greatly improved musical skills." Partner

Increasing cultural capital. For many, 'classical repertoire', cathedrals and other historic cultural spaces are unfamiliar. By welcoming participants into these spaces and sharing this music with them, we democratise access to the arts and build cultural capital.

2

"They were a bit nervous when we started rehearsing as it wasn't what they were used to singing but Gabrieli Roar made it so accessible for everyone that they quickly lost this misconception and really enjoyed themselves." Partner

3

Increasing cultural access. There are many barriers – principally cost and geography – to accessing participatory singing opportunities. We seek not only to increase the amount of provision but to bring it to regions with lower existing activity levels.

"In Plymouth, we're in a cultural black hole for access to professional choral projects. This allowed the singers to work to a high level and understand the hard work and eventual pay off in terms of achievement." Partner

A Grand Georgian Christmas **at Ely Cathedral. © Frances Marshall**

Professional Development. Many teachers lack the musical skills, confidence, resources and opportunities to attempt a project like this without support.

4

"Without this project, I would never have attempted this type of music … and now feel more confident to lead our school choir in any similar projects." Partner

Embedding inclusivity. Partnerships enable us to reach young people with limited previous access to singing; we strive to engage schools with no choral tradition. We create projects with multiple access points, enabling all to participate, regardless of ability.

5

"The inclusivity for all ages, without being at all patronising for those who are a bit more experienced … works on all levels; the repertoire was particularly well chosen with this in mind." Partner

Complementing local provision. Working in close partnership with local organisations, we ensure that our projects enrich existing local provision and have sustained impact.

6

"We are ambitious for our choir, and the Georgian Christmas tour offered us the opportunity…to prove to everybody that through investment in time and training, state school children can be just as committed and adept as their more privileged counterparts." Partner

7

Igniting passion. At Gabrieli Roar, young people discover that music which is hundreds of years old still carries the emotional power to exhilarate, bring joy and illuminate the world, as all great art can.

"Gabrieli Roar inspires children like nothing I've seen." Partner

***A Grand Georgian Christmas* at Truro Cathedral. © Frances Marshall**

Participant and Partner Feedback:

95% of participants said the project made them more enthusiastic about singing.

87% felt inspired by the project.

89% felt more enthusiastic about classical music.

"Singing in Roar has definitely improved my confidence with singing out and always going for it and not care about getting things wrong. This will help in later life in all aspects including my desire to teach!!"
Participant 2024

94% said they benefitted from meeting and singing with other young people.

96% said they benefitted from working alongside Gabrieli's professional singers.

86% said they benefitted from learning alongside an orchestra.

"I think it has developed mine and my friends' teamwork skills and has helped develop my social skills which will help me in most future careers."
Participant 2024

Roar New Leaders: Our summer residential course provided opportunities for advanced young singers to join our vocal faculty as Roar New Leaders, supporting with warm ups and sectional rehearsals whilst learning skills in workshop leadership, rehearsal planning and management, and choral directing. We were delighted that our New Leaders continued to work with us during the year, particularly in the autumn when they supported with workshop delivery for the Grand Georgian Christmas tour.

Gabrieli Roar Summer Residential Course, rehearsing at Ely Cathedral. © Frances Marshall

FUTURE PLANS

As we move into the 2025-26 season, our strategic priorities will be securing high profile professional performances, including expanding our London presence, and the continued development of the distinct Gabrieli Roar activity areas.

Our engagements will include a focus on Purcell, from professional performances of *King Arthur* and *The Fairy Queen* to the continued development of Gabrieli Roar's *Dido and Aeneas* project, engaging partners across the UK. We are also looking forward to Gabrieli Roar's first international project – a performance of the Vivaldi *Gloria* at the Palau de la Musica, Valencia – and to revisiting Haydn's *The Seasons* during our annual residential course, following our 2016 recording of the work.

In Spring 2026 a significant new Gabrieli Roar Evolve project will give partner choirs in Bury St Edmunds, Derby, Durham, Leeds and Portsmouth the opportunity to sing Bach, Purcell and Vivaldi in a newly devised programme, *Baroque Masterpieces*. The year will end with Gabrieli giving the final performance at the London Handel Festival, performing Handel's *Acis and Galatea* and *Ode for St Cecilia's Day*.

This will be an ambitious year in terms of fundraising, because it is clear that there is huge appetite for our work amongst education partners and young singers. We are determined to do everything that we can to meet that demand and engage young singers and audiences across the country and beyond.

Paul McCreesh with Gabrieli Roar, *A Grand Georgian Christmas* at Coventry Cathedral. © Frances Marshall

GABRIELI STAFF AND TRUSTEES

Gabrieli continues to operate with a small, dedicated team of staff and trustees who work closely together to deliver our work.

Artistic Leadership

Founder and Artistic Director Paul McCreesh has led Gabrieli for over 40 years. During this first year of Vinehill Trust funding, it has been exciting to be able to expand the artistic leadership of Gabrieli Roar with the formalisation of Emily Dickens and Charles Béquignon-MacDougall's positions as Creative Directors.

Executive staff

At the start of this year we were delighted to announce the return of Susie York Skinner (Gabrieli's Director of Development until 2019) as Chief Executive. Returning to an expanded and reinvigorated organisation, Susie has already started to implement new strategic objectives for Gabrieli and Gabrieli Roar. She is supported by a senior management team of three, including Sophie Richardson, Director of Concerts and Tours and Anna Winstone, Director of Roar. In August 2024, following Nicolette Shaw's departure, we welcomed Debbie Forwood as our new Director of Development.

Trustees

In November 2024, Alan Gemes stepped down as Chair of Gabrieli. In over a decade as a Director of Gabrieli, Alan provided essential and insightful support, guidance and leadership to the board, staff and Artistic Director.

"We are indebted to Alan for his many years of service to Gabrieli, driven by his passion for the music that we all love. I will always be grateful for his clear-sighted support during a period of tremendous change, as Gabrieli Roar became increasingly central to our work."
Paul McCreesh, Artistic Director

Alan was succeeded as Chair by Patrick Harrison LVO. Currently a Partner at Highgate, a strategic advisory firm specialising in dispute resolution and critical situations, Patrick was previously Press Secretary to HRH The Prince of Wales. He has over 30 years' experience advising CEOs, High Net Worth families and senior politicians on high-stakes issues. He brings to Gabrieli a keen eye for strategic development; experience in advocacy, campaigning and brand development; and a skilled understanding of how a charity's activities embody its values and further its mission.

Alongside Patrick's appointment as Chair, we welcomed Hilary Hodgson to the board. Having begun her career with Arts Council England, Hilary later spent a decade as the Director of the Esmée Fairbairn Foundation's education programme and most recently founded and led Classics for All, embedding classics teaching in state schools nationwide.

FINANCIAL REVIEW

Gabrieli receives no regular public funding and is entirely reliant upon generated income and voluntary giving. However, our five year funding agreement with The Vinehill Trust has provided new found stability, and opportunity for investment in activity. As a result, we closed the year with net reserves of £77,455. Total income amounted to £994,004 against expenditure of £933,283.

The Directors are conscious of the extreme pressures under which the charity operates and take a prudent view of the future. Gabrieli continues to function on the tightest of budgets, with a small central office and minimal staff. The Directors are responsible for the management of the risks faced by the charity. All significant activities undertaken are subject to detailed review as part of an initial project assessment. The board's Finance Committee reviews a comprehensive Risk Register on a quarterly basis.

Reserves policy

In view of the fluctuations in concert income from year to year and the inherent volatility of the fundraising landscape, the Directors consider it essential to raise and maintain unrestricted reserves equivalent to three months' core operating costs. This amounts to approximately £80,000 currently.

Young singers rehearsing Verdi *Requiem* at the Gabrieli Roar Summer Residential Course. © Frances Marshall

Fundraising
Voluntary income this year – comprising public funding, grants from private trusts and foundations, and individual giving – totalled £533,075. Our fundraising is relationship-based with an emphasis on donor care, ensuring a personal and a friendly approach combined with administrative efficiency and professionalism.

We are grateful to our supporters without whose generosity we would be unable to continue our work. Particular thanks are due to the Vinehill Trust, of course, but also Arts Council England, Garfield Weston Foundation, Leverhulme Trust, Philip King Charitable Trust and Vogue Foundation. In addition, we acknowledge and thank individual supporters who helped us generously throughout the year, especially during The Big Give Christmas Challenge.

Our staff, board and volunteers manage personal approaches to trusts, corporates and individuals, and all are briefed in good fundraising practice, with careful regard for privacy and donors' wishes. Donors to Gabrieli can be assured that we comply with all necessary regulatory standards for fundraising. We are a member of the Fundraising Regulator, are committed to the Fundraising Promise and adhere to the Code of Fundraising Practice.

PUBLIC BENEFIT STATEMENT

The directors regularly review the charity's activities to ensure the highest benefit to the public, placing particular emphasis on the Charity Commission's general guidance on this issue.

Gabrieli's executive staff are tasked with ensuring the charity's activities are accessible to all members of the public. Examples of steps taken include:

- Encouraging attendance at own-promoted concerts for school children, students and young people through discounted tickets;
- Freely accessible video content (via the Gabrieli website and YouTube);
- Regular broadcasts of concerts on national radio stations both in the UK and abroad, making music accessible through radio and the internet;
- Operating an unlimited bursary system for Gabrieli Roar, ensuring that financial means are never a barrier to participation.

RESPONSIBILITIES OF THE DIRECTORS

The directors, who are also trustees for the purposes of charity law, are responsible for preparing this report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (UK Generally Accepted Accounting Practice).

Company law requires the directors to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including income and expenditure, for that period.

In preparing these financial statements, the directors are required to:

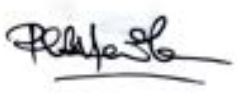
- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial positions of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and irregularities.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

The Directors' annual report was approved on 18 December 2025 and signed on behalf of the Board of Directors by:



P Harrison LVO
Chair

A Grand Georgian Christmas at Hull Minster. © Frances Marshall

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF GABRIELI

I report to the trustees on my examination of the financial statements of Gabrieli ('the charity') for the year ended 31 March 2025.

RESPONSIBILITIES AND BASIS OF REPORT

As the trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

INDEPENDENT EXAMINER'S STATEMENT

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Shane Tharby

Shane Tharby FCA
Independent Examiner

For and on behalf of Streets Chartered Accountants
3 Wellbrook Court, Girton, Cambridge, CB3 0NA

5 January 2026

STATEMENT OF FINANCIAL ACTIVITIES (including income and expenditure account)

		2025			2024
	Note	Unrestricted Funds £	Restricted Funds £	**Total Funds £**	Total Funds £
Income and endowments					
Donations and legacies	5	328,134	204,941	533,075	315,832
Charitable activities	6	360,475	97,219	457,694	484,095
Other trading activities	7	2,106	-	2,106	7,693
Investment income	8	1,129	-	1,129	705
Total Income		**691,844**	**302,160**	**994,004**	**808,325**
Expenditure					
Expenditure on raising funds: Costs of raising donations and legacies	9	49,774	-	49,774	33,668
Expenditure on charitable activities	10, 11	581,349	302,160	883,509	773,431
Total expenditure		**631,123**	**302,160**	**933,283**	**807,099**
Net income and net movement in funds		**60,721**	**-**	**60,721**	**1,226**
Reconciliation of funds					
Total funds brought forward		16,734	-	16,734	15,508
Total funds carried forward		**77,455**	**-**	**77,455**	**16,734**

The statement of financial activities includes all gains and losses recognised in the year.
All income and expenditure from continuing activities.

The notes on pages 29 to 41 form part of these financial statements.

STATEMENT OF FINANCIAL POSITION

	Note	2025 £	2025 £	2024 £	2024 £
Fixed assets					
Tangible fixed assets	17		1,511		1,478
Investments	18		100		100
			1,611		**1,578**
Current assets					
Debtors	19	44,928		69,647	
Cash at bank and in hand		265,135		275,927	
		310,063		**345,574**	
Creditors: amounts falling due within one year	20	234,219		330,418	
Net current assets			**75,844**		**15,156**
Total assets less current liabilities			**77,455**		**16,734**
Net assets			**77,455**		**16,734**
Funds of the charity					
Unrestricted funds			77,455		16,734
Total charity funds	22		**77,455**		**16,734**

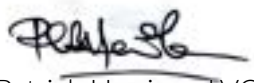
For the year ending 31 March 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476;
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of financial statements.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

These financial statements were approved by the board of trustees and authorised for issue on 18 December 2025, and are signed on behalf of the board by:



Patrick Harrison LVO,
Chair

STATEMENT OF CASH FLOWS

	2025	2024
	£	£
Cash flows from operating activities		
Net income	60,721	1,226
Adjustments for:		
Depreciation of tangible fixed assets	1,014	739
Other interest receivable and similar income	(1,129)	(705)
Interest payable and similar charges	(8)	-
Changes in:		
Trade and other debtors	24,719	2,895
Trade and other creditors	(96,199)	139,487
Cash generated from operations	(10,882)	143,642
Interest paid	8	-
Interest received	1,129	705
Net cash (used in)/from operating activities	**(9,745)**	**144,347**
Cash flows from investing activities		
Purchase of tangible assets	(1,047)	(2,216)
Net cash used in investing activities	**(1,047)**	**(2,216)**
Net (decrease)/increase in cash and cash equivalents	(10,792)	142,131
Cash and cash equivalents at beginning of year	275,927	133,796
Cash and cash equivalents at end of year	**265,135**	**275,927**

NOTES TO THE OFFICIAL STATEMENTS

1. General Information

The charity is a public benefit entity and a private company limited by guarantee, registered in England and Wales and a registered charity in England and Wales. The address of the registered office is Kings Place Music Foundation, Kings Place, 90 York Way, London, N1 9AG.

2. Statement of compliance

These financial statements have been prepared in compliance with FRS 102, 'The Financial Reporting Standard applicable in the UK and the Republic of Ireland', 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 (FRS 102) (Charities SORP (FRS 102)), the Companies Act 2006 and the Charities Act 2011.

3. Accounting policies

Basis of preparation

The financial statements have been prepared on the historical cost basis.

The financial statements are prepared in sterling, which is the functional currency of the entity.

Going concern

There are no material uncertainties about the charity's ability to continue.

Income tax

As a registered charity under the Charities Act 2011, Gabrieli's income from charitable activities is exempt in accordance with sections 466-493 of the Corporation Tax Act 2010.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal, and fall into one of two sub-classes: restricted income funds or endowment funds.

Accounting policies *(continued)*

Incoming resources

Items of income are recognised and included in the financial statements when the charity has entitlement to the funds, and performance conditions attached to the income have been met and the amount can be measured reliably.

Income from charitable activities is included in income in the period in which the activity takes place and includes income receivable from concerts, recordings and CD sales during the period.

Income received in advance of a performance or provision of other specified service is deferred until the criteria for income recognition are met.

Resources expended

All expenditure is accounted for on an accruals basis and is recognised when there is a legal or constructive obligation to pay. Expenditure items have been classified under headings that aggregate all costs related to each category.

Expenditure on charitable activities include the cost of performances, recordings and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Costs of raising funds are those costs incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel and governance costs which support the charities educational and artistic programmes and activities.

Foreign currency

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transactions. All differences are taken to the Statement of Financial Activities.

Tangible assets

Tangible assets are initially recorded at cost, and subsequently stated at cost less any accumulated depreciation and impairment losses.

Accounting policies *(continued)*

Depreciation

Depreciation is calculated so as to write off the cost or valuation of an asset, less its residual value, over the useful economic life of that asset as follows:

Furniture & equipment	-	25 - 33% Straight line

Investments

Investments in subsidiary undertakings are recognised at cost.

Defined contribution plans

Contributions to defined contribution plans are recognised as an expense in the period in which the related service is provided.

4. Limited by guarantee

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

5. Donations and legacies

	2025		
	Unrestricted Funds £	Restricted Funds £	**Total Funds £**
Donations			
Individuals	32,467	-	32,467
Trusts and Foundations	295,667	204,941	500,608
	328,134	**204,941**	**533,075**

	2024		
	Unrestricted Funds £	Restricted Funds £	Total Funds £
Donations			
Individuals	24,342	123,070	147,412
Trusts and Foundations	-	168,420	168,420
	24,342	**291,490**	**315,832**

The trustees gave total donations of £12,550 (2024: £70,687) towards projects for the current and future years.

