



Testimonials



"Miss G just sent me a video of the performance with our daughter. I can't say how happy it's made us. We've watched it 35 times already. It is completely joyful. What a lovely teacher you are. How can a song about woodlice drinking ginger beer not make you happy? You're a superstar! Thank you so much again for being such a fab teacher!"

Melinda S (Weekday family)



"I just thought I would write to pass on this comment my husband made having been to my daughter's school music concert (sadly as ever I was at work!). He said 'you can't beat DaCapo - the missing link 'musicality'. The way the children at DaCapo are taught to understand music and hear it really does make such a difference. Livvy (as was noticed by the headmistress) spent the time tapping her foot to the heartbeat of each piece!' You teach them well."

Gilly (Saturday Family)



"What came across strongly is the sense of family and also the lack of pressure to learn, but still a real ethos to learn. It was a real first for me to see anything quite like this."

Patricia (Saturday family)



"Having our children experience live music played by such highly skilled musicians feeds into the personal development of the children. They were spellbound!" Alex Banks, Headteacher, Wessex Gardens Primary School after a 'Take Note' Workshop and Concert

Alex Banks, Headteacher, Wessex Gardens Primary School after a 'Take Note' Workshop and Concert



Welcome from the Chair

I am again delighted to present DaCapo's annual review. The Foundation has continued to deliver a first class and innovative musical education both at our Saturday Centre and within 10 London primary schools. We also continue to work closely with other organisations, notably the Fantasia Orchestra and Proms at St Jude's. These relationships enable us to reach far more children, spreading the joy of music making through inspiring performances and participatory activities.

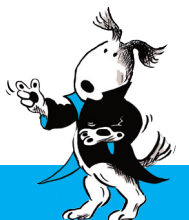
Last year I reported on the Board's commitment to broadening our social impact and in this connection, we were encouraged by the success of the Saturday afternoon workshop programme we developed with the Little Angel Theatre. We are therefore rolling this out again in a further collaboration in Autumn 2024 and the

hope is that we can reach children from a broader social spectrum through providing a lower cost offering. As I reported last year, the challenge for the Board is to seek to safeguard the Foundation's long-term future. Our current efforts to strengthen our financial position are focused in two areas. Firstly, we have recently engaged the services of Vantage Fundraising to assist us in our efforts to obtain regular and significant external funding. Da Capo's income is currently derived almost entirely from the fees it earns from schools and parents so we hope that the engagement of professional fundraising expertise will enable us to strengthen the organisation both in its current offering and in its broader growth ambitions. Our other area of focus is upon growing the Saturday Centre client base where there is spare capacity. If you are a Saturday attendee, you should be aware of the

big Campaign we are currently running, which includes financial incentives to families who successfully refer new families to us.

Finally, the trustee board would like to express its appreciation to Michelle, Jane and their team including of course all the wonderful music teachers. Da Capo's well deserved reputation is a testament to their dedication.

Jonathan McClelland



Our Team

A team of seventeen fantastic musicians work with DaCapo throughout the week and a further thirteen join them each Saturday at the Family Music Centre. All are trained or are training in the DaCapo approach. Many have been with us for over ten years, four for twenty or more and a number of new trainees join each year for the traineeship programme.

Michelle Groves
CEO & Founder

Jane Cutler
Principal & Founder

Neil Pardoe
Vice Principal

New family recruitment & co-leadership on traineeship programme

Roanna Winter
Accounts

Andrew Field
Operations/Centre Manager
Operations/logistics/week-to-week running of Saturday Centre

Harry Peet-Woodall & Isla Groves
Website/Social Media

Alice Purton
Co Musical Director
Performances

Will Dollard
Co Musical Director
Post-certificate staff training

Senior Council Members

Neil Pardoe – Alice Purton – Will Dollard – Liz Menezes – Sally Russell – Rocio Bolaños – Fabio Fernandes

Lead Senior Teachers (Level 2)

Liz Menezes – Sally Russell – Rocio Bolaños – Rachel Groves – Lucy Gwynne-Evans – Fabio Fernandes

Senior Teachers (Level 1)

Dan Garcia – Bert Page – Aleksandra Lipke – Yvain Calvo Cabellero

DaCapo Certified Teachers

Lorena Wolteche – Julia Owczarek – Lara Agar – Kostas Spanos – Alex Tay – Austin Carroll – Joe Thwaites – Emilia Agajew
Camilla Cutts – Lucian McCauley – Tristany Cabellero – Ell Kendell – Marie Cayeux

DaCapo Trainee Teachers

Konstantin Shemetov – Margarita Ignatova – Taro Bariquelo – Jack Rumsden



Choosing an instrument

Choosing an instrument is the first stage of instrumental learning and it is important to give children the best chance of engagement by fully involving them in the process of choosing. It will be them that has the lessons and takes part in the ensembles and they need to make the connection with the instrument.

