

SongEasel

Report of the Trustees and Unaudited Financial Statements

For the Year to 31 October 2024

Registered Charity number: 1197751

Contents	Page
Report of the Trustees	3
Independent Examiner's Report	11
Statement of Financial Activities	12
Statement of Financial Position	13
Notes to the Financial Statements	14

Report of the Trustees

The Trustees are pleased to present their annual report and financial statements for the year to 31 October 2024. The Trustees have adopted the provisions of 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 the Republic of Ireland (FRS 102) (effective 1 January 2019).

Objectives and Activities

The charity's purposes, as set out in its governing document are:

To advance the education of the public, groups and individuals in, and promote the understanding, appreciation, composition, and performance of song, both its poetry and music, through a series of events governed by a strong artistic vision including (but not limited to):

- a) The arrangement of an annual song recital series; and
- b) A significant outreach and audience development component incorporating:
 - (i) Workshops with local schoolchildren;
 - (ii) A Young Artist programme;
 - (iii) Talks and educational events; and
 - (iv) Ad hoc events to bring music and poetry to new audiences;

for the benefit of all sectors of the community in South East London and elsewhere.

During the course of the year the charity was successfully able to undertake all of the activities set out above in relation to its purposes, as set out in more detail in Achievements and Performance below.

The Trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Achievements and performance

Activities this year contained a typically varied and inspired range of initiatives aimed at bringing Song to the community in South East London and developing audiences through a carefully designed programme offering cultural enrichment, educational value and professional development: an acclaimed recital series featuring world-class musicians; and a community engagement programme comprising fringe programme, Young Artist Programme, and Schools' Project, 'If Music be the Food of Love'.

Ticketed Recitals

We opened the recital series in April with "The Land of Lost content" a very successful recital by the celebrated baritone Roderick Williams OBE who is hailed as one of today's foremost Lieder interpreters, appearing regularly at London's Wigmore Hall, and many other international venues. Held in the church of St George the Martyr, Borough, the recital included works by George Butterworth, Arthur Somervell, Amy Beach, Rebecca Clarke, and Grant MacLachlan's *The silence of the day*, with double bassist Leon Bosch, accompanied on the piano by Iain Burnside. Emerald Choir opened the concert with a programme of folksongs, opera and popular items, conducted by Clare Caddick.

“Last night's recital at St. George the Martyr was wonderful. Thank you!” (Audience member)



Children from Emerald choir present Roderick Williams with a post-concert gift (credit: Kate Kantur)

Building on the impetus of previous years, this series included four ticketed recitals across two new venues, St Mark's Church, Kennington and St Stephen's Church, Dulwich, and a return to St Catherine's Church, Hatcham.

- SongEasel presented the 1893 version of Fauré's iconic *Requiem* Op. 48 on the eve of the composer's birthday at St Mark's Church, Kennington, featuring star Spanish soprano Lorena Paz Nieto alongside rising star baritone Malachy Frame. The celebratory programme also included the composer's *Pavane* and *Cantique de Jean Racine*, performed by The Choir of St Laurence Catford and the Corbett Consort, conducted by Artistic Director Jocelyn Freeman.
- The course of Lord Byron's epic poem *Don Juan* was plotted through song, featuring prize-winning soprano Ella Taylor with SongEasel Artistic Director Jocelyn Freeman (piano). The programme was crowned by two specially commissioned songs by Emily Hazrati set to texts by Dr Joseph Spence in a varied and eclectic programme of works, featuring some of the genre's best-loved gems to celebrate the bicentenary of Byron's death. This was presented at St Catherine's Church, Telegraph Hill and featured insights from Hazrati and Spence, chaired by Freeman, in a post-concert talk about the creative and compositional process.

“working closely with soprano Ella Taylor has vastly expanded my approach to writing for solo voice”
(Emily Hazrati, composer)



L-R: Fauré Requiem (credit: A Fo), Ella Taylor & Jocelyn Freeman, Mark Padmore & Jocelyn Freeman (credit: K Kantur)

- Our series finale presented internationally acclaimed tenor Mark Padmore CBE and pianist Jocelyn Freeman in a recital paying homage to two of Lord Byron's Dulwich classmates: the celebrated pedestrian Captain Robert Barclay and Major-General John Gaspard Le Marchant. Songs in English, French and German guided us through two stalwart themes of song literature. Audience members enjoyed a guided walk through Dulwich Wood led by the Dulwich Society, featuring history pertinent to Lord Byron and his schooling at Dr William Glennie's Academy.

A lovely rendition of the Requiem... The rendition of the Pavane with lyrics, was a revelation."