6. Charitable activities

			2025
	Unrestricted Funds £	Restricted Funds £	**Total Funds £**
Concert Income	228,314	97,219	325,533
Orchestra tax relief	132,161	-	132,161
	360,475	**97,219**	**457,694**

			2024
	Unrestricted Funds £	Restricted Funds £	Total Funds £
Concert Income	329,916	-	329,916
Orchestra tax relief	154,179	-	154,179
	484,095	**-**	**484,095**

7. Other trading activities

	2025		2024	
	Unrestricted Funds £	**Total Funds 2025 £**	Unrestricted Funds £	Total Funds 2024 £
CD sales	2,106	2,106	7,693	7,693

8. Investment income

	2025		2024	
	Unrestricted Funds £	**Total Funds 2025 £**	Unrestricted Funds £	Total Funds 2024 £
Bank Interest	1,129	1,129	705	705

9. Cost of raising donations and legacies

	2025		2024	
	Unrestricted Funds £	**Total Funds 2025 £**	Unrestricted Funds £	Total Funds 2024 £
Costs of raising donations and legacies - Donations	49,774	49,774	33,668	33,668

10. Expenditure on charitable activities by fund type

	Unrestricted Funds £	Unrestricted Funds £	**Total Funds 2025 £**
Charitable activities	512,995	302,160	815,155
Support costs	68,354	-	68,354
	581,349	**302,160**	**883,509**

	Unrestricted Funds £	Unrestricted Funds £	Total Funds 2024 £
Charitable activities	397,069	313,508	710,577
Support costs	60,282	2,572	62,854
	457,351	**316,080**	**773,431**

11. Expenditure on activities by activity type

	Activities Undertaken Directly £	Support Costs £	**Total Funds 2025 £**	Total Funds 2024 £
Charitable activities	815,155	59,377	874,532	768,713
Raising donations		5,477	5,477	3,618
Governance costs		3,500	3,500	1,100
	815,155	**68,354**	**883,509**	**773,431**

12. Analysis of support costs

	Support Costs £	**Total Funds 2025 £**	Total Funds 2024 £
Premises	11,828	11,828	15,644
General office	53,026	53,026	46,110
Governance costs	3,500	3,500	1,100
	68,354	**68,354**	**62,854**

13. Net income

Net income is stated after charging/(crediting):

	2025 £	2024 £
Depreciation of tangible fixed assets	1,014	739

14. Independent examination fees

	2025 £	2024 £
Fees payable to the independent examiner for: Independent examination of the financial statements	3,500	1,100

15. Staff costs

The total staff costs and employee benefits for the reporting period are analysed as follows:

	2025 £	2024 £
Wages and salaries	161,178	96,603
Social security costs	11,730	5,088
Employer contributions to pension plans	5,347	2,415
Freelance staff costs	27,075	50,966
	205,330	**155,072**

The average number of employees during the period, analysed by function was:

	2025 £	2024 £
Chief executive	1	1
Others	3	2
	4	**3**

No employee received employee benefits of more than £60,000 during the year (2024: Nil).

16. Trustee remuneration and expenses

No trustee received any remuneration or expenses for acting as a trustee in either year. During the year a trustee was paid fees as the conductor of the Orchestra and a related party was paid for marketing services. See note 25 for more details.

17. Tangible fixed assets

	Furniture & equipment £
Cost	
At 1 April 2024	7,100
Additions	1,047
At 31 March 2025	8,147
Depreciation	
At 1 April 2024	5,622
Charge for the year	1,014
At 31 March 2025	**6,636**
Carrying amount	
At 31 March 2025	**1,511**
At 31 March 2024	1,478

18. Investments

	Shares in group undertakings £
Cost or valuation	
At 1 April 2024 and 31 March 2025	**100**
Impairment	
At 1 April 2024 and 31 March 2025	-
Carrying amount	
At 31 March 2025	**100**
At 31 March 2024	**100**

All investments shown above are held at cost.

19. Debtors

	2025 £	2024 £
Trade debtors	8,973	26,455
Other debtors	35,955	43,192
	44,928	**69,647**

20. Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	7,306	36,258
Amounts owed to group undertakings	847	847
Accruals and deferred income	218,807	293,313
Social security and other taxes	6,441	
Other creditors	818	
	234,219	**330,418**

Mr P McCreesh has guaranteed a bank overdraft of £25,000 for the charity's working capital requirements.

Accruals and deferred income includes £177,187 (2024: £248,497) of income received in advance for the 2025/26 season (2024: 2024/25 season). Deferred income released from previous years amounted to £248,497 and amounts deferred in the current year amounted to £177,187.

21. Pensions and other post retirement benefits

Defined contribution plans

The amount recognised in income or expenditure as an expense in relation to defined contribution plans was £5,347 (2024: £2,415).

22. Analysis of charitable funds

Unrestricted Funds					
	At 1 April 2024 £	Income £	Expenditure £	Transfers £	At 31 March 2025 £
General funds	16,734	691,844	(631,123)	-	77,455
	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
General funds	15,508	516,835	(491,019)	(24,590)	16,734

Restricted Funds					
	At 1 April 2024 £	Income £	Expenditure £	Transfers £	At 31 March 2025 £
Gabrieli Roar Residential 2024	-	90,491	(90,491)	-	-
Dido October 2024	-	5,000	(5,000)	-	-
Winter 2024 tour	-	43,450	(43,540)	-	-
Gabrieli Roar 2024-25	-	66,000	(66,000)	-	-
Gabrieli Roar Partner	-	97,219	(97,219)	-	-
Gabrieli Roar 2023-24	-	-	-	-	-
Gabrieli Roar Residential 2023	-	-	-	-	-
	-	**302,160**	**(302,160)**	-	-
	At 1 April 2023 £	Income £	Expenditure £	Transfers £	At 31 March 2024 £
Gabrieli Roar Residential 2024	-	-	-	-	-
Dido October 2024	-	-	-	-	-
Winter 2024 tour	-	-	-	-	-
Gabrieli Roar 2024-25	-	-	-	-	-
Gabrieli Roar Partner	-	-	-	-	-
Gabrieli Roar 2023-24	-	60,258	(60,258)	-	-
Gabrieli Roar Residential 2023	-	231,232	(255,822)	24,590	-
	-	**291,490**	**(316,080)**	**24,590**	-

22. Analysis of charitable funds *(continued)*

The Gabrieli Roar Residential 2024 fund is used specifically for the summer residential course for teenagers, which took place in July 2024 performing the Verdi *Requiem*.

The Dido October 2024 fund is used specifically for a collaboration with Essex Music Hub in October 2024, performing Purcell *Dido and Aeneas*.

The Winter 2024 tour fund is used specifically for Gabrieli Roar's 11-city Christmas project, and preparatory workshops.

The Gabrieli Roar 2023-24 & 2024-25 funds, and the Gabrieli Roar Partner fund, are for year-round education work, including but not restricted to the other restricted projects. This funding tends to be for a year's worth of work, or at least more than one project.

The Gabrieli Roar Residential 2023 fund is used specifically for the summer residential course for teenagers, which took place in July 2023 performing and recording Elgar *The Dream of Gerontius*.

23. Analysis of net assets between funds

	Unrestricted Funds £	Total Funds 2025 £
Tangible fixed assets	1,511	1,511
Investments	100	100
Current assets	310,063	310,063
Creditors less than 1 year	(234,219)	(234,219)
Net assets	**77,455**	**77,455**

	Unrestricted Funds £	Total Funds 2024 £
Tangible fixed assets	1,478	1,478
Investments	100	100
Current assets	345,574	345,574
Creditors less than 1 year	(330,418)	(330,418)
Net assets	**16,734**	**16,734**

24. Analysis of changes in net debt

	At 1 April 2024 £	Cash flows £	At 31 March 2025 £
Cash at bank and in hand	275,927	(10,792)	265,135
Debt due within one year	(847)	-	(847)
	275,080	**(10,792)**	**264,288**

25. Related parties

The charity acquired conducting and music services from Paul McCreesh to the value of £62,565 (2024: £45,404) and marketing services from Hannah McCreesh of £9,900 (2024: £6,840). All transactions have been concluded on a normal commercial basis.

GABRIELI

England & Wales - Charity number 1114146

Accounts

Charity Registration No. 1114146
Company Registration No. 05706385

GABRIELI

Gabrieli (A company limited by guarantee)
Directors' report for the year ended 31 March 2024

Gabrieli Roar, Dream of Gerontius | Ely Cathedral, July 2023 @ Frances Marshall Photography

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Members of the Board and professional advisors

Directors	Michael S Abrahams (resigned June 2023) Stephen D Allen (resigned April 2024) Stephen L Barter Jonathan Douglas CBE (appointed October 2023) Alan D Gemes (Chair) Philip Keller (appointed October 2023) Roger A Le Tissier (resigned June 2023) Alison F Meek Guy R Perricone Paul D McCreesh Louise M V Soden Susie York Skinner (resigned October 2023)
Main address	King Place Music Foundation, Kings Place, 90 York Way, N1 9AG
Registered office	Airport House, Purley Way, Croydon, CR0 0XZ
Company number	05706385
Charity number	1114146
Independent examiners	Able & Young Ltd, Chartered Certified Accountants, Airport House, Purley Way, Croydon, CR0 0XZ
Bankers	Lloyds Bank Plc, 72 Fenchurch Street, London EC3P 3EH

Directors' Report

Financial statements

The Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2024.

Structure, Governance and Management

Gabrieli is a company limited by guarantee, incorporated on 13 February 2006, and governed by a Memorandum and Articles of Association. The company received charitable status on 10 May 2006.

Board of Directors

Gabrieli's charitable activities are overseen by the Board of Directors, which meets at regular intervals to provide strategic advice, to monitor the work of the executive and to review the financial position of the charity. The three senior leadership team staff members have a standing invitation to Board meetings; other staff attend meetings as appropriate.

The Board has the power to co-opt new Directors and when doing so has regard to the various specialist skills needed by the charity, specifically fundraising, business planning, audit and risk. There are no specific policies for training new Directors, who are assumed to be highly skilled in their particular field before they are co-opted. New Directors are appointed for a term of 4 years and can serve a maximum of two consecutive terms. The exception is made for the founder and Artistic Director who is not subject to term limits.

The Board reviews its own performance on an annual basis. The Chair reviews the performance of each director, assessing their contribution and the possible further development of their skills. Following discussions with other board members, selected directors similarly review the performance of the Chair.

Executive Staff

Remuneration for executive and other freelance staff, agents and consultants is set in consultation with the Directors and with reference to standard agreements made by the Association of British Orchestras and the International Artist Managers' Association, of which the charity is a member, and is reviewed annually. Individual Directors are not allowed to vote on any remuneration or fees they may receive from the charity.

Risk

The Directors have assessed the major risks to which the charity is exposed and are satisfied that appropriate systems are in place to mitigate these.

OBJECTIVES AND ACTIVITIES

Charity objectives

Gabrieli exists to educate the public in the art and science of music, by the presentation of concerts and other musical activities, but relating particularly to those musical works for vocal consort or solo voices in all their aspects.

THE YEAR IN REVIEW

Gabrieli Consort & Players

For over 40 years, the Gabrieli Consort & Players, under the artistic direction of Paul McCreesh, has cultivated an international reputation for excellence, innovation and wide-ranging ambition. Our historically-informed interpretations of repertoire from across the centuries seek to challenge common and accepted perceptions of the music, combining rigorous scholarship with free, imaginative and expressive music-making to create performances that inspire and excite.

This was a signficiantly quieter performance year than is usual for Gabrieli, with just eight performances across the year. Representative of Gabrieli's broad repertoire, the year was dominated by one signficant Baroque work – Purcell's *King Arthur* – and one of the foremost twentieth century works for choir and orchestra, Elgar's *The Dream of Gerontius*.

Our *King Arthur* performances, revived following our 2019 recording, toured to Germany (Hamburg), France (Luberon and Lyon) and Switzerland (Lausanne) with a cast that included Mhairi Lawson, Tim Mead, Jeremy Budd and Ashley Riches. The tour was expanded to include a programme of Purcell's sacred music for Festival International d'Opera Baroque et Romantique in Beaune, France, one of our longest-standing collaborators.

Gabrieli Consort and Players @ Andrew Staples

During summer 2023 Gabrieli performed and recorded Elgar's *The Dream of Gerontius*. The first recording of the work using instruments of Elgar's time, the project opened with a large-scale performance at Ely Cathedral involving 200 young singers from Gabrieli Roar. A subsequent professional performance and recording sessions took place at Fairfield Halls, Croydon and included fifty of the most advanced participants from Gabrieli Roar alongside the Polish National Youth Choir and a full-scale Gabrieli choir and orchestra. The cast was completed with a stellar line up of soloists: Nicky Spence, Anna Stéphany and Andrew Foster-Williams.

"The period instruments intensify the emotion and textural variety in Elgar's writing here, and Spence, Stéphany and Foster-Williams are superb in the solo roles. McCreesh steers the ship with unerring focus. Above all the choirs guide the disc to greatness."
The Sunday Times

"Inspired by McCreesh and his professional support team, the choral singing is outstanding – fresh voiced, with clear diction and 100 per cent-plus commitment. What a life-changing experience this must have been for these young people … a thrilling performance that should grab the attention of anyone who loves Gerontius."
Gramophone: Choir and Organ Magazine

Finally, at the end of the year we returned to Lucerne for an Easter performance of Bach's *Mass in B Minor.*

Dream of Gerontius recording session | Fairfield Halls, July 2023 @ Frances Marshall Photography

Gabrieli Roar

Gabrieli Roar is a unique and exciting partnership between the professional musicians of the Gabrieli Consort & Players and a network of diverse school, church and youth choirs from across the UK, focusing particularly on areas of low cultural provision. Our mission is to educate and entertain: by nurturing a love of choral music in young people, we support them to excel and develop confidence in their own abilities. We are uncompromising in our commitment to enriching lives through music and to enabling young people to experience the brilliance of classical music from within.

During 2023, our main activity was the annual summer residential course. Over five days, 233 young singers came together to learn Elgar's *The Dream of Gerontius*. The course was led by Artistic Director Paul McCreesh, with support from Chorus Directors Emily Dickens and Charles MacDougall, and a team of ten vocal coaches.

Tackling musically demanding repertoire such as this is the heart of the Gabrieli Roar mission. We support our young singers to learn the repertoire, and understand the musical, cultural and theological concepts therein, with a carefully designed series of repertoire rehearsals and sectional note learning sessions. Thes are augmented by further sessions to build on existing experience and enhance musicianship, including workshops on aural musicianship, score reading, sight reading and vocal health, singing masterclasses, one-to-one vocal tuition and a careers talk.

Gabrieli Roar projects are defined by the rare alchemy achieved in bringing together teenagers and professional musicians, to rehearse and perform alongside each other. During the final weekend, our young singers were joined by 135 professional musicians for an intensive final rehearsal period and performance, with soloists Nicky Spence, Anna Stéphany and Andrew Foster Williams. The course culminated in a sold-out performance at Ely Cathedral, to a standing ovation.

Outside rehearsal and workshop time, a pastoral care team of eight young adults led a wealth of formal and informal social events. Their sports evening, quiz night and talent show were all designed to develop social cohesion and integration between different choirs.

"I loved Gabrieli Roar's work on the "Dream of Gerontius". The week with Gabrieli opened up choral music to me on such a personal level, unlike anything I've done before. Listening to it after the course, I realise that this music is now my most prized possession."

Participant, aged 17

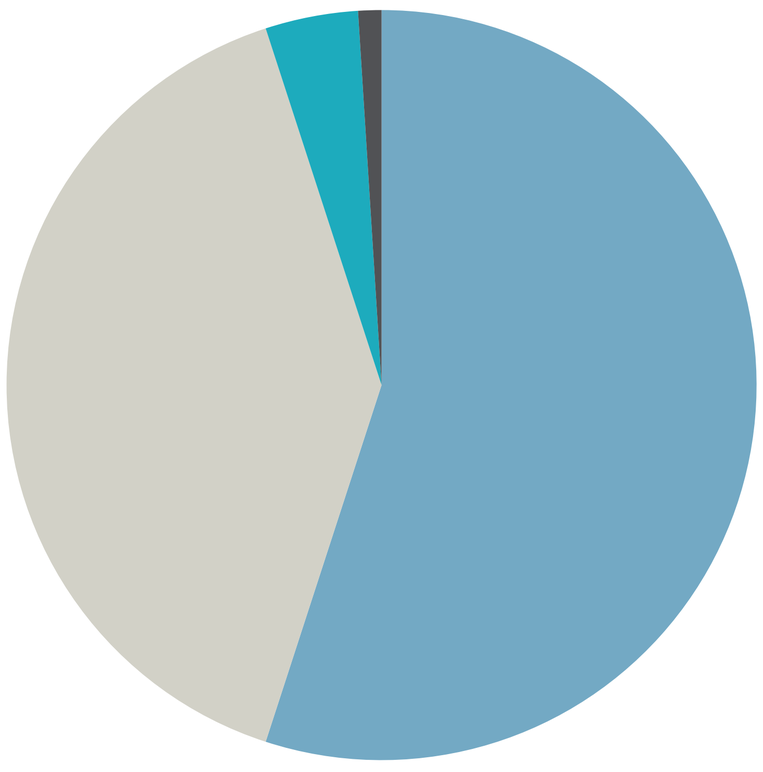
"It's not kids music. They are treated like professionals, and they respond accordingly… Even with what we provide we can't come close to what Gabrieli provides in terms of education and experience."

