



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

Charity Registration No. 1114146  
Company Registration No. 05706385

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**Members of the Board and professional advisors**

<b>Directors</b>	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
<b>Main address</b>	King's Place Music Foundation, Kings Place, 90 York Way, N1 9AG
<b>Registered address</b>	King's Place Music Foundation, Kings Place, 90 York Way, N1 9AG
<b>Company number</b>	05706385
<b>Charity number</b>	1114146
<b>Independent examiners</b>	Shane Tharby FCA For and on behalf of Streets Chartered Accountants 3 Wellbrook Court, Girton, Cambridge, CB3 0NA
<b>Bankers</b>	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 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 clear-sighted, 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 subsidising 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'Opéra 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*

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



### **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 18<sup>th</sup> and 19<sup>th</sup> 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 Christmas 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 buildings such as York Minster and Ely Cathedral!"

Paul McCreesh



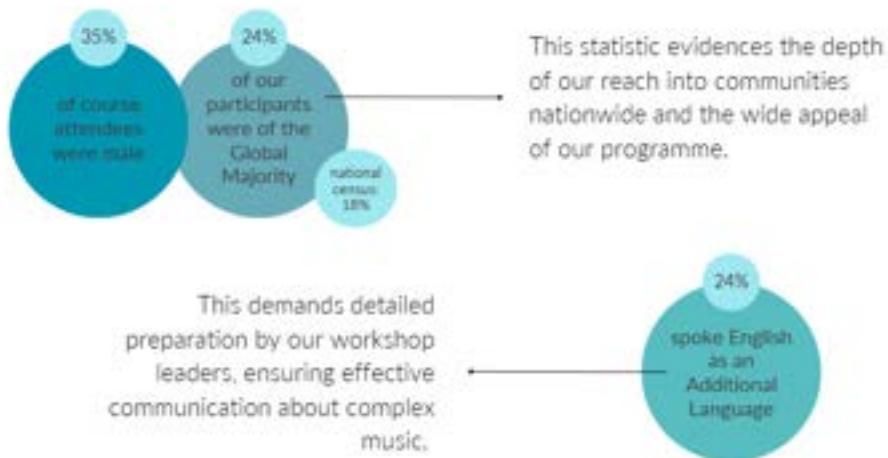
### **Roar Empower: Summer Residential Course**

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

2

**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.

*"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

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

*“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

4

**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.

*“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

5

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

*“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

6

**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

7

**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.

**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.

## **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.





## **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:

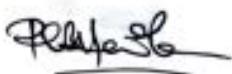
- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and accounting estimates that are reasonable and prudent;
- Prepare the financial statements on the going concern basis unless it is inappropriate 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 FCA  
Independent Examiner

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

**STATEMENT OF FINANCIAL ACTIVITIES** (including income and expenditure account)

	<b>Note</b>	<b>2025</b>			<b>2024</b>
		Unrestricted Funds £	Restricted Funds £	<b>Total Funds £</b>	Total Funds £
<b>Income and endowments</b>					
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
<b>Total Income</b>		<b>691,844</b>	<b>302,160</b>	<b>994,004</b>	<b>808,325</b>
<b>Expenditure</b>					
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
<b>Total expenditure</b>		<b>631,123</b>	<b>302,160</b>	<b>933,283</b>	<b>807,099</b>
<b>Net income and net movement in funds</b>		<b>60,721</b>	-	<b>60,721</b>	<b>1,226</b>
<b>Reconciliation of funds</b>					
Total funds brought forward		16,734	-	16,734	15,508
<b>Total funds carried forward</b>		<b>77,455</b>	-	<b>77,455</b>	<b>16,734</b>

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**

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

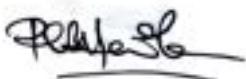
For the year ending 31 March 2025 the charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

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**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Cash flows from operating activities</b>		
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
<b>Net cash (used in)/from operating activities</b>	<b>(9,745)</b>	<b>144,347</b>
<b>Cash flows from investing activities</b>		
Purchase of tangible assets	(1,047)	(2,216)
<b>Net cash used in investing activities</b>	<b>(1,047)</b>	<b>(2,216)</b>
<b>Net (decrease)/increase in cash and cash equivalents</b>		
Cash and cash equivalents at beginning of year	(10,792)	142,131
<b>Cash and cash equivalents at end of year</b>	<b>265,135</b>	<b>133,796</b>

