



ANNUAL REVIEW 2022/23



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musicians of the future...

THWAITES

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Welcome from our Chair

I am again delighted to present DaCapo's annual review. It has been another successful year for the Foundation in its delivery of a first class and innovative musical education both at our Saturday Centre and within 10 London primary schools. Over the year, DaCapo's educational offering has again been enriched by its partnerships with other organisations, notably the Fantasia Orchestra and Proms at St Jude's whose annual festival in June each year is a musical highlight for our primary school students.

Last year, I reported that the Yehudi Menuhin School had asked DaCapo to support its early years' programme. This programme is now up and running and I am delighted to report, going very well. This relationship with such a prestigious institution is a testament to the quality of DaCapo's music education under Jane Cutler's inspirational leadership.

The DaCapo Board spent a lot of time this year considering the Foundation's strategic direction. Whilst our first priority remains the provision of the same level of care and support to our Saturday families and primary schools, we are also committed to developing programmes which will enable less well-off families to access the benefits of a DaCapo musical education. Apart from our belief that such a focus on social impact is the right thing to do, it should also help us in our applications to external funders, thereby benefiting the organisation as a whole. As part of this strategy, a Saturday afternoon workshop programme was developed with the Little Angel Theatre Company and is now up and running. It offers a multi disciplinary music/arts & craft/performance programme and is being offered to

families at a relatively low cost.

In last year's Chair's statement, I referred to the launch of DaCapo Primary Music, a commercial venture being established by Jane Cutler and Michelle Groves with external investors. I am delighted that this new venture is now operational and the Foundation looks forward to developing a valuable partnership with it. Its marketing of a Digital Platform for supporting schools, adopting DaCapo's approach to music education offers the Foundation the opportunity to extend the reach of our effective and fun music programme.

As I reported last year, the long-term success of the charity very much depends on its ability to generate sufficient income to cover salaries for a leadership team. Comparing ourselves to charities of a similar size, it is clear that we need to derive a greater proportion of our income from external funders. Accordingly, we are acutely conscious of the need to try and support Michelle in her management role so as to allow her to devote sufficient time to fund raising. We are truly grateful to the volunteers who have come forward over the year for specific projects and are hoping we can continue to call upon your goodwill going forward.

Finally, a big vote of thanks from myself and the Trustee Board to Michelle, Jane and their team, including of course all the amazing music teachers, without whose commitment and dedication Da Capo could not exist.



Jonathan McClelland
Chair



Our Team

Principal and Founder:

Jane Cutler

CEO and Founder:

Michelle Groves

Design:

Ali Judge

Vice Principal:

Neil Pardoe

Accounts:

Roanna Winter

Administration:

Andrew Field

Chair:

Jonathan McClelland

Teachers:

Lara Agar

Lizzie Baumberg

Rocio Bolanos

Yvain Caballero

Austin Carroll

Camilla Cutts

Will Dollard

Niki Duszka

Fabio Fernandes

Andrew Gallop

Dan Garcia

Rachel Groves

Lucy Gwynne Evans

Ell Kendall

Aleksandra Lipke

Emilia Agajew

Lucian McCauley

Liz Menezes

Greg Monk

Tom Morley

David Orchant

Julia Owczarek

Bert Page

Kimon Parry

Alice Purton

Sally Russell

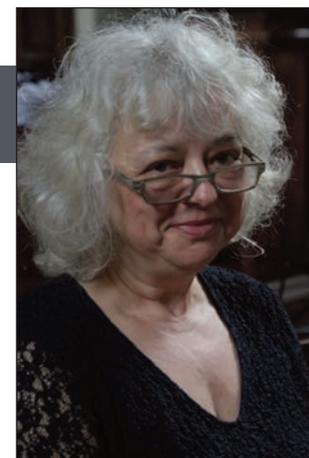
Kostas Spanos

Alex Tay

Joe Thwaites

Dan Warwick

Lorena Wolteche



Sixteen 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 training in the DaCapo approach. Ten have been with us for over ten years and four for twenty or more.

Board of Trustees

Jonathan McClelland (Chair)

Giuseppa Colella

Monica Healy

Rebecca Muenger

Nell Norman

Spipriya Sreedher

Daniel Spreadbury



What our families say

I have attended the DaCapo Music School for many years, first with my children and now they have grown up, to enjoy and benefit from DaCapo's adult musical education myself. The Kodaly solfa methods are useful and relevant to all my musical activities both at DaCapo and beyond. DaCapo's relaxed but highly coherent and holistic approach to music, delivered by impressively skilled and dedicated teachers is unique. It has helped me to improve my singing and flute playing while also continuing to appreciate and understand musical structure and theory. And all this happens almost imperceptibly, while also having so much fun!

Nancy B

As the mother of two children attending DaCapo, we are big fans. I'm always wowed by the contagious enthusiasm of all the teachers and I have been delighted to observe how the progression from the toddler group to the next stage has developed our younger child's self confidence. For both children, the teaching of music in a group setting has really benefited them, both musically and socially. My older girl loves the Puppet theatre project which is a great addition to the offering.

Lotte F

I couldn't be happier with the impact DaCapo has on my kids' love for music. As a parent, it's a joy to watch their interest and ability grow and flourish from week to week. DaCapo's approach, curriculum and culture all demonstrate the power of a holistic, child-centred approach to learning. And with the on-going cuts to creative and artistic teaching makes DaCapo all the more important.

It's a highlight of our week; Freda loves Sally, Dan and Lara's classes, and Wren has gained confidence and a sense of creative play from Rachel's class.