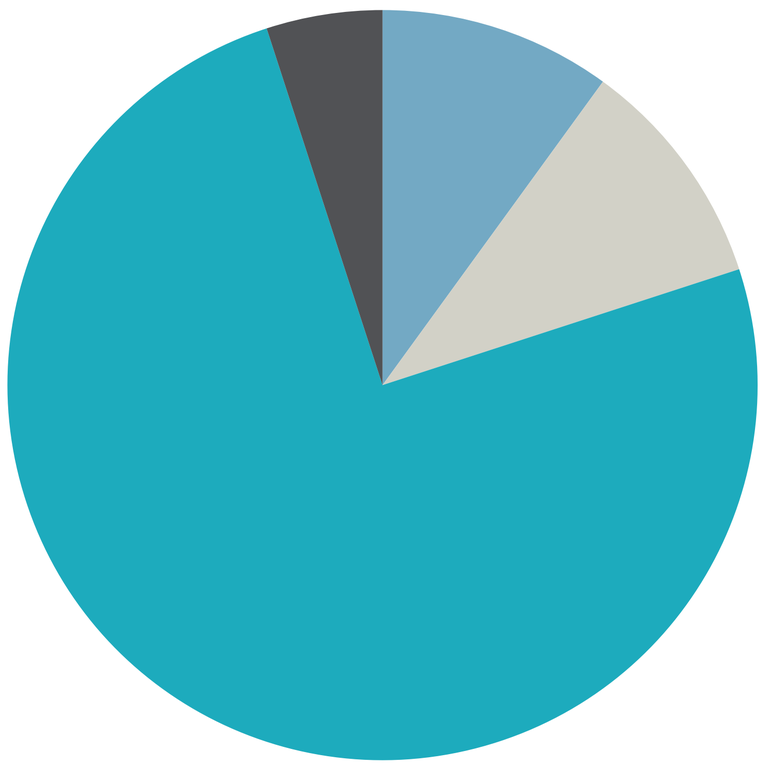
Secondary School Head of Music, north-east England

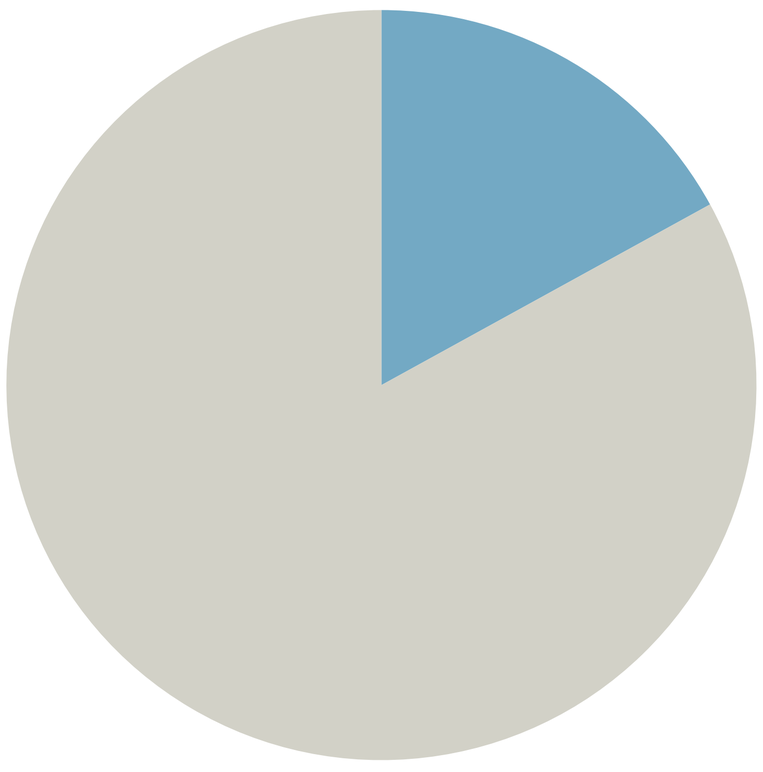
Gabrieli Roar performs Elgar's Dream of Gerontius | Ely Cathedral
July 2023 @ Frances Marshall Photography

The Roar Residential Course in numbers:

- 233 young singers between the ages of 9 to 18;
- Partnerships with 10 youth and school choirs, including the Polish National Youth Choir, Gabrieli Roar's first international partner;
- 25 support staff from the participating choirs, in addition to a pastoral team of 8 dedicated to ensuring the wellbeing and enjoyment of all participants;
- 2 Chorus Directors and a further 10 Vocal Leaders providing additional musical tuition, supporting Paul McCreesh's artistic leadership;
- Early career training for 3 Roar New Leaders, young professionals developing skills as choral trainers and workshop leaders, receiving training throughout the course from our Chorus Directors;
- A full scale professional choir and orchestra of 135 joining for a final day of rehearsals prior to the performance day;
- 3 world-class soloists: mezzo-soprano Anna Stéphany, tenor Nicky Spence and bass Andrew Foster-Williams;
- A 90% capacity audience of 438 people at Ely Cathedral;
- A total of 28 hours of rehearsals and other musical sessions over 5 days.







Participants from nine choirs, augmented by a group of individual participants, joined us from all across the country. Of those participants:

- 55% were male; we are delighted to have attracted so many young men to the course, given the challenges that many choirs experience to keep teenage boys engaged in choral singing.
- 25% of our participants were Black or Brown teenagers, compared to a national census figure of 18%. We belive that this statistic evidences the depth of our reach into communities nationwide and the wide appeal of our programme.
- 17% spoke English as an Additional Language: this demands detailed preparation by our workshop leaders, ensuring that we can communicate effectively about complex music and a demanding text to all participants

We continue to work hard to ensure that our projects are accessible to all, and that finance, geography and social demographics are never a barrier to access. All places on our courses are heavily subsidised, with participants paying a maximum of £200 towards the true course cost, which is in excess of £750 per person. Full bursaries were awarded to 21% of particpants, with a further 9% being offered a degree of financial support, as required.

Evaluation practices are a key element in how we refine and improve our projects, advocate for our work and report to funders. This year partner and participant feedback illustrated that:

- 94% of young people who took part said that Gabrieli made them more enthusiastic about singing;
- 83% of young people who part said that Gabrieli made them more enthusiastic about classical music;
- 97% said they enjoyed working alongside professional musicians;
- 90% felt inspired by the project with 86% feeling challenged by the project;
- 69% of young people who took part said that Gabrieli had impacted positively on their interest in singing;
- 86% said they benefitted from meeting and singing with other young people.

Feedback that will inform changes to our practice included:

- a request for greater understanding of vocal exercises, including the purpose of different warm-up and cool-down exercises;
- providing different ways of learning repertoire – offering recorded material as well as sheet music to increase accessibility;
- more opportunities during the course to encourage social integration between different choirs.

In our participants' own words....

"Hearing all the parts come together then adding that to the orchestra. To hear it all come together after less than a week is very impressive and I'm very proud of myself and my friends."

"I've accomplished so many dreams on my Gabrieli Roar course. ...an unforgettable experience. I've met many inspiring adults and young people. We'll be at Ely performing the Dream of Gerontious soon and I'm estatic!! I've learnt so much and will definitely come again next year!"

"I think the most beneficial part was simply being surrounded by people who enjoy music as much as I do. All of the choirs, along with the pastoral team, musicians and soloists, made the experience so much more inspirational and exciting because it was so obvious that everyone was loving what they were doing."

"I loved the focus of everyone involved, it really inspired me to take my own singing up a notch... This will definitely be near the top of my life-long achievements."

Gabrieli Roar | Ely Cathedral, July 2023 @ Frances Marshall Photography

Looking to the future

This year proved to be a pivotal moment for Gabrieli with the announcement of a new funding agreement with The Vinehill Trust. A grant of £1,000,000 over the next five years, from 2024-25 onwards will particularly propel our education work forward, as well as facilitating much needed investment in our core infrustrature. Whilst this grant does not apply to the year in question, it dominated much of the administration of the year, and enabled us to have the confidence to move our traditionally biannual residential course to an annual event.

To deliver the extended reach and expanded remit that this funding permits, in the later part of the year we restructured Gabrieli Roar into four clear programme areas:

Roar Explore: an entry level programme for schools with limited existing choral provision. This is a new area of work developed in response to sector demand. Projects will inspire vocal confidence and celebrate the joy of massed singing, using basic repertoire, sung in unison. We will support partners to build choirs within their own schools and communities, with sustained assistance from our coaches where necessary.

Roar Evolve: this activity incorporates our large-scale cathedral tours and smaller-scale bespoke projects, such as weekend projects learning more accessible oratorio and opera, such as Haydn *The Creation* and Purcell *Dido and Aeneas*. Repertoire is selected for its flexibility and adaptability, enabling singers with varied levels of experience to participate. Advance training is always provided by our vocal team.

Roar Empower: our flagship and now annual project bringing together 200-250 singers from choirs across the UK for a summer residential course. Young people work intensively on challenging choral works, culminating in a public performance in a major cathedral.

Roar New Leaders: opportunities for Roar alumni to develop their skills training and mentoring younger singers. This is the only selective strand of the Roar programme, offering early professional training and paid work experience to those interested in teaching, workshop leading or choral direction.

Gabrieli Roar | Ely Cathedral, July 2023 @ Frances Marshall Photography

GABRIELI STAFF AND TRUSTEES

Gabrieli continues to operate with a small, dedicated team of staff and trustees who work closely together to deliver our work.

Executive staff

Founder and Artistic Director, Paul McCreesh, stepped into the role of General Manager for the year, on a pro bono basis, whilst a recruitment process was carried out to recruit a Chief Executive. Working alongside him, a senior management team of three working within individual specialisms. We were delighted to welcome Sophie Richardson to Gabrieli as Director of Concerts and Tours in January 2024; she joins Anna Winstone (Director of Roar) and Nicolette Shaw (Director of Development) in leading the organisation forward.

Trustees

This was a year in which we saw considerable change amongst our Board of Directors, including the resignation of three long-standing Directors: Mike Abrahams, Steve Allen and Roger Le Tissier. Their generosity of time and expertise, their ever-calm approach to the challenges that we face, and their huge contribution as leading donors to the charity will continue to be appreciated for many years to come. In particular, we are grateful to Mike Abrahams who for over two decades has shaped our print materials, brand and image, in particular dedicating hours to the painstaking work of programme and CD booklet design entirely pro bono.

In October we were delighted to welcome Philip Keller and Jonathan Douglas OBE to the board. Philip brings a wealth of experience in financial management and business development for charities; as CEO of the National Literacy Trust, Jonathan's work in advocating for a breadth of cultural education and experience for young people will be crucial as we expand Gabrieli Roar's work and standing in the sector.

Gabrieli Roar Vocal Coaches | Ely Cathedral July 2023 @ Frances Marshall Photography

Gabrieli Roar | Fairfield Halls, July 2023 @ Frances Marshall Photography

FINANCIAL REVIEW

Gabrieli receives no regular public funding and is entirely reliant upon generated income and voluntary giving. We finished the financial year with net reserves of £17,505. Total income amounted to £804,343 against expenditure of £803,117.

Reserves policy

Total unrestricted reserves at 31 March 2024 were £17,505. In view of the fluctuations in concert income from year to year, the Directors consider it essential to raise and maintain unrestricted reserves equivalent to three months' core operating costs. This amounts to approximately £60,000 currently.

The Directors are conscious of the extreme pressures under which the charity operates, not least in operating without any regular core funding in a sector that is always competitive. As such they take a prudent view on the future. Gabrieli continues to operate on the tightest of budgets, with a small central office and minimal staff. The Directors are responsible for the management of the risks faced by the charity. All significant activities undertaken are subject to detailed review as part of an initial project assessment, and major risks faced by the charity are reviewed on a quarterly basis, with controls established accordingly.

Gabrieli Roar | Fairfield Halls, July 2023 @ Frances Marshall Photography

Fundraising

Voluntary income on the year – comprising public funding, grants from private trusts and foundations, and individual giving – totalled £487,113.

Gabrieli is a member of the Fundraising Regulator and acts in accordance to their advice.

We are grateful to our supporters without whose generosity we would be unable to continue our innovative and impactful work. Particular thanks are due to the Philip King Charitable Trust, Leverhulme Trust, Foyle Foundation, Backstage Trust, Garfield Weston Foundation, Cecil King Memorial Fund and The D'Oyly Carte Charitable Trust. In addition, we acknowledge and thank individual supporters who helped us generously throughout the year, especially at the time of The Big Give and in support of our *Dream of Gerontius* recording.

Donors to Gabrieli can be assured that we comply with the regulatory standards for fundraising. We adhere to the guidance of the Fundraising Regulator and are committed to the Fundraising Promise and adherence to the Code of Fundraising Practice. We also encourage our fundraising service providers to comply with the Code.

Our fundraising remains relationship-based with an emphasis on donor care. Our staff, Board and volunteers manage personal approaches to trusts, corporates and individuals. Systems and structures are in place and are continuing to evolve to ensure a personal and a friendly approach combined with administrative efficiency and professionalism. All involved in fundraising at Gabrieli are briefed and trained in good fundraising practice, with careful regard for privacy and donors' wishes.

Donor event | Ely Cathedral, July 2023 @ Frances Marshall Photography

PUBLIC BENEFIT STATEMENT

The Directors regularly review the charity's activities to ensure the highest benefit to the public, placing particular weight on guidance contained in the Charity Commission's general guidance on public benefit.

Gabrieli's executive staff are tasked with ensuring the charity's activities are accessible to all members of the public. Examples of steps taken include:

- Encouraging attendance at own-promoted concerts for school children, students and young people through discounted tickets;
- Freely accessible video content (via the Gabrieli website and YouTube);
- Regular broadcasts of concerts on national radio stations both in the UK and abroad, making music accessible through radio and the internet;

Operating an unlimited bursary system for Gabrieli Roar, our choral training scheme, ensuring financial means are never a barrier to participation.

FUTURE PLANS

Having secured core funding from the Vinehill Trust in 2024-25, early in the next financial year we will expand our small management team with the addition of a new Chief Executive role. We are delighted to be welcoming Susie York Skinner back to Gabrieli in this role, after five years working with other UK orchestras and a national arts education organisation. Joining us from summer 2024, Susie will lead the implementation of the new Gabrieli Roar structure, with its significantly increased participation levels, and work with colleagues to clarify our brand and rebuild the Gabrieli Consort & Players diary, to expand the profile of our professional performance work.

In November 2024 we were sorry to bid farewell to our Chair Alan Gemes. During his decade on the Gabrieli Board, Alan has been one of our most loyal supporters and champions, and we are hugely indebted to him for his leadership and ever-generous support of our work over so many years, driven by his passion for the music that we all love. Alan oversaw a period of tremendous change at Gabrieli, working with us as the Roar programme became increasingly central to our work and spearheading fundraising for recent recordings, particularly our 2019 recordings of Purcell *King Arthur* and *Fairy Queen*.

RESPONSIBILITIES OF THE DIRECTORS

The Directors, who are also trustees for the purposes of charity law, are responsible for preparing this report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (UK Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including income and expenditure, for that period.

In preparing these financial statements, the Directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial positions of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and irregularities.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

The Directors' annual report was approved on 17 December, 2024 and signed on behalf of the Board of Directors by:

S Barter
Director

Paul McCreesh, Gabrieli Founder and Artistic Director

Independent examiner's report to the Directors of Gabrieli- Co No: 05706385

I report on the accounts of the charitable company for the year ended 31 March 2024 as set out on pages twelve on twenty four.

Respective responsibilities of Directors and examiner
The Directors are responsible for the preparation of the accounts. The Directors 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Institute of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:
- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- 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 directors 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 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been meet; or

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

Rekha Shah

Rekha Shah FCCA CTA
Able & Young Ltd
Chartered Certified Accountants
Airport House, Purley Way
Croydon
Surrey CR0 0XZ

Gabrieli (A company limited by guarantee)

Consolidated statement of financial activities
(Incorporating an income and expenditure account)

For the year ended 31 March 2024

	Notes	Unrestricted funds 2024	Restricted funds 2024	Total 2024	Total 2023
		£	£	£	£
Income:					
Donations and legacies	6	24,342	291,490	315,832	358,595
Income from charitable activities					
Concerts and performances	7	484,095	-	484,095	401,135
Other trading activities		7,693	-	7,693	7,686
Investment income		705	-	705	10
Total incoming resources		516,835	291,490	808,325	767,426
Expenditure:					
Costs of raising funds	8	33,668	-	33,668	34,211
Charitable activities	8	457,351	316,080	773,431	775,675
Total expenditure		491,019	316,080	807,099	809,886
Net income/(expenditure) and net movement in funds for the year		25,816	(24,590)	1,226	(42,460)
Transfers		(24,590)	24,590	-	-
		1,226	-	1,226	(42,460)
Fund balances brought forward		16,279	-	16,279	58,739
Fund balances carried forward		17,505	-	17,505	16,279

The statement of financial activity includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

Gabrieli (A company limited by guarantee)

Consolidated balance sheet
As at 31 March 2024

	Notes	2024	2023
		£	£
Fixed assets			
Tangible assets	11	1,478	1
Current assets			
Debtors	13	69,647	72,542
Cash at bank and in hand		275,951	133,818
		345,598	206,360
Creditors: Amounts falling due within one year	14	(329,571)	(190,082)
Net current assets		16,027	16,278
Total assets less current liabilities		17,505	16,279
Funds			
Unrestricted funds		17,505	16,279

For the year ending 31 March 2024 the group was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared group accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board on

P Keller
Director

Date 17 December 2024

Gabrieli (A company limited by guarantee)

Company balance sheet
As at 31 March 2024

	Notes	2024	2023
		£	£
Fixed assets			
Tangible assets	11	1,478	1
Investment	12	100	100
		1,578	101
Current assets			
Debtors	13	69,647	72,542
Cash at bank and in hand		275,927	133,796
		345,574	206,338
Creditors: Amounts falling due within one year	14	(330,418)	(190,929)
Net current assets		15,156	15,409
Total assets less current liabilities		16,734	15,510
Funds			
Unrestricted funds		16,734	15,510

For the year ending 31 March 2024 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared company accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the Board on

P Keller
Director

Date 17 December 2024

Gabrieli (A company limited by guarantee)

Cash flow sheet
For the year ended 31 March 2024

	Notes	Group 2024	Charity 2024	Group 2023	Charity 2023
		£	£	£	£
Cash provided (used) in operating activities	15	142,134	142,134	8,310	8,310
Change in cash and cash equivalents in the year		142,133	142,131	8,310	8,310
Cash and cash equivalents brought forward		133,818	133,796	125,508	125,486
Cash and cash equivalents carried forward		275,951	275,927	133,818	133,796

Gabrieli Players | Fairfield Halls, July 2023 @ Frances Marshall Photography

Notes to the financial statements
For the year ended 31 March 2024

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1 **Accounting policies**

The principle accounting policies, which have been applied consistently, are as follows:

1.1 **Basis of preparation**

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: 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 (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Gabrieli meets the definition of a public benefit entity under FRS 102, Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2 **Going concern**

After reviewing the charity's forecasts and projections, the Directors have a reasonable expectations that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

1.3 **Group financial statements**

The consolidated financial statements comprise Gabrieli, the charity, and its wholly owned subsidiary Gabrieli Consort & Players Limited. The results of the subsidiary are consolidated on a line by line basis. A separate Statement of Financial Activities and income and expenditure account for the charity has not been presented because the Charitable Company has taken advantage of the exemption afforded by section 408 of the Companies Act 2006.