We run sessions where children can have a hands-on experience of multiple instruments. Each has a specific characteristic and so, for example, children who are sensitive to high sounds may not like the violin but may choose cello or double bass. Some instruments need to be blown and this is a sensation that not all children like; some need fine motor movements (e.g. guitar) and although all problems can be overcome, this can cause frustration in the initial stages, especially if it isn't their choice! Some are exceptionally versatile and can lead to multiple opportunities – for example, learning double bass makes it easy to pick up a bass guitar later on and gains access to jazz, rock and pop.

Each child will respond to the instruments differently and even if they have a picture of something in their mind, once they have the actual experience of holding and playing that instrument it could be very different. A 4-year-old recently was determined she wanted to play the trumpet - until she tried the harp!

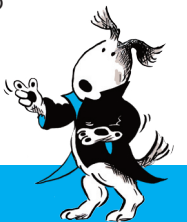


As well as a 1:1 lesson, music making needs also to be experienced in groups and so playing an instrument which can be combined with others easily is our biggest recommendation. The benefits of playing in ensembles are many: it puts into practice all the things you've been taught in other music lessons such as playing in time; it builds empathy – and it

is so much more fun than playing alone! The piano is the most difficult to combine with others and often becomes a solitary exercise.

Piano is asked for more than any other instrument on our list. Whilst we understand the appeal in many ways, we would like to advise that piano can be a lonely instrument to learn and is much harder to incorporate into ensembles. Please bear this in mind when helping your child with their choice. Perhaps think about it as a possible second instrument at a later stage. Please don't misunderstand – we do love the piano too!

Most instruments can be hired and most are available in different sizes to fit small hands. It is essential that you have an instrument at home and we can advise about purchase and hire. Beware of buying an instrument online: it may look like a bargain, but when you get it, it may need extra work (and expense) to be ready to play!





Traineeships - Alex Tay

New teachers who join DaCapo's ranks go through an extensive traineeship that includes mentoring and training in Kodály and DaCapo methodology more broadly, as they grow in their teaching practice. One who has completed his traineeship this year is Alex Tay.

Alex graduated from Cambridge with a BMus and an MPhil in Music Composition. His doctoral research at Guildhall focused on musical illusions. He has collaborated with renowned musicians and orchestras, including the LSO and LPO. Since 2016, he has taught violin, composition and piano. We sat down with Alex to reflect on his experiences with DaCapo this year.

What brought you into teaching music?

Teaching combines a lot of my loves: music, chatting to people, and hopefully to facilitate someone else's enjoyment of something that I love. It's a great way of tapping into creativity as a whole.

What made you decide to join DaCapo?

A composer friend of mine, Lara Agar,

was already teaching here, and she recommended it to me. She told me how happy the students are, and how great it feels to teach here. I was dubious at first, but once I saw it for myself, I was convinced. In particular, the training process really appealed to me.

When you start as a music teacher, you typically start by yourself, going by instinct and learning, probably haphazardly and too slowly, what works and what doesn't. It can take a few students before you figure it out. But with the training provided by DaCapo, you gain the knowledge that allows you to solve many of the problems that students will experience.

How does this training benefit students?

What I love is that it teaches music, which is something creative, creatively. You can absorb a lot from DaCapo and incorporate it into your teaching elsewhere, but something that you can't take with you is the structure that DaCapo provides. The structure of learning is so uniquely laid out, paced,

and flexible, with reinforcement at every stage.

We have a really great set of materials to use in individual lessons, in musicianship classes, and in ensembles. Everything is so stackable. You build upon what's previously learned, like climbing rungs on a ladder.

How does DaCapo's no pressure approach affect the way you teach?

It's a huge comfort, because when you're by yourself as a teacher, parents can have expectations for their children, which is very understandable but which creates an additional pressure. But here at DaCapo, we are almost like a union of teachers, and similarly, the parents can talk to other parents, so they can feel less anxiety about how their child is doing. And it's just great to be able to ask colleagues for advice, and especially Jane, who will often come in and observe. I feel very supported here at DaCapo.

Rebecca Münger / Daniel Spreadbury
Trustees



Teacher Interview - Liz Menezes



Liz is DaCapo's longest standing teacher. She studied violin with Roy Gerrard, graduated with an MA Hons in Classics and French from Oxford, and trained in music and acting. She has performed internationally as a singer and leads the Aspidistra Drawing Room Orchestra. Since 1998, she has taught at DaCapo and several North London schools. We sat down with Liz and asked her:

What compelled you to become a music teacher?

I always enjoyed school, and I revered my teachers. I always wanted to be in music, but I wanted to do the sensible thing, so I went to Oxford and studied Classics and French. I tried to become a French teacher, but I knew that wasn't the thing I really wanted to do. So later I got into music college. The teaching thing was still there in the back of my mind, and then I met Jane while doing the teaching module.