Paul A

As well as the excellent teaching my children receive, I love the opportunities DaCapo offers me to develop my own music knowledge and skills. I have been singing with the adult choir for a few years and more recently joined the adult chamber ensemble and musicianship classes. These have been a real boost for me in developing greater confidence in my playing and singing - something that I hadn't really done for many (many!) years. The inclusive and friendly atmosphere and the teachers' engaging and joyful approach make the Family Music Centre so welcoming and a real delight to be a part of.

Iona W



Saturday Music Centre



All ages, all instruments and a whole lot of fun!

Seriously good music making from the loveliest bunch of high calibre teachers.

Every Saturday in term time at Wren Academy in North Finchley.



Jazz at DaCapo

As a life-long 'jazzzer', I was delighted when DaCapo added a jazz class to its Saturday schedule earlier this year and I have really enjoyed participating as a keyboard player. The class is led by Austin Carroll, a prize-winning jazz trumpet graduate from Trinity Laban Conservatoire of Music and Dance, who has developed a DaCapo-based approach to teaching jazz incorporating movement and voice as well as the actual playing.

As you would expect in a jazz class it's all about rhythm! Each week we start off with an energetic 'line dance' where we step in time to a jazz track. It sounds easy, but when you add clicking fingers on the second and fourth beats of every fourth bar, whilst simultaneously keeping the feet moving, it really gets quite exciting – perhaps we should rebrand it as Jazz Aerobics! More seriously, this time spent away from our instruments is integral to developing better listening and timing skills. Our current line up comprises flute, trumpet, sax, electric guitar, keyboard and bass. We would really welcome more players (a drummer would be particularly good!) and should stress that experience of playing jazz is not a prerequisite to joining.

So, as they say, I'll give you four, then let's take it away... 😊

Jonathan M



Traineeships

Every year we offer a one-year training to a number of musicians and they join the team. It's an opportunity for musicians who have a real interest in training how to be excellent teachers. The year equips them to become a well-prepared music teacher, who puts enjoyment at the heart of every lesson. They work with us on Saturday mornings, each have a mentor and they also receive 4 days of training with one of the senior team.

I find myself practicing my listening and singing skills alongside the children, improving me as a musician with them.

The training at DaCapo has greatly improved my teaching!

We asked this year's team for some feedback:



A big part of the training consists of observing experienced teachers. It allows us to experience the classes with the students and understand how specific exercises feel from their perspective.



I'm loving it!



cont...

The best thing about the DaCapo Traineeship scheme is how easy it is to get support and advice from highly experienced senior teachers. For example, when I asked for help with a particular student, Neil and Jane very kindly offered to observe one of my lessons and give feedback on my teaching. Both discussed their feedback with me in person, and Jane also sent me some feedback over email with bullet-point suggestions of things to try in the next few lessons. I have always felt that my colleagues at DaCapo are nothing but happy to help each other and from this you can tell that everyone truly cares about their teaching and the experience of students.



Austin Carroll

When I started as a trainee at DaCapo, I was given the opportunity to shadow one-to-one lessons and support group sessions, before I had any students of my own. This was an invaluable experience as I was able to observe many different teaching styles and techniques and how different students respond to these. Furthermore, it is hugely inspiring to see children being fully engaged, loving their music lessons!

Another beneficial aspect has been the training sessions that happen every Saturday morning before students arrive at the centre. It's an opportunity to meet with other teachers and discuss anything that has arisen in lessons - again, completely invaluable as often in teaching you can go all day without seeing another teacher... that would never happen at the Saturday centre!

Last but not least, the organisation at DaCapo is fantastic, with Michelle and Andrew always on hand to discuss your timetable, help provide resources and help you with anything else you need. They always make me feel like they have time for me, and considering the number of teachers and classes at the Saturday centre, this is no mean feat... I don't know how they do it!

I would love to provide some balance in my feedback and tell you what I think can be improved, but I'm really struggling to find anything to say at the moment! I'll let you know if anything comes up ;)

I'm really grateful for the opportunities I've had at DaCapo so far - thank you! I really appreciate the work that you do.

Austin



DaCapo &

We are thrilled that DaCapo's music curriculum for toddlers has been the basis of the new Baby Menuhins programme, delivered by the prestigious Yehudi Menuhin School (YMS).

YMS is a specialist music school in Stoke d'Abernon, Surrey, England, founded in 1963 by violinist and conductor Yehudi Menuhin (1916-1999). Menuhin was born in New York, but later became a British subject. He first performed at the age of seven when he astonished a San Francisco audience with his virtuosity. His glittering career included numerous recordings and performances under some of the century's greatest conductors. He started YMS with just fifteen pupils, but there are now over fifty staff and around eighty boys and girls aged 8-19.

Of the new Baby Menuhins initiative, YMS say "the classes provide expert teaching for little ones, developing natural responses to music, pulse, and rhythm and enjoying a gentle introduction to music-making. Baby Menuhins also incorporates elements of mindfulness, well-being and baby yoga."

The classes are the DaCapo programme's mix of interactive and engaging singing and activities, involving moving to music with instruments such as rhythm sticks, bells, and egg shakers, as well as scarves and soft toys.


The
Yehudi
Menuhin
School



The YMS classes are led by the School's Early Years Lead, Suzanne Evans. Suzanne studied violin and viola at Carnegie Mellon University in Pittsburgh, USA and has over twenty years' experience of teaching string players in a wide variety of settings in three different countries. Suzanne is also a certified children's yoga teacher and trained with YogaBeez Children's Yoga School. DaCapo Principal, Jane has been training Suzanne over the last six months to prepare for Baby Menuhins.