The charity accounts are prepared in accordance with FRS 102 and Charities SORP (FRS 102) and the Companies Act. The subsidiary company accounts are prepared in accordance with FRS 102 1A. No adjustments have been required to align the accounting policies of both entities.

1.4 **Income**

Items of income are recognised and included in the financial statements when the charity and its subsidiary have entitlement to the funds, and performance conditions attached to the income have been met and the amount can be measured reliably.

Income from charitable activities is included in income in the period in which the activity takes place and includes income receivable from concerts, recordings, CD sales during the period.

Income received in advance of a performance or provision of other specified service is deferred until the criteria for income recognition are met.

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1.5 **Expenditure**

All expenditure is accounted for on an accruals basis and is recognised when there is a legal or constructive obligation to pay. Expenditure items have been classified under headings that aggregate all costs related to each category.

Expenditure on charitable activities includes the cost of performances, recordings and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Costs of raising funds are those costs incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel and governance costs which support the charities educational and artistic programmes and activities. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The basis on which support costs have been allocated are set out in the notes.

1.6 **Foreign currency**

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transactions. All differences are taken to the Statement of Financial Activities incorporating an income and expenditure account.

1.7 **Pension costs**

The company operates a defined contribution scheme. Contributions payable to the company's pension scheme are charged to the Statement of Financial activities in the period to which they relate.

1.8 **Tangible fixed assets and depreciation**

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less the estimated residual value over the expected useful life of each asset, on a straight line basis, is as follows:

Equipment	33% annually

1.9 **Investments**

Investments in subsidiary undertakings are recognised at cost.

1.10 **Current assets**

Trade and other debtors are recognised at the settlement amount due. Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less.

1.11 **Creditors**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts.

1.12 **Financial instruments**

The charity's basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

The charity also holds financial instruments in the form of forward contracts, the charity has applied hedge accounting and measures the instrument and item at fair value with the net gain or loss through other gains and losses in the Statement of Financial Activity.

2 **Fund accounting**

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific artistic projectors being undertaken by the charity.

The charity only has unrestricted reserves for the current year which are treated as free reserves and may be used for any purposes of the charity hence no separate fund movements are shown.

3 **Legal status of the charity**

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

4 **Corporation Taxation**

As a registered charity under the Charities Act 2011, Gabrieli's income from charitable activities is exempt in accordance with sections 466-493 of the Corporation Tax Act 2010.

5 **Financial Performance of the charity**

The consolidated statement of financial activities includes the results of the charity's wholly owned subsidiary.

	2024 £	2023 £
Incoming resources	808,325	767,426
Expenditure on costs of raising funds	(33,668)	(34,211)
Expenditure on charitable activities	(773,431)	(775,675)
Net incoming resources	1,226	(42,460)
Total funds brought forward	16,279	58,739
Total funds carried forward	17,505	16,279
Represented by		
Unrestricted funds	17,505	16,279

The make up of income and expenditure between unrestricted and restricted is as follows:

	2024 Unrestricted £	2024 Restricted £	2023 Unrestricted £	2023 Restricted £
Income:				
Donations and legacies	24,342	291,490	121,824	236,771
Income from charitable activities	484,095	-	343,549	57,586
Other trading activities	7,693	-	7,686	-
Investment income	705	-	10	-
Total incoming resources	516,835	291,490	473,069	294,357
Expenditure:				
Costs of raising funds	33,668	-	34,211	-
Charitable activities	457,351	316,080	481,318	294,357
Total expenditure	491,019	316,080	515,529	294,357
Net income/(expenditure) and net movement in funds for the year	25,816	(24,590)	(42,460)	-

6 Donations and legacies

	2024	2023
	£	£
Donations and gifts		
Individuals	147,412	109,065
Trusts and foundations	168,420	207,030
Arts Council	-	42,500
	315,832	358,595

The trustees gave total donations of £70,687 (2023 - £7,500) towards projects for the current and future years.

7 Incoming resources from charitable activities

	2024	2023
	£	£
Concert income	329,916	274,704
Orchestra tax relief	154,179	126,431
Miscellaneous income	7,693	7,686
	491,788	408,821

8 Analysis of expenditure

	Charitable activity	Fund raising	Total 2024	Total 2023
	£	£	£	£
Artists' fees	384,697	-	384,697	349,265
Performance and production costs	200,177	3,560	203,737	221,830
Salaries and freelance staffing costs	124,964	30,108	155,072	180,076
Depreciation	739	-	739	-
Independent examination - Governance	1,100	-	1,100	1,100
Bank interest paid	-	-	-	14
Other support costs	61,754	-	61,754	57,601
	773,431	33,668	807,099	809,886

Support costs have been allocated on the basis of artists fees and performance costs incurred which is consistent with resources expended.

The expenditure on the main charitable activities are as follows:

	2024	2023
	£	£
Concerts and performances	456,294	473,231
Educational activities	317,137	302,444
	773,431	775,675

Notes to the financial statements
For the year ended 31 March 2024

9 Staff costs

Staff costs during the period were as follows:	2024	2023
	£	£
Salaries and wages	96,603	108,622
Social security costs	5,088	6,927
Pension costs	2,415	2,712
	104,106	118,261
Freelance staff costs	50,966	61,815
	155,072	180,076

The average number of employees during the period, analysed by function was:

	Number	Number
Direct charitable expenditure		
chief executive	1	1
Others	2	2
	3	3

No employee earned, as defined for taxation purposes, £60,000 or more.

10 Related party transactions

The charity acquired conducting and music services from Paul McCreesh to the value of £45,404 (2023 - £67,359) and marketing services from Hannah McCreesh of £6,840. The amount owed to Paul McCreesh at the year end was £3,600. All transactions have been conducted on a normal commercial basis.

11 Fixed assets

	Furniture & equipment
	£
Cost	
At 1 April 2023	4,884
Additions	2,216
At 31 March 2024	7,100
Depreciation	
At 1 April 2023	4,883
Charge for the period	739
At 31 March 2024	5,622
Net book value	
At 31 March 2024	1,478
At 31 March 2023	1

12 **Investments**

The investment represents 100% of the entire share capital of Gabrieli Consort & Players Limited written down to the nominal value of the share capital.

At 31 March 2024 the aggregate of the share capital and reserves of the company were £871.

13 **Debtors**

	Group 2024 £	Charity 2024 £	Group 2023 £	Charity 2023 £
Trade debtors	26,455	26,455	29,952	29,952
Other debtors	43,192	43,192	42,590	42,590
	69,647	69,647	72,542	72,542

14 **Creditors: Amounts falling due within one year**

	Group 2024 £	Charity 2024 £	Group 2023 £	Charity 2023 £
Trade creditors	36,258	36,258	21,954	21,954
Amount owed to subsidiary company	-	847	-	847
Other creditors	44,816	44,818	46,233	46,233
Deferred income	248,497	248,497	121,895	121,895
	329,571	330,420	190,082	190,929

Mr P McCreesh has guaranteed a bank overdraft of £25,000 for the charity's working capital requirements.

Deferred income relates to donations and income received in advance. The income relates to educational work and net deferred income of £107,345 was spent in the year 2023-24.

Forward contracts
Foreign exchange forward contracts were entered into during the year to manage exchange risks from overseas concert income. All gains and losses on forward contracts have been included in the Statement of Financial Activity.

Notes to the financial statements
For the year ended 31 March 2024

15 Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2024 £	Charity 2024 £	Group 2023 £	Charity 2023 £
Net movement in funds	1,226	1,226	(42,460)	(42,460)
Add back depreciation charge	739	739	-	-
Fixed assets acquired	(2,216)	(2,216)	-	-
Decrease (increase) in debtors	2,895	2,895	80,370	80,370
Increase (decrease) in creditors	139,490	139,490	(29,600)	(29,600)
	142,134	142,134	8,310	8,310

Gabrieli Roar | Ely Cathedral, July 2023 @ Frances Marshall Photography

GABRIELI

England & Wales - Charity number 1114146

Accounts

GABRIELI

Gabrieli (A company limited by guarantee)
Directors' report for the year ended 31 March 2023

Charity Registration No. 1114146
Company Registration No. 05706385

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Members of the Board and professional advisors

Directors	Michael S Abrahams Stephen D Allen Stephen L Barter Alan D Gemes (Chair) Roger A Le Tissier Alison F Meek Guy R Perricone Paul D McCreesh Louise M V Soden Susie York-Skinner
General Manager	Madeleine M. Cowell (resigned March 13, 2023) Replaced by Anna Winstone appointed Director of Roar December 2022.
Main address	King Place Music Foundation, Kings Place, 90 York Way, N1 9GE
Registered office	Airport House, Purley Way, Croydon, CR0 0XZ
Company number	05706385
Charity number	1114146
Independent examiners	Able & Young Ltd, Chartered Certified Accountants, Airport House, Purley Way, Croydon, CR0 0XZ
Bankers	Lloyds Bank Plc, 72 Fenchurch Street, London EC3P 3EH

Financial statements

The Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2023.

Structure, Governance and Management

Gabrieli is a company limited by guarantee, incorporated on 13 February 2006, and governed by a Memorandum and Articles of Association. The company received charitable status on 10 May 2006.

Board of Directors

Gabrieli's charitable activities are overseen by the Board of Directors, which meets at regular intervals to provide strategic advice, to monitor the work of the executive and to review the financial position of the charity. Madeleine Cowell, General Manager, has a standing invitation to Board meetings; other staff attend meetings as appropriate. The Directors also liaise directly with the General Manager, Concerts & Tours Manager, Peter Reynolds, and Roar Manager, Anna Winstone (previously Development Manager), with regard to specific points as and when necessary or applicable.

The Board has the power to co-opt new Directors and when doing so has regard to the various specialist skills needed by the charity, specifically fundraising, business planning, audit and risk. There are no specific policies for training new Directors, who are assumed to be highly skilled in their particular field before they are co-opted. New Directors are appointed for a term of 4 years and can serve a maximum of two consecutive terms. The exception is made for the Founder and Artistic Director who is not subject to term limits.

The Board reviews its own performance on an annual basis. The Chair reviews the performance of each Director, assessing their contribution and the possible further development of their skills. Following discussions with other Board members, selected Directors similarly review the performance of the Chair.

Executive staff

The General Manager is vested with day-to-day responsibility for the running of the charity. At year-end she was supported by 2 additional permanent staff (1.8 Full Time Equivalents), 1 freelance Trusts & Foundations Manager (equivalent to 0.4 FTE), and 1 artistic consultant (0.2 FTE). Remuneration for executive and other freelance staff, agents and consultants is set in consultation with the Directors and with reference to standard agreements made by the Association of British Orchestras and the International Artist Managers' Association, of which the charity is a member, and is reviewed annually. Individual directors are not allowed to vote on any remuneration or fees they may receive from the charity.

Risk

The Directors have assessed the major risks to which the charity is exposed and are satisfied that appropriate systems are in place to mitigate these.

OBJECTIVES AND ACTIVITIES

Charity objectives

Gabrieli exists to educate the public in the art and science of music, by the presentation of concerts and other musical activities, but relating particularly to those musical works for vocal consort or solo voices in all their aspects.

The year in review

Gabrieli Consort & Players

During the year Gabrieli Consort & Players were engaged for 24 performances during the year.

Gabrieli Roar

This year saw a significant uplift in the work of Gabrieli Roar. Our ground-breaking work has brought thousands of young people from British youth and state schools into contact with world-class musicians, providing an exciting programme of training and performance activity to those for whom participatory arts provision in the last decade has significantly decreased.

Summer Gabrieli Residential Course

In July 2022 Gabrieli Roar held its first residential course since the pandemic, centred on Mendelssohn's Elijah - one the great masterpieces of the choral repertoire and a work which is largely beyond the remit of most youth choirs. 160 young singers took part in the five-day immersive residential rehearsals which culminated in a public performance in Ely Cathedral alongside the professional consort & players of Gabrieli.

With all Gabrieli Roar projects, the key objective is to enable young people access and opportunity to perform at the highest level, rehearsing and performing alongside professionalmusicians.

To ensure that the projects were strategically focused, we evaluated our work against five key outcomes:
1. Young people have increased confidence and agency
2. Young people have increased team work skills
3. Young people have increased communication skills
4. Choir directors benefit from CPD and practice sharing
5. Young people have improved vocal facility and better knowledge of choral music

The delivery of these outcomes was assessed through an evaluation framework, drawing on evidence from our participants, choir directors and professional musicians.

The impact of the projects often exceeded the original outcomes set, including:

- Creating opportunity for young people by connecting them with the world of professional musicmaking and providing a well-resourced and expansive bursary and support programme, ensuring inclusivity and openness to all singers
- Ensuring excellence through the highest level of artistic direction, utilising the leadership, skills and experience of world-class choral leaders, vocal coaches and Gabrieli's Artistic Director
- Building collaborative projects, that ensured we developed strong and sustainable partnerships with current and new choirs, music hubs, the Cathedral world, and other choral training organisations
- Focusing on diversity, by centring the project on state schools and choirs from areas of low cultural provision, supporting and embedding musical engagement within underserved communities.

Gabrieli Roar responds to a clear and urgent need, as arts activities are increasingly sidelined within formal education. There has been a dramatic reduction in participatory and academic music making; between 2010 and 2021, arts GCSE entries in England decreased by 38%. Likewise, 2022 research has revealed that only 56% of 11-15-year-olds took part in musical activity, a fall of 20% since 2012. This means that despite ever-increasing evidence of the benefits of arts participation, many young people are missing out on a valuable part of education. Gabrieli Roar is committed to creating transformative experiences for young singers which build on musical understanding, skill and appreciation, and develop confidence, communication and teamwork.

Through our evaluation process, we were able to rigorously assess the successes and lessons from the project. As such, we found:

- The importance and strength of our Vocal Leaders in supporting individual development. For future projects, we will create a larger 'Vocal Faculty' with up to 15 professional vocalists and educators (compared to the eight Vocal Leaders for *Elijah*). This will mean we can provide additional support to individual singers as well as within sectional and full rehearsals
- The ability to maximise the expertise of the Directors of Music, involving them much more in artistic planning and preparation.
- The need for greater assistance and education around musicianship skills. In future, we will introduce a 'musicianship session', where we will help less experienced singers to learn how to approach score reading, rehearsal preparation, and 'tricks of the trade'
- Safeguarding was a priority for the Gabrieli team and the partner choir staff (including Directors of Music). All staff received detailed accredited safeguarding training in advance of the course, and comprehensive safeguarding risk assessments were completed. This meant we were confidently and appropriately able to address issues that arose. In recognising that we created a safe space for our singers, we must continue to exceed best practice in safeguarding and child protection.
- Participants and musicians alike noted how valuable it was to interact with each other. We need to provide more opportunities for connection between young singers and Gabrieli musicians.

