# London English Song Festival: Trustees' Annual Report

| From | Period start date | | | To | Period end date | | |
|---|---|---|---|---|---|---|---|
| | 1 | 1 | 2025 | | 31 | 12 | 2025 |

## 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:<br>• policies and procedures adopted for the induction and training of trustees;<br>• the charity's organisational structure and any wider network with which the charity works;<br>• relationship with any related parties;<br>• 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<br>(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.<br><br>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**

As noted in our two previous TARs, 2023 and 2024 were quiet years of activity while we regrouped, fundraised and planned for projects in future years, including an opportunity to help record Elgar's choral music in 2025, a related opportunity to record the choral music of neglected English composer Charles Wood in 2027 and a planned, large-scale performance and recording of Stanford's oratorio *Eden* in 2028-29. We also continue to work towards our planned festival of the music of Vaughan Williams in Chelsea, which had to be delayed because of date clashes.

In 2025, LESF focused on supporting, through fundraising and payments for singers and venue hire, revival efforts for the works of Edward Elgar, most especially a recording on SOMM Records including lesser known works, both secular and sacred, and five world premiere recordings. Co-funding for this project came from the Elgar Society, and LESF's fundraising has been both from some regular donors, and a one-off crowdfunding effort. The recording took place in February 2025 and was released in early 2026 to critical acclaim, Gramophone magazine, for example, commenting: 'These are heartfelt, careful, tastefully interpreted performances which eminently bear repeated listening'.

Other expenses, in addition to those recording expenses, were the maintenance of our online presence on the web and email. Other income was from a combination of regular donations and royalty payments from Chandos relating to the LESF's previous recording projects, a useful, though small, continued source of funds.

The charity's cash improved slightly during the year, reflecting a mild surplus from both BAU and project-related fundraising compared to the charity's outgoings.

The LESF has also recently partnered with the American organisation Myriad USA, a body that facilitates cross-border donations, to create an overseas funding stream for our planned recording of Stanford's *Eden*.

## 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:<br>• the charity's principal sources of funds (including any fundraising);<br>• how expenditure has supported the key objectives of the charity;<br>• 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.<br><br>Funds raised in 2025 were a combination of small, regular donations, mostly through the CAF fundraising portal, and a crowd funding campaign to raise funds for our recording of the choral music of Edward Elgar, in collaboration with The Elgar Society.<br><br>As receipts in 2025 were below the £25K threshold, we did not need the services of an Independent Examiner this year. |

## 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** | 18th October 2026 | 18th October 2026 |

CHARITY COMMISSION FOR ENGLAND AND WALES

| London English Song Festival<br>*Charitable Incorporated Organisation* | 1159818 |
|---|---|

# Receipts and payments accounts

**CC16a**

| For the period from | Period start date<br>01-Jan-25 | To | Period end date<br>31-Dec-25 |
|---|---|---|---|

## Section A Receipts and payments

| | Unrestricted funds<br>to the nearest £ | Restricted funds<br>to the nearest £ | Endowment funds<br>to the nearest £ | Total funds<br>to the nearest £ | Last year<br>to the nearest £ |
|---|---|---|---|---|---|
| **A1 Receipts** | | | | | |
| Loan advances | - | - | - | - | - |
| Donations | 4,010 | - | - | 4,010 | 701 |
| Gift Aid | - | - | - | - | - |
| Grants | - | - | - | - | - |
| Royalties | 176 | - | - | 176 | 368 |
| Ticket sales | - | - | - | - | - |
| ***Sub total(Gross income for AR)*** | 4,186 | - | - | 4,186 | 1,069 |
| **A2 Asset and investment sales, (see table).** | | | | | |
| | - | - | - | - | - |
| ***Sub total*** | - | - | - | - | - |
| ***Total receipts*** | 4,186 | - | - | 4,186 | 1,069 |
| **A3 Payments** | | | | | |
| Administration fees | - | - | - | - | - |
| Loan repayments | - | - | - | - | - |
| Marketing - advisory & booking | - | - | - | - | - |
| Marketing - leaflets & flyering | - | - | - | - | - |
| Marketing - online | - | - | - | - | - |
| Marketing - other | - | - | - | - | - |
| Marketing - print | - | - | - | - | - |
| Online presence (email & website) | 109 | - | - | 109 | 107 |
| Production costs - performers | 1,680 | - | - | 1,680 | - |
| Production costs - programme | - | - | - | - | - |
| Production costs - other | - | - | - | - | - |
| Production costs - reception | - | - | - | - | - |
| Production costs - sheet music | - | - | - | - | 85 |
| Production costs - staging | - | - | - | - | - |
| Production costs - venue hire | 2,100 | - | - | 2,100 | - |
| ***Sub total*** | 3,889 | - | - | 3,889 | 191 |

Following the significant continuing activity in 2023 on the *Prometheus Unbound* which entirely utilised the charity's funds restricted for specific projects, 2024 was a year of refresh and discovery for future project ideas, involving only modest modest spend on sheet music and the maintenance of our online presence. Our cash position was mildly positive since some donations to support the charity's long-term work have continued, alongside royalties for the Prometheus Unbound disc (albeit at a lower level than for 2023).

In 2025, LESF has focused on supporting, through fundraising and payments for soloists and venue hire, revival efforts for the works of Edward Elgar, most especially a recording on *SOMM Records* including lesser known works, both secular and sacred. Co-funding for this project has also come from the Elgar Society, and LESF's fundraising has been both from some regular donors, and a one-off crowdfunding effort. The recording took place in February 2025 and was released in early 2026. Royalties continued to accrue during the year for previous projects (Judith and Prometheus Unbound) at slightly reduced levels, reflecting sales profile of those recordings several years after launch.

The charity's cash improved slightly during the year, reflecting a mild surplus from both BAU and project-related fundraising compared to the charity's outgoings.

| | | | | | |
|---|---|---|---|---|---|
| **A4 Asset and investment purchases. (see table)** | | | | | |
| | - | - | - | - | - |
| ***Sub total*** | - | - | - | - | - |
| ***Total payments*** | 3,889 | - | - | 3,889 | 191 |
| ***Net of receipts/(payments)*** | 297 | - | - | 297 | 877 |
| **A5 Transfers between funds** | | - | - | - | |
| **A6 Cash funds last year end** | 2,237 | - | - | 2,237 | 1,360 |
| ***Cash funds this year end*** | 2,534 | - | - | 2,534 | 2,237 |

*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 | 2,534 | - | - |
| | ***Total cash funds*** | 2,534 | - | - |
| | (agree balances with receipts and payments account(s)) | OK | OK | OK |

| | Details | Unrestricted funds to nearest £ | Restricted funds to nearest £ | Endowment funds to nearest £ |
|---|---|---|---|---|
| **B2 Other monetary assets** | *Gift aid claims eligible but not yet made* | 38 | - | - |

| | Details | Fund to which asset belongs | Cost (optional) | Current value (optional) |
|---|---|---|---|---|
| **B3 Investment assets** | *None* | *n/a* | - | - |

| | Details | Fund to which asset belongs | Cost (optional) | Current value (optional) |
|---|---|---|---|---|
| **B4 Assets retained for the charity's own use** | *None* | *n/a* | - | - |

| | Details | Fund to which liability relates | Amount due (optional) | When due (optional) |
|---|---|---|---|---|
| **B5 Liabilities** | None | | | |

| Signed by one or two trustees on behalf of all the trustees | Signature | Print Name | Date of approval |
|---|---|---|---|
| | | Matthew Kay | 18-Oct-26 |
| | | William Vann | 18-Oct-26 |