"An eclectic yet satisfying programme full of vitality and variety"

"A wonderful and moving evening of glorious song... and a warm welcome from all at SongEasel"

(Audience members)

Free Recitals

As in previous years the charity held three free recitals at St Laurence Church Catford, a parish in an area high in the statistics of overall deprivation, to provide access to world-class performances to the local community, particularly those who might not otherwise be able to experience song performance of this quality and beauty.

- Our celebrations of the one hundredth anniversary of Fauré's death commenced with a special Listening Club featuring some of the composer's best-loved works. Curated and introduced by Dr Emily Kilpatrick, this informal event featured SongEasel Young Artist Programme alumnae Helen Lacey (soprano) and Johannes Gerges (bass) with Clare Caddick & Oliver Cavadino (flute), The Choir of St Laurence Church, and Jocelyn Freeman (piano/conductor).
- Acclaimed young tenor Gwilym Bowen featured with Lucy Gibbs (mezzo-soprano) and Jared Andrew Michaud (baritone) beside SongEasel Young Artists in an historic presentation of Fauré's complete *mélodies* on the composer's birthday. A range of light, curated refreshments were available during this whole-afternoon event, including champagne and macarons.
- The renowned young Nigerian-American soprano Francesca Chiejina joined Jocelyn Freeman for a celebratory programme of Shakespeare settings to mark the 460th anniversary of his birth. Their recital transported the audience through a wide range of songs from Thomas Arne to Cecilia McDowall, from 80 year-old composer Rhian Samuel to a Rodrigo Ruiz world premiere, culminating with Finzi's best-loved cycle, *Let Us Garlands Bring*.



Francesca Chiejina (credit: K Kantur)

"An afternoon of musical magic in Catford"

"The Fauré songs event was an unique experience"

"The performance was particularly interesting as the composers of two modern pieces were present to take their applause"

"What a fantastic performer! Her voice filled the space so beautifully"

(Audience members)

"I loved the piece [Faure's Pavane] so much, I want it at my wedding!" (Teenage chorister)

Ad hoc events to bring music and poetry to new audiences

"SongEasel is doing amazing things for this artform: the future of song is not in Wigmore Hall for most of us and this is making it relevant and taking it to a new audience to create a future for the genre." (Keval Shah)



Helen Lacey and Stella Marie Lorenz (credit: SongEasel)

SongEasel continued its mission to take classical song to places it doesn't usually go with performances by lyric soprano Anna Sideris accompanied by SongEasel Artistic Director Jocelyn Freeman at regular partner Rocketvan, a café in Elephant and Castle.

Former SongEasel Young Artists soprano Helen Lacey and pianist Stella Marie Lorenz also performed two events in this series, one at Rocketvan, and one at the Catford Constitutional Club following our Listening Club event.

"Such good fun - thank you for putting this on!"

"I had just come out with my family and had no idea this was happening... when is the next performance?" – (Audience members)

Outreach and Development - Schools Workshops

SongEasel's schools' programme in 2024 was Shakespeare-themed, with source material by Amy Beach, Maude Valerie White, Madeleine Dring, Gerald Finzi and Henry Purcell. The children learned about Shakespeare presenting his works on the Southbank, contending with hustle and bustle, and identified techniques he used to ensure his voice was heard. A youth-voice led study devised creative responses in a range of mediums, including paintings in vivid colours, and poetry using engaging techniques such as rhyming and alliteration.

We set out to expand our programme and it grew successfully, reaching 1,220 children at four state schools across the London Borough of Lewisham (Perrymount Primary, Rushey Green, St Saviour's R.C. & St Stephen's Primary), compared to just under 1,000 in 2023, 400 in 2022 and 230 in 2021. The schools involved had pupil premium rates averaging 33.7%, and ranging from 30.1% to 37.7%.

Workshops were led by talented artists Irish-Egyptian bass Johannes Gerges, Spanish soprano Lorena Paz Nieto, Nigerian soprano Lynda Nwabudike, Irish-Greek soprano Anna Sideris and pianist Jocelyn Freeman, and culminated with 56 children sharing their unique creative responses as part of the final performance.

We will seek to build further on this vital element of our work, aiming to reach 1,500 children in 2025.

"Children found the experience engaging, inspiring. It opened up a new world for some pupils where some really found a voice they didn't realise they had. Some have been a little more motivated due to the challenges posed in the workshops." (Teacher feedback)

Key Outcomes

- Participants were inspired, empowered, and gained increased awareness of creative careers
- 100% participants expressed greater confidence, and 75% expressed greater creative agency
- A pilot residency was delivered at Rushey Green Primary in partnership with St Laurence Catford, empowering children with a weekly singing club for our final performance

Outreach and Development - Young Artists Programme (YAP) and Arts Admin Internship

SongEasel's 2024 Young Artist programme featured 18 artists in total, 9 duos of singer and pianist. We also transitioned an Arts Admin Intern to Operations Assistant, and welcomed a placement student from Goldsmiths University onto our team.