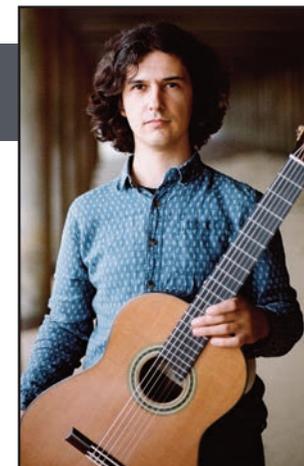
Classes take place in the School's award-winning concert venue, The Menuhin Hall, each Tuesday, Wednesday and Thursday during term-time.

DaCapo are now working with YMS on the next stage of learning - Mini Menuhin, with other teachers joining the training programme as the plans come to fruition and grow.

<https://www.menuhinschool.co.uk/>



Pavel Ralev



Pavel Ralev is a London-based guitarist who first started teaching for Da Capo in 2014, and who is returning as a teacher after several years away. He is widely celebrated as a performer, and has played all over the world over the last several years, including a successful tour of Australia in 2022, where he will return in 2024 to give concerts under the auspices of the United Nations; the Canberra International Music Festival; as well as a number of guitar societies and higher education institutions across the country. In November 2023 Pavel will present his Wigmore Hall debut for the Julian Bream Trust, premiering the first work for guitar by celebrated British composer David Matthews. Pavel is developing the programme in close collaboration with John Williams. He maintains ties with his first teachers and regularly returns to his native Bulgaria to perform and to teach.

He has patiently built his career through talent and determination, and he has had to overcome adversity to come this far. When Pavel first came to Da Capo in 2014, he had been through a challenging period in his life. Despite the wonderful talent he displayed, he struggled in his academic studies at the Royal Academy of Music (where he was a full scholarship student), and ultimately left the course without completing his degree. He did various jobs and didn't pick up his guitar again for two years after that setback, but eventually started playing again and taking private students.

He didn't know it at the time – indeed, he only received a formal diagnosis in 2022 – but he had been struggling with ADHD his whole life. “There was a lot of resistance inside me,” he says now. “Even as a child you know that you're different from everyone else. It's obvious that your brain works in a different way, and it can be an alienating experience. People's first impulse is to conform and reject different. Which is why different gravitate towards each other.

“While slowly building up his private students, he happened upon DaCapo and was invited to interview by Jane and Michelle. “At that time, if I were them, I would never have hired me.” he says. “I think it was obvious to them that I didn't know what I was doing but they gave me a chance. I had no idea what to expect and it was a thoroughly enjoyable challenge. Having that first job opened a lot of doors professionally. I found out that I don't truly understand a concept until I can teach it. Trying out different hats within the organisation was a great way

to explore this. On a personal level I was thriving in an environment in which being different was not frowned upon but actively encouraged.”

Pavel benefited hugely from his training when he began teaching for DaCapo – not only in terms of being able to pass on his knowledge to his students, but also in terms of how this has had a positive impact on his own musicianship.

“When I talk to people about my experience at DaCapo, I always say that it was like my second chance to go to college – I had another chance to communicate with other musicians, to learn from them, to practice new things. Everything at DaCapo is practical and hands-on. Being part of the amazing community of musicians there gave me the confidence to try uncomfortable things and not be scared of getting things wrong or being vulnerable in front of others. This attitude seeps into every aspect of my life. I am extremely grateful for that.

“Reflecting on living with ADHD, Pavel says that he thinks it provides him with some benefits in terms of problem-solving. “There is stigma and misunderstanding about neurodiversity as a whole in society. I don't think it's anything to be ashamed of. Sure, there are challenges but you have to find creative ways to go around them, and this is a big part of living with ADHD.”

But he has overcome many of these difficulties, and has not only built a celebrated playing career, but also completed a Master's degree with distinction – and despite not completing his undergraduate degree at the Royal Academy of Music, he was recently made Associate in the 2023 Honours.

He says, “I want everything I do to feed into my playing, not in a selfish way, but to keep using and developing this muscle. I'm trying to improve myself and help others with what I find out. I look forward to meeting current guitar students at DaCapo”

To find out more about Pavel, please visit his website at pavelralev.com.





Tom Fetherstonhaugh



We had the pleasure of talking with Tom Fetherstonhaugh, Conductor and Artistic Director of Fantasia Orchestra to discuss our partnership and collaboration over the last few years. His final words on the importance of musical education are particularly inspiring. We hope you enjoy reading!

I'd love to start from the beginning: how did Fantasia and DaCapo first begin working together?

Fantasia Orchestra and DaCapo came together after Fantasia's debut at Proms at St Jude's in 2019. As the Artistic Director of Fantasia, I wanted to make education a big part of what we do; DaCapo were looking for a group of musicians with which to collaborate regularly. It felt like a very good fit!

The goal of our partnership is to increase the opportunities and quality of musical experience for children and young people through work in schools and by performing concerts.

With that in mind, what kind of projects have we worked on to date?

Our projects have been wide-ranging, and in a number of different contexts. We have organised bespoke workshops in primary schools with which DaCapo has relationships (most recently Martin School and Wessex Gardens Primary School). These have been in our 'Take Note' series.

Students from DaCapo's Saturday Centre have attended Fantasia rehearsals. Seeing a professional orchestra in action 'behind the scenes' is always very interesting, and this has also offered DaCapo musicians the chance to meet and listen to some of the international soloists with whom Fantasia regularly works.



cont...



