



London English Song Festival: Trustees' Annual Report

From	Period start date			To	Period end date		
	1	1	2022		31	12	2022

Section A

Reference and administration details

Charity name

London English Song Festival

Other names charity is known by

N/A

Registered charity number (if any)

1159818

Charity's principal address

14 College Court, West Road

London

Postcode

SW3 4NL

Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	William Vann	Chair		
2	Matthew Kay	Treasurer		
3	Katie Emily Bray			
4	Jonathan Langridge			

Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year
N/A	

Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
N/A		

Name of chief executive or names of senior staff members (Optional information)

N/A

Section B

Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	CIO
Trustee selection methods (eg. appointed by, elected by)	Appointed by a resolution passed at a properly convened meeting of the charity trustees.

Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

Section C

Objectives and activities

Summary of the objects of the charity set out in its governing document

The objects of the CIO are to advance the education of the public in the musical arts and in particular the art of English language song in all its aspects.

Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

(a) by organising and promoting the public performance of English song, and in particular an annual festival of English song recital in London and (b) complementary thereto or in connection therewith, by further providing for the public benefit in London and elsewhere in the United Kingdom as may be appropriate educational and vocal workshops and masterclasses and other activities to promote and encourage musical education and vocal performance.

The trustees have had regard to the guidance issued by the Charity Commission of public benefit.

Additional details of objectives and activities (Optional information)

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

N/A

Section D

Achievements and performance

Summary of the main achievements of the charity during the year

2022 saw the LESF undertake two major projects. The first was our project to create the very first recording of Parry's oratorio *Prometheus Unbound*, and therefore fill a surprising gap in the recording history of major works of British vocal music, thus promoting awareness of this work and encouraging future performances. Our fundraising commenced in 2021 and was noted in our last TAR. Charles Hubert Hastings Parry (1848-1918) is one of Britain's best-loved composers. His choral music and hymns are part of the fabric of British music, such as the coronation anthem I was glad, his extended church anthem Blest Pair of Sirens and his hymns Jerusalem and Dear Lord and Father of Mankind (the latter extracted from his oratorio Judith). His larger works for chorus and orchestra, though popular in their day, had been largely overlooked in recent years until the LESF's critically-acclaimed revival of Judith at Royal Festival Hall in 2019, and subsequent recording for Chandos Records, released in 2020.

Prometheus Unbound, written for the Gloucester Festival in 1880, is a powerful and dramatic work, strongly influenced by Wagner yet showing clear signs of Parry's developing, individual compositional voice. The critic H. C. Colles wrote: "Prometheus shows a sense of forceful declamation which English music had not known since Purcell" and the musicologist Ernest Walker: "If we seek for a definite birthday for modern English music, September 7, 1880, which Prometheus saw the light at Gloucester...has the best claim."

Yet Prometheus Unbound has never been recorded, and has not been performed at all for several decades. The total cost of making this recording was estimated at £60,000 in our 2021 TAR; during the course of planning the project, some aspects were tailored, mostly relating to orchestral costs (not all the musicians were required for every recording session) and the final total cost of the project was £57,694. Chandos Records, the record label, covered all the costs of sound recording and production, as well as creating video footage of the recording.

In addition to planning the overall project, a wide range of private donors had been approached during 2021. Some chose to donate funds immediately (£4,612) whereas others pledged to give funds at a later date. Several grant-giving charitable trusts were also informally approached, and formal applications were made in 2022. Grants from charitable bodies and private donations made directly in support of this project were approximately £19K each, fulfilling one of our aims stated in previous years for grants to reach a similar level of that of private donations.

The recording itself was a success and completed as planned, in spite of the major complicating factor of the death of HM Queen Elizabeth II on the first day of recording. Much credit must be given to all the musicians, contractors and our recording venue (St Jude on the Hill Church in Hampstead) for making sure the recording went ahead in difficult circumstances. The album has since been released in September 2023: full details will appear in our 2023 TAR, but suffice to say that it has been a resounding success, in terms of sales and chart position and also in terms of critical reception.

The other, smaller LESF project in 2022 was to promote a performance of Benjamin Britten's *Noye's Fludde* in Chelsea, London. Over eighty Children from a mixture of state schools and the independent sector, school teachers and professional musicians from the London Mozart Players joined forces for a performance at Holy Trinity, Sloane Street on 17th June. This was a hugely rewarding experience for the children and, at a total cost of £3,894, a relatively low cost venture. It was also an important trial for a potentially larger scale rollout of multiple performances of this work across London in future years.

Section E

Financial review

Brief statement of the charity's policy on reserves

The charity manages its funds, including any project-specific restricted funds, with a view to achieving parity over a project's lifecycle. In light of the charity's business model and limited financial risk exposure, the trustees currently set a minimum reserves level of £nil, and will review this annually.

Details of any funds materially in deficit

None

Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

Fundraising is an important part of our work – by its very nature, our educational ventures make a loss, and so the support of private individuals and other charities is crucial.

Funds raised in 2022 (plus some dating to 2021) were raised from a mixture of private supporters and grants from our charitable bodies. Most of this was given towards the *Prometheus Unbound* project, therefore restricted (£39,803). All this restricted income was spent on that project within 2022. There was also £14,998 of unrestricted funding, which was spent on a mixture of the *Prometheus Unbound* project and the *Noye's Fludde* project, the balance to be carried over into 2023 and future projects. This consisted of a mixture of private donations, Gift Aid receipts and a small amount of royalty income from the LESF's *Judith* recording in 2020.

Owing to receipts exceeding £25K in 2022, we appointed an Independent Examiner, Debbie Edwards, to carry out an Independent Examination.

Section F

Other optional information

Section G

Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)



Full name(s)

William Vann

Matthew Kay

Position (eg Secretary, Chair, etc)

Chair

Treasurer

Date

30th October 2023

30th October 2023



Receipts and payments accounts

CC16a

For the period
from

Period start date
1-Jan-22

To

Period end date
31-Dec-22

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Loan advances	-	-	-	-	-
Donations	10,496	19,884	-	30,380	4,987
Gift Aid	4,164	-	-	4,164	-
Grants	-	19,920	-	19,920	-
Royalties	338	-	-	338	-
Ticket sales	-	-	-	-	-
Sub total(Gross income for AR)	14,998	39,803	-	54,801	4,987
A2 Asset and investment sales, (see table).					
	- 0	- 0	- 0	-	-
Sub total	- 0	- 0	- 0	-	-
Total receipts	14,998	39,803	- 0	54,801	4,987
A3 Payments					
Administration fees	-	111	-	111	-
Loan repayments	-	-	-	-	-
Marketing - advisory & booking	-	-	-	-	-
Marketing - leaflets & flyering	113	-	-	113	-
Marketing - online	-	-	-	-	-
Marketing - other	-	-	-	-	-
Marketing - print	96	-	-	96	50
Online presence (email & website)	168	-	-	168	-
Production costs - musicians	3,517	51,711	-	55,228	-
Production costs - programme	-	-	-	-	-
Production costs - other	0	374	-	375	-
Production costs - reception	-	-	-	-	-
Production costs - sheet music	-	862	-	862	-
Production costs - staging	-	1,910	-	1,910	-
Production costs - venue hire	-	2,725	-	2,725	-
Sub total	3,894	57,694	-	61,588	50
In the prior year (calendar year 2021), restricted funds started the year at zero following the completion of the Judith project, including the consented use of excess from that project towards future projects. Donations began towards the Charles Parry <i>Prometheus Unbound</i> recording project, which is the only Restricted Fund relating to financial activity in either 2021 or 2022. Activity in 2021 was limited due to the timing of future projects; the marketing expense relates to the correction of an immaterial prior period error discovered upon additional reconciliation work.					
The current year saw the recording project come to fruition during sessions in September 2022, achieving the project's aim of securing a high-quality professional recording of this excellent but previously unrecorded work. Further details on the project including the original prospectus and cost estimate are retained at http://londonenglishsongfestival.org/prometheus-unbound-2022/ . The costs of the Prometheus Unbound project totalled £57,694 and were met partly by Restricted donations and partly by Unrestricted receipts. All payments directly relating to the project have been treated as Restricted, and the credit balance in the Restricted Fund has been transferred to the Unrestricted Fund at the conclusion of the project, leaving a zero balance for Restricted funds at the year end. Remaining activity in year (badged as Unrestricted) principally related to the performance of Britten's Noye's Fludde at Holy Trinity, Sloane Square in June 2022.					
A4 Asset and investment purchases, (see table)					
	- 0	- 0	- 0	-	-
Sub total	- 0	- 0	- 0	-	-
Total payments	3,894	57,694	- 0	61,588	50
Net of receipts/(payments)	11,104	- 17,891	-	- 6,787	4,937
A5 Transfers between funds	- 13,279	13,279	-	-	-
A6 Cash funds last year end	2,724	4,612	-	7,336	2,399

Cash funds this year end

549

-

-



549

7,336

check zero cross add

-

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

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Bank account	549	-	-
	Total cash funds	549	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets	Details None - gift aid all received in year		-	-
B3 Investment assets	Details None	Fund to which asset belongs n/a	Cost (optional) -	Current value (optional) -
B4 Assets retained for the charity's own use	Details None	Fund to which asset belongs n/a	Cost (optional) -	Current value (optional) -
B5 Liabilities	Details None	Fund to which liability relates	Amount due (optional)	When due (optional)
Signed by one or two trustees on behalf of all the trustees	Signature	Print Name	Date of approval	
		Matthew Kay	30-Oct-23	
		William Vann	30-Oct-23	



Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
LONDON ENGLISH SONG FESTIVAL (CIO)

On accounts for the year
ended

31 DECEMBER 2022

Charity no
(if any)

1159818

Set out on pages

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31/12/2022

Responsibilities and
basis of report

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent
examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records

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

Signed:

Date:

30 October 2023

Name:

DEBORAH EDWARDS, FCPFA

Relevant professional
qualification(s) or body
(if any):

Chartered Public Finance Accountant

Address:

The Rectory, Church Road, Halstead, Sevenoaks, Kent, TN14 7HQ

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

Give here brief details of any items that the examiner wishes to disclose.

N/a