DaCapo was recruiting teachers among the music college's students, approaching those they felt suited their methods, so I came and had a look. Jane asked me if I

wanted to train as a teacher. I started training with DaCapo while still at college and I kept that up.

How is DaCapo different from other music teaching you've done?

I use DaCapo's methods in all my other teaching: Kodály, musicianship, movement, fun. I have always had good ears, and I am naturally able to pick up tunes. What we do here is enable people who aren't naturally like this to do it. Lots of students don't come from a musical family, but DaCapo brings this out of them: it turns students into natural musicians.

In other teaching environments, pupils can get quite competitive and compare them-selves to each other. They want a particular mark, at the expense of having fun. The emphasis here isn't on grades, but on taking music into your whole life.

What does being a DaCapo teacher mean to you?

It's like coming home. I've been doing this since 1998. It's always been a friendly place for me. I've always felt welcomed

and valued. After all these years, I still look forward to each Saturday.

What do you think students enjoy most ?

Students benefit from the friendly atmosphere and things being tailored to them. Some people put pressure on themselves no matter what they do, but the pressure doesn't come from the teaching. DaCapo is for people's personal development. The emphasis is on making music for its own sake, because you like it, so you do as much as you want.

What sets DaCapo's teachers apart?

DaCapo's methods are not for everyone. But if teachers are receptive to what Jane does in her training, they will soon become amazing like Jane! The team at DaCapo really care about what staff are doing and it feels like being refreshed. Everyone is a better musician as a result.

Rebecca Münger/Daniel Spreadbury
Trustees





Alumna Interview- Ella Gwynne-Evans

"I remember my very first cafe concert," violinist and singer

Ella Gwynne Evans tells me when we meet to talk about her time at DaCapo. "I performed Twinkle Twinkle Little Star, and it was very scratchy and very squeaky."

At the time, Ella was only six years old, but already she was giving a performance in front of her peers and their parents. Now, as an accomplished young musician with a first-class degree from Chichester University, she looks back with great fondness on her time at DaCapo.

"Most of my year group went the whole way through until we were 18," she says. "I have videos of me and my friends Isla, Nula, Joe and Toby from when we first started at five or six, and from the recording we made with our amazing teacher, Louis, at the end of our time at DaCapo when we were 18. It's quite nostalgic!"

Ella always loved her weekly trips to DaCapo, but it was only as she was thinking about what to do following her A-Levels that she truly decided to pursue music at university and beyond. "I realised I was very drawn to music above my other subjects and that's what I wanted to do."

Ella is one of thousands of students whose time at university was scarred by the Covid 19 pandemic. "In February 2020, I started the Chitettes, a five-part a capella group and we only managed to perform one concert before Covid hit" she says. "When we went back to uni we were confined to our houses and then there was that extended second lockdown, and we didn't go back until March." Despite lockdowns, The Chitettes continue to sing together and still perform together today. "One of our proudest achievements was being invited to the International Acapella School, run by ex-King's Singer, Stephen Connolly." "It was only getting to experience a full summer, in 2022, which was so busy with gigs and opportunities, that you realise how much you really missed out on in the

other two years, because that summer was so jam-packed," she says, "But it makes you appreciate it all the more."

Ella found her years of experience from DaCapo invaluable in her time at Chichester – and it paid off right from the first day.

"At the start of the course we had a theory test to put us into sets for that module," she tells me, "and I got into the very top set, which was quite a select group. One of my friends ended up in the second set, and the only differences in our answers were to do with modes. I was able to use the solfa I was taught at DaCapo to work out the modes, and that allowed me to answer the questions right away. It's the same with sight reading – I see it in terms of solfa, and the ta, ta, ti, ti, ta rhythms that I was taught when I was little – and it does help. People always tell me I'm good at sight reading, and I think this is why."

Ella is now working at a physiotherapist clinic as part of their Client Service Team, as well as learning bookkeeping, and the job allows her enough flexibility to leave



cont.

room for her burgeoning professional music-making.

Ella has a developing love of choral music, through being a part of chamber choirs and consorts at University, as well as a choral scholar at Arundel Cathedral, under Elizabeth Stratford. “I had many fantastic opportunities at Arundel, including most recently recording a CD for the 150th Celebrations at the Cathedral.”

Ella was also a member of RSCM’s Millennium Youth Choir, and regularly sings with the Prebendal Singers. “On Sundays, I sing as part of a quartet at St Simon Zelotes, Sloane Square, London” she says. “I play violin in the Sleepy Lagoon Orchestra, which is a swing dance orchestra, and we’ve toured in France and Germany. We’ll be playing next weekend at the Goodwood Revival, which I was lucky enough to play at during my time at university.”

