

# Annual Review

## 2025

V O C E S 8  
  
 FOUNDATION  
[voces8.foundation](http://voces8.foundation)







# What it Takes to Make Music Possible

Our mission to deliver world-class education and performance takes artistic vision, and requires time, expertise and sustained investment.

Our education work brings our singers into schools and communities where challenges continue to mount, overcoming the barriers which threaten to prevent access to music for those who need it most. We inspire confidence and creativity in those we work with, both students and teachers. Over time, through sustained relationships, we help build a legacy of music-making in the places we work.

At the same time, our performances continue to reach millions around the world, in person and online. We invest time in rehearsing, planning, touring, recording and refining our art, against an increasingly challenging cultural landscape.

**Donations, grants, legacies and sponsorship help ensure that we are able to achieve our artistic ambitions, pay our musicians and staff a fair wage, and make our output broadly available. Education and performance are inseparable in this; each drives the other, and your support enables both.**

The pages that follow show how this commitment translates into action in schools, communities and concert halls across the UK and around the world.

# 2025 was a momentous year for the VOCES8 Foundation

## Who can forget the magical 20th Anniversary concert at the Barbican Centre on 8 June?

Meanwhile, our ensembles continue to go from strength to strength. VOCES8 has firmly established itself among the world's finest vocal ensembles, performing to sold-out concert halls across the globe. APOLLO5 has undergone a reboot and is rebuilding its following, while our Scholars are establishing themselves as an ensemble in their own right, with engagements lined up in early 2026 in Colombia and Spain. Lyyra, the all-female choral ensemble founded by our sister Foundation in the United States, is also rapidly carving out a name on the international musical scene.

But as extraordinary as our ensembles are, the VOCES8 Foundation is so much more. We are justly proud of the work we do to enrich people's lives, much of which you can read about in these pages.

At the heart of this is our education work. This goes far beyond providing singing experiences in schools. Our Scholars form a core part of our education mission, with eight Scholars in the UK and twelve in the United States. Through this programme, we provide vocal training and professional experience, while also equipping Scholars with the knowledge and skills needed to navigate the music industry. This year we also introduced a Technical Scholarship, offering specialist training in sound and video recording and music production.

For a truly inspiring example of our reach, turn to the work of Sing'In, our sister organisation in France, which we support in delivering musical experiences for thousands of children in partnership with major festivals. Finally, our Festival at Milton Abbey continues to offer supporters and participants unique training opportunities with our singers and artists.

## “The way you are exposed to music can kind of shape the way your life can go...”

**Ruth Tounkam**

Past VOCES8 Future Talent Award Holder and regular participant at the VOCES8 Festival and Summer School



In her recent review of the Arts Council of England, under the topic of “The Role of Education”, Dame Margaret Hodge said this:

“[The DfE] is responsible for creative education in the curriculum. Many people expressed concerns to us highlighting a lack of capability, opportunity and commitment to the teaching and learning of creativity – music, drama, art, dance and more – in schools... In my experience, it is becoming more infrequent to find a music and song teacher who can play any musical instrument in the classroom... Fewer children visit a theatre, a museum or a library as the cost of transport makes the trip unaffordable... Children’s opportunities to engage with culture are diminishing. Creative subjects are increasingly viewed as optional, extra-curricular activities. There is a very disturbing growing divide between the artistic and cultural experiences of children educated in the private sector and those educated in the state sector. This is not just wrong, but it will impact negatively on the talent pipeline if it remains unaddressed.”

A truly depressing read.

The VOCES8 Foundation aims to help bridge this gap, and you can read more about our work in the pages that follow.

Yet given the scale of demand and our modest size, our efforts can feel akin to refilling a swimming pool with a teaspoon.

So my plea for 2026 is threefold: please donate to our education work if you are not already doing so; please tell your friends and family about the work of the VOCES8 Foundation; and, next time you see your MP, ask them why arts and arts education have been allowed to wither on their watch – and what they intend to do about it.

On behalf of the Board of Trustees, I wish all our Staff, Friends, Supporters and Patrons a joyful and inspiring 2026, and look forward to seeing as many of you as possible at our forthcoming concerts and events.

**Gary Moss**  
Chair of Trustees  
VOCES8 Foundation



# Twenty years of excellence

**For twenty years, our mission has celebrated artistic excellence** – and dreamed into being an organisation that seeks to maximise its impact through a unique combination of charitable activity, openness to collaboration, and an embrace of new technologies in the service of meaningful, real-life human connection.

As we begin this year's Annual Review, I would like to reflect on a few ideas that continue to shape who we are and where we are going.

## ARTISTIC EXCELLENCE AS A FORCE FOR GOOD

At the heart of everything we do lies a belief that excellence and inclusivity matter – not as ends in themselves, but as catalysts for connection, inspiration, and change.

Over the past season, our remarkable teams have once again traversed the world, with concerts, community events and education work taking place from Hackney to Hong Kong, Berlin to New York, Menton on the French Riviera, and rural communities across France – including a moving project with 600 young singers as part of our long-standing Sing'In programme, and a former French President in the audience!

Our 20th anniversary celebrations included live broadcasts on BBC Radio 3 and a sold-out takeover at the Barbican, bringing together current and past members of VOCES8, the

VOCES8 Scholars, APOLLO5 and the BBC Singers in a landmark moment for our choral community. I would particularly like to thank those who travelled from all over the world to be with us for this remarkable day.

Beyond the concert hall, a special education tour organised by our US Foundation saw VOCES8 working with many thousands of students across the United States – reaffirming the power of exceptional artistry to open doors, spark imagination and transform lives. Lyyra continues to grow into an exceptional ensemble based in the US, and APOLLO5 had another year of inspiring and uplifting performances. Our VOCES8 Scholars Ensemble also gave more concerts last year than ever before – and across all activity, our teams collectively staged more than 600 events worldwide. Quite remarkable.

Choral music is what we do – but I often think it is the generosity, humanity and shared purpose of our team that leave the deepest impression on those we meet.

## COLLABORATION THAT MULTIPLIES IMPACT

Everything we achieve is rooted in people and in partnership. Singing together in harmony requires presence, listening and an ability to make space for others. The nature of each contribution shifts moment by moment, shaped by the needs of the music, the spaces

# From concert halls to streaming platforms, VOCES8 has generated over 1.4 billion audience touchpoints worldwide.



around us and our awareness of one another. Our people are extraordinary – truly world-class – and deeply versatile.

Caring for them remains at the heart of our values as an organisation. I am, as ever, profoundly grateful to our whole team: from those who take the stage and step into classrooms, to those working tirelessly behind the scenes, and to the partners and collaborators who share our journey with us.

## TECHNOLOGY IN SERVICE OF REAL-LIFE CONNECTION

I believe that technology should deepen – not replace – human connection. The world around us continues to change at extraordinary speed, reshaping how people learn, communicate and create. Our response cannot be to retreat, but to embrace innovation while remaining rooted in the power of live, shared musical experience.

Over the past year, my personal work has included focused efforts to expand our impact across Asia – with visits to Malaysia, China, South Korea, Japan and Taiwan – laying the foundations for future international growth. Looking ahead to 2026 and beyond, we are excited to deepen this work through collaborations that extend the reach of choral music and music education while remaining true to the real-world encounters at the heart of what we do.

Our accounts this year show that we did not quite break even. With significant investment across the Foundation we are building for the future – but we need your help more than ever. These are challenging times for the worlds of arts and education.

Last year, I wrote:

“Has there ever been a greater need for togetherness in our lifetime? Across the globe, we see fractures widening and conversations becoming harder. Through our work, we commit to ensuring that our corner of the world reflects harmony, collaboration and openness – for all people, locally, nationally and internationally.”

Reading this back, I am not sure that much has changed. We remain profoundly grateful to our friends, families and our community of supporters.

As we continue into our third decade, we look ahead with hope, gratitude and a renewed desire to lead meaningful change in our corner of the world. As Eric Whitacre generously said, we are a force for good that is ‘denting the universe’ – and we strive to do more than ever in this regard.

Thank you for being with us and for supporting all that we do.

**Paul Smith**  
CEO  
VOCES8 Foundation

## An exciting season of growth and development

VOCES8 remains at the centre of the Foundation's work, setting the artistic standard that underpins our activity across performance, education and recording. In its 20th anniversary year, the ensemble continued to perform extensively worldwide while reaching millions through digital platforms and broadcasts. This combination of live performance and global reach defines VOCES8's role as one of the leading vocal ensembles today, and drives the Foundation's wider programmes, partnerships and artistic ambition.