The Young Artists benefitted from a variety of coaching, talks, masterclass and performance opportunities, with masterclasses for 2024 featuring renowned baritone Roderick Williams OBE who provided the Young Artists with insights into the subtleties of interpretation, and a Fauré song class with expert Roy Howat ahead of their participation in our Fauré 100 complete *mélodies* event, both at St Laurence Church, Catford. We also continued to provide Young Artists with mentored performance and engagement opportunities via Lewisham's elderly residents at Ageing Well Lewisham, guided by Sholto Kynoch and Jocelyn Freeman, thus combining our educational and development work with the Charity's purpose, to Bring Song to South East London.



Participants, Roy Howat Fauré masterclass (credit: SongEasel)

*A huge **THANK YOU!** for all your help and the fantastic opportunities we have had as part of being SongEasel Young Artists. We have really enjoyed discovering new music together through the Fauré project and have massively appreciated your guidance and the platforms for development or performing you have provided us."*

Graduating is never easy (I have another year to go...!) but SongEasel has been so valuable giving us inspiration and a supportive stepping stone for ideas and future song projects."

"It was lovely to get the sense of a genuinely appreciative audience [in the Community Platform] for whom such an event was a real treat!"

(Programme Participants)

This year's two Sir William Boreman bursaries were awarded to mezzo soprano Miro Trehane and pianist Pietro Iacopini, a local duo who benefited from both programme masterclasses and a Community Performance Platform, mentored by Sholto Kynoch.

"The highlight for me would have to be the two masterclasses by Roderick Williams and Roy Howat. I felt they were so beneficial in completely different ways, but there was [always] an emphasis... on the duo relationship, which is so important."

Miro Trehane, Sir William Boreman bursary recipient



Miro & Pietro with Roderick Williams (credit: SongEasel)

Key Outcomes

- Participants were nurtured, and received opportunities and training that increased their skill set, furnishing them with a greater chance of developing a successful career in music.
- Sir William Boreman bursaries provided a place on our scheme specifically for a duo who are under-25 years of age and resident in Lewisham.
- Young administrators gained experience in Arts Admin, including measurable career progression

Financial Review

Significant Events

SongEasel completed its third year of operations with income increasing by 13% which enabled us to further develop our charitable activities including an increase of over 20% in the number of children participating in the schools' programme from under 1,000 in 2023 to over 1,200 this year.

Financial Summary

The charity's income for the period was £45,779 (2023 - £40,335) primarily made up of donations from Trusts and Foundations of £21,820 – 48% of total income (2023 £18,034 – 44%), private donations augmented by Gift Aid of £10,317 – 22% (2023 £9,594 – 24%), donations in kind of £3,800 – 8% (2023 £7,650 – 19%) made up of facilities hire of £800 plus Artistic Director's and administrative fees waived to support the charity's activities, and corporate sponsorship of £3,577 – 8% (2023 £3,200 – 8%) giving total donations of £39,514 (2022 £38,478).

The remaining income came from ticket sales plus hospitality of £6,265 – 14% (2023 £1,857). The increase represents continued efforts to diversify income sources but remains a relatively low proportion of income as ticketed recitals are only one element of the charity's work and prices are held low to make the work accessible in line with the charity's objectives. The effort to increase this income this year was spurred by matched funding for any increase in earned income received from the School for Social Entrepreneurs.

The charity's largest area of expenditure was for Artistic and Creative costs at £19,553 – 45% of total expenditure (2023 £19,602 – 51%) primarily made up of musicians' fees for ticketed and free recitals, plus some pre-recital talks and recital programmes. Venue Hire and Stewarding represented a further £1,800 – 4% of costs (2023 £2,260 – 14%), much of it through donations in kind in the form of hall hire fees waived.

Outreach and educational expenditure in the form of Schools and Young Artists programmes made up the second largest outgoing for the year at £7,506 – 18% (2023 £7,293 – 19%). Support costs were £10,520 – 24% (2023 £6,830 – 18%), with the increase representing the need for additional administrative support as the charity grows. An additional cost element was introduced this year, the cost of hospitality and merchandise of £1,094 – 3% as the charity explored new ways to generate income to support its charitable work.