As we say goodbye, Ella reflects on her experience at DaCapo and the role it has played in her musical life. “I always loved

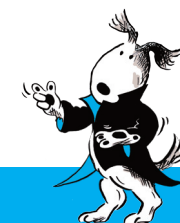


Ella with Mum, Lucy, who is a teacher at DaCapo

Da Capo. Going there on Saturdays was probably the highlight of my week” she says. “When somebody asks me for a bio and I see what I’ve done written down, I feel so lucky to have done all these amazing things.”

Luck may be part of it, but Ella’s own talent and drive is a greater part of it – and the grounding she received from her 12 years at DaCapo helped to set her course and equip her for the path ahead.

Daniel Spreadbury, Trustee



Pop-up Concerts

Take a walk around the Centre on the last Saturday of term and you'll hear the usual mix of bouncing tennis balls, singing, clacking claves, and a wide variety of instruments (did you know we teach the harp now?) being bowed, blown, plucked and struck with enthusiasm, but you'll also be in for a treat: in corridors, classrooms, halls, the cafe, and even on the playground if the weather's nice—everywhere you look—there are concerts happening. From Red beginners making their debut solo performance with support from their teacher, to the Adult Chamber ensemble, via duets, ensembles, musicianship classes, orchestras, and choirs, and sometimes even a special performance from professional musicians from our friends the Fantasia Orchestra, there's something to inspire and delight everyone.

A chance for students to find their level of comfort with performance, be it popping out of their classroom into the corridor for a low-key duet, or taking the

stage in the atrium, cafe, or a hall, pop-up concerts offer a middle ground between playing to a friend or parent at the end of a lesson and the weekly cafe concert with the whole school and their families listening.

Our autumn and spring terms saw a total of 45 pop-up concerts, spread throughout the day on the final Saturday of each term. It breaks down to 30 group (ensemble, musicianship and choir) performances (including Phoebe's farewell Christmas carol performance with the Fantasia Orchestra brass quintet), three duets, 11 individual performances, all around the school, and the special 'Take Note' concert in December.

Getting a first look the pop-up concert timetable always feels to me like getting the schedule for a Star Trek convention: I want to go to every panel, talk, screening, party, photo op, the cosplay contest—And when am I going to have time to browse the merch stalls, or meet



up with friends from far-flung places, never mind eat or sleep?!—Except, I'm trying to see every concert, some of which clash, while doing my usual timetable of teaching and making sure my students are ready in the right place at the right time for their performances. If I plan it well, I can get to a few concerts as an audience member rather than a teacher, and it's always a treat to hear what our students have been working on in classes I'm not involved with.

Look out for the next pop-up concert timetable and see how many concerts you can hear on the last Saturday of term (I heard there might even be prizes up for grabs!).

Sally Russell, Senior Teacher



John's Day

John's Day this year was themed "Chocolate" – what a treat! The whole Saturday Centre was involved: from our adult students, to our teenagers, right down to the smallest of tiny tinies! That's why the concert is such a special celebration of John's work, and of DaCapo as a whole. Where else can you see toddlers and teenagers perform? Or parents in the orchestra accompanying their own children? Truly special. Well done to everyone involved!

As a teacher I feel very privileged to know, to use and to pass on the music of John Ashton Thomas. It is the result of a creative partnership that has produced repertoire of the highest quality. We are so lucky to have these works written for us.

The words of Tracey Mathias are always engaging and clear, with a healthy dose of laughs. Jane Cutler's role as musical commissioner/editor/advisor means that each piece is informed by a lifetime dedicated to



music education of the highest standing. These combination of skills mean the results of John, Jane and Tracey's creative partnership are nothing short of magic.

The pieces are relatively simple to learn, but never patronise either performer or listener. Immediately inviting and joyful, with consistently satisfying melody meeting complex harmony, they make our job as teachers easy. There is nothing like singing at the same time as laughing, and more often than not this is how children first react to these pieces.

What a gift! I mean, who doesn't love the idea of Granny flooding the street with chocolate?!

John (with Jane and Tracey) has given us some totally unique and irreplaceable works. Works that lead to learning, to laughter, and to joyful days like John's Day, where we can celebrate engaging a whole range and community of people in high quality music making!

Will Dollard, Senior Teacher



PARTNERSHIPS

Proms at St Jude's

Our partnership with Proms at St Jude's gives opportunities to work with more schools, a great team of dedicated people and in super venues - St Jude's, Henrietta Barnett School and also the green areas of Central Square in Hampstead Garden Suburb.

Together this year we enabled over 400 local students to take part in free live concerts and workshops; ran four Teeny Proms for toddlers and pre-schoolers;

and welcomed hundreds to the second Family Festival on and around the square. The festival included a junk orchestra, concerts, African Drumming, musicians to meet in gazebos, an alphorn and more!

Outreach activities reached children and young people in Barnet and the East End.

We look forward to building on these achievements with a full and varied programme for 2025.



We started the year with a term of puppetry for children who take

part in our Early Years music sessions. It was great fun but we felt that the children were a little overwhelmed and tired by the double session. A pause followed because of a lack of funds but the time has been used for thinking and planning.