This Roar residential course saw:

- 157 young singers between the ages of 9 to 18, from 14 youth and school choirs
- 12 singers participating as individuals (not coming with a full choir)
- 25 support staff from the participating choirs, in addition to 10 Gabrieli pastoral staff to ensure the wellbeing and enjoyment of participants and choirs
- 2 Chorus Directors and a further 6 Vocal Leaders provding additional musical instruction to Gabrieli's Artistic Director, Paul McCreesh
- 70 professional musicians from Gabrieli's Consort & Players (20 singers who stood alongside participants, and an orchestra of 50)
- 4 world-class soloists: soprano Francesca Chiejina, alto Helen Charlston, tenor Andrew Staples and Bass Morgan Pearse
- 438 live audience members in Ely Cathedral, representing 90% audience and ticket capacity
- A total of 26 hours of rehearsals over 5 days (an average of just over 5 hours of rehearsal per course day)

"*The atmosphere and the professionalism of the entire singing experience was phenomenal. Me and my young brother have gained a lot throughout the whole journey. Thank you Gabrieli! Will participate again next year and can't wait*" Participant

"*Our choristers had a wonderful time, learnt so much and will have emerged (particularly after the amazing concert) with greater confidence as singers and more accomplished and experienced musicians.*" Choir Director

The Christmas Tour

The principal aim of *In Dulci Jubilo* was to expand opportunity in areas where choral singing is less widely practised, including areas of low cultural provision. We used cathedrals as the setting to achieve this, connecting thousands of young people to the church music tradition.

Focussing on younger singers (11-14), participation at every level of choral skill was encouraged, from advanced school choirs singing as a consort alongside our professional musicians, to younger singers joining in Praetorius' hymns.

In advance of the performance days, Artistic Director Paul McCreesh and Chorus Directors Emily Dickens and Charles MacDougall held 20 workshops for teachers who requested further support for their choirs.

The project was based in 8 major cathedrals around the UK. In each regional centre, participating choirs undertook a rehearsal workshop, followed by a performance, open to families, supporters and the general public to attend:

➢ Portsmouth Cathedral, 29 November
➢ Canterbury Cathedral, 30 November
➢ Peterborough Cathedral, 1 December
➢ Ely Cathedral, 2 December
➢ York Minster, 3 December
➢ Hull Minster, 4 December

- Coventry Cathedral, 5 December
- Westminster Cathedral, 10 January 2023

Initially, we expected to engage 2,800 young singers from 70 choirs; over the course of the project, the total number of singers we worked with was 3,742 from 106 choirs, including more than 1,000 singers alone at our Coventry Cathedral performance (our largest concert). This was a significant increase on expectations & demonstrated the interest and engagement from local choirs who otherwise indicated (particularly in our post-project evaluation) that they would not and have not had the opportunity to participate in a project on that scale or level.

A further 334 choir directors, music teachers & support staff from the partner choirs joined in the performance days, attending the afternoon massed rehearsal and singing alongside participants and our professional musicians in the concert. This achieved a key aim for us to provide support to music teachers within their communities, further aided by the workshops we delivered across the course of *In Dulci Jubilo*.

With so many primary and secondary school children involved, encouraging and ensuring access for the local community and families to attend performances was important. We achieved this through dedicated local PR and marketing, which helped to promote the performance within communities. We also set up ticket banks and discounted ticket codes for families, with more than 700 tickets over the course of the performances purchased at either heavily discounted prices or free of charge (this is nearly 20% of total ticket sales).

This project – our largest to date - included:

- 3,742 young singers from 106 choirs
- 8 performances in iconic cathedrals across the UK
- 13 instrumentalists playing 17 different instruments
- 19 consort singers, including 2 Chorus Directors
- 4,112 audience members

FINANCIAL REVIEW

Gabrieli receives no regular public funding and is entirely reliant upon generated income and voluntary giving. Gabrieli finished the financial year with net reserves of £16,279. Total income amounted to £767,426 against expenditure of £809,886.

Reserves policy

Total unrestricted reserves at 31 March 2023 were £16,279. In view of the fluctuations in concert income from year to year, the Directors consider it essential to raise and maintain unrestricted reserves equivalent to three months' core operating costs. This amounts to approximately £50,000 currently.

The Directors are conscious of the difficult post-pandemic conditions in which the charity operates, and are taking a prudent view on the future. Gabrieli continues to operate on the tightest of budgets, with a small central office and minimal staff. The Directors are responsible for the management of the risks faced by the charity. All significant activities undertaken are subject to detailed review as part of an initial project assessment, and

major risks faced by the charity are reviewed on a regular basis, with controls established accordingly.

Fundraising
Voluntary income on the year – comprising public funding, grants from private trusts and foundations, and individual giving – totalled £358,595.

We are grateful to our family of supporters without whose generosity we would be unable to continue our innovative and impactful work. Particular thanks are due to the Philip King Charitable Trust, Leverhulme Trust, The Radcliffe Trust, Foyle Foundation, Peter Rose Foundation, The Wingate Foundation, The Golsoncott Foundation, Boris Karloff Charitable Trust, John Thaw Foundation, David Ross Foundation and The D'Oyly Carte Charitable Trust.

In addition, we acknowledge and thank individual supporters who helped us generously throughout the year, especially at the time of The Big Give.

Donors to Gabrieli can be assured that we comply with the regulatory standards for fundraising. We adhere to the guidance of the Fundraising Regulator and are committed to the Fundraising Promise and adherence to the Code of Fundraising Practice. We also encourage our fundraising service providers to comply with the Code.

Our fundraising remains relationship-based with an emphasis on donor care. Our staff, board and volunteers manage personal approaches to trusts, corporates and individuals. Systems and structures are in place and are continuing to evolve to ensure a personal and a friendly approach combined with administrative efficiency and professionalism. All involved in fundraising at Gabrieli are briefed and trained in good fundraising practice, with careful regard for privacy and donors' wishes.

PUBLIC BENEFIT STATEMENT
The Directors regularly review the charity's activities to ensure the highest benefit to the public, placing particular weight on guidance contained in the Charity Commission's general guidance on public benefit.

Gabrieli's executive staff are tasked with ensuring the charity's activities are accessible to all members of the public. Examples of steps taken include:

- Encouraging attendance at own-promoted concerts for school children, students and young people through discounted tickets;
- Freely accessible video content (via the Gabrieli website and YouTube);
- Regular broadcasts of concerts on national radio stations both in the UK and abroad, making music accessible through radio and the internet;
- Operating an unlimited bursary system for Gabrieli Roar, our choral training scheme, ensuring financial means are never a barrier to participation.

FUTURE PLANS

With Covid restrictions eased we are looking forward to our next summer residential rehearsals in July 2023 culminating in two public performances of Elgar's 'Dream of Gerontius' lead by Gabrieli Consort & Players. This will involve 250 young singers at a variety of levels. We have also invited 100 young singers to join us for a public performance of the Elgar in Croydon Fairfield Halls.

Whilst the 2023-2024 season looks to be busy, there are certainly challenges to recognise, including two ambitious Roar projects. The directors are nevertheless of the opinion that – with continued successful fundraising activity, in addition to cementing a strong business model – the charity will be able to continue to operate for the foreseeable future, and through the 2023-2024 financial year specifically.

RESPONSIBILITIES OF THE DIRECTORS

The Directors, who are also Trustees for the purposes of charity law, are responsible for preparing this report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (UK Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including income and expenditure, for that period.

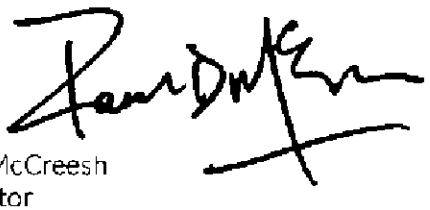
In preparing these financial statements, the Directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial positions of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and irregularities.

Small company provisions
This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

The Directors' annual report was approved on August 29,2023 and signed on behalf of the Board of Directors by:



P D McCreesh
Director

Independent examiner's report to the Directors

I report on the accounts of the charitable company for the year ended 31 March 2023 as set out on pages 12 to 23.

Respective responsibilities of directors and examiner

The directors are responsible for the preparation of the accounts. The directors 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Institute of Chartered Certified Accountants. Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- 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 directors 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 386 of the Companies Act 2006; and to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities 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

Rekha Shah .

Rekha Shah FCCA CTA
Able & Young Ltd. Chartered Certified Accountants
Airport House, Purley Way
Croydon CR0 0XZ

Date: 31 August 2023

Gabrieli
(A company limited by guarantee)

Consolidated statement of financial activities
(Incorporating an income and expenditure account)

For the year ended 31 March 2023

	Notes	Unrestricted funds 2023	Restricted funds 2023	Total 2023	Total 2022
		£	£	£	£
Income:					
Donations and legacies	6	121,824	236,771	358,595	411,902
Income from charitable activities					
Concerts and performances	7	343,549	57,586	401,135	311,317
Other trading activities		7,686	-	7,686	-
Investment income		10	-	10	-
Total incoming resources		473,069	294,357	767,426	723,219
Expenditure:					
Costs of raising funds	8	34,211	-	34,211	32,139
Charitable activities	8	481,318	294,357	775,675	685,976
Total expenditure		515,529	294,357	809,886	718,115
Net income/(expenditure) and net movement in funds for the year		(42,460)	-	(42,460)	5,104
Fund balances brought forward		58,739	-	58,739	53,635
Fund balances carried forward		16,279	-	16,279	58,739

The statement of financial activity includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

Gabrieli
(A company limited by guarantee)

Consolidated balance sheet
As at 31 March 2023

	Notes	2023	2022
		£	£
Fixed assets			
Tangible assets	11	1	1
Current assets			
Debtors	13	72,542	152,912
Cash at bank and in hand		133,818	125,508
		206,360	278,420
Creditors: Amounts falling due within one year	14	(190,082)	(219,682)
Net current assets		16,278	58,738
Total assets less current liabilities		16,279	58,739
Funds			
Unrestricted funds		16,279	58,739

For the year ending 31 March 2023 the group was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared group accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board on

P D McCreesh
Director

Date 28 August 2023

Gabrieli
(A company limited by guarantee)

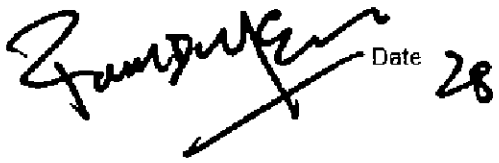
Company balance sheet
As at 31 March 2023

	Notes	2023	2022
		£	£
Fixed assets			
Tangible assets	11	1	1
Investment	12	100	100
		101	101
Current assets			
Debtors	13	72,542	152,912
Cash at bank and in hand		133,796	125,486
		206,338	278,398
Creditors: Amounts falling due within one year	14	(190,929)	(220,529)
Net current assets		15,409	57,869
Total assets less current liabilities		15,510	57,970
Funds			
Unrestricted funds		15,510	57,970

For the year ending 31 March 2023 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared company accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 136. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the Board on

P D McCreesh
Director



Date 28 August 2023

Cash flow statement
For the year ended 31 March 2023

	Notes	Group 2023	Charity 2023	Group 2022	Charity 2022
		£	£	£	£
Cash provided (used) in operating activities	15	8,310	8,310	(136,447)	(136,447)
Change in cash and cash equivalents in the year		8,310	8,310	(136,447)	(136,447)
Cash and cash equivalents brought forward		125,508	125,486	261,955	261,933
Cash and cash equivalents carried forward		133,818	133,796	125,508	125,486

1 Accounting policies

The principle accounting policies, which have been applied consistently, are as follows:

1.1 Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: 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 (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Gabrieli meets the definition of a public benefit entity under FRS 102, Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2 Going concern

After reviewing the charity's forecasts and projections, the directors have a reasonable expectations that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

1.3 Group financial statements

The consolidated financial statements comprise Gabrieli, the charity, and its wholly owned subsidiary Gabrieli Consort & Players Limited. The results of the subsidiary are consolidated on a line by line basis. A separate Statement of Financial Activities and income and expenditure account for the charity has not been presented because the Charitable Company has taken advantage of the exemption afforded by section 408 of the Companies Act 2006.

The charity accounts are prepared in accordance with FRS 102 and Charities SORP (FRS102) and the Companies Act. The subsidiary company accounts are prepared in accordance with FRS 102 1A. No adjustments have been required to align the accounting policies of both entities.

1.4 Income

Items of income are recognised and included in the financial statements when the charity and its subsidiary have entitlement to the funds, and performance conditions attached to the income have been met and the amount can be measured reliably.

Income from charitable activities is included in income in the period in which the activity takes place and includes income receivable from concerts, recordings, CD sales during the period.

Income received in advance of a performance or provision of other specified service is deferred until the criteria for income recognition are met.

1.4 **Income (continued)**
Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1.5 **Expenditure**

All expenditure is accounted for on an accruals basis and is recognised when there is a legal or constructive obligation to pay. Expenditure items have been classified under headings that aggregate all costs related to each category.

Expenditure on charitable activities includes the cost of performances, recordings and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Costs of raising funds are those costs incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel and governance costs which support the charities educational and artistic programmes and activities. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The basis on which support costs have been allocated are set out in the notes.

1.6 **Foreign currency**

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transactions. All differences are taken to the Statement of Financial Activities incorporating an

1.7 **Pension costs**

The company operates a defined contribution scheme. Contributions payable to the company's pension scheme are charged to the Statement of Financial activities in the period to which they relate.

1.8 **Tangible fixed assets and depreciation**

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less the estimated residual value over the expected useful life of each asset, on a straight line basis, is as follows:

Equipment	33% annually

1.9 **Investments**

Investments in subsidiary undertakings are recognised at cost

1.10 Current assets

Trade and other debtors are recognised at the settlement amount due. Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or

1.11 Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts.

1.12 Financial instruments

The charity's basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value

The charity also holds financial instruments in the form of forward contracts, the charity has applied hedge accounting and measures the instrument and item at fair value with the net gain or loss through other gains and losses in the Statement of Financial Activity

2 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific artistic projects being undertaken by the charity.

The charity only has unrestricted reserves for the current year which are treated as free reserves and may be used for any purposes of the charity hence no separate fund movements are shown.

3 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

4 Corporation Taxation

As a registered charity under the Charities Act 2011, Gabrieli's income from charitable activities is exempt in accordance with sections 466–493 of the Corporation Tax Act 2010.

5 Financial Performance of the charity

The consolidated statement of financial activities includes the results of the charity's wholly owned subsidiary.

	2023	2022
	£	£
Incoming resources	757,426	723,219
Expenditure on costs of raising funds	(34,211)	(32,139)
Expenditure on charitable activities	(775,675)	(685,976)
Net incoming resources	(42,460)	5,104
Total funds brought forward	58,739	53,635
Total funds carried forward	16,279	58,739
Represented by		
Unrestricted funds	16,279	58,739

The make up of income and expenditure between unrestricted and restricted is as follows:

	2023 Unrestricted	2023 Restricted	2022 Unrestricted	2022 Restricted
	£	£	£	£
Income:				
Donations and legacies	121,824	236,771	204,893	207,009
Income from charitable activities	343,549	57,586	311,317	-
Other trading activities	7,686	-	-	-
Investment income	10	-	-	-
Total incoming resources	473,069	294,357	516,210	207,009
Expenditure:				
Costs of raising funds	34,211	-	32,139	-
Charitable activities	481,318	294,357	478,967	207,009
Total expenditure	515,529	294,357	511,106	207,009
Net income/(expenditure) and net movement in funds for the year	(42,460)	-	5,104	-

6 Donations and legacies

	2023	2022
	£	£
Donations and gifts		
Individuals	109,065	100,550
Trusts and foundations	207,030	183,809
Arts Council	42,500	127,543
	358,595	411,902

The trustees gave total donations of £7,500 (2022 - £60,000) towards projects for the current and future years.

7 Incoming resources from charitable activities

	2023	2022
	£	£
Concert income	274,704	310,743
Orchestra tax relief	126,431	-
Miscellaneous income	-	574
	401,135	311,317

8 Analysis of expenditure

	Charitable activity	Fund raising	Total 2023	Total 2022
	£	£	£	£
Artists' fees	349,265	-	349,265	363,062
Performance and production costs	220,335	1,495	221,830	154,385
Salaries and freelance staffing costs	147,568	32,518	180,076	164,719
Depreciation	-	-	-	-
Independent examination - Governance	1,100	-	1,100	1,100
Bank interest paid	14	-	14	46
Other support costs	57,403	198	57,601	44,803
	775,675	34,211	809,886	718,115

Support costs have been allocated on the basis of artists fees and performance costs incurred which is consistent with resources expended.

8 Analysis of expenditure (continued)

The expenditure on the main charitable activities are as follows:

	2023	2022
	£	£
Concerts and performances	473,231	478,880
Educational activities	302,444	207,096
	775,675	685,976

9 Staff costs

Staff costs during the period were as follows:	2023	2022
	£	£
Salaries and wages	108,622	103,833
Social security costs	6,927	6,667
Pension costs	2,712	2,547
	118,261	113,047
Freelance staff costs	61,815	41,672
	180,076	154,719

The average number of employees during the period, analysed by function was:

	Number	Number
Direct charitable expenditure		
chief executive	1	1
Others	2	2
	3	3

No employee earned, as defined for taxation purposes, £60,000 or more.

10 Related party transactions

The charity acquired conducting and music services from Paul McCreesh to the value of £67,359 (2022 - £53,170). All transactions have been conducted on a normal commercial basis.

11 Fixed assets

	Furniture & equipment £
Cost	
At 1 April 2022	4,884
Additions	-
At 31 March 2023	4,884
Depreciation	
At 1 April 2022	4,883
Charge for the period	-
At 31 March 2023	4,883
Net book value	
At 31 March 2022	1
At 31 March 2022	1

12 Investments

The investment represents 100% of the entire share capital of Gabrieli Consort & Players Limited written down to the nominal value of the share capital.