The two organisations have collaborated for the past four years at the Proms at St Jude's Schools' Concert. Always a highlight of the Festival, this concert brings together 400 children from local primary and secondary schools who get the chance to perform with Fantasia's musicians.

Fantasia Orchestra also features in DaCapo Primary Music's new software for schools - an initiative we're very excited about.

And what has been your favourite project to work on?

A 'Take Note' assembly we gave at Wessex Gardens last year was particularly special. Fantasia string players brought in a Haydn String Quartet, which they broke down and built up again over the course of 30 minutes. The morning culminated in a performance of the first movement (9 minutes of music): you could hear a pin drop in that school hall, which was filled with hundreds of children. It was a captivating and very inspiring session.

Have there been any surprises along the way?

Soon after we entered into partnership, Covid arrived. We worked hard to provide online provision where we could, but of course nothing beats live music in person. It has been great to increase the level of activity between the two organisations over the last couple of years.

Thanks so much Tom! Is there anything else you'd like to share?

At a time when music in schools is under constant threat, it is hugely important that we do what we can to ensure every child has access to extraordinary musical experiences. DaCapo's deeply-rooted and strong relationships with schools and students over many years are an excellent testament to the power of its work. Everyone at Fantasia Orchestra is so pleased to be in partnership with such an important organisation: long may it continue!



The DaCapo Certificate

I have been with The DaCapo Saturday Music School since 2015 with my two children, now age 14 and 9. Whilst my son has decided to pursue sports on a Saturday, my daughter, Sashi, continues to attend the DaCapo Saturday Music School learning her instrument of choice, the double bass.

DaCapo offers a very comprehensive music education in a nurturing and friendly environment, which includes one to one music lessons, attacca, musicianship and an instrumental group. Now to complete the package, they offer music assessments to those who wish to do them. Sashi was the first candidate in this new offering and has attained her level 2 certificate.

Jane compiled the contents of the exam, and it draws from all the different components of their sessions. In addition to playing a couple of pieces which she practiced with Kostas, Sashi was required to sight read, play by ear to the notes Jane sang to her and play at the lunchtime café concert. For Sashi the challenge was playing in canon, which is singing four bars ahead of when she plays the instrument, useful when playing in attacca and listening out for the other musicians!

Sashi was nervous on the day of the assessment but was immediately put at ease by Jane.

How does this compare to the traditional grading?

Grades focus on how well the child can play their instrument, DaCapo's unique assessment places emphasis on the child playing in different situations,

i.e on their own, with others and playing by ear. The canon, although tricky, is an invaluable technique when performing with others, because it is essential to listen to the other musicians and adapt their own speed accordingly. With this approach the DaCapo assessment doesn't compare to the traditional grading, rather it stands on its own. It is an assessment that truly captures the essence of how music is played and resonates with musicians.

Our main aim in getting our children to learn a musical instrument was to broaden their horizons. We had no intentions of putting them through the traditional grading system, as we felt it was added pressure. However, Sashi quite enjoys collecting accolades which affirm her progress. So, it was a relief to know that DaCapo can offer an alternative, which is in house (no need to find a music exam centre or a pianist to accompany), friendly, and most of all relatable.

Amreet Notta



Instrumental workshops for schools



We now offer two workshops for schools especially suited to children who learn instruments but are not yet playing at a very high standard.

Many pieces of repertoire are based on simple chords and chord progressions which means that the children can be given two notes to play along with the professionals who look after all the meaty things.

Music making is a group activity and it's far more enjoyable when playing with others. Children need to have examples of what they're trying to achieve; it's just like literature where children read stories by the best writers and then understand how to use language and become inspired to create their own works of fiction. With music, playing with the experts shows them where they can get to and that high-level music-making is possible even with only two notes! It is a very special shared experience.

The workshops have been tested at our flagship school, Wren Academy Primary, where seventy-five children played a variety of instruments including strings, woodwind, guitar and xylophone. Children who learn the piano became percussionists. All played their part in a William Tell finale (2022) and

this year we chose In The Hall of the Mountain King, playing alongside ten professionals - who all also enjoy these events enormously.

DaCapo Vice Principal, Neil Pardoe, who has led these logistically complex, but rewarding afternoons says: "These workshops provide a unique and invaluable, musically enriching experience for our young instrumentalists at Wren. When I was at music college we used to have 'sit-in' rehearsals with the LSO, where we would sit in the orchestra alongside the musicians in our instrumental sections, which was about the best way possible for the students to experience playing in a world-class professional orchestra. These workshops at Wren are basically our version of that for our youngest musicians. From Reception children right through to Year 6, all were involved, playing proper orchestral repertoire with our team of teachers/professional musicians. I can't think of many other situations where young musicians could get this experience. It is all made possible by our fantastically talented team of teachers, whose professionalism and enthusiasm have made these workshops a huge success.



NOW ON TOUR



Karin Narumi

How old are you?

I am 8 yrs old, I am in Year 3.

What school do you go to?

I go to Tring Park School for Performing Arts now, but I was with Orion Primary School until Year 2.

How long have you been with DaCapo and what lessons do you take?

I joined DaCapo when I was 3, so it's been 5 years. My lessons are Yellow musicianship with Neil, Yellow percussion and piano with Yvain and Andrew, Yellow and Green Attacca with Will, where I play the xylophone, 1:1 lesson with Niall, I play the drum, and Junior Choir with Will.