We have now been successful in raising some funds for a small puppetry project on a Saturday and also for some R&D to develop a schools' project to include puppetry and music. This will be a three way project with both LAT and Fantasia. We're feeling our way and it's taking time but everyone is enjoying the process and learning what works and what doesn't.

Puppetry is an important part of our future planning. It's a lovely way of mixing two art forms and encouraging creativity. The new ventures will be promoted on the website and through social media as soon as the plans are finalised.

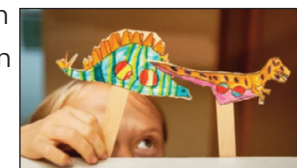


Schools' concert

Isabella Paulmichl, winner of Junior Fanfare Competition ▶



Drumming workshop at Family Festival



cont.

FANTASIA ORCHESTRA

Fantasia's conductor and artistic director, Tom Fetherstonhaugh, is a great friend to DaCapo and we have been excited to watch the development of his wonderful young orchestra.

They started out eight years ago as students and friends from the Junior Royal Academy of Music and many of the original group joined Tom this year in several high profile concerts around the country, culminating in their Proms debut this summer, including brothers Braimah and Sheku Kanneh-Mason.

The programme mixed Bartók with Bacharach, Piazzolla tango with Stevie Wonder soul, Brahms

alongside Bob Marley. Tom said: "The idea is to present and play incredible gems of the musical world, and not just restrict ourselves to classical music. It was an opportunity to widen our repertoire with outstanding soloists and some of our favourite pieces." **It was fantastic!**

DaCapo and Fantasia shared some great workshops and concerts in schools this year and we're busy fundraising to add more to the mix over the coming months.

We are proud and honoured to be their education partners.



Take Note

The Take Note project, in partnership with Fantasia Orchestra, has now completed its pilot and we are very happy with the content and outcomes of this series of workshops and concerts.

The pilots took place in two primary schools in North London and we were looking at repertoire choices, the school resource pack, workshop content and the interaction, responses and feedback on the day of the concert.

The workshops are designed as a series and schools can choose from a menu of strings, brass, woodwind and percussion. They are led by the skilled musicians from Fantasia Orchestra and a DaCapo teacher who has specialist training to interact with children. Each workshop/concert lasts for 45 minutes.

As an example, these are the activities for a strings session: An opportunity for the children to get to know the musicians and ask them questions about their lives. We want them to be inspired by them and their chosen career – this sometimes starts with knowing about their favourite football team or pet!



Listening to each musician play an extract of the piece that will be in the concert. The children are invited to tell us about the instrument, how it sounded, what the music made them feel, etc. The musicians play combinations of two, three, and four instruments, and children are prompted to ask questions and get answers that help them to hear that the musicians are all playing different music that sounds perfect when played together!

Next, the children start to get a feel of “being” four parts. We teach them a short song with four separate parts that fit together. This is done standing up – we include some movement and give them a chance to stretch and increase their concentration!

The final section is the concert, when the children listen to the quartet play.

In the first pilot, the musicians played the first movement of Haydn’s string quartet Op. 76 No. 1. KS1 listened very to the first half of two and a half minutes and the

KS2 children listened for five minutes.

We were delighted that the feedback did not include any comments on the music being “too difficult” or “not really what the children like to listen to” – both of which we have often heard before!

We made adjustments after the first workshop/concert as a result of feedback from the children, teachers and musicians. It was hugely positive but we were able to extract small comments that helped us to make the first two parts of the session even more interactive.

In the second and third workshops/concerts, we found the concentration and interest had improved dramatically and enabled them to talk about their experience with a greater level of sophistication than they would have managed previously. There was also a high level of engagement and interest from the teachers, many of whom knew as little about the music and instruments as the children.

We are now fundraising to raise money to take this valuable workshop to more schools!



DaCapo Primary Music launch: What a night!



Thursday 23 May 2024 saw the official launch of DaCapo Online, and what a fantastic launch event it was! Held at DaCapo's home at Wren Academy, about 80 invited guests were thoroughly spoiled, as well as being informed, educated, and entertained! It was lovely to see the venue bedecked with DaCapo character bunting and life-sized cardboard cut-outs of favourite characters Coda and Rondo, our trusted conducting dogs!

Drinks were offered on arrival, and a tasty assortment of nibbles were provided throughout the evening. It was a very friendly, convivial occasion, an evening to really celebrate the amount of hard work and dedication that Michelle Groves and Jane Cutler have put into this award-winning project over so many years.

The evening started and ended with live music. We were enthralled by the delightful (award-winning) duo of Eleanor Grant and Gus McQuade. An interesting pairing with Eleanor on double bass and vocal – singing soprano beautifully at the same time as playing the bass – with Gus

providing an outstanding accompaniment on classical guitar. Their unique repertoire was eclectic, with music ranging from Renaissance through to modern day.