At 31 March 2023 the aggregate of the share capital and reserves of the company were £871.

13 Debtors

	Group 2023	Charity 2023	Group 2022	Charity 2022
	£	£	£	£
Trade debtors	29,952	29,952	32,422	32,422
Other debtors	42,590	42,590	120,490	120,490
	72,542	72,542	152,912	152,912

14 Creditors: Amounts falling due within one year

	Group 2023	Charity 2023	Group 2022	Charity 2022
	£	£	£	£
Trade creditors	21,954	21,954	49,385	49,385
Amount owed to subsidiary company	-	847	-	847
Other creditors	46,233	46,233	46,198	46,198
Deferred income	121,895	121,895	124,099	124,099
	190,082	190,929	219,682	220,529

Mr P McCreesh has guaranteed a bank overdraft of £25,000 for the charity's working capital requirements.

Deferred income relates to donations and income received in advance. The income relates to educational work and net deferred income of £124,099 was spent in the year 2022-23.

Forward contracts
Foreign exchange forward contracts were entered into during the year to manage exchange risks from overseas concert income. All gains and losses on forward contracts have been included in the Statement of Financial Activity.

15 Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2023	Charity 2023	Group 2022	Charity 2022
	£	£	£	£
Net movement in funds	(42,460)	(42,460)	5,104	5,104
Add back depreciation charge	-	-	-	-
Decrease (increase) in debtors	80,370	80,370	(136,525)	(136,525)
Increase (decrease) in creditors	(29,600)	(29,600)	(5,026) #	(5,026)
	8,310	8,310	(136,447)	(136,447)

GABRIELI

England & Wales - Charity number 1114146

Accounts

Gabrieli
(A company limited by guarantee)

Directors' Report and Financial Statements

For The Year Ended 31 March 2022

Charity Registration No. 1114146
Company Registration No. 05706385

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Members of the Board and professional advisers

Directors	Michael S Abrahams Stephen A Allen Stephen L Barter Alan D Gemes (Chair) Roger A Le Tissier Alison F Meek Guy R Perricone Paul D McCreesh Louise M V Soden Susie York-Skinner
General Manager	Madeleine M. Cowell
Main address	2 Northdown Street, King's Cross, London N1 9BG
Registered office	Airport House, Purley Way, Croydon, CR0 0XZ
Company number	05706385
Charity number	1114146
Auditors	Able & Young Ltd, Chartered Certified Accountants, Airport House, Purley Way, Croydon, CR0 0XZ
Bankers	Lloyds Bank Plc, 72 Fenchurch Street, London EC3P 3EH

Directors' report for the period ended 31 March 2022

Financial statements
The Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2022.

STRUCTURE, GOVERNANCE AND MANAGEMENT
Gabrieli is a company limited by guarantee, incorporated on 13 February 2006, and governed by a Memorandum and Articles of Association. The company received charitable status on 10 May 2006.

Board of Directors
Gabrieli's charitable activities are overseen by the Board of Directors, which meets at regular intervals to provide strategic advice, to monitor the work of the executive and to review the financial position of the charity. Madeleine Cowell, General Manager, has a standing invitation to Board meetings; other staff attend meetings as appropriate. The Directors also liaise directly with the General Manager, Concerts & Tours Manager, Peter Reynolds, and Roar Manager, Anna Winstone (previously Development Manager), with regard to specific points as and when necessary or applicable. In the year ended 31 March 2022 there were three Board meetings.

The Board has the power to co-opt new Directors and when doing so has regard to the various specialist skills needed by the charity, specifically fundraising, business planning, audit and risk. There are no specific policies for training new Directors, who are assumed to be highly skilled in their particular field before they are co-opted. New Directors are appointed for a term of 4 years and can serve a maximum of three consecutive terms.

The Board reviews its own performance on an annual basis. The Chair reviews the performance of each Director, assessing their contribution and the possible further development of their skills. Following discussions with other Board members, selected Directors similarly review the performance of the Chair.

Executive staff
The General Manager is vested with day-to-day responsibility for the running of the charity. At year-end she was supported by 2 additional permanent staff (1.8 Full Time Equivalents), 1 freelance Trusts & Foundations Manager (equivalent to 0.4 FTE), and 1 artistic consultant (0.2 FTE). Remuneration for executive and other freelance staff, agents and consultants is set in consultation with the Directors and with reference to standard agreements made by the Association of British Orchestras and the International Artist Managers' Association, of which the charity is a member, and is reviewed annually. Individual directors are not allowed to vote on any remuneration or fees they may receive from the charity.

Risk
The Directors have assessed the major risks to which the charity is exposed and are satisfied that appropriate systems are in place to mitigate these.

OBJECTIVES AND ACTIVITIES

Charity objectives

Gabrieli exists to educate the public in the art and science of music, by the presentation of concerts and other musical activities, but relating particularly to those musical works for vocal consort or solo voices in all their aspects.

The year in review

Despite ongoing challenges as a result of the COVID-19 global pandemic, 2021-2022 saw Gabrieli return to live concerts and international touring, following the restrictions and limitations on the previous years' activities. A focus on developing a national presence and reigniting Gabrieli's choral training programme, Gabrieli Roar, led to an increase in projects within the UK, building local audiences and broadening the organisation's reach and impact.

Performances in Germany, Spain, Switzerland, Poland, and Austria reconfirmed Gabrieli's position as a leading international touring company, with diverse and varied programmes including Bach, Schütz, Purcell, and a revival of one of the most iconic Gabrieli historical reconstructions, *A Venetian Coronation*.

Achievements and highlights

- Gabrieli performed a total of **15** live concerts in **4** countries, including **9** concerts within the UK.
- Once again, Gabrieli live-streamed **5** concerts in Voces8's online Christmas festival *LIVE from London*, presenting a series of performances centred around the festive cantatas of J.S. Bach. Included in each streamed concert were Gabrieli Roar recordings of Praetorius, marking the 400th anniversary of the great composer's death in 2021.
    - The online audience for these performances was estimated to have reached up to **3,200** people internationally through ticket sales, with many more enjoying the performances via social media platforms following the festival.
- Seeking to re-energise youth choral singing following the pandemic, Gabrieli developed 'Re-Creation', a Gabrieli Roar project that saw nearly **700** young singers rehearse and perform Haydn's *The Creation* in **5** iconic cathedrals around the country (Worcester Cathedral, Romsey Abbey, York Minster, Ely Cathedral, and Durham Cathedral) alongside Gabrieli's professional musicians and soloists.
    - 'Re-Creation' tripled Gabrieli Roar's roster of partner choirs from 12 to **36 choirs** participating in the project.
- The creation of a series of performances built around J.S. Bach and the Feast Days resulted in **2** performances in London's Wigmore Hall in December 2021 and

January 2022. Further performances at Wigmore Hall as part of the series are scheduled for April and May 2022.

The charity's main activities continue to be performances by Gabrieli Consort & Players conducted by Artistic Director, Paul McCreesh, along with Gabrieli's acclaimed choral training programme, Gabrieli Roar.

Early performances in the year celebrated a return to live music following the devastation of the COVID-19 global pandemic and included a private concert of J.S. Bach's Mass in B Minor at London's St Bart's Hospital (The Great Hall), and Gabrieli's much-loved setting of Purcell's semi-opera *King Arthur* as part of the Three Choirs Festival in Worcester Cathedral.

The revival of *Venetian Coronation,* Gabrieli's acclaimed reconstruction of Doge Marino Grimani's 1595 coronation rite celebrated the organisation's successful 40-year history. Performed in Vienna in March 2022, the programme has become synonymous with Gabrieli's meticulous scholarship, commitment to period authenticity, and exceptional artistry. There are several further performances of *Venetian Coronation* scheduled for 2022.

Following acclaimed performances of J.S. Bach's Christmas Oratorio in *LIVE From London* 2020, Gabrieli returned to the festival to present five programmes featuring Bach's other festive cantatas. Running from the first day of Christmas through to the New Year and Epiphany, the series showcased some of the world's finest Bach singers alongside Gabrieli's renowned players, all led by Artistic Director, Paul McCreesh. Continuing the involvement of young singers in the festival through Gabrieli Roar, each programme included works by the equally festive Michael Praetorius, commemorating the 400th anniversary of the composer's death.

Gabrieli made a welcome return to Wigmore Hall, with two performances of important cantatas by J.S. Bach to celebrate the Feast Days in December 2021 and January 2022. The Christmas programme, featuring soloists Rowan Pierce, Anna Harvey, Daniel Norman and Morgan Pearse, was also performed in Spain, at the Sociedad Filarmónica de Bilbao, the Palau de la Música (Barcelona), and the Auditorio de Principe Felipe (Oviedo).

The highlight of the year was the revival of youth choral singing through Gabrieli Roar's 'Re-Creation' project. An ambitious remodel of Gabrieli's established and successful programme, the aim was to reinvigorate youth choirs around the region who had faced acute challenges during the pandemic. The project, which featured an advanced training programme led by Paul McCreesh, culminated in five professional performances of Haydn's *The Creation* in iconic UK cathedrals throughout Autumn 2021 and Winter 2021/2022. An impressive team of soloists across the performances included Sarah Tynan, Andrew Staples, Ashley Riches, Mary Bevan, Thomas Walker, Matthew Brook,

Carolyn Sampson, Benjamin Hulett, David Stout, Robert Murray, Neal Davies, and Anna Dennis. Feedback collected from participants and choir directors demonstrated the impact of the project, including that:

- More than 90% of participants overall rated their enjoyment of the project as either 4 or 5 out of a rating scale of 5
- 92% of participants rated performing with Gabrieli's professional musicians as a key highlight
- 80% of participants said they felt inspired by the project and that 'Re-Creation' had made them feel more enthusiastic about singing
- 95% of partner choir music directors rated the musical/education quality of the project as 'excellent' (the highest rating)

Throughout the year, the charity continued to develop and implement strategic, administrative and organisational improvements, partly in response to the exponential growth of Gabrieli Roar. Gabrieli was pleased to secure significant investment from Arts Council England's Culture Recovery Fund, as well as multi-year commitments from several important trusts and foundations towards future Gabrieli Roar work.

FINANCIAL REVIEW

Gabrieli receives no regular public funding and is entirely reliant upon generated income and voluntary giving. Despite these limiting factors, and in the face of an uncertain emergence from the COVID-19 global pandemic, the charity managed to finish the financial year with a net surplus of £5,104. Total income amounted to £723,219 against expenditure of £718,115. The charity is also particularly grateful to Arts Council England for the support they have shown via the Culture Recovery Fund programme, totalling £127,543.

Reserves policy

Total unrestricted reserves at 31 March 2022 were £58,739. In view of the fluctuations in concert income from year to year, the Directors consider it essential to raise and maintain unrestricted reserves equivalent to three months' core operating costs. This amounts to approximately £50,000 currently.

The Directors are conscious of the difficult conditions in which the charity operates, and especially within the context of a global pandemic, taking a prudent view on the future. Gabrieli continues to operate on the tightest of budgets, with a small central office and minimal staff. The Directors are responsible for the management of the risks faced by the charity. All significant activities undertaken are subject to detailed review as part of an initial project assessment, and major risks faced by the charity are reviewed on a regular basis, with controls established accordingly.

Fundraising

Voluntary income on the year – comprising public funding, grants from private trusts and foundations, and individual giving – totalled £411,902, excluding deferred income

of £124,099 received in support of future Gabrieli Roar projects.

We are grateful to our family of supporters without whose generosity we would be unable to continue our innovative and impactful work. Particular thanks are due to the Philip King Charitable Trust, Leverhulme Trust, The Radcliffe Trust, Foyle Foundation, Peter Rose Foundation, The Wingate Foundation, The Golsoncott Foundation, Boris Karloff Charitable Trust, John Thaw Foundation, David Ross Foundation, The D'Oyly Carte Charitable Trust and Arts Council England, via the Culture Recovery Fund programme.

In addition, we acknowledge and thank significant supporters including Steve Allen, Stephen Barter, James Close, Alan Gemes, Tony Henfrey, Lyn Jacobs, Philip Keller, Roger Le Tissier, Graham Mather, Roger Mayhew, Vivienne Monk, Mary Moore, Terry O'Neill, Peter Rosenthal, and Will Wyatt, amongst others.

PUBLIC BENEFIT STATEMENT
The Directors regularly review the charity's activities to ensure the highest benefit to the public, placing particular weight on guidance contained in the Charity Commission's general guidance on public benefit.

Gabrieli's executive staff are tasked with ensuring the charity's activities are accessible to all members of the public. Examples of steps taken include:

- Encouraging attendance at own-promoted concerts for school children, students and young people through discounted tickets;
- Freely accessible video content (via the Gabrieli website and YouTube);
- Regular broadcasts of concerts on national radio stations both in the UK and abroad, making music accessible through radio and the internet;
- Operating an unlimited bursary system for Gabrieli Roar, our choral training scheme, ensuring financial means are never a barrier to participation.

FUTURE PLANS
Assuming restrictions associated with COVID-19 global pandemic continue to ease, 2022-2023 looks to be an exciting year for Gabrieli. We are hopeful of delivering our first Gabrieli Roar summer residential course since 2018, centred on Mendelssohn's *Elijah* and welcoming up to 250 young singers alongside Gabrieli's professional orchestra and consort. A Gabrieli Roar 'cathedral tour' is also in planning for Christmas 2022, with the hope to engage up to 2,000 young singers with a programme built on Gabrieli's famed recording, Praetorius' Mass for Christmas Morning.

The final two Wigmore Hall Bach Feast Day performances will go ahead in April and May 2022, and an exciting UK tour of *Venetian Coronation* will bring the much-loved programme to regional audiences.

Whilst the 2022-2023 season looks to be busy, there are certainly challenges to recognise, including two ambitious Roar projects. The directors are nevertheless of the opinion that – with continued successful fundraising activity, in addition to cementing a strong business model – the charity will be able to continue to operate for the foreseeable future, and through the 2022-2023 financial year specifically.

RESPONSIBILITIES OF THE DIRECTORS

The Directors, who are also Trustees for the purposes of charity law, are responsible for preparing this report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (UK Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including income and expenditure, for that period.

In preparing these financial statements, the Directors are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial positions of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and irregularities.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

The Directors' annual report was approved on 21 November 2022 and signed on behalf of the Board of Directors by:

P D McCreesh
Director

Independent examiner's report to the members of Gabrieli

I report on the accounts of the charitable company for the year ended 31 March 2022 as set out on pages ten to twenty one

Respective responsibilities of directors and examiner
The directors are responsible for the preparation of the accounts. The directors 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Institute of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- 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 directors 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 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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

Rekha Shah

Rekha Shah FCCA CTA
Able & Young Ltd
Registered Auditors
Chartered Certified Accountants
Airport House, Purley Way
Croydon CR0 0XZ

Date: 14 December 2022

Consolidated statement of financial activities
(Incorporating an income and expenditure account)

For the year ended 31 March 2022

	Notes	Unrestricted funds 2022	Restricted funds 2022	Total 2022	Total 2021
		£	£	£	£
Income:					
Donations and legacies	6	204,893	207,009	411,902	133,592
Income from charitable activities					
Concerts and performances	7	311,317	-	311,317	146,370
Total incoming resources		516,210	207,009	723,219	279,962
Expenditure:					
Costs of raising funds	8	32,140	-	32,140	15,956
Charitable activities	8	478,966	207,009	685,975	212,348
Total expenditure		511,106	207,009	718,115	228,304
Net income/(expenditure) and net movement in funds for the year		5,104	-	5,104	51,658
Transfers		-	-	-	-
		5,104	-	5,104	51,658
Fund balances brought forward		53,635	-	53,635	1,977
Fund balances carried forward		58,739	-	58,739	53,635

The statement of financial activity includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

Gabriell
(A company limited by guarantee)

Consolidated balance sheet
As at 31 March 2022

	Notes	2022	2021
		£	£
Fixed assets			
Tangible assets	11	1	1
Current assets			
Debtors	13	152,912	16,387
Cash at bank and in hand		125,508	261,955
		278,420	278,342
Creditors: Amounts falling due within one year	14	(219,682)	(224,708)
Net current assets		58,738	53,634
Total assets less current liabilities		58,739	53,635
Funds			
Unrestricted funds		58,739	53,635

For the year ending 31 March 2022 the group was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared group accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board on

21/11/2022

A D Gemes
Director

Date

Company balance sheet
As at 31 March 2022

	Notes	2022	2021
		£	£
Fixed assets			
Tangible assets	11	1	1
Investment	12	100	100
		101	101
Current assets			
Debtors	13	152,912	16,387
Cash at bank and in hand		125,486	261,933
		278,398	278,320
Creditors: Amounts falling due within one year	14	(220,529)	(225,555)
Net current assets		57,869	52,765
Total assets less current liabilities		57,970	52,866
Funds			
Unrestricted funds		57,970	52,866

For the year ending 31 March 2022 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared company accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the Board on

21/11/2022

A D Gemes
Director

Date

Cash flow statement
For the year ended 31 March 2022

	Notes	Group 2022	Charity 2022	Group 2021	Charity 2021
		£	£	£	£
Cash provided (used) in operating activities	15	(136,447)	(136,447)	219,291	219,291
Cash flows from investing activities:					
Purchase of tangible fixed assets		-	-	(778)	(778)
Net cash used in investing activities		-	-	(778)	(778)
Change in cash and cash equivalents in the year		(136,447)	(136,447)	218,513	218,513
Cash and cash equivalents brought forward		261,955	261,933	43,442	43,420
Cash and cash equivalents carried forward		125,508	125,486	261,955	261,933

1 Accounting policies

The principle accounting policies, which have been applied consistently, are as follows:

1.1 Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: 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 (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Gabrieli meets the definition of a public benefit entity under FRS 102, Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2 Going concern

After reviewing the charity's forecasts and projections, the directors have a reasonable expectations that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

1.3 Group financial statements

The consolidated financial statements comprise Gabrieli, the charity, and its wholly owned subsidiary Gabrieli Consort & Players Limited. The results of the subsidiary are consolidated on a line by line basis. A separate Statement of Financial Activities and income and expenditure account for the charity has not been presented because the Charitable Company has taken advantage of the exemption afforded by section 408 of the Companies Act 2006.