What do you like about DaCapo?

I like DaCapo's music-tasting sessions when moving up to the Red group. I really enjoyed this very much because I got to experience many different types of instruments, like the cello, piano, trumpet etc.

Another thing I like about DaCapo is that they offer Cafe Concerts during lunch break. I look forward to listening to the musicians of the week every time, and it is inspiring to see all the musicians trying their best. Playing there is, of course, very special.

The best part of DaCapo for me is the TEACHERS! They are kind, and their teaching is very progressive, and they are, in fact, very funny!

What parts have you played, what are you doing at the moment?

I am currently appearing in the musical Annie as Molly. This is my first theatre production.

What do you really enjoy about being involved in a production?

I love performing with full casts and orchestra, and making great music for the audience. I feel very special to be surrounded by all the professional

grown-ups because we sound fantastic when they join too. I appreciate all the help from chaperones, costumes and dressing people in the wings. Another thing I enjoy is staying away from home on tour and being in the big hotel rooms with my new friends from the cast.

What makes you go 'wow' during a show?

Opening the show with my line is always fun! My voice sounds different on stage, and it's weird. I get slightly nervous, but I love it. The wow piece is called NYC. This number has lots of singing, acting, and dancing, but best of all, it has the most amazing tap dance routine. I like tap dancing very much. I like a piece called New Deals for Christmas, with the full cast on stage. The best part for me is to finish the show on the grown-up shoulder.

Who have you met as a result of your work?

I feel very lucky now that I have worked with Paul O'Grady before he passed. We opened the Newcastle together. He was so caring and great fun to work with. I also am working with Craig Revel Horwood, Jodie Prenger, Elaine C Smith. They share the role of Ms Hannigan and are all crazy ladies at the orphanage! I have also worked with Taron Egerton, Ayane and film director Jon S Baird for Tetris.

What's the most exciting thing that's ever happened to you?

Getting a call from my agent to let me know that I had a role of Molly offered. I was overjoyed and screamed on the FaceTime call because I didn't expect to be chosen.

What is your ambition at the moment?

I think I would like to be part of another musical theatre production.

How often have you seen Annie?

My family have seen me a couple of times. I have not had a chance to see the musical yet, but I have seen the film enough times. I hope many people from DaCapo get to see the musical Annie too!



ONE YEAR ON

George



George tells us
“ I’ve been in Dolly
Parton’s Smoky
M o u n t a i n ,
Christmas Carol
at the Queen
Elizabeth Hall on
the South Bank and

recently played Christopher Robin in the new Disney musical of Winnie the Pooh at The Riverside Studios and the tour. I’m very pleased to announce that I am going to be at The National Theatre in October playing the role of Bruno in their production of The Witches. I feel that when I sing the music helps to convey to the audience the character that I’m playing/singing and that when I sing there is a new aspect of the character which cannot be revealed by anything else.”

George, Kanon and Julian’s stories were featured in last year’s Annual Review.

Kanon



Kanon says
“ I finished my third
contract with
Frozen the musical
in March 2023
and got offered
roles in two more
musical productions.

Though it was tempting to join my sister’s company, I have decided to go a separate way from Karin, going back to the West End stage. The rehearsals will be for three months and then I will be performing in the show with lots of ‘revolting’ children!

I also currently appear as Young Maya Rogers in the film Tetris on AppleTV with my sister. Tetris is a 2023 biographical thriller film directed by Scottish film director Jon S. Baird. This film stars Taron Egerton, who plays my father’s role.”

Julian



Julian has
continued to learn
about drums, the
xylophone and
piano with
Andrew and Niall.
This year, he
joined the orchestra

at his primary school and will be the lead percussionist on a few performances. Following Andrew’s advice, he uses small ear plugs when playing drums. He has also started to use the ear plugs on the train and other noisy situations. In his words, “I don’t want to stop playing music because my ears don’t like the loud noises. My pluggies help me with the drums”. He has also worked with Niall and Jane to prepare for Music Aptitude Tests at two secondary schools. When he was preparing he said, “I want to go to a new school and show them what I can do and that I love music.”





It is at least ten years since we had the idea to translate the DaCapo curriculum into a software programme for schools.

As a small charity, with a tiny team, the prospect of raising the sums of money needed was daunting and, despite many efforts, unsuccessful. After a number of years we decided to try another route and started a new commercial company in order to gain investment. This wasn't easy either, but we have done it - and we're thrilled to finally be launching DaCapo Primary Music (DCPM).

The digital platform gives primary schools the DaCapo programme without the need for a music teacher in the room. Class teachers can follow the programme, assisted by Coda and Rondo, our trusty dog conductors. DCPM brings all of the favourite DaCapo characters into the classroom, starting with our Rabbits in the Rain and Pigs on Holiday

We're delighted with the result and the initial reaction from schools is great. Do you have contact with any school (or nursery) that might like a trial? It's free for a month and then the annual subscription is £50 per class.



dacapoprimarymusic.co.uk

ANNUAL REVIEW 2022/23

Proms at St Jude's

Education and outreach work is an important part of the Proms at St Jude's festival and has always included a range of activities that take place in the run up to and during the week of the Proms.

Michelle got involved in 2017 and chaired the education committee for two years, working with the committee in 'growing' education for the Proms. New ideas were put in place, existing offerings were strengthened and new possibilities were explored. DaCapo colleagues were supporting the involvement with Proms in the background, particularly Jane, who is now also a committee member. A partnership between Proms and DaCapo was agreed, opening up opportunities to increase the musical offering for people in Hampstead Garden Suburb and beyond and extend arts education opportunities for children and young people locally and in neighbouring boroughs.