APOLLO5 had an exciting year with a wide range of high-profile engagements and releases. The group's founder, Clare Stewart, stepped away from her role as the ensemble celebrated its 15th anniversary; we thank her for all she invested and achieved, and wish her well on the next chapter of her journey.

A major new initiative saw the launch of the VOCES8 Scholars Ensemble, comprising former Scholars, which can perform at events that VOCES8 and APOLLO5 are unable to accommodate, providing valuable continuity

for promoters with whom we partner, and a professional pathway for emerging artists.

Lyyra made their debut releases with Warner Classics and expanded their artistic presence internationally. The group enjoyed touring across both the USA and Europe, further strengthening their profile and connection with audiences on both sides of the Atlantic.

### **This has been a year of significant creative output.**

The VOCES8 Foundation Choir and Orchestra made world premiere recordings of commissions by Taylor Scott Davis, including his new *Requiem* (to be released in March 2026), and *Rose Ever Blooming* by Jocelyn Hagen and Timothy C. Takach (released in November 2025).

Ken Burton concluded his tenure as Composer-in-Residence, and Taylor Scott Davis assumed the role, continuing the Foundation's commitment to nurturing contemporary choral composition.

## Each year, millions encounter VOCES8 for the first time through digital platforms.





The LIVE From London Christmas and Summer festivals continued to flourish, drawing large international audiences and providing an important platform for artistic collaboration and digital engagement.

The Foundation's education and professional development programmes thrived across both the UK and the USA. The VOCES8 Scholars programmes were more vibrant than ever, offering training, performance opportunities and professional experience at the highest level. Both UK and US Scholars performed and recorded with VOCES8: the US Scholars joined the ensemble in Houston, while the UK Scholars took part in multiple projects including the Summer School and Festival at Milton Abbey.

Our visit to Milton Abbey continued to be a highlight of the year, bringing all the Foundation's resources together in one remarkable festival and summer school week. The concluding gala concert featured the premiere of Taylor Scott Davis's *Requiem*, performed with the Festival Chorus, marking

an important milestone in the Foundation's artistic and educational mission.

Across all of this work, the Foundation remains committed to its mission to inspire people through music; combining world-leading excellence across live performance, education and digital innovation. The 20th anniversary season has been a year of reflection, celebration, and renewal, setting the stage for bold new artistic projects, continued global touring, and the growth of the Foundation.

A stylized, handwritten signature in black ink, likely belonging to Barnaby Smith.

**Barnaby Smith**  
Artistic Director  
VOCES8 Foundation

## VOCES8 Foundation Anniversary Celebrations

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On 8 June 2025, VOCES8 members past and present, and the entire VOCES8 Foundation staff and Board, including Jack Liebeck, and thousands of supporters and supporters gathered at the Barbican Centre to celebrate VOCES8's 20th and APOLLO.

The day began with the Foundation and BBC Radio 3 tech teams setting up in the main hall at the Barbican, and VOCES8 assembling for an on-stage soundcheck.



LIVE From London: Shall We Gather at the River



resent, APOLLO5, the VOCES8 UK Scholars,  
board team, were joined by the BBC Singers,  
fans for a gala day at London's Barbican  
O5's 15th anniversaries.







APOLLO5 celebrated with a beautiful lunchtime concert in the Barbican's St Giles Cripplegate church.



UK and US Trustees and 'Emerald Encore' donors and guests were with us throughout the day.





Paul Smith and VOCES8 led an inspiring Big Sing in the Barbican foyer during the afternoon.



Almost every former member of VOCES8 joined us to celebrate the milestone.





At 7pm the hall was buzzing with anticipation...



...and VOCES8 walked out to huge applause to sing a solo first half set.





They were joined in the second half by their invited guests, including the VOCES8 Scholars, Jack Liebeck, and the BBC Singers, culminating in a massed performance of classic English sacred choral pieces by Wood and Harris – repertoire from VOCES8's first performance, 20 years ago.



Paul and Barnaby with parents John and Anne.

# Vision, Mission

## Vision

We believe in the power of singing

We champion the future of ensemble singing, innovation, diversity and the possibilities

Through world-class performance, movement where every voice is valued

**Making music together matters.**

## Mission

We create world-class performance opportunities through ensemble singing and connect with the world

We work closely with educators, composers and performers in schools and online, **to make singing a part of everyone's life**

Everything we do is rooted in accessibility and inclusion in the digital sphere, **we want everyone to be able to sing**

Led by VOCES8 and our family of vocal ensembles, from cappella to collaborations with leading artists, our recording label, studio and publishing arm

We run a centre in London – our home – for learning and collaboration – that supports and inspires the next generation

Through our VOCES8 Scholars programme, we nurture and support young musicians and composers

We're always growing – as artists, as a community, and this mission reflects the heart of all we do

# Mission & Values

g to bring people together, spark creativity and transform lives.

ble singing – celebrating our choral roots while embracing  
bilities of digital platforms to reach new audiences globally.

, education, and advocacy, we're building a global  
lued, and every person can find theirs.

es and recordings that raise the bar for  
ch audiences around the world.

ommunities and professional artists, on stage,  
**ing together a part of more lives.**

ss, joy and artistic excellence. Whether it's a concert, a classroom or  
**everyone to experience the power of making music together.**

ensembles, we perform an extensive and versatile repertoire, from a  
ding orchestras, conductors, soloists and composers. Our in-house  
ning house share this work globally and support our creative ambitions.

ocal home for learning, creativity  
our broader reach.

ogrammes, Summer School and international partnerships,  
sicians at the start of their professional journey.

educators and collaborators, and  
that drives us.





Values

We live our values through excellence  
in classrooms and within the community

Excellence

We take pride in what we do. From first rehearsal to final recording and performance, we hold ourselves to the highest standards on and off the stage.

Inclusion

We open up singing to more people, in more places from more backgrounds.

We work to widen access and ensure people feel they belong - on stage, in a workshop and in the repertoire.

Collaboration

We work together, whether in music making, partnership or planning.

As part of the community family, we champion participation at all levels. We build long term relationships with schools, funders, supporters and each other to deliver more learning as well as music.

ues

everything we do – on stage,  
team we nurture and care for.

## Corporation

together –  
music  
partnerships  
  
the VOCES8  
champion  
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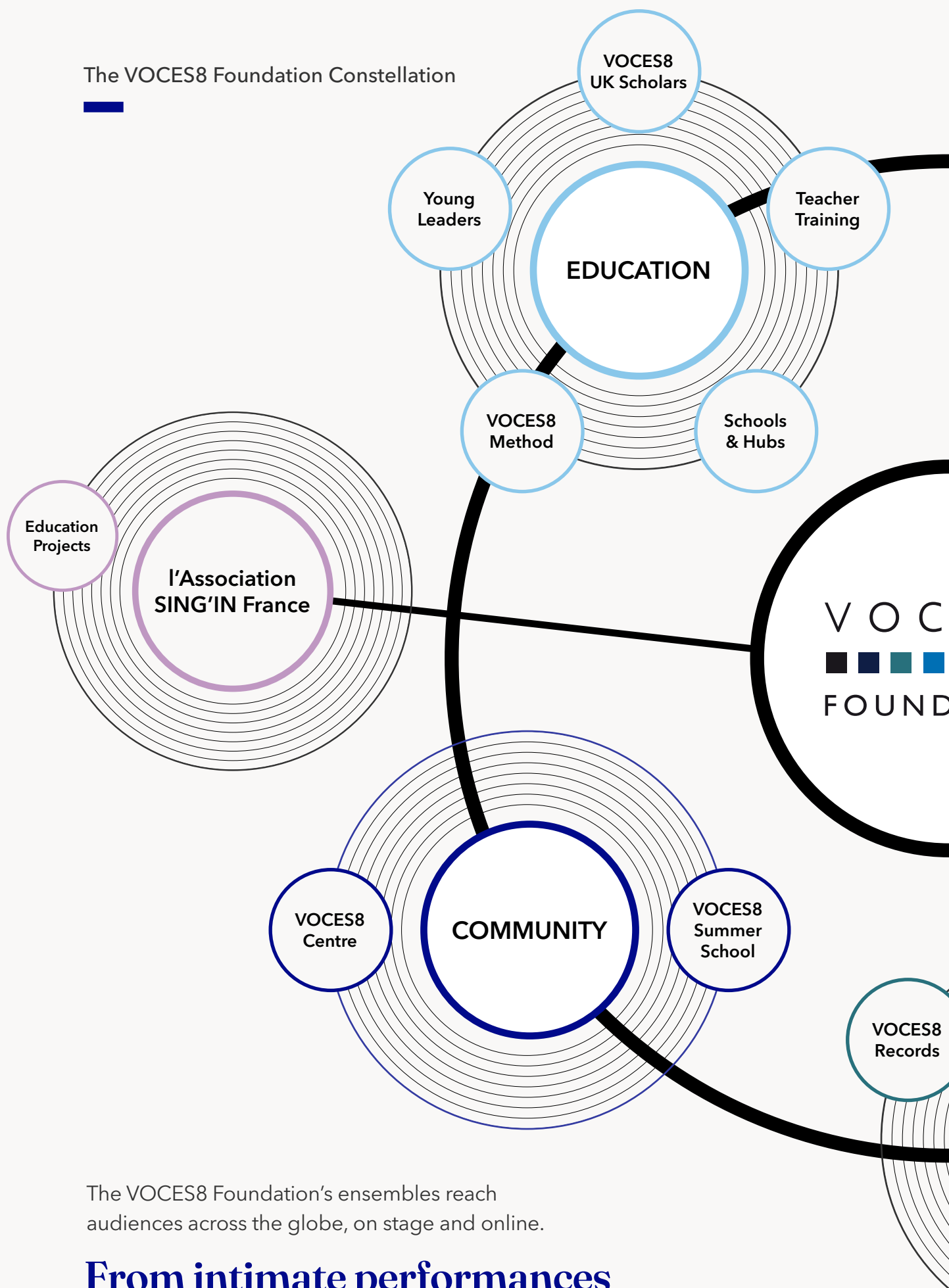
## Creativity