Michelle gave an overview of DaCapo Online from its humble beginnings to today's exciting launch, and this was followed by a demonstration by Jane, using the new DaCapo Online interactive whiteboard resource. The audience were soon joining in with songs such as "Pigs on Holiday" and learning about "Rabbits on the Run"! All very informative, covering important musical elements that included pulse, rhythm and performance.



It was a joy to hear Tom Fetherstonhaugh of Fantasia Orchestra, Alice Purton and Will Dollard talk about how excited their students are when engaging with the DaCapo Online programme, and the amount of fun learning that takes place. All providing proof, if it was ever needed, that this is indeed a fabulous new resource that all nursery and primary schools should adopt. This was followed by saxophonist and composer Alex Western-King, stating how happy he was to be investing in such an important project, and suggesting more people follow his generous lead.

It was a really successful launch that further enhanced the joy of music making. Every child should have access to this wonderful new resource!

The DaCapo Online music programme will help all non-specialist nursery and primary teachers. It offers a strong pedagogy in learning music that also teaches basic musical elements and notation from a very simple beginning, but in a fun and fully accessible way.

Richard Llewellyn, Director



THE DACAPO THIRTY-

2024 marks a special year as DaCapo celebrates its 33rd birthday. DaCapo saw its humble start in 1991 as a Saturday Centre, when a passionate music educator and an inspired parent decided to join forces to create something unique and impactful in music education, to grow happy and able musicians who have a skill that they can draw on for life.

DaCapo's methodology is founded on Kodály, using the 'voice and training the ear, eye, hand and heart', using practical activities and extremely active lesson structures. It is non-selective, inclusive and focuses on the understanding of music in depth, helping to internalise sound for the learner.

The Foundation has grown from strength to strength and today has a strong team of diverse and high-calibre teachers who are committed to fostering love and skills in every student. DaCapo now offers a full spectrum of educational programmes



- THREE CAMPAIGN

apparent to allow the Foundation to increase funding and help with building this future.

To celebrate its 33rd birthday, the Foundation has launched the 'DaCapo 33 Campaign' with the ambitious goal of attracting 33 new families to the Saturday Centre, whilst increasing awareness online and in the local area and bringing together the community of families to celebrate its achievement. A generous package of gifts have been prepared, including discounts on fees, gifts, free cakes, and coffee!

Michelle, Jane, their team and parents are working together towards its ambitious goal, delivering trial lessons, asking for Google reviews and gaining new followers on Facebook and Instagram. Existing families are asked to support the future plans for the foundation, which marks a good starting point to plan for the transition, as well as growing the Saturday Centre which benefits everyone involved.

Hong Ding, Trustee



Giving our website a makeover

DaCapo is proudly celebrating its 33rd anniversary this year, marking three decades of transformative impact on students, families, and music teachers across the globe. Over the years, DaCapo has become synonymous with excellence in music education, cultivating a legacy that resonates with all who have engaged with our programmes.

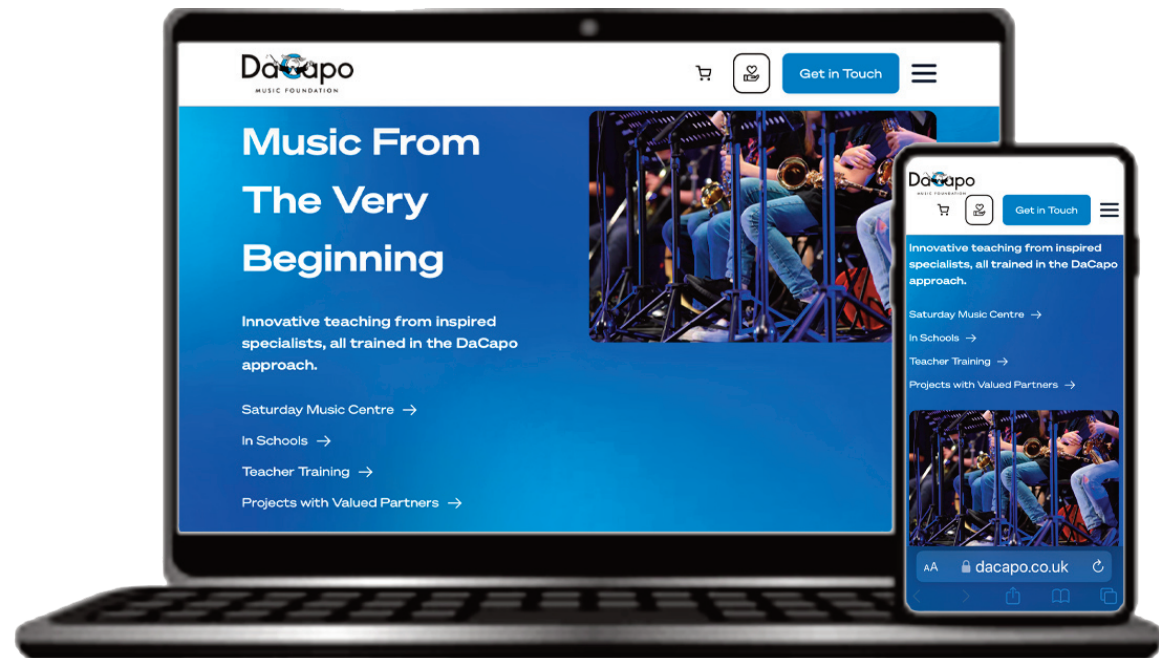
However, we realised that our website was not adequately reflecting the quality and depth of our work. To address this, we embarked on a project last year to completely overhaul our online presence. Our goal was to create a website that truly embodies DaCapo's brand values and showcases the breadth of our expertise and offerings.