Together, Proms and DaCapo decide on clear objectives and



criteria for the education and outreach programme, research current provision and identify gaps within the local music education landscape. We build relationships with schools, organisations and individuals who are interested in the Proms and its education work.

Working with DaCapo gives Proms the support of its board of trustees, access to the DaCapo families, schools and others in the network as well as the DaCapo programme and team of expert teachers. DaCapo share some of the workload with the Proms committees and together we plan workshops and performance projects within and beyond the festival week. The current range of activities includes a Schools' Prom that includes over 400 children, a Fanfare Competition for two age groups, a Teeny Prom that offers an opportunity for the youngest music makers and this year we have added a new Family Sunday offering a variety of musical activities for children and their families.



John's Day



Celebrating our conductor, composer, orchestrator and DaCapo's composer in residence from 2010 - 2021

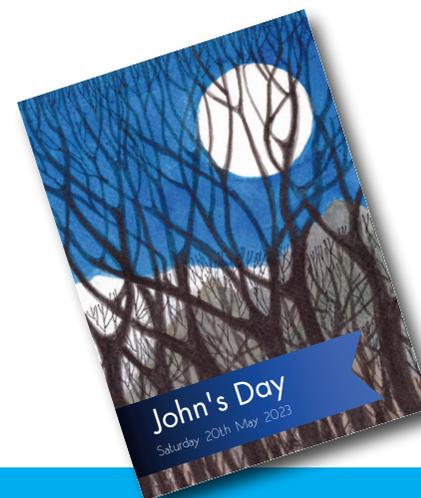
We have put an annual 'John's Day' in place to remember our composer-in-residence John Ashton Thomas, who died in October 2021.

Working closely with us over many years, John left a wealth of over sixty wonderful songs which are grouped in collections. All are based on the basic educational principles of Kodály, with elaborate accompaniments that show his background in the music and film industry.

We involved all DaCapo students in the concert, which included 'Dragons' and 'High Above' from the Assalay collection.

The collection is based on the fantasy trilogy of the same name by our writer-in-residence Tracey Mathias.

John's work is also used on a regular basis within our work throughout the year and Assalay is also this year's Schools Prom when 400 children will sing, accompanied by musicians from Fantasia Orchestra as a part of DaCapo's partnership with the Proms at St Jude's Festival.



This year has seen the launch of our new Afternoon of Music and Puppets programme and we are delighted with it! Children have been creating puppet characters with socks, paper and fabric and working with words and song on the theme of 'the sea'.

Rosa Higgs from the Little Angel Theatre leads the puppetry and DaCapo's Will Dollard leads on music.

It's been an interesting new addition to the DaCapo mix and will culminate with a performance by the children, including the songs with piano and violin accompaniment.

The project was a pilot, generously funded by the National Lottery, Maslow and M&G. We now need to evaluate and decide 'what next'. We plan to include puppetry in the mix going forward, building on our valued relationship with Little Angel.

Here are comments from two of the children;

It's such fun.
I especially liked
making the
shadow puppets.

Sofia



I really
like going to see shows
at the Little Angel
Theatre - and now I get
to make one myself at
DaCapo!

Ben G



In conversation with Maxim and Stella Calver



"We were so thrilled to chat to Maxim and Stella Calver, former DaCapo student and teacher (and mother and son). Stella was our first external teacher: a much beloved figure at DaCapo, she worked with The DaCapo Music Foundation with a project funded by Youth Music to deliver music to schools in deprived areas in Norfolk. Her son, Maxim, is

one of our most prestigious alumni: he was a Finalist of BBC Young Musician 2018, winning the Strings category, and is now an in demand soloist across the UK and Europe, performing in leading venues including the Wigmore Hall, Tonhalle Zurich, Cadogan Hall, St. Johns Smith Square and Kulturcasino Bern.

Max, could you share some of your earliest musical memories with us?

M: It's difficult to pinpoint a specific first musical memory since music has always been present in my family and household. In terms of instruments, I recall being taken to a violin lesson before I started playing the cello. I remember instantly deciding that I didn't like it, perhaps because I had to stand up during the lesson. The cello, on the other hand, always felt like the right fit for me, and that preference has stayed with me. Even before I started playing the cello, my mom used to run DaCapo groups on Saturday mornings, so I started participating in these sessions early on.

Your mum Stella (a revered DaCapo teacher) was obviously an enormously important influence on you and your musical education: could you tell us more about that?

M: My mom played a crucial role in my musical upbringing. When it comes to my instrument, I started playing the cello at a very young age, around four years old. So, most of my practice during the early years was spent practising with my mom. She found creative ways to approach pieces and keep me engaged. For example, we would create storylines and dances to explore the music. I wouldn't say that my introduction to music was overly technical; it was all about connecting with the emotion of music, understanding rhythm in a creative way, and always associating it with a feeling.

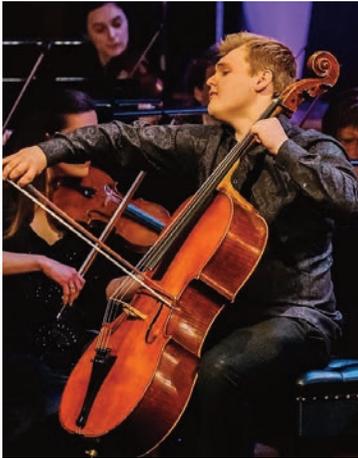
Sounds like the perfect musical start! Can you elaborate on how the DaCapo method has impacted you?