We honour tradition  
but we're never stuck  
in it. We take risks,  
stretch our repertoire,  
explore new ideas and  
continually evolve.

## Impact

We care about and  
measure the difference  
we make - on stage,  
in classrooms, and in  
people's lives. Our  
music should matter to  
those who hear it and  
those who make it.

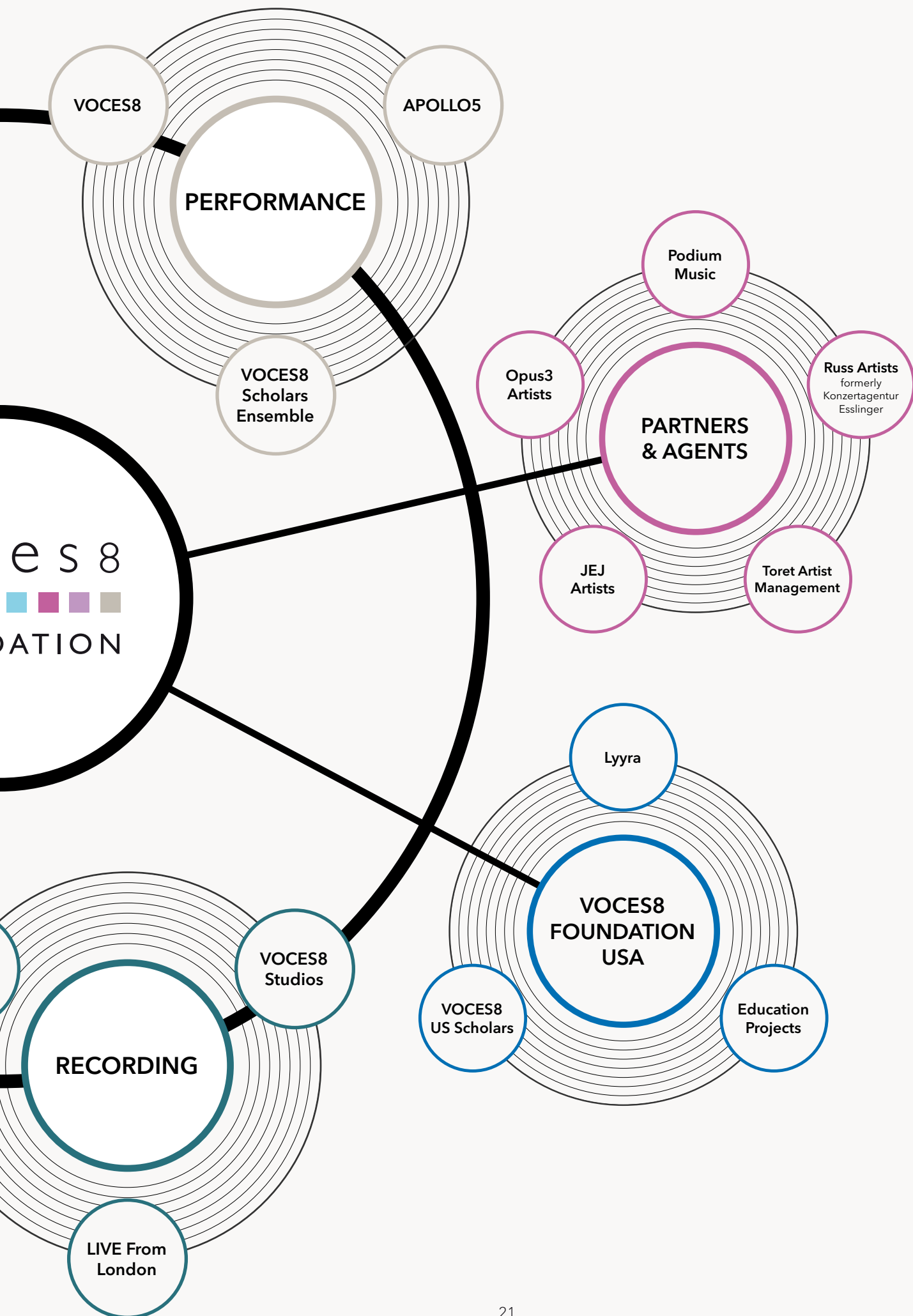
## The VOCES8 Foundation Constellation



The VOCES8 Foundation's ensembles reach audiences across the globe, on stage and online.

**From intimate performances  
to worldwide visibility.**







# Educational



on



# VOCES8 Foundation Schools' Projects

Not long ago while I was visiting a school a parent approached me to ask if I was Ann from the VOCES8 Foundation. She wanted to tell me what a positive difference our singing project was making to her child's confidence and wellbeing. She also told me that her daughter was teaching the whole family the warm-ups and songs she was learning with us! Moments like these are always special and speaking with this parent reminded me of some key feedback and milestones this season.

"The fundamental aspect for me is that the children were properly integrated into the music making – they were not an add on, but they were at the heart of it and to be able to experience that with not one, but two professional ensembles was a wonderful thing. I also really appreciated the attitudes of singers and musicians towards the children – again, open, respectful and taking enjoyment from engaging musically with them."

Teacher, Seven Mills Primary School, Tower Hamlets

Our first collaboration with the Baroque ensemble **Ensemble Augelletti** saw children singing and learning about the recorder, violin, viola, cello and harpsichord through 'Augelletti's Aviary', a series of interactive workshops and performances featuring birds in songs and dances.

"The children absolutely loved it. The whole experience was absolutely magical and it was wonderful to see all the children so engaged and ambitious. All the parents that were there with us felt so lucky to be there. In fact, when we went back to school I did overhear one parent say to another 'it was so, so good, and you missed out!'"

Teacher, Bonner Primary School, Tower Hamlets

"The day itself went fantastically, and I learned a lot from you guys, including how to engage the children in music. The parents were

amazed at your professionalism and how inviting and hospitable you were to everyone."

Teacher, St Dominic's Primary School, Hackney

Although schools are struggling with costs, making trips more challenging, we continue to see hundreds of children at the VOCES8 Centre each year. Visiting the VOCES8 Centre, meeting and performing with our singers and showcasing what they have learned is a very meaningful experience for participating children.

Equally important is introducing their parents to a professional vocal ensemble and our venue, and ensuring they feel just as welcome and important as their children do.

"A really great day – full of ideas and very powerful in terms of getting students singing."

Music Teacher, Secondary School, Poole

Singing in secondary schools is very 'hit and miss' with some schools unable to provide any singing opportunities at all, some working hard to establish a choir or choirs, and some with thriving singing programmes.

Inspiration and support for every school is crucial, and in addition to our projects in London and Herefordshire, we had a terrific time working with singers from secondary schools in Poole.

"...I think my musical and singing skills have improved because it has helped with my



harmonies and rhythm. I think that the leading helped with my confidence."

"It has inspired me to do more leadership with children."

#### Two Young Leaders, Herefordshire Secondary Schools

It is always exciting to see the impact projects can have and this season our Young Leader Programme has inspired **Encore Music** (Herefordshire's Music Hub) to develop a Young Leader pathway for secondary school students who participate in the programme.