We enlisted the expertise of a professional freelance web developer and designer, ensuring that the project was handled with the highest level of

skill and creativity. By operating without overheads, we were able to keep costs low while maintaining a focus on quality. The result is a new website that went live in July, just in time for the new academic year. We believe the new website is a significant improvement, offering a

more accurate and engaging representation of the DaCapo experience. We hope that you, our community, find the new platform as inspiring and user-friendly as we intended it to be.

Rebecca Munger, Trustee



The Making of a Schools' Prom

The Proms at St Jude's festival in Hampstead Garden Suburb has included something for children and families since its beginnings in the 1990s, including the famous Finchley Children's Choir and The Nonsuch Orchestra.

When DaCapo first got involved in 2016 and 2017 we worked with Apollo 5, a five-piece a cappella group, and ran workshops in a few local schools. The schools performed the songs with Apollo 5 at the midweek Schools' Prom and the format proved successful. Since then the DaCapo partnership with the Proms has seen an expansion of these ideas. We wanted to add instrumental accompaniment to the children's singing and invited Fantasia Orchestra to join in planning a new-style' Prom.

In 2018 we worked with six primary and three secondary schools with music that was specially commissioned by DaCapo. Bringing mixed-age groups together is an important part of the Schools' Prom.

A lot of preparation goes into a DaCapo commission: the range of the children's voices (which varies according to age, singing experience and exposure) is considered; parts need to harmonise and be sung in canon; and the music should be of quality and interest alongside evocative words.

DaCapo's collections were written by composer-in-residence John Ashton Thomas (1961–2021) who worked closely with Principal Jane Cutler and writer-in-residence Tracey Mathias. Children (and teachers) need songs that tell interesting, unpredictable stories and Tracey's rich language does just that! The music was written and the words added later, ensuring the musical purpose came first and was not accidental or incidental. There's just one set of words for a song, encouraging teachers to spend less time learning words and more time exploring the musical content, the relative solfa, Kodály rhythms, building a deeper understanding of the musical structures, using musical tools such as bouncing a ball as you sing, changing the



articulation, singing in canon and transforming the music.

DaCapo teachers Louis D'Heudieres, Alice Purton and Bert Page, led by Will Dollard, have all been involved in the visits to schools, running workshops to prepare for the concert. They use a variety of musical activities to teach, ensuring both a fun session and the best opportunity to learn how to sing the songs on their own and, eventually, together with the other school groups. They leave the music and a backing



cont.

track and/or piano scores for use between visits.

It's quite a special day out for children to come to the iconic St Jude-on-the-Hill. They arrive early in the morning, on foot, on public transport and in school coaches. We've had up to 400 children and there's a great atmosphere of enjoyment and anticipation. This quote from a 9-year-old pupil says it all: "I have been so excited about today and can't believe I'm really doing this." Themes to date have been: The Sea; Planets, Moons and Stars; Assalay (a fantasy story) and Pictures. This year it was Chocolate.

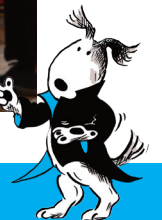
Each Prom consists of songs and readings from the pupils. The morning is spent rehearsing with leaders and the players from Fantasia. There's a break for a packed lunch on the grass or in one of the Proms' marquees and to explore the surroundings. They then perform to a small audience including the mayor, several headteachers and governors and some other local VIPs. A film is



made each year so that the schools can share the concert with families.

The splendour of the setting and acoustics and the quality of performance make this a memorable event for all.

We are already planning for next year – and with a new composer: Mark Choi (choiby.com) is working with Jane and Tracey and the theme is "The Modes."