The charity accounts are prepared in accordance with FRS 102 and Charities SORP (FRS102) and the Companies Act. The subsidiary company accounts are prepared in accordance with FRS 102 1A. No adjustments have been required to align the accounting policies of both entities.

1.4 Income

Items of income are recognised and included in the financial statements when the charity and its subsidiary have entitlement to the funds, and performance conditions attached to the income have been met and the amount can be measured reliably.

Income from charitable activities is included in income in the period in which the activity takes place and includes income receivable from concerts, recordings, CD sales during the period.

Income received in advance of a performance or provision of other specified service is deferred until the criteria for income recognition are met.

1.4 Income (continued)

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1.5 Expenditure

All expenditure is accounted for on an accruals basis and is recognised when there is a legal or constructive obligation to pay. Expenditure items have been classified under headings that aggregate all costs related to each category.

Expenditure on charitable activities includes the cost of performances, recordings and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Costs of raising funds are those costs incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel and governance costs which support the charities educational and artistic programmes and activities. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The basis on which support costs have been allocated are set out in the notes.

1.6 Foreign currency

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transactions. All differences are taken to the Statement of Financial Activities incorporating an

1.7 Pension costs

The company operates a defined contribution scheme. Contributions payable to the company's pension scheme are charged to the Statement of Financial activities in the period to which they relate.

1.8 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less the estimated residual value over the expected useful life of each asset, on a straight line basis, is as follows:

Equipment	33% annually

1.9 Investments

Investments in subsidiary undertakings are recognised at cost.

1.10 Current assets

Trade and other debtors are recognised at the settlement amount due. Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or

1.11 Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts.

1.12 Financial Instruments

The charity's basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value

The charity also holds financial instruments in the form of forward contracts, the charity has applied hedge accounting and measures the instrument and item at fair value with the net gain or loss through other gains and losses in the Statement of Financial Activity

2 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific artistic projects being undertaken by the charity.

The charity only has unrestricted reserves for the current year which are treated as free reserves and may be used for any purposes of the charity hence no separate fund movements are shown.

3 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

4 Corporation Taxation

As a registered charity under the Charities Act 2011, Gabrieli's income from charitable activities is exempt in accordance with sections 466-493 of the Corporation Tax Act 2010.

5 Financial Performance of the charity

The consolidated statement of financial activities includes the results of the charity's wholly owned subsidiary.

	2022 £	2021 £
Incoming resources	723,219	279,962
Expenditure on costs of raising funds	(32,140)	(15,956)
Expenditure on charitable activities	(685,975)	(212,348)
Net incoming resources	5,104	51,658
Total funds brought forward	53,635	1,977
Total funds carried forward	58,739	53,635
Represented by		
Unrestricted funds	58,739	53,635

The make up of income and expenditure between unrestricted and restricted is as follows:

	2022 Unrestricted £	2022 Restricted £	2021 Unrestricted £	2021 Restricted £
Income:				
Donations and legacies	204,893	207,009	124,092	9,500
Income from charitable activities	311,317	-	146,370	-
Total incoming resources	516,210	207,009	270,462	9,500
Expenditure:				
Costs of raising funds	32,140	-	15,956	-
Charitable activities	478,966	207,009	202,848	9,500
Total expenditure	511,106	207,009	218,804	9,500
Net income/(expenditure) and net movement in funds for the year	5,104	-	51,658	-

6 Donations and legacies

	2022	2021
	£	£
Donations and gifts		
Individuals	100,550	10,241
Trusts and foundations	183,809	9,500
Arts Council	127,543	93,051
Furlough Grant	-	20,800
	411,902	133,592

The trustees gave total donations of £60,000 (2021 - £6,250) towards projects for the current and future years.

7 Incoming resources from charitable activities

	2022	2021
	£	£
Concert income	310,743	49,937
Orchestra tax relief	-	93,938
Miscellaneous income	574	2,495
	311,317	146,370

8 Analysis of expenditure

	Charitable activity	Fund raising	Total 2022	Total 2021
	£	£	£	£
Artists' fees	363,062	-	363,062	52,026
Performance and production costs	145,099	9,286	154,385	14,712
Salaries and freelance staffing costs	132,049	22,670	154,719	129,299
Depreciation	-	-	-	778
Independent examination - Governance	1,100	-	1,100	1,100
Bank interest paid	46	-	46	497
Other support costs	44,619	184	44,803	29,893
	685,975	32,140	718,115	228,304

Support costs have been allocated on the basis of artists fees and performance costs incurred which is consistent with resources expended.

8 Analysis of expenditure (continued)

The expenditure on the main charitable activities are as follows:

	2022	2021
	£	£
Concerts and performances	478,879	201,806
Educational activities	207,096	10,542
	685,975	212,348

9 Staff costs

Staff costs during the period were as follows:	2022	2021
	£	£
Salaries and wages	103,833	97,287
Social security costs	6,667	5,889
Pension costs	2,547	2,373
	113,047	105,549
Freelance staff costs	41,672	23,750
	154,719	129,299

The average number of employees during the period, analysed by function was:

	Number	Number
Direct charitable expenditure		
chief executive	1	1
Others	2	2
	3	3

No employee earned, as defined for taxation purposes, £60,000 or more.

10 Related party transactions

The charity acquired conducting and music services from Paul McCreesh to the value of £53,170 (2021 - £6,973). All transactions have been conducted on a normal commercial basis.

11 Fixed assets

	Furniture & equipment £
Cost	
At 1 April 2021	4,884
Additions	-
At 31 March 2022	4,884
Depreciation	
At 1 April 2021	4,883
Charge for the period	-
At 31 March 2022	4,883
Net book value	
At 31 March 2022	1
At 31 March 2021	1

12 Investments

The investment represents 100% of the entire share capital of Gabrieli Consort & Players Limited written down to the nominal value of the share capital.

At 31 March 2022 the aggregate of the share capital and reserves of the company were £871.

13 Debtors

	Group 2022	Charity 2022	Group 2021	Charity 2021
	£	£	£	£
Trade debtors	32,422	32,422	-	-
Other debtors	120,490	120,490	16,387	16,387
	152,912	152,912	16,387	16,387

14 Creditors: Amounts falling due within one year

	Group 2022	Charity 2022	Group 2021	Charity 2021
	£	£	£	£
Trade creditors	49,385	49,385	9,615	9,615
Amount owed to subsidiary company	-	847	-	847
Other creditors	46,198	46,198	42,784	42,784
Deferred income	124,099	124,099	172,309	172,309
	219,682	220,529	224,708	225,555

Mr P McCreesh has guaranteed a bank overdraft of £25,000 for the charity's working capital requirements.

Deferred income relates to donations and income received in advance. Educational work planned for the year 20-21 had to be postponed because of Covid. Net deferred income of £48,210 was spent in the year 2021-22.

Forward contracts
Foreign exchange forward contracts were entered into during the year to manage exchange risks from overseas concert income. All gains and losses on forward contracts have been included in the Statement of Financial Activity.

15 Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2022	Charity 2022	Group 2021	Charity 2021
	£	£	£	£
Net movement in funds	5,104	5,104	51,658	51,658
Add back depreciation charge	-	-	778	778
Decrease (increase) in debtors	(136,525)	(136,525)	101,110	101,110
Increase (decrease) in creditors	(5,026)	(5,026)	65,745	65,745
	(136,447)	(136,447)	219,291	219,291

GABRIELI

England & Wales - Charity number 1114146

Accounts

Gabrieli
(A company limited by guarantee)

Directors' Report and Financial Statements

For The Year Ended 31 March 2021

Charity Registration No. 1114146
Company Registration No. 05706385

Directors' report and financial statements for the year ended 31 March 2021

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Members of the Board and professional advisers

Directors	Michael S Abrahams Stephen A Allen Stephen L Barter Alan D Gemes (Chair) Roger A Le Tissier Alison F Meek Guy R Perricone Paul D McCreesh Louise M V Soden Susie York-Skinner
General Manager	Madeleine M. Cowell
Main address	2 Northdown Street, King's Cross, London N1 9BG
Registered office	Airport House, Purley Way, Croydon, CR0 0XZ
Company number	05706385
Charity number	1114146
Auditors	Able & Young Ltd, Chartered Certified Accountants, Airport House, Purley Way, Croydon, CR0 0XZ
Bankers	Lloyds Bank Plc, 72 Fenchurch Street, London EC3P 3EH

Financial statements
The Directors, who are also Trustees for the purposes of charity law, are pleased to present their report and financial statements for the year ended 31 March 2021.

STRUCTURE, GOVERNANCE AND MANAGEMENT
Gabrieli is a company limited by guarantee, incorporated on 13 February 2006, and governed by a Memorandum and Articles of Association. The company received charitable status on 10 May 2006.

Board of Directors
Gabrieli's charitable activities are overseen by the Board of Directors, which meets at regular intervals to provide strategic advice, to monitor the work of the executive and to review the financial position of the charity. Madeleine Cowell, General Manager, has a standing invitation to Board meetings; other staff attend meetings as appropriate. The Directors also liaise directly with the General Manager and Development Manager, Anna Winstone, with regard to specific points as and when necessary or applicable. In the year ended 31 March 2021 there were five Board meetings.

The Board has the power to co-opt new Directors and when doing so has regard to the various specialist skills needed by the charity, specifically fundraising, business planning, audit and risk. There are no specific policies for training new Directors, who are assumed to be highly skilled in their particular field before they are co-opted. New Directors are appointed for a term of 4 years and can serve a maximum of three consecutive terms.

The Board reviews its own performance on an annual basis. The Chair reviews the performance of each Director, assessing their contribution and the possible further development of their skills. Following discussions with other Board members, selected Directors similarly review the performance of the Chair.

Executive staff
The General Manager is vested with day-to-day responsibility for the running of the charity. At year-end she was supported by 2 additional permanent staff (1.8 Full Time Equivalents), 1 freelance education manager (equivalent to 0.4 FTE), and 1 artistic consultant (0.2 FTE). Remuneration for executive and other freelance staff, agents and consultants is set in consultation with the Directors and with reference to standard agreements made by the Association of British Orchestras and the International Artist Managers' Association, of which the charity is a member, and is reviewed annually. Individual directors are not allowed to vote on any remuneration or fees they may receive from the charity.

Risk
The Directors have assessed the major risks to which the charity is exposed and are satisfied that appropriate systems are in place to mitigate these.

OBJECTIVES AND ACTIVITIES

Charity objectives

Gabrieli exists to educate the public in the art and science of music, by the presentation of concerts and other musical activities, but relating particularly to those musical works for vocal consort or solo voices in all their aspects.

The year in review

2020-2021 proved to be a challenging year for Gabrieli given the COVID-19 global pandemic. All performances that had been confirmed for the season were cancelled or postponed, including Haydn *The Seasons* (Barcelona); Handel *L'Allegro, il Penseroso ed il Moderato* (Halle); Purcell *King Arthur* (Worchester, Herrenchiemsee, Moscow); Elgar *The Dream of Gerontius* (Ely, Wrocław); *Music for San Rocco* (MRT in Venice, Vienna); and Purcell *The Fairy Queen* (Sion, Lyon).

Despite significant difficulties resulting from travel bans, and gathering and social distancing restrictions mandated by government, Gabrieli took the opportunity to pivot the charity's operations to a focus on digital work and business development opportunities, including a concentration on how the charity would emerge stronger from the pandemic.

Achievements and highlights

- Gabrieli live-streamed **6** concerts featuring Bach's *Christmas Oratorio* for Voces8's online Christmas festival, *LIVE From London*, marking the first full festival series of online performances that Gabrieli has performed in the charity's history
    - The online audience for these performances was estimated to have reached up to **3,800** people internationally through ticket sales, with many more enjoying the performances via social media platforms following the festival
- As part of *LIVE From London*, the charity developed a digital offering for Gabrieli's choral training programme, Gabrieli Roar, enabling youth and school choirs across the UK to access free professional recordings and support materials for a number of Bach's festive cantatas. **162** schools signed up for the resources via the Gabrieli website, with an estimated **3,000** young singers benefitting from the resources.
    - Gabrieli also received **28** videos from **17** different schools for inclusion in the *LIVE From London* performances, involving nearly **350** young singers.
    - Gabrieli, with VOCES8, also distributed more than **300** free festival tickets to provide all participants and their families access to over **20** hours' worth of concerts.

- Winged Lion released *The Fairy Queen 1692* in April 2020 to widespread acclaim. The recording was nominated in Presto Classical's 'Top 10 Best Recordings' for 2019.

The charity's main activities continue to be performances by Gabrieli Consort & Players conducted by Artistic Director, Paul McCreesh, along with Gabrieli's acclaimed choral training programme, Gabrieli Roar.

Gabrieli's series of 6 live-streamed *LIVE From London* performances entitled *Bach for Christmas,* presented Bach's *Christmas Oratorio* as originally envisioned, with a cantata on each of the most important Christmas Feast days. Sung by Gabrieli's consort comprising today's finest Bach singers, each programme also included a short introduction by Artistic Director, Paul McCreesh, in addition to a selection of other festive works by Bach. The performances were unanimously hailed a success, with reviews praising *Bach for Christmas* in several leading media outlets including Classic FM, I News, BachTrack, and The Arts Desk.

In addition to the *Christmas Oratorio* at *LIVE From London,* Gabrieli devised a digital choral training programme through Gabrieli Roar, entitled *Bach to School.* The project provided free professional recordings of important German carols and chorales, as well as supporting materials and teaching notes to enable youth and school choirs to engage with the music of Bach. All participating choirs were invited to submit a short video of their choir's performance, which were then included in Gabrieli's performances. This significant project was supported by the Music Teachers' Association, Headmasters' and Headmistresses' Conference, and Voces8 Foundation, and was featured in education press including an interview with Paul McCreesh in *Music Teacher* magazine. Feedback collected from participating choir directors demonstrated that the project had met intended outcomes, including that:

- Students benefitted from seeing and hearing period instruments and hearing themselves perform alongside professional musicians
- Choirs felt more motivated and engaged in choral singing by being part of an international online music festival
- Being able to share their recordings had increased their profile within the school and local community
- The videos were a useful teaching tool and provided practical support, helping choirs to learn a different genre of music and working towards a performance

Released on Winged Lion in April 2020, *The Fairy Queen* received numerous five-star reviews and award nominations. *BBC Music Magazine* wrote of the release, "McCreesh's production rises to the occasion: original voicing, unorthodox continuo, project-specific trumpet design and rediscovered string techniques bring out qualities missing from earlier recordings. Purcell's hornpipes were never livelier, nor his chaconnes statelier, than in this performance". The *Classical Review* noted "the sound-

worlds are intimate and richly detailed, and evoke more theatre than concert hall…we've had so few new "Fairy Queen" recordings recently, and this one is so delectably brilliant, that it can only be enthusiastically received".

In January 2021, the charity developed and implemented a comprehensive Gabrieli Roar 5-year strategic plan, designed to map the ambitious yet sustainable expansion of the programme following the global pandemic. Led by Paul McCreesh's artistic vision to build a truly national programme, the strategy outlined the way forward for engaging with a greater number of young singers, music directors and partner choirs from across the UK.

FINANCIAL REVIEW

Gabrieli receives no regular public funding and is entirely reliant upon generated income and voluntary giving. Despite these limiting factors, and in the face of the COVID-19 global pandemic, the charity managed to finish the financial year with a strong net surplus of £51,658, the result of a substantial Orchestra Tax Relief claim. Total income amounted to £279,962 against expenditure of £228,304. The charity is also particularly grateful to Arts Council England for the support they have shown via the Culture Recovery Fund programme, totalling £93,051 and enabling Gabrieli to continue viable trading in an otherwise difficult year.

Reserves policy

Total unrestricted reserves at 31 March 2021 were £53,635. In view of the fluctuations in concert income from year to year, the Directors consider it essential to raise and maintain unrestricted reserves equivalent to three months' core operating costs. This amounts to approximately £40,000 currently.