Having completed the first year of this pathway in 2025, students across four secondary schools have chosen to continue developing their singing and leadership skills, and we will be delivering a 'Silver pathway' training programme to support this cohort of Young Leaders.

"What you've managed to do is to give the children a sense of themselves as singers and a repertoire that has enabled them to engage with it, to feel it's part of them."

#### Graham Welch, Professor and Established Chair of Music Education, UCL Institute of Education

The Foundation is fortunate to be able to work with Graham Welch. 2024-2025 saw Graham and doctoral researcher Hazel Baxter

continue what will be a three-year impact evaluation focusing on singing's potential benefits for children's wellbeing, and the nature of young children's singing behaviour and development. Results from the first year have been published in the academic journal **Frontiers in Psychology** and reports from this second year will be available on the Foundation's website.

"The way you are exposed to music can kind of shape the way your life can go..."

#### Ruth Tounkam, past VOCES8 Future Talent Award Holder and regular participant at the VOCES8 Festival and Summer School

You may have seen the wonderful videos featuring some of our UK education work created by Joel Porter (see below). They provide a window into what we do and the positive impact singing can have. There are exciting things ahead for 2026-2027 and much more to be done! Our experiences and the feedback we receive reinforces the importance of what we are doing in schools, communities and at our annual Festival and Summer School.

**Ann Wright**  
Director of Education

**“A really great day — full of ideas  
and very powerful in terms of  
getting students singing.”**

Music Teacher, Secondary School, Poole













**“What you’ve managed to do is to give the children a sense of themselves as singers and a repertoire that has enabled them to engage with it, to feel it’s part of them.”**

**Graham Welch**

Professor and Established Chair of Music Education, UCL Institute of Education



## VOCES8 UK Scholars 2024-25

While VOCES8 celebrated its twentieth anniversary during the 2024-25 season, the VOCES8 UK Scholars Programme marked ten years of supporting the next generation of professional choral musicians.

The programme continues to offer a wealth of opportunities, centred around three annual residential courses. The 2024-25 cohort took part in masterclasses with VOCES8 and Roderick Williams, gained recording and filming experience with VOCES8 Studios, received education

training with Ann Wright, explored the music industry with Robin Tyson, and learnt about vocal health with Valentine Voice Care.

The year culminated in a residency at Milton Abbey in July, including a side-by-side concert with VOCES8 featuring music by Palestrina, MacMillan, and the world premiere of Peter Gritton's Requiem. The Scholars also performed as an independent ensemble, presenting repertoire ranging from Renaissance to Pop. This year's cohort brought together singers from across the

UK, visible in our Scho have has and men four APC Across to a scho



The VOCES8 Scholars 2024-25 perform *Surge, illuminare, Jerusalem* by G. P. Palestrina

 [youtu.be/qBx](https://youtu.be/qBx)

**“What an inspiration to see twenty-somethings singing this style of music and loving it!”**

YouTube commenter

and the programme's impact is already  
le across the sector, including within  
own Foundation. Of the eight 2024-25  
olars, Monty Charles and Laura Newey  
e deputised with VOCES8, Lily Robson  
joined APOLLO5 as interim mezzo,  
the Foundation has begun an exciting  
mentorship with The Mancunium Consort,  
ded by Scholar Harry Mobbs and  
OLLO5 member Joe Taylor.

oss the year, Scholars were invited  
round 25 additional training and  
ool workshop days led by the VOCES8

Foundation, and joined VOCES8 and  
the VOCES8 Foundation Choir for larger  
scale performances and recordings,  
including VOCES8's twentieth anniversary  
celebrations at the Barbican.

With the founding of the VOCES8 Scholars  
Ensemble, Scholars past and present  
have been offered more professional  
opportunities than ever before.



**Katie Jeffries-Harris**

VOCES8 Alto and UK Scholars  
Programme Co-Ordinator



**“I’ve really appreciated  
being treated as a young  
professional... I’ll be  
carrying all I’ve learnt and  
all I’ve experienced this year  
for the rest of my career,  
and I’m so grateful for that.”**

**Lily Robson**

VOCES8 Scholar 2024-25

ggbA-CPxg



Perform





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# V O C E S 8

In a year marked by milestone twentieth-anniversary celebrations, VOCES8 performed 119 concerts across 17 countries, reaffirming its place as one of the world's leading vocal ensembles. **The ensemble is now the most-streamed classical vocal group in the world.**

Central among the celebrations was the release of *Twenty*, a commemorative album combining repertoire from across the group's history with new works and arrangements that reflect the ensemble's evolution.

A takeover day and sold-out concert at the Barbican brought together VOCES8 alumni, the BBC Singers, the VOCES8 Scholars, APOLLO5, and violinist Jack Liebeck. The evening performance was filmed and broadcast as part of LIVE From London, further amplifying the reach of the anniversary season.

VOCES8 was also featured on the cover of *Music Magazine*, marking another milestone in the recognition of the group's artistic excellence.

The group enjoyed a wide range of collaborations, including The King's Consort, Concertgebouw, a performance at Carnegie Hall in New York, and projects with Lullatone, The Ringmasters, Dan Forrest, and Eamon. VOCES8 released *Revolutions*, a new album featuring VOCES8 and Daniela Mars.

As VOCES8 enters its third decade, the group continues to encounter the ensemble for new audiences on digital platforms, reflecting its unique intersection of live performance and digital reach.





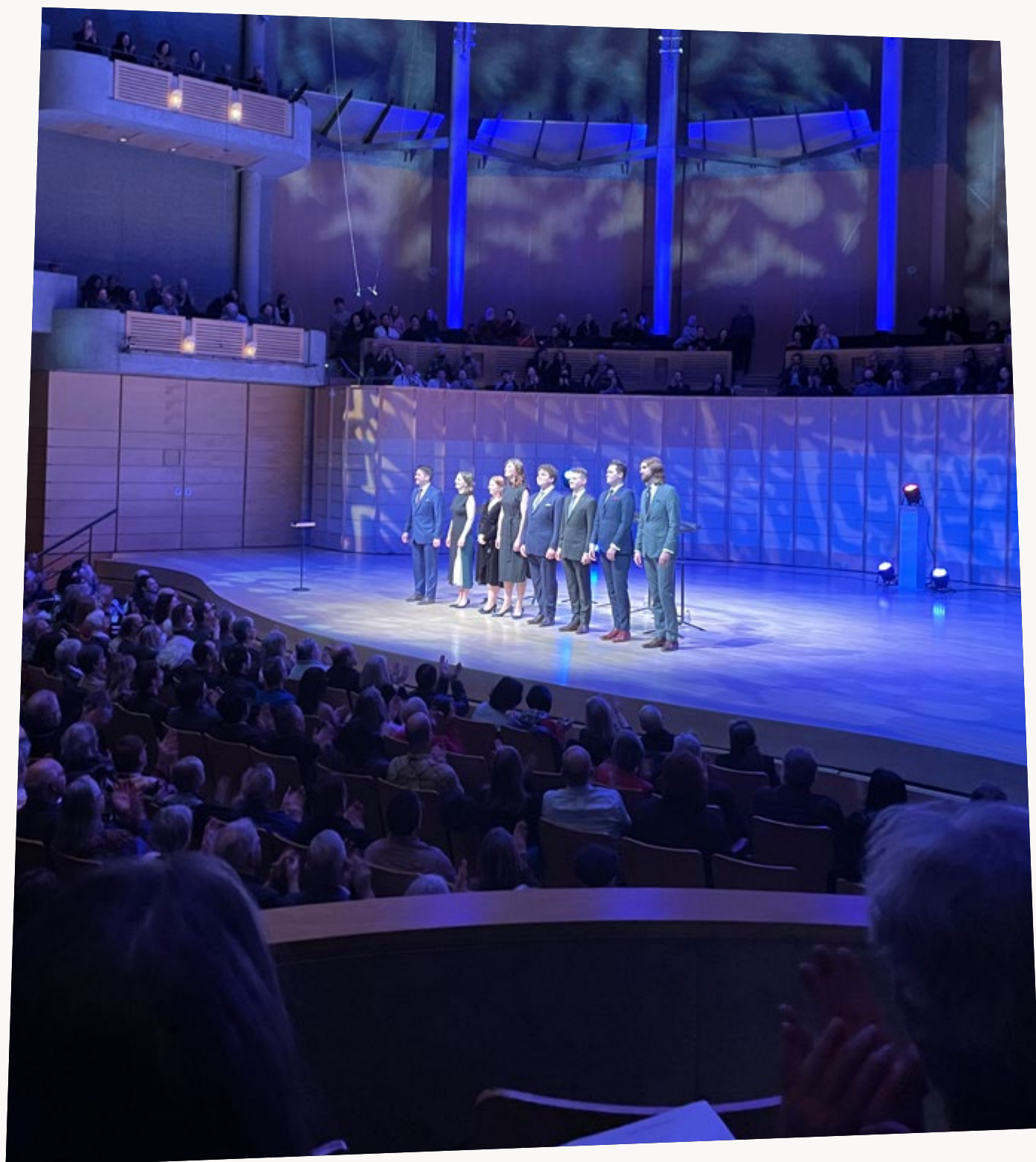
the cover CD of *BBC*  
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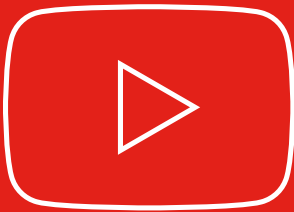




**From intimate performances  
to global digital reach.**

VOCES8 continues to expand its global reach through a growing digital and broadcast presence across video, streaming, social platforms and radio. The ensemble's work now extends far beyond the concert stage. To date, VOCES8 has generated over 1.4 billion audience touchpoints worldwide.