M: The DaCapo method has had a profound influence on my musical approach, primarily because I started it at such a young age. I was participating in group sessions even before I started playing the cello, so it definitely had a ripple effect. One of the most valuable qualities I gained from the DaCapo method is the ability to listen and explore music in a group environment. This may be why I've always felt so comfortable playing chamber music.

Additionally, the emphasis on learning by ear during the sessions has been immensely helpful for young musicians. It was the first step in training my ability to recognize pitch and melodies without relying solely on sheet music. I believe this approach also inspires creative freedom since you're not strictly tied to what is written on the page.



cont...



And Stella, could you tell us how you first came across DaCapo?

S: I first came across the DaCapo Music Foundation Teaching style over 20 years ago – before my children were born. I was at an EPTA conference and DaCapo did a presentation. One of those lightbulb moments, when everything makes sense! I filed it away in the back of my mind.

When Max was 3, I was looking for a music group that was different from the baby/toddler groups we had attended – something that gave the same enjoyment but was also equipping the children with long-lasting skills and knowledge transferable to an instrument. It was then I contacted DaCapo to train and so started a very exciting journey!

How would you characterise your initial experience at DaCapo?

S: Running the groups was so enlightening. Watching the children grow in their skill levels, working together through such a well thought out curriculum, and seeing them transferring their skills onto multiple instruments was a journey we all took together. As the DaCapo program builds musicians, not just instrumentalists, each of the children played several instruments, forming a string chamber. ensemble, a folk group and other mixed ensembles, performing in our local music festival.

Two of our string players who played for the county Orchestra told me that the conductor regularly used to ask them to explain rhythm

patterns to other members of the orchestra! These young adults have now finished university but still stay in touch - one has just finished her Masters in Community Music and has taught Kodaly activities in schools.

And what wonderful things have you gone on to do in your own career?

S: My own career also took a completely different turn—having worked with The DaCapo Music Foundation with a project funded by Youth Music to deliver music to schools in deprived areas in Norfolk, I saw first-hand the power of music in education- fantastic energy in a year 6 class working closely with their teacher and wonderful creative ideas from a group of children who had been removed from mainstream classes.

Being asked to teach musicianship to KS1 and 2 in a local Independent school led to becoming Head of Junior Music, and subsequently Director of Music in two London based schools, teaching for Sistema, Norwich, and am now running the Music Starts Here classes in GYA Norwich, our local branch of Guildhall School of Music and Drama.

All from one presentation. Thank you, Jane and Michelle for the vision.”

We are so thrilled to hear how DaCapo has played a part in both of your lives and musical careers. Thank you so much, Max and Stella for such inspiring and beautiful words!

Nell Norman



2022/23 Statistics



teachers trained

6 new teachers have trained with us throughout the year and are about to complete their initial certificate.

We are also training teachers in Toddler and Early Years Music at the Yehudi Menuhin School.