## **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**

				<b>2025</b>
	Unrestricted Funds £	Restricted Funds £	<b>Total Funds £</b>	
<b>Donations</b>				
Individuals	32,467	-	32,467	
Trusts and Foundations	295,667	204,941	500,608	
	<b>328,134</b>	<b>204,941</b>	<b>533,075</b>	
				<b>2024</b>
	Unrestricted Funds £	Restricted Funds £	Total Funds £	
<b>Donations</b>				
Individuals	24,342	123,070	147,412	
Trusts and Foundations	-	168,420	168,420	
	<b>24,342</b>	<b>291,490</b>	<b>315,832</b>	

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

**6. Charitable activities**

	<b>2025</b>		
	Unrestricted Funds £	Restricted Funds £	<b>Total Funds £</b>
Concert Income	228,314	97,219	325,533
Orchestra tax relief	132,161	-	132,161
	<b>360,475</b>	<b>97,219</b>	<b>457,694</b>
	<b>2024</b>		
	Unrestricted Funds £	Restricted Funds £	Total Funds £
Concert Income	329,916	-	329,916
Orchestra tax relief	154,179	-	154,179
	<b>484,095</b>	-	<b>484,095</b>

**7. Other trading activities**

	2025		2024	
	Unrestricted Funds £	<b>Total Funds 2025 £</b>	Unrestricted Funds £	Total Funds 2024 £
CD sales	2,106	2,106	7,693	7,693

**8. Investment income**

	2025		2024	
	Unrestricted Funds £	<b>Total Funds 2025 £</b>	Unrestricted Funds £	Total Funds 2024 £
Bank Interest	1,129	1,129	705	705

**9. Cost of raising donations and legacies**

	2025		2024	
	Unrestricted Funds £	<b>Total Funds 2025 £</b>	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 £	<b>Total Funds 2025 £</b>
	Charitable activities	Support costs	
	512,995	302,160	815,155
	68,354	-	68,354
	<b>581,349</b>	<b>302,160</b>	<b>883,509</b>
	Unrestricted Funds £	Unrestricted Funds £	Total Funds 2024 £
Charitable activities	Support costs		
	397,069	313,508	710,577
	60,282	2,572	62,854
	<b>457,351</b>	<b>316,080</b>	<b>773,431</b>

**11. Expenditure on activities by activity type**

	Activities Undertaken Directly £	Support Costs £	<b>Total Funds 2025 £</b>	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
	<b>815,155</b>	<b>68,354</b>	<b>883,509</b>	<b>773,431</b>

**12. Analysis of support costs**

	Support Costs £	<b>Total Funds 2025 £</b>	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
	<b>68,354</b>	<b>68,354</b>	<b>62,854</b>

**13. Net income**

Net income is stated after charging/(crediting):

	<b>2025 £</b>	2024 £
Depreciation of tangible fixed assets	1,014	739

**14. Independent examination fees**

	<b>2025 £</b>	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:

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

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

	<b>2025</b> £	2024 £
<b>Chief executive</b>	1	1
<b>Others</b>	3	2
	<b>4</b>	<b>3</b>

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
	£
<b>Cost</b>	
At 1 April 2024	7,100
Additions	1,047
<b>At 31 March 2025</b>	<b>8,147</b>
<b>Depreciation</b>	
At 1 April 2024	5,622
Charge for the year	1,014
<b>At 31 March 2025</b>	<b>6,636</b>
<b>Carrying amount</b>	
<b>At 31 March 2025</b>	<b>1,511</b>
At 31 March 2024	1,478

**18. Investments**

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

All investments shown above are held at cost.

**19. Debtors**

	<b>2025</b> £	2024 £
Trade debtors	8,973	26,455
Other debtors	35,955	43,192
	<b>44,928</b>	<b>69,647</b>

**20. Creditors: amounts falling due within one year**

	<b>2025</b> £	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	
	<b>234,219</b>	<b>330,418</b>

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)
<b>Net assets</b>	<b>77,455</b>	<b>77,455</b>
	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)
<b>Net assets</b>	<b>16,734</b>	<b>16,734</b>

**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)
	<b>275,080</b>	<b>(10,792)</b>	<b>264,288</b>

**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.