**Approaching 400 million streams across YouTube, Spotify and Apple Music**  
**Over 1.1 billion digital impressions, reflecting global visibility and discovery**  
**Millions of listeners reached annually through radio**  
**An owned social audience of over 440,000 followers worldwide**



### YouTube

YouTube remains the ensemble's largest video platform, driving deep engagement and global visibility.

1.1 billion impressions | 141 million lifetime views  
7.4 million hours of watch time | 358,000 subscribers



### Spotify

Spotify is a major driver of international listening and discovery.

35 million streams in 2025, up 15% on previous year  
185 million lifetime streams  
5.1 million listeners in 2025, up 17%  
8.1 million total listeners | 1.2 million saves, up 19%



### Apple Music

Apple Music plays a key role in reaching premium listeners who favour curated albums and sustained classical listening

58 million lifetime streams | 9.2 million streams in 2025



**Instagram**

152,000 followers



**Facebook**

252,000 followers



**TikTok**

38,000 followers

All figures represent platform reported data and reflect cumulative and annual reach. Follower numbers correct as at December 2025.



## **2025 was a year of celebration and change for APOLLO5.**

We marked our fifteenth anniversary throughout the year, culminating in a very special June concert at St Giles Cripplegate in the Barbican Centre. Walking down the aisle to the stage, I was deeply moved to see the many friends and supporters the group has gathered over the years. We're very lucky to have this wonderful community of musicians and music-lovers – people who share our values, understand our mission, and care deeply about the ensemble and its continued success.

After the confetti and champagne, deeper into the summer we said goodbye to Clare Stewart, APOLLO5's founder and Artistic Director since its inception. Clare had an ambitious vision for the group and conjured strong, vibrant concepts for our eight albums and subsequent tours, and I know she was very proud of what the ensemble has accomplished so far.

We are grateful for her many years of artistry and direction.

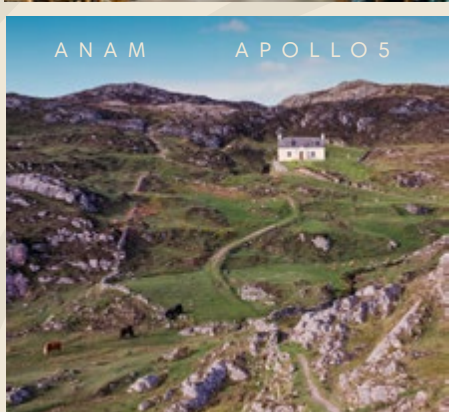
In this period of transition, we also welcomed Thomas Mottershead to the APOLLO5 fold. His first concert with us took place at Milton Abbey – an ideal setting for an inauguration (as I discovered during my own first gig in 2022), and in front of much of the same supportive community described above.

We began the year with the release of our seventh album, *Anam* – a Gaelic-inspired collection of newly commissioned works and traditional folk songs, complete with a crash course in ancient Irish! The album launched, appropriately, on Burns Night with a special concert at the VOCES8 Centre, filmed for a LIVE From London broadcast. Later in the year we contributed again to the LFL series, with APOLLO5 members performing solos in Handel's *Messiah* alongside the VOCES8 Choir and Baroque Orchestra.





Andrew Wilkinson



A busy touring schedule punctuated the year, including two trips to the USA under new representation. It's been a pleasure working with Janet Jarriel, our first North American agent, after joining the roster of JEJ Artists.

Our recent tour took us to Memphis for the first time – a city steeped in rich musical heritage – as well as the University of the South in Sewanee, Tennessee, and the sun-kissed palm groves of La Jolla, California.

Other memorable engagements included a Lenten concert at AMUZ in Antwerp, a broadcast for Deutschlandfunk from Berlin's Memorial Church (a striking modernist structure of stained glass and concrete honeycomb), and an appearance at the Harvington History Festival, where our performance of William Byrd's music echoed the secret Catholic worship once held elsewhere in Harvington Hall, whose priest hides remain a powerful reminder of that history.

In the studio, we completed *Crossings* – a musical journey along the ancient pilgrimage route of the Via Francigena, from Canterbury to Rome – and worked with American composer Alexander Pierce Hill on *Draw Near*, his album of music for the Orthodox Church. Both will be released this year.

So, as the dust settles on an eventful anniversary year, we look ahead. There is much to anticipate in 2026: new programmes exploring fresh repertoire, and performances from Heidelberg to Honolulu. With change comes the chance for something new – we can't wait to share it with you.



**Augustus Perkins Ray**  
Director  
APOLLO5



# VOCES8 Schol

**The 2024-25 season marked the establishment of the VOCES8 Scholars Ensemble as a distinct professional group, with a clearer identity emerging during its inaugural season.**

To differentiate the ensemble from the annual VOCES8 UK Scholars cohort and reflect its status as a group of singers with more experience representing the Foundation and earning fees, the term “Ensemble” was formally adopted.

We positioned the Scholars Ensemble as a flexible alternative to VOCES8 where diary constraints or fee levels rule them out. The Ensemble delivered a wide range of UK and international engagements across concerts, private events, festivals and collaborations.

During 2024-25 the ensemble undertook 16 engagements. These concerts, which paid the singers professional fees, also generated a total of £11k which the Foundation was able to use to support our



KLASSIEK LEEFT VURIG 2025 – VOCES8 Scholars Ensemble



# olars Ensemble

other charitable activities and to be reinvested into the Scholars programme. The 2025-26 season shows strong momentum, with 30 projects confirmed to date, including UK and international work and the ensemble's first full commercial recording, scheduled for release on VOCES8 Records in 2026.

While the "Scholars" branding provides a strong link to the VOCES8 brand, feedback suggests it can sometimes lead to underestimation

of the ensemble's experience and professional standing, requiring careful communication with promoters.

Overall, the ensemble has proven both artistically and financially successful and continues to grow.

A stylized, handwritten signature in white ink, likely belonging to Robin Tyson.

**Robin Tyson**  
General Manager



# VOICES Foundation USA





# 8 tion



## A Message from Executive Director Erik Jacobson

**As we look back on the 2024-2025 season, I am filled with gratitude and excitement for how far The VOCES8 Foundation USA has grown since 2017.**

This year was one of meaningful expansion – not only in the scale of our work, but in the depth of our connections with singers, educators, and communities across the country.

Throughout the season, we strengthened our commitment to education through the continued development of The VOCES8 Scholars program, supporting young

professional singers at a pivotal moment in their artistic lives.

At the same time, our educational hub model allowed us to build sustained relationships in nine locations – Dallas, Houston, Philadelphia, St. Louis, Westport, New Jersey, San Francisco, Minneapolis, and St. Paul – creating spaces where learning, collaboration, and artistry could truly flourish.

Rather than one-off engagements, these hubs became centers of ongoing exchange, rooted in local communities and shaped by their unique voices.

**“It was unreal going from a VOCES8 super fan, buying and performing their pieces when I was in high school, to chatting with and standing on stage with the group! One of the most magical moments for me was outside of the curriculum, when my cohort found an empty hall and sang some of our favorite pieces. I learned so much from the mentors and my cohort, both about music-making and the industry, and I still ask them for advice.”**

Koji Sakano, VOCES8 US Scholar 2024-25





These educational projects culminated in the US foundation promoting an additional VOCES8 tour focused on education and collaborative performances in seven of the hubs and featuring hundreds of students sharing the stage with VOCES8.