3,000

school children taught each week



concerts performed

140

families taught each week at the Saturday Centre

LA Little
AT Angel
Theatre

13
Proms at St Jude's
Projects & Workshops

FANTASIA ORCHESTRA



Instrumental pupils taught

175

Weekdays - each week

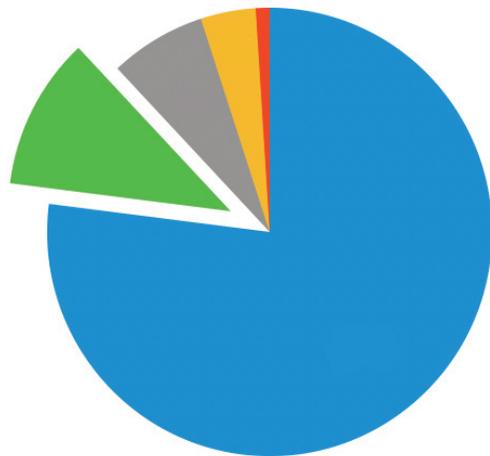
140

Saturdays - each week

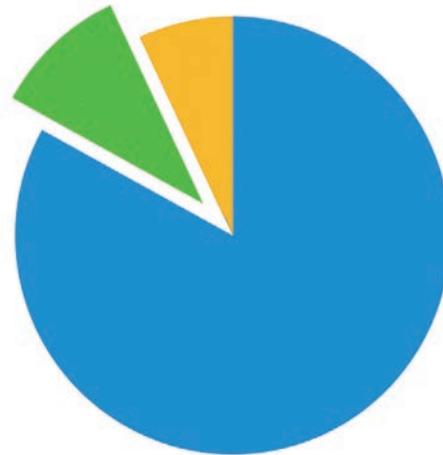
Income 2021/22

Expenditure 2021/22

Instruments played



- SATURDAY CENTRE AND WREN ACADEMY 77%
- SCHOOLS 11%
- DONATIONS & GRANTS 7%
- PROJECTS & EVENTS 2%
- TRAINING 1%

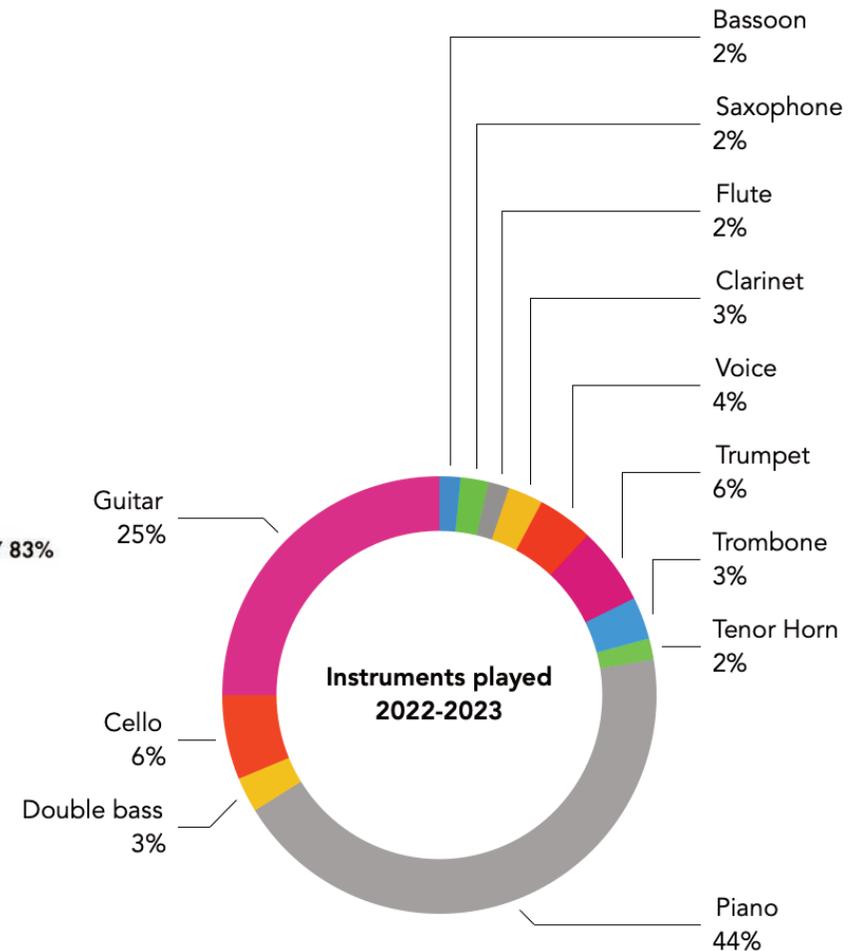


- SATURDAY CENTRE AND WREN ACADEMY 83%
- SCHOOLS 10%
- PROJECTS & EVENTS 7%
- TRAINING 0%

It's always interesting to look at the numbers. This year's tell us that we need to work hard on recruitment and fundraising! And that everyone loves the piano...

Donations and Grants:

National Lottery. CaseyTrust . D'Oyly Carte Charitable Trust. Laing Trust. Maslow Capital. M&G



Statement of financial activity

Balance Sheet

The Dacapo Music Foundation Limited

Statement of Financial Activities (Incorporating an Income and Expenditure Account) for the Year Ended 31 August 2022

	Notes	Unrestricted fund £	Restricted fund £	31.8.22 Total funds £	31.8.21 Total funds £
Income and endowments from					
Donations and legacies		9,493	9,850	19,343	10,059
Charitable activities					
Music Centre		124,441	-	124,441	115,609
Schools Programmes		143,421	-	143,421	121,619
Projects		6,550	-	6,550	(614)
Accreditation		288	-	288	1,013
30th Birthday Celebrations		6,768	-	6,768	-
Total		290,961	9,850	300,811	247,686
Expenditure on					
Charitable activities	3				
Music Centre		147,039	-	147,039	136,057
Schools Programmes		148,443	-	148,443	120,422
Projects		9,858	-	9,858	3,952
30th Birthday Celebrations		6,298	-	6,298	-
Total		311,638	-	311,638	260,431
NET INCOME/(EXPENDITURE)		(20,677)	9,850	(10,827)	(12,745)
Reconciliation of funds					
Total funds brought forward		22,224	-	22,224	34,969
Total funds carried forward		1,547	9,850	11,397	22,224

The Dacapo Music Foundation Limited (Registered number: 06698862)

Balance Sheet 31 August 2022

	Notes	Unrestricted fund £	Restricted fund £	31.8.22 Total funds £	31.8.21 Total funds £
Fixed assets					
Tangible assets	9	16,972	-	16,972	18,231
Investments	10	5	-	5	5
		16,977	-	16,977	18,236
Current assets					
Debtors	11	18,687	-	18,687	25,206
Cash at bank and in hand		5,652	9,850	15,502	12,815
		24,339	9,850	34,189	38,021
Creditors					
Amounts falling due within one year	12	(26,019)	-	(26,019)	(15,284)
Net current assets		(1,680)	9,850	8,170	22,737
Total assets less current liabilities		15,297	9,850	25,147	40,973
Creditors					
Amounts falling due after more than one year	13	(13,750)	-	(13,750)	(18,749)
NET ASSETS		1,547	9,850	11,397	22,224
Funds	15				
Unrestricted funds				1,547	22,224
Restricted funds				9,850	-
Total funds				11,397	22,224

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 August 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 August 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- preparing financial statements which give a true and fair view of the state of affairs of the charitable company at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.



Contact us

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

By phone: 07595 367 194

By email: jam@dacapo.co.uk

Instagram: [@dacapomusicfoundation](https://www.instagram.com/dacapomusicfoundation)

Twitter: [@DaCapoMusic](https://twitter.com/DaCapoMusic)

Facebook: [@DaCapoMusicFoundation](https://www.facebook.com/DaCapoMusicFoundation)





MUSIC FOUNDATION

dacapo.co.uk