The Directors are conscious of the difficult conditions in which the charity operates, and especially within the context of a global pandemic, taking a prudent view on the future. Gabrieli continues to operate on the tightest of budgets, with a small central office and minimal staff. The Directors are responsible for the management of the risks faced by the charity. All significant activities undertaken are subject to detailed review as part of an initial project assessment, and major risks faced by the charity are reviewed on a regular basis, with controls established accordingly.

Fundraising

With Anna Winstone joining Gabrieli in October 2019, in addition to ongoing support by Gabrieli Director and former Director of Development, Susie York Skinner, voluntary income on the year – comprising public funding, grants from private trusts and foundations, and individual giving – totalled £133,592, excluding deferred income of £172,309 received in support of future Gabrieli Roar projects including Elgar's *The Dream of Gerontius,* originally planned for July and September 2020, and deferred to July 2021.

We are grateful to our family of supporters, without whose generosity we would be unable to continue our innovative and impactful work. Particular thanks are due to the Philip King Trust, Leverhulme Trust, Peter Rose Foundation, Music Teachers' Association, Headmasters' and Headmistresses' Conference, Golsoncott Foundation, Boris Karolff Charitable Foundation and Arts Council England, via the Culture Recovery Fund programme.

In addition, we acknowledge and thank significant supporters including Steve Allen, Stephen Barter, Richard Brown, Madeleine Gantley, Lyn Jacobs, Philip Keller, Roger Le Tissier, Graham Mather, Roger Mayhew, Vivienne Monk, Mary Moore, Terry O'Neill, Peter Rosenthal, Edmund Truell and Will Wyatt, amongst others.

PUBLIC BENEFIT STATEMENT

The Directors regularly review the charity's activities to ensure the highest benefit to the public, placing particular weight on guidance contained in the Charity Commission's general guidance on public benefit.

Gabrieli's executive staff are tasked with ensuring the charity's activities are accessible to all members of the public. Examples of steps taken include:

- Encouraging attendance at own-promoted concerts for school children, students and young people through discounted tickets;
- Freely accessible video content (via the Gabrieli website and YouTube);
- Regular broadcasts of concerts on national radio stations both in the UK and abroad, making music accessible through radio and the internet;
- Operating an unlimited bursary system for Gabrieli Roar, our choral training scheme, ensuring financial means are never a barrier to participation.

FUTURE PLANS

At the time of writing this report, the world continues to be gripped by the COVID-19 global pandemic, with live performance currently cancelled or postponed for the coming months, and all other plans uncertain at best. Gabrieli continues to employ stringent mitigation measures, including through applications of support to Arts Council England via the Culture Recovery Fund programme, in addition of our loyal family of donors.

Should restrictions ease by the Summer of 2021, we are hopeful of delivering our first 'live' performance in Beaune, France, of Bach's B Minor Mass, in addition to rolling out our Gabrieli Roar 'choral reboot' scheme entitled 'Re-Creation', an ambitious national tour of Haydn's *The Creation* that we anticipate will engage more than 1,000 young singers around the country. Gabrieli will continue to redirect focus to building performance and recording opportunities within the UK, knowing that international travel may well be impossible for the foreseeable future. Furthermore, commits to driving its work via digital and online platforms, recognising the potential for engaging

audiences with music and concerts during an otherwise silent time.

With the global situation still largely uncertain, there are certainly challenges looking towards the 2021-2022 financial year. The directors are nevertheless of the opinion that – with donations pledged and further successful fundraising activity, in addition to an organisational pivot towards digital and UK-based performances – the charity will be able to continue to operate for the foreseeable future, and through the 2021-2022 financial year specifically.

RESPONSIBILITIES OF THE DIRECTORS

The Directors, who are also Trustees for the purposes of charity law, are responsible for preparing this report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (UK Generally Accepted Accounting Practice).

Company law requires the Directors to prepare financial statements for each year which give a true and fair view of the state of affairs of the charitable company and the incoming resources and application of resources, including income and expenditure, for that period.

In preparing these financial statements, the Directors are required to:

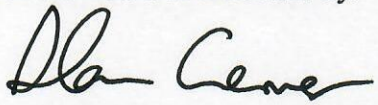
- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Directors are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial positions of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and irregularities.

Small company provisions

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies' exemption.

The Directors' annual report was approved on 20 December 2021 and signed on behalf of the Board of Directors by:



A D Gemes
Director

Independent examiner's report to the members of Gabrieli

I report on the accounts of the charitable company for the year ended 31 March 2021 as set out on pages ten to twenty-one.

Respective responsibilities of directors and examiner
The directors are responsible for the preparation of the accounts. The directors 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. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Institute of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- 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 directors 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 386 of the Companies Act 2006; and
- to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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

Rekha Shah

Rekha Shah FCCA CTA
Able & Young Ltd
Chartered Certified Accountants
Airport House, Purley Way
Croydon CR0 0XZ

Date: 21 December 2021

Gabrieli
(A company limited by guarantee)

Consolidated statement of financial activities
(Incorporating an income and expenditure account)

For the year ended 31 March 2021

	Notes	Unrestricted funds 2021	Restricted funds 2021	Total 2021	Total 2020
		£	£	£	£
Income:					
Donations and legacies	6	124,092	9,500	133,592	114,318
Income from charitable activities					
Concerts and performances	7	146,370	-	146,370	662,873
Total incoming resources		270,462	9,500	279,962	777,191
Expenditure:					
Costs of raising funds	8	15,956	-	15,956	34,814
Charitable activities	8	202,848	9,500	212,348	746,778
Total expenditure		218,804	9,500	228,304	781,592
Net income/(expenditure) and net movement in funds for the year		51,658	-	51,658	(4,401)
Transfers		-	-	-	-
		51,658	-	51,658	(4,401)
Fund balances brought forward		1,977	-	1,977	6,378
Fund balances carried forward		53,635	-	53,635	1,977

The statement of financial activity includes all gains and losses recognised in the year.
All income and expenditure derive from continuing activities.

Consolidated balance sheet
As at 31 March 2021

	Notes	2021	2020
		£	£
Fixed assets			
Tangible assets	11	1	1
Current assets			
Debtors	13	16,387	117,497
Cash at bank and in hand		261,955	43,442
		278,342	160,939
Creditors: Amounts falling due within one year	14	(224,708)	(158,963)
Net current assets		53,634	1,976
Total assets less current liabilities		53,635	1,977
Funds			
Unrestricted funds		53,635	1,977

For the year ending 31 March 2021 the group was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared group accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The accounts were approved by the Board on

P D McCreesh Date 20 December 2021
Director

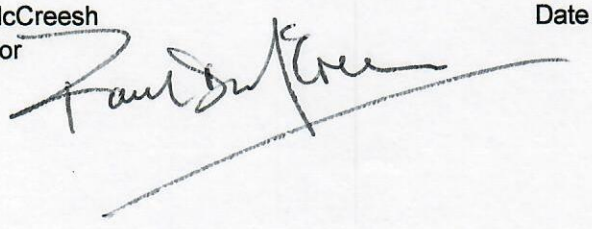
Company balance sheet
As at 31 March 2021

	Notes	2021	2020
		£	£
Fixed assets			
Tangible assets	11	1	1
Investment	12	100	100
		101	101
Current assets			
Debtors	13	16,387	117,497
Cash at bank and in hand		261,933	43,420
		278,320	160,917
Creditors: Amounts falling due within one year	14	(225,555)	(159,810)
Net current assets		52,765	1,107
Total assets less current liabilities		52,866	1,208
Funds			
Unrestricted funds		52,866	1,208

For the year ending 31 March 2021 the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006. The directors have prepared company accounts in accordance with the Companies act 2006, s. 398 and the Charities Act 2011, S. 138. These accounts are prepared in accordance with the special provisions of Part 15 of the Companies Act relating to small companies and constitute the annual accounts required by the Companies Act 2006 and are for circulation to members of the company.

The financial statements were approved by the Board on

P D McCreesh Date 20 December 2021
Director



Cash flow statement
For the year ended 31 March 2021

	Notes	Group 2021	Charity 2021	Group 2020	Charity 2020
		£	£	£	£
Cash provided (used) in operating activities	15	219,291	219,291	842	842
Cash flows from investing activities:					
Purchase of tangible fixed assets		(778)	(778)	-	-
Net cash used in investing activities		(778)	(778)	-	-
Change in cash and cash equivalents in the year		218,513	218,513	842	842
Cash and cash equivalents brought forward		43,442	43,420	42,600	42,578
Cash and cash equivalents carried forward		261,955	261,933	43,442	43,420

1 Accounting policies

The principle accounting policies, which have been applied consistently, are as follows:

1.1 Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: 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 (FRS 102) (effective 1 January 2015) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Gabrieli meets the definition of a public benefit entity under FRS 102, Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

1.2 Going concern

After reviewing the charity's forecasts and projections, the directors have a reasonable expectations that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity therefore continues to adopt the going concern basis in preparing its financial statements.

1.3 Group financial statements

The consolidated financial statements comprise Gabrieli, the charity, and its wholly owned subsidiary Gabrieli Consort & Players Limited. The results of the subsidiary are consolidated on a line by line basis. A separate Statement of Financial Activities and income and expenditure account for the charity has not been presented because the Charitable Company has taken advantage of the exemption afforded by section 408 of the Companies Act 2006.

The charity accounts are prepared in accordance with FRS 102 and Charities SORP (FRS102) and the Companies Act. The subsidiary company accounts are prepared in accordance with FRS 102 1A. No adjustments have been required to align the accounting policies of both entities.

1.4 Income

Items of income are recognised and included in the financial statements when the charity and its subsidiary have entitlement to the funds, and performance conditions attached to the income have been met and the amount can be measured reliably.

Income from charitable activities is included in income in the period in which the activity takes place and includes income receivable from concerts, recordings, CD sales during the period.

Income received in advance of a performance or provision of other specified service is deferred until the criteria for income recognition are met.

1.4 Income (continued)

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be used for particular areas of the charity's work or for specific projects being undertaken by the charity.

1.5 Expenditure

All expenditure is accounted for on an accruals basis and is recognised when there is a legal or constructive obligation to pay. Expenditure items have been classified under headings that aggregate all costs related to each category.

Expenditure on charitable activities includes the cost of performances, recordings and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Costs of raising funds are those costs incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel and governance costs which support the charities educational and artistic programmes and activities. These costs have been allocated between costs of raising funds and expenditure on charitable activities. The basis on which support costs have been allocated are set out in the notes.

1.6 Foreign currency

Assets and liabilities denominated in foreign currencies are translated at the rate of exchange ruling at the balance sheet date. Transactions in foreign currencies are recorded at the rate ruling at the date of the transactions. All differences are taken to the Statement of Financial Activities incorporating an

1.7 Pension costs

The company operates a defined contribution scheme. Contributions payable to the company's pension scheme are charged to the Statement of Financial activities in the period to which they relate.

1.8 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost less the estimated residual value over the expected useful life of each asset, on a straight line basis, is as follows:

Equipment	33% annually

1.9 Investments

Investments in subsidiary undertakings are recognised at cost.

1.10 Current assets

Trade and other debtors are recognised at the settlement amount due. Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or

1.11 Creditors

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts.

1.12 Financial instruments

The charity's basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value

The charity also holds financial instruments in the form of forward contracts, the charity has applied hedge accounting and measures the instrument and item at fair value with the net gain or loss through other gains and losses in the Statement of Financial Activity

2 Fund accounting

Unrestricted funds are available to spend on activities that further any of the purposes of the charity. Restricted funds are donations which the donor has specified are to be solely used for particular areas of the charity's work or for specific artistic projects being undertaken by the charity.

The charity only has unrestricted reserves for the current year which are treated as free reserves and may be used for any purposes of the charity hence no separate fund movements are shown.

3 Legal status of the charity

The charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

4 Corporation Taxation

As a registered charity under the Charities Act 2011, Gabrieli's income from charitable activities is exempt in accordance with sections 466-493 of the Corporation Tax Act 2010.

5 Financial Performance of the charity

The consolidated statement of financial activities includes the results of the charity's wholly owned subsidiary.

	2021	2020
	£	£
Incoming resources	279,962	777,191
Donations from subsidiary	-	-
	279,962	777,191
Expenditure on costs of raising funds	(15,956)	(34,814)
Expenditure on charitable activities	(212,348)	(746,778)
Net incoming resources	51,658	(4,401)
Total funds brought forward	1,977	6,378
Total funds carried forward	53,635	1,977
Represented by		
Unrestricted funds	53,635	1,977

The make up of income and expenditure between unrestricted and restricted is as follows:

	2021 Unrestricted	2021 Restricted	2020 Unrestricted	2020 Restricted
	£	£	£	£
Income:				
Donations and legacies	124,092	9,500	54,756	59,562
Income from charitable activities	146,370	-	662,873	-
Total incoming resources	270,462	9,500	717,629	59,562
Expenditure:				
Costs of raising funds	15,956	-	34,064	750
Charitable activities	202,848	9,500	685,880	60,898
Total expenditure	218,804	9,500	719,944	61,648
Net income/(expenditure) and net movement in funds for the year	51,658	-	(2,315)	(2,086)

6 Donations and legacies

	2021	2020
	£	£
Donations and gifts		
Individuals	10,241	100,215
Trusts and foundations	9,500	14,103
Arts Council	93,051	-
Furlough Grant	20,800	-
	133,592	114,318

The trustees gave total donations of £6,250 (2020 - £70,337) towards projects for the current and future years.

7 Incoming resources from charitable activities

	2021	2020
	£	£
Concert income	49,937	602,357
Orchestra tax relief	93,938	58,021
Miscellaneous income	2,495	2,495
	146,370	662,873

8 Analysis of expenditure

	Charitable activity	Fund raising	Total 2021	Total 2020
	£	£	£	£
Artists' fees	52,026	-	52,026	411,707
Performance and production costs	14,712	-	14,712	176,642
Salaries and freelance staffing costs	113,743	15,556	129,299	150,215
Depreciation	778	-	778	46
Independent examination - Governance	1,100	-	1,100	1,950
Bank interest paid	497	-	497	1,026
Other support costs	29,492	400	29,893	40,006
	212,348	15,956	228,304	781,592

Support costs have been allocated on the basis of artists fees and performance costs incurred which is consistent with resources expended.

8 Analysis of expenditure (continued)

The expenditure on the main charitable activities are as follows:

	2021	2020
	£	£
Concerts and performances	201,806	709,733
Educational activities	10,542	37,045
	212,348	746,778

9 Staff costs

Staff costs during the period were as follows:

	2021	2020
	£	£
Salaries and wages	97,287	107,729
Social security costs	5,889	7,897
Pension costs	2,373	2,694
	105,549	118,320
Freelance staff costs	23,750	31,895
	129,299	150,215

The average number of employees during the period, analysed by function was:

	Number	Number
Direct charitable expenditure		
chief executive	1	1
Others	2	2
	3	3

No employee earned, as defined for taxation purposes, £60,000 or more.

The above staff costs include:

	£	£
Director's remuneration	-	23,714

The Director of Development of the charity is a director of the charity and the remuneration paid relates to the duties carried out as the Director of Development of the charity.

10 Related party transactions

The charity acquired conducting and music services from Paul McCreesh to the value of £6,973 (2020 - £79,222). All transactions have been conducted on a normal commercial basis.

The staff of the charity work from their home and were paid £4 per week for the use of their home as office.

11 Fixed assets

	Furniture & equipment £
Cost	
At 1 April 2020	4,106
Additions	778
At 31 March 2021	4,884
Depreciation	
At 1 April 2020	4,105
Charge for the period	778
At 31 March 2021	4,883
Net book value	
At 31 March 20201	1
At 31 March 2020	1

12 Investments

The investment represents 100% of the entire share capital of Gabrieli Consort & Players Limited written down to the nominal value of the share capital.

At 31 March 2021 the aggregate of the share capital and reserves of the company were £871.

13 Debtors

	Group 2021	Charity 2021	Group 2020	Charity 2020
	£	£	£	£
Trade debtors	-	-	330	330
Other debtors	16,387	16,387	117,167	117,167
	16,387	16,387	117,497	117,497

14 Creditors: Amounts falling due within one year

	Group 2021	Charity 2021	Group 2020	Charity 2020
	£	£	£	£
Trade creditors	9,615	9,615	18,490	18,490
Amount owed to subsidiary company	-	847	-	847
Other creditors	42,784	42,784	46,340	46,340
Deferred income	172,309	172,309	94,133	94,133
	224,708	225,555	158,963	159,810

Mr P McCreesh has guaranteed a bank overdraft of £25,000 for the charity's working capital requirements.

Deferred income relates to donations and income received in advance. Educational work planned for the year had to be postponed because of Covid. Additional deferred income of £78,176 was intorduced in 2021.

Forward contracts
Foreign exchange forward contracts were entered into during the year to manage exchange risks from overseas concert income. All gains and losses on forward contracts have been included in the Statement of Financial Activity.

15 Reconciliation of net movement in funds to net cash flow from operating activities

	Group 2021	Charity 2021	Group 2020	Charity 2020
	£	£	£	£
Net movement in funds	51,658	51,658	(4,401)	(4,401)
Add back depreciation charge	778	778	46	46
Decrease (increase) in debtors	101,110	101,110	(22,580)	(22,580)
Increase (decrease) in creditors	65,745	65,745	27,777	27,777
	219,291	219,291	842	842