Alongside this educational growth, the first full performance season for Lyyra reflected the same spirit of curiosity, ambition, and artistic excellence that lies at the heart of the Foundation. Those ideals were rewarded with an exciting record deal with Warner Classics that will propel Lyyra to rise in the choral world, providing a platform for these incredible singers and bringing opportunities for treble singers.

The dialogue between performance and education continues to be one

of our greatest strengths, ensuring that our programs remain vibrant, relevant, and forward-looking.

None of this would be possible without the remarkable artists, educators, partners and supporters who believe in our mission.

As you read through this annual review, I hope you feel the energy of this season and the care that underpins everything we do. The 2024-2025 season was not just a year of growth, but a year of building – laying strong foundations for the future of vocal music in the United States.

**Erik Jacobson**

Executive Director  
The VOCES8 Foundation USA

# LYRA

**The 2024-2025 season was Lyra's first full season as a touring ensemble, building upon their half season after the ensemble was formed in the fall of 2023.**

In a year of exciting new opportunities and growth, the group performed 22 concerts, 16 in the United States and 6 abroad in Germany, France, and the United Kingdom. Performance highlights included performing at King's Place in London and at the beautiful Overture Center for the Arts, home of the Madison Symphony Orchestra. The singers also had educational residencies and performed collaborative concerts with groups including Orlando Sings, Gettysburg College, and the New Jersey Youth Chorus.

January 2025 also saw the group record its first full album under their new recording contract with Warner Classics. A single was released in spring of 2025, with the full album, *Rising*, set to release in March 2026.



Lyra: Someday We'll All Be Free



# VOCES8 US Scholars



**In its eighth year, our US Scholars program continued to flourish, bringing a new group of emerging artists together for the season. The experience began with an intense week of training in Plano, Texas.**

Our Scholars worked to find their collective sound, refined performance techniques, and brought the VOCES8 Method into workshops with local school choirs. With their repertoire for the year under their belts, they next met up in the Twin Cities as part of our ongoing partnership with Minnesota Public Radio (MPR). MPR generously underwrites the opportunity for our Scholars to record in a professional studio as well as experience shooting video content, both crucial components of a career in today's choral world.

The videos released from these sessions – including two in collaboration with Lyyra – have over 13,000 views on YouTube. The group came together one final time in Houston in the spring, where they rehearsed and performed alongside VOCES8 in two public concerts as the culmination of their experience. Our Scholars then returned to their home communities, bringing all their new knowledge and skills into classrooms, rehearsals, and professional ensembles across the US and abroad.

## Soprano

Kirby Burgess  
Emily Perry  
Mara Riley

## Alto

Ann Chen  
Cami Everitt  
Clara Smith

## Tenor

Eric Lewis  
A.J. Murgo  
Maxwell Trochilil

## Bass

Koji Sakano  
Jack Williams III  
Joe Daly

 [VOCES8 US Scholars: Wayfaring Stranger](#)

## VOCES8 Foundation USA: By The Numbers

**51** workshop days  
**9** cities  
**29** schools / groups  
**4** lead clinicians  
**12** teaching artists

## Financials

### Total Revenue

**\$959,917**

Donations / Contributions

**\$509,420**

Performance / Workshop Fees  
& Earned Income

**\$286,912**

Merchandise Sales & Royalties

**\$28,984**

Other Income

**\$134,601**

### Total Expenses

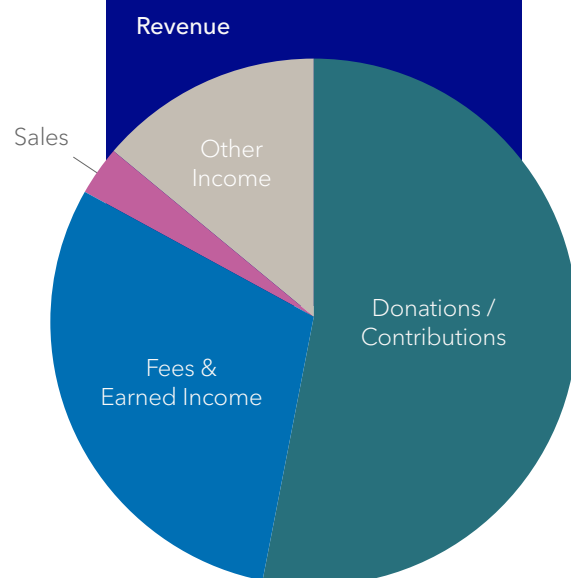
**\$778,089**

Travel

**\$223,904**

Personnel

**\$298,748**







# l'Associ SING'IN





ation  
France



**Sing'In has had another wonderful year delivering projects across France in association with The VOCES8 Foundation.**

Paul Smith led a collection of programmes alongside a team of brilliant workshop leaders. Sessions took place across the country throughout the year, leading to a vibrant series of celebration concerts in May and June 2025..

The team delivered a wide-ranging programme, bringing together thousands of young singers in performances that celebrated both musical excellence and the joy of collective singing. This year's performance team brought together an exceptional group of artists, including Paul Smith,

APOLLO5 and a special performance ensemble featuring world champion beatbox and local artist Mando Beatbox, alongside Daniela M, Eliette Prévot, Lydia Wonham and Charlotte. Together they created performances that celebrated choral singing with vocal artistry at the highest level.

Throughout the year, our team of project leaders delivered workshops across all partner regions, including Festival de la Vézère, the Menton Music Festival, Les Flâneries Musicales in Reims, a local partnership in the Paris suburb of Saint-Ouen, and our collaboration with ADAMA, the government department supporting our work in rural north France. We also continued our partnerships with music festivals in Calais.

**« C'est un projet qui leur apprend le travail, leur ouvre l'esprit et les rend fiers. »**

témoignage d'un parent d'élève à Saint-Ouen

**“It's a project that teaches them to work, opens their minds and makes them proud.”**

A parent of a pupil at Saint-Ouen





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A new and significant partnership was launched this year with the Académie Musicale de Villecroze, where Paul Smith led a four-day residential coaching course for teachers from across France, providing intensive training and professional development in choral leadership and vocal pedagogy.

Another particular highlight saw Sing'In take a leading role in the creation of a new national choral festival in Poitiers, bringing together 6,000 students from across France in a large-scale celebration of choral singing. These magical days saw a team from the VOCES8 Foundation lead two massed singing concerts, and Paul Smith launched the festival with a singing session for all 6,000 young participants.

at teaches them about work, opens  
l makes them proud”.

-Ouen

## Sing'In: By The Numbers

**12** projects  
**34** cities  
**47** schools / groups  
**66** classes  
secondary schools,  
sixth form colleges,  
conservatories  
**2,100**  
participating students

### Financials

#### Total Revenue

**€209,513**

Donations / Contributions

**€127,831**

Performance / Workshop Fees

**€79,986**

Other Income

**€1,696**

#### Total Expenses

**€173,759**

Artistic Costs

**€93,254**

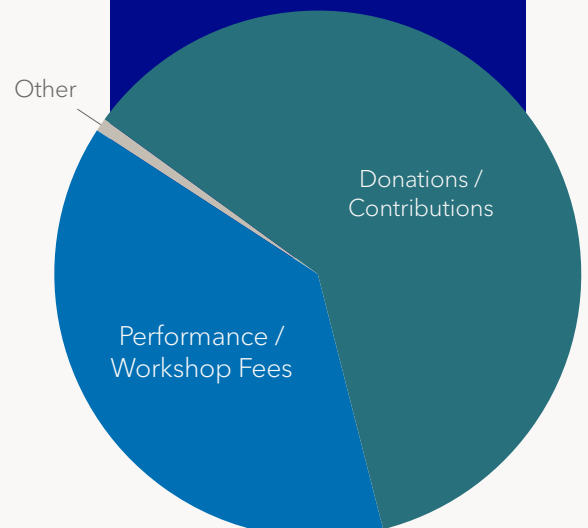
French Payroll

**€45,613**

Others

**€34,892**

#### Revenue





# Recording



A close-up photograph of a vintage microphone, likely a Shure 554, mounted on a stand. The microphone is black with a silver grille and a red diamond-shaped logo. It is positioned in the foreground, slightly to the right. In the background, a crowd of people is blurred, suggesting a live performance or event. The lighting is warm and focused on the microphone.

ing

# From recording and filming to global Records and LIVE From London connect

Together they allow the Foundation to capture performances, support projects and share choral music with viewers and listeners around the world.



## VOCES8 Studios

**Audiences may know VOCES8 Studios through our LIVE From London online festivals broadcasts, bringing exceptional concerts into homes worldwide. But what's seen on screen is only a fraction of our work.**

Throughout the year, the Studios team supports an ambitious programme of creative, educational and recording projects, working with both internal initiatives and external collaborations.