The remaining expenditure was for Fundraising which accounted for £3,077 – 7% of total expenditure (2023 £2,481 – 6%), representing an allocation of 20% of website costs, the cost of preparing submissions to Trusts and Foundations and administering private donations. Donations in Kind of fundraising effort of £1,500 from SongEasel's Artistic Director made up the majority of this cost.

Costs were carefully managed by the charity achieve a surplus of £2,229 (2023 £1,869).

Reserves

At the end of the financial year cash and bank balances stood at £4,701 (2023 £4,943), and net reserves totalled £4,247 (2022 £2,019). As a relatively new charity with limited funds SongEasel does not have the capacity to hold a material reserve but the £4,247 of accumulated reserves achieved this year should give some level of resilience to future financial challenges.

Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee, claimed expenses or was employed by the charity.

One Trustee received fees for specialist services provided to the charity as Artistic Director and for performances in some of the charity's recitals. There were no other related party transactions.

Details of the services and fees are disclosed in Note 8 to the Accounts.

Structure, Governance and Management

Governing document

The charity is constituted as a Charitable Incorporated Organisation and governed by its Constitution.

Recruitment and Appointment of Trustees

Trustees are chosen on the basis of merit and their ability to contribute to the charity in terms of skills, knowledge and experience. All Trustees are provided on appointment with the charity's governing document, the relevant guidance from the Charity Commission and the latest Annual Report and Accounts and are given informal personal guidance by an existing Trustee.

Reference and Administrative Information

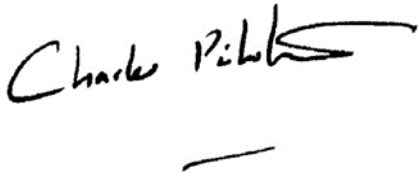
Name of Charity	SongEasel
Charity Registration number	1197751
Date of Registration	1 February 2022
Principal Address	The Rectory Meadow Row London SE1 6RG

Trustees

The Trustees who have served during the year and since the establishment as a charity were as follows:

Jocelyn Freeman
Matthew Gasser
Clare Glover
The Rev'd Canon Charles Faulkner Pickstone
Jeremy Young

Approved by the Board of Trustees and signed on their behalf by:



The Rev'd Canon Charles Faulkner Pickstone
Chair

Independent examiner's report to the trustees of SongEasel

I report to the trustees on my examination of the accounts of the SongEasel Trust (the Trust) for the year ended 31 October 2024.

Responsibilities and basis of report

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

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all 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 giving me cause to believe that in any material respect:

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:



Name: Rory Young

Relevant professional qualification or membership of professional bodies (if any): Chartered Accountants of New Zealand and Australia, membership number: 3022930

Address: 62 Balcara AVE, Carseldine, 4034 AUSTRALIA

Date: 12 August 2025

SongEasel
Statement of Financial Activities
For the year to 31 October 2024

	Note	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Income:					
Donations	2	18,144	21,370	39,514	38,478
Charitable Activities	3	6,265	-	6,265	1,857
Total Income		24,409	21,370	45,779	40,335
Expenditure:					
Charitable Activities	4	20,603	19,870	40,473	35,985
Raising Funds	5	1,577	1,500	3,077	2,481
Total Expenditure		22,180	21,370	43,550	38,466
Net Income / (Expenditure)		2,229	-	2,229	1,869
Reconciliation of Funds					
Total Funds brought forward		2,018	-	2,018	149
Total Funds carried forward		4,247	-	4,247	2,018

SongEasel
Statement of Financial Position
As at 31 October 2024

	Note	2024 £	2023 £
Current Assets			
Cash at Bank and in hand		4,701	4,943
Debtors	9	2,609	1,920
		<u>7,310</u>	<u>6,863</u>
Creditors: amounts falling due within one year	10	3,063	4,845
Net Current Assets		<u>4,247</u>	<u>2,018</u>
Total Assets less current liabilities		<u>4,247</u>	<u>2,018</u>
Charity Funds			
Restricted Funds	11	-	-
Unrestricted Funds	11	4,247	2,018
Total Charity Funds		<u>4,247</u>	<u>2,018</u>

SongEasel
Notes to the Financial Statements
For the year to 31 October 2023

1 Accounting Policies

Basis of Accounting

The Charity constitutes a public benefit entity under FRS 102. The financial statements have been prepared in accordance with the Charities SORP (October 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102), and the Charities Act 2011. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

Going Concern

The financial statements are prepared, on a going concern basis, under the historical cost convention.

Fund Descriptions

a) Unrestricted Funds

Unrestricted Funds are available for use at the discretion of the Trustees in furtherance of the objects of the Charity and which have not been designated for other purposes.

b) Restricted Funds

Restricted Funds are funds which are to be used in accordance with specific restrictions set out by the donors or which have been raised by the Charity for particular purposes.

Income Recognition

Income is included in the statement of financial activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy.

Donated Goods, Services and Facilities

Donated goods and services are disclosed as restricted donations with corresponding expenditure, and are valued at the amount that the charity would pay in the open market.

Expenditure Recognition

All expenditure is accounted for on an accruals basis and is classified under headings that aggregate all costs related to the category. Expenditure is recognised when there is a legal or constructive obligation committing the Charity to the expenditure, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

2 Income from Donations

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Private Donations	8,295	-	8,295	7,683
Gift Aid Recoverable	2,022	-	2,022	1,911
Trusts and Foundations	4,250	17,570	21,820	18,034
Corporate Sponsorship	3,577	-	3,577	3,200
Support in Kind	-	3,800	3,800	7,650
	18,144	21,370	39,514	38,478

3 Income from Charitable Activities

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Ticket Income for events	6,265	-	6,265	1,857

4 Costs of Charitable Activities

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Artistic and Creative Costs	7,790	11,764	19,553	19,832
Venue Hire and Stewarding	900	900	1,800	2,030
Schools Projects	1,300	3,786	5,086	4,955
Young Artists Projects	-	2,420	2,420	2,338
Cost of sales	1,094	-	1,094	-
Support	9,520	1,000	10,520	6,830
	20,603	19,870	40,473	35,985

5 Costs of Fundraising

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Website and media	424	-	424	320
Trust Applications and Supporter administration	1,153	1,500	2,653	2,161
	1,577	1,500	3,077	2,481

6 Analysis of support costs

	Unrestricted Funds £	Restricted Funds £	Total 2024 £	Total 2023 £
Website and other media	1,695	-	1,695	1,479
Marketing	1,252	-	1,252	1,080
Fundraising	1,577	1,500	3,077	2,481
Administrative Support	6,573	1,000	7,573	4,271
	11,097	2,500	13,597	9,311

7 Particulars of Employees

	2024	2023
Number of employees	0	0

8 Trustee Benefits

No Trustee was paid for carrying out their role as a Trustee or received expenses.

One Trustee, Jocelyn Freeman, received fees for services provided to the Charity as follows	2024 £	2023 £
Performance in recitals	2,650	5,250
Preparation and delivery of Schools Projects	1,390	325
Preparation and delivery of Young Artists Programme	595	660
Programme Management and Artistic Design	4,765	500
Fundraising (Trust Applications)	-	-
	<u>9,400</u>	<u>6,735</u>

In addition Jocelyn Freeman provided services as donations in kind to the value of £3,000 (2023 £4,800), as well as carrying out her role as a Trustee. The Support in Kind was primarily in the areas of fundraising, and support for Schools Projects and Young Artists.

The Trustees have fully disclosed the circumstances of the services and Trustee benefits to the Charity Commission and are satisfied that they comply with the standard constitution of a Charitable Incorporated Organisation, with Charity Commission guidance and with Section 185 to 188 of the Charities Act 2011.

The work of the charity requires a high degree of skill in curating, organising and managing the projects, and performing the works involved. Jocelyn Freeman is a concert standard pianist and curator of music with considerable experience and has organised similar activities promoting song for the benefit of the community for several years. The Trustees believe that Jocelyn's intimate knowledge of the specific requirements of the charity and its working environment, her competence in this specialist field, and her willingness to carry out the services for less or no more than the market rate mean that using her services in such circumstances is in the best interest of the Charity and supports delivery of the charity's object.

Fees do not exceed what is reasonable for the services provided; are measured by market comparison; the Trustee to benefit is absented from the Board discussion and vote; no other Trustee receives any benefits; remuneration for services from the Trustee is approved only when it is in the best interests of the charity and in support of the charity's object.

9 Debtors

	2024 £	2023 £
Amounts due within one year:		
Prepayments and Accrued Income	<u>2,609</u>	<u>1,920</u>

10 Creditors

	2024 £	2023 £
Amounts due within one year:		
Accruals	<u>3,063</u>	<u>4,845</u>

11 Fund Reconciliation

	Brought Forward £	Incoming Resources £	Outgoing Resources £	Carried Forward £	Carried Forward £
Unrestricted	2,018	24,409	- 22,180	4,247	2,018
Restricted	-	17,570	- 17,570	-	-
	<u>2,018</u>	<u>41,979</u>	<u>- 39,750</u>	<u>4,247</u>	<u>2,018</u>

Funds carried forward represent the 2024 surplus of £2,229 plus funds brought forward of £2,018.