Statement of Financial Activity

Balance Sheet

(Incorporating an Income and Expenditure Account) for the Year Ended 31 August 2023

	Notes	Unrestricted fund £	Restricted fund £	31.8.23 Total funds £	31.8.22 Total funds £
Income and endowments from					
Donations and legacies		139	3,000	3,139	19,343
Charitable activities					
Music Centre		148,112	-	148,112	124,441
Schools Programmes		167,554	-	167,554	143,421
Projects		40,211	-	40,211	6,550
Accreditation		348	-	348	288
30th Birthday Celebrations		-	-	-	6,768
Other income		238	-	238	-
Total		356,602	3,000	359,602	300,811
Expenditure on					
Charitable activities	3				
Music Centre		167,670	-	167,670	147,039
Schools Programmes		172,292	-	172,292	148,443
Projects		16,018	6,715	22,733	9,858
30th Birthday Celebrations		-	-	-	6,298
Total		355,980	6,715	362,695	311,638
NET INCOME/(EXPENDITURE)		622	(3,715)	(3,093)	(10,827)
Reconciliation of funds					
Total funds brought forward		1,547	9,850	11,397	22,224
Total funds carried forward		2,169	6,135	8,304	11,397

The Dacapo Music Foundation Limited

Balance Sheet 31 August 2023

	Notes	Unrestricted fund £	Restricted fund £	31.8.23 Total funds £	31.8.22 Total funds £
Fixed assets					
Tangible assets	9	15,240	-	15,240	16,972
Investments	10	5	-	5	5
		15,245	-	15,245	16,977
Current assets					
Debtors	11	12,634	-	12,634	18,687
Cash at bank and in hand		15,469	6,135	21,604	15,502
		28,103	6,135	34,238	34,189
Creditors					
Amounts falling due within one year	12	(32,101)	-	(32,101)	(26,019)
Net current assets		(3,998)	6,135	2,137	8,170
Total assets less current liabilities		11,247	6,135	17,382	25,147
Creditors					
Amounts falling due after more than one year	13	(9,078)	-	(9,078)	(13,750)
NET ASSETS		2,169	6,135	8,304	11,397
Funds	15				
Unrestricted funds				2,169	1,547
Restricted funds				6,135	9,850
Total funds				8,304	11,397

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2023 in accordance with Section 476 of the Companies Act 2006.



This year's statistics



6 new
teachers
gained
the DaCapo
Initial
Certificate

50
children
took
part in
'Try an
Instrument'
sessions

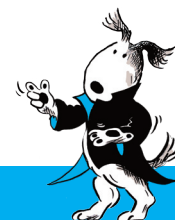


1800
classroom
music
sessions
taught

5000+
1:1 lessons
delivered



23
School
workshops-
Take Note,
Tutti, Proms
etc.
conducted



DaCapo in Schools

Our work in schools has continued to flourish and strengthen this year, at both our flagship and satellite schools. We have been especially pleased to include St Mary's & St John's (SMSJ), as part of the growing Wren family, under our umbrella.

We are proud of the continued work we do at our flagship school, Wren Academy (Finchley site). We continue to teach class music lessons from Reception through to Year 6, provide all instrumental lessons throughout the whole school, run the orchestra and two choirs in the primary school, deliver weekly music assemblies, and also organise and run special projects throughout the year. We feel that the opportunities we provide for the pupils reflect an excellent example of a thoroughly musical school.

We are now also established teaching class music at SMSJ at their Neale

House site, which covers Nursery up to Year 4. As a reflection of their. As a reflection of their appreciation and commitment to our work, they have recently asked us to provide 1:1 instrumental lessons from the start of this new academic year.

The work at our other four satellite schools also continues to grow, again with class lessons taught throughout the whole primary schools from Nursery up to Year 6.

Last year we were able to road test our OFSTED preparation, with a Deep Dive visit from the LEA, who were extremely impressed and recommended that music be chosen by the school for a Deep Dive subject in the event of an inspection. This year we were able to put that preparation to the test at Christchurch & Holy Trinity, where so far we have had excellent feedback from the schools. We are expecting an



inspection at Wren Finchley in the next year, and feel thoroughly prepared.

Over the coming year we would like to focus more attention on staff training for new teachers wanting to expand into schools' work, and also continued professional development for current DaCapo schools' teachers. The work we do is clearly valued by our schools, as each year we are asked to provide more and add to our growing responsibilities, and so we need to make sure we have enough time and resources to give training and support to our committed team of teachers.

Neil Pardoe, Vice Principal



Our funders this year -

to whom we are very grateful!



Golsoncott Foundation



D'Oyly Carte Charitable Trust



Kirby Laing Foundation



M & G in the Community



UK ONLINE GIVING FOUNDATION

Contact us

By post: c/o Wren Academy,
Hilton Avenue,
London,
N12 9HB

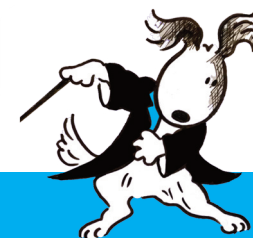
By phone: 07595 367 194

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Facebook: @DaCapoMusicFoundation





MUSIC FOUNDATION

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FANTASIA ORCHESTRA



ANNUAL REVIEW 2023/24