Internally, VOCES8 Studios meet the recording and filming demands of our professional ensembles and create resources for our educational programmes around the world, especially this season as we marked VOCES8's 20th anniversary.

A collaboration highlight of the 2024-2025 season was our continued partnership with the Royal Academy of Music (RAM).

This ongoing partnership introduces RAM students to the professional recording environment, offering hands-on experience in audio and video capture, editing, and post-production, furthering our mission to inspire and equip the next generation of musicians.

VOCES8 Studios remains available as a world-renowned recording service for artists and organisations. To find out more, visit...

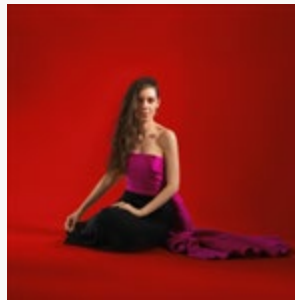
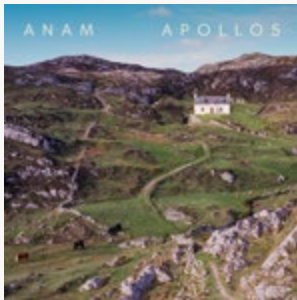
[voces8.com/voces8-studios](https://voces8.com/voces8-studios)

**Aytan Swainsbury**  
Development & Studios  
Coordinator



# audiences, VOCES8 Studios, ect our music with audiences.

support new artistic  
and the world.



## VOCES8 Records

**VOCES8 Records is the Foundation's in-house label, created to share recordings by our artists and close collaborators. Working closely with VOCES8 Studios, the label enables us to release world-class recordings from VOCES8, APOLLO5 and Lyra while supporting emerging artists connected to the Foundation.**

During the 2024-25 season, the label released new recordings from APOLLO5 ('Anam') and VOCES8 ('Twenty') alongside albums from partners including flautist Daniela Mars, Trio Haydée, New Dublin Voices, Thomas Elwin & Lana Bode, and longtime collaborator Patrick Ayrton.

Several major projects are planned for 2026, including recordings from the VOCES8 Foundation Choir and Orchestra with Foundation Composer-in-Residence Taylor Scott Davis, new music from emerging choral artists The Mancunium Consort,

a partnership recording between VOCES8 and Swedish quartet Ringmasters, and the debut commercial album from the VOCES8 Scholars Ensemble. Together these projects broaden opportunities for artists and connect global audiences with the music and musicians at the heart of the Foundation.

Through streaming platforms and digital distribution, VOCES8 Records continues to support the creative work of the Foundation's artists and bring new choral music to listeners worldwide.



# LIVE FROM LONDON

The 2024-25 season of  
of consolidation, celebration  
VOCES8 Foundation's first

Founded in summer 2020 in response to the COVID-19 pandemic, LIVE From London has evolved from an emergency platform into a permanent and internationally recognised digital festival, combining artistic excellence with a strong commitment to artist support and music education.

**This evolution and growth has continued with an 18% year-on-year growth in viewing numbers.**

The season opened with Christmas 2024, the festival's fifth Christmas edition, reaffirming LIVE From London's role as a trusted global destination for seasonal choral and vocal music. The programme brought together world-class artists performing their favourite Christmas works, filmed across a range of sacred, historic, and international settings, and balancing much-loved repertoire with fresh perspectives and new work.

A major highlight of the Christmas festival was the participation of debut guests BBC Singers, appearing during their 100th anniversary year.

Their programme, *A Dickens Christmas*, wove carols old and new with readings by Charles Dickens narrated by Adrian Scarborough. Elsewhere, Swedish male voice choir Zero8 made their LIVE From London debut from Vilnius with *Welcome Christmas*, bringing a bold, theatrical barbershop energy to the season. The VOCES8 Foundation ensembles offered three contrasting programmes, including a filmed Festival Evensong where VOCES8 were joined by the VOCES8 Scholars at St Anne and St Agnes in London, for a service presented within its full liturgical context.

The biggest event of the 2024-25 season of the 2024-25 season was the VOCES8 20th-anniversary concert at the Barbican, marking twenty years since the ensemble's first performance.



# FROM LONDON

LIVE From London marked a period of reflection, and renewed ambition for the flagship digital festival.

The event brought together the BBC Singers, the VOCES8 Scholars, violinist Jack Liebeck, and much-loved VOCES8 alumni, reflecting the breadth of relationships built over two decades.

For LIVE From London audiences, the concert represented the festival at its most expansive, connecting a major international stage to a global digital audience and demonstrating how the platform can support milestone events of significant scale and prestige.

Summer 2025 also saw VOCES8 Foundation USA ensemble Lyyra appear in LIVE From London for the first time, performing at the VOCES8 Centre following growing success in the US and Europe. VOCES8 and the VOCES8 Scholars collaborated memorably at Milton Abbey, where they gave the world premiere of Peter Gritton's Requiem alongside works by James MacMillan and Palestrina. The festival also introduced Meridian, a new choir directed

by Irene Messoloras, featuring soprano Grace Davidson and composer-pianist Ola Gjeilo, VOCES8's inaugural Composer-in-Residence in the 2015-16 and 2016-17 seasons.

By the end of the 2024-25 season, LIVE From London stood as a mature and resilient part of the VOCES8 Foundation's artistic infrastructure. Anchored by the Christmas festival and crowned by the Barbican anniversary celebration, the season demonstrated the platform's ability to honour legacy while continuing to adapt and grow.

Five years on from its creation, LIVE From London remains central to the Foundation's mission: supporting artists, reaching audiences without borders, and sustaining choral and vocal music in a changing cultural landscape.

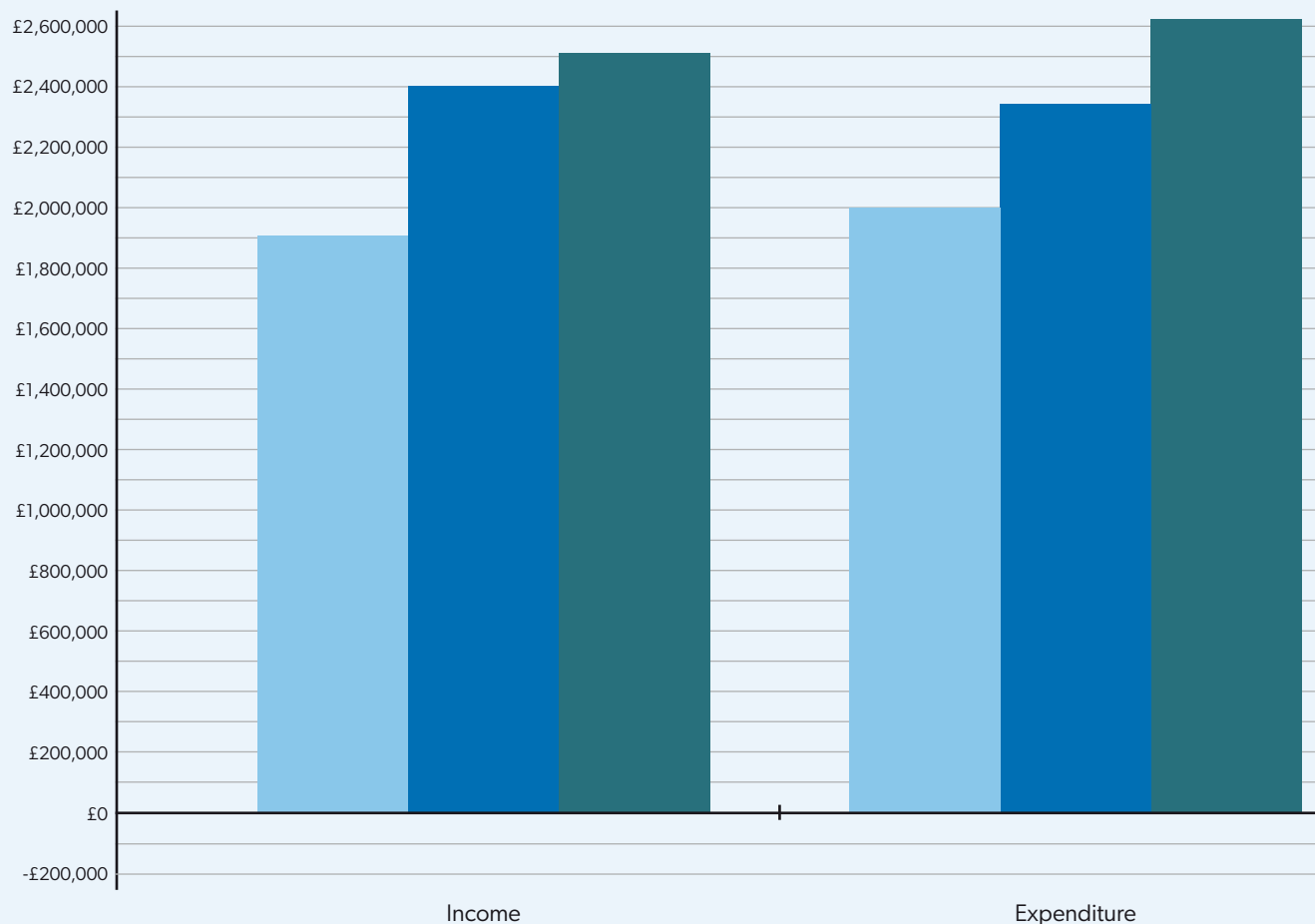
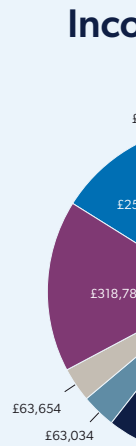
# Financial review

(excerpt from the Trustees' Report for the year ended 31 August 2025)

**At the end of the year the charity's fund balance remained strong. The innovative and courageous leadership of the senior executives of the Foundation has done much to maintain this position, which, taken in context of the last five years, is very strong. The earlier decision to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio has continued to strengthen the Foundation's financial position.**

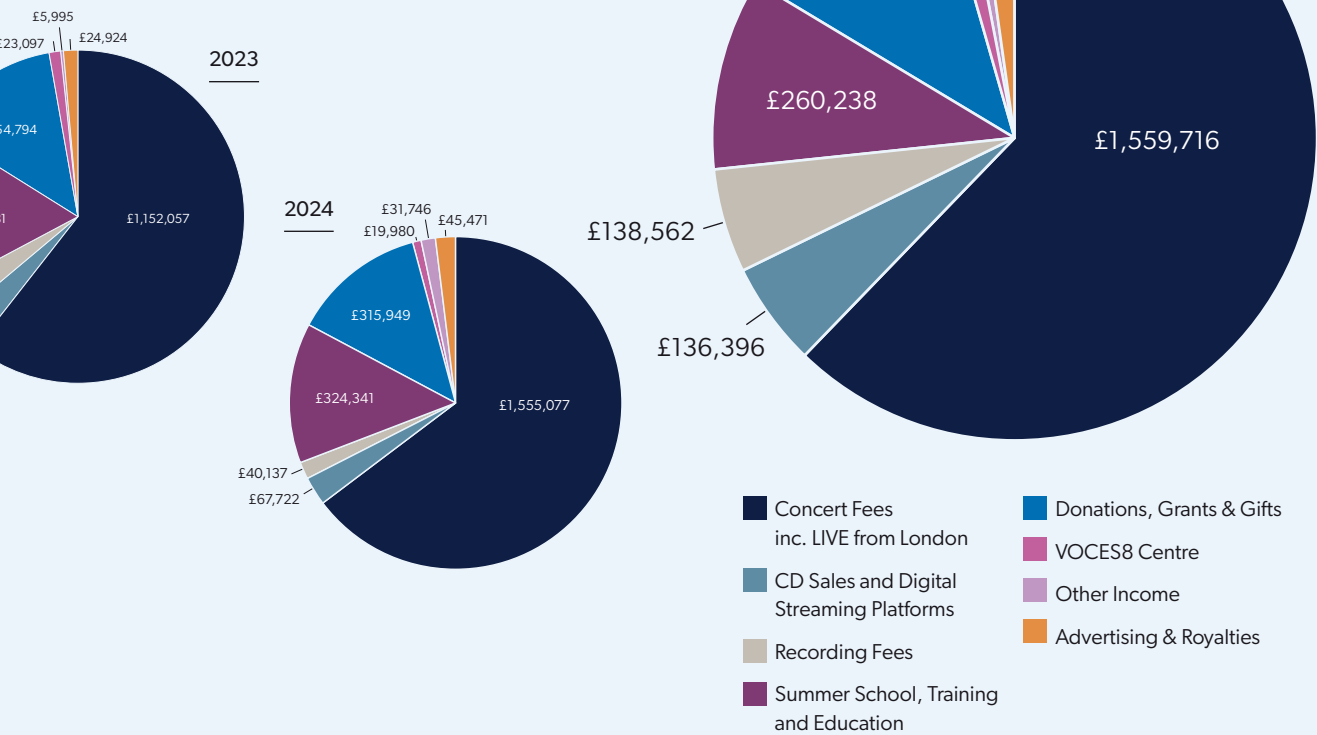
Income and expenditure for the year reflect continued growth in charitable activities, donations and performance work. Variances reflect increased staff costs linked with pay rises to mitigate inflation; increased production costs associated with major productions; and increased performance and travel costs.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements. The trustees are satisfied that proper financial controls are in place. A qualified accountant remains on the Foundation's permanent staff and keeps the financial controls under review to ensure they remain fit for purpose as the work of the Foundation evolves.



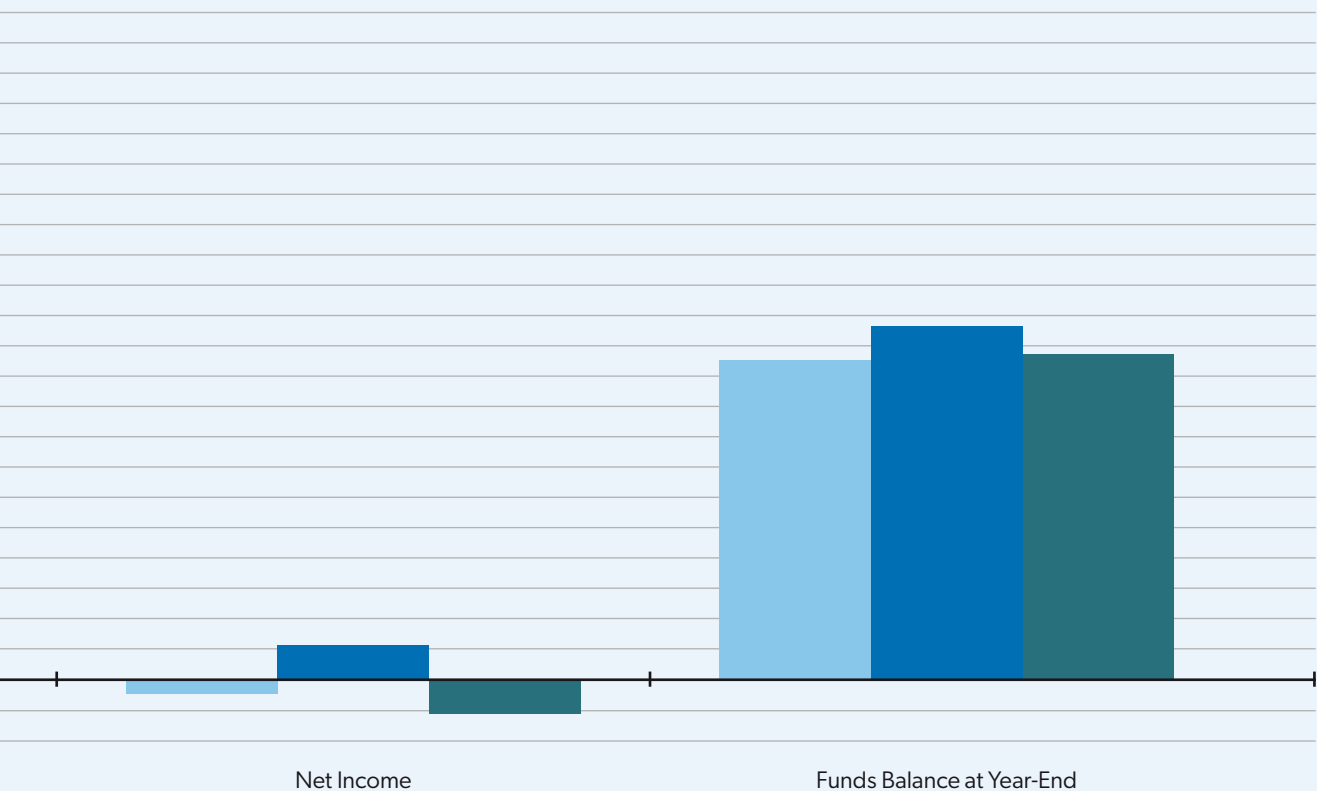


## Income Sources



## Income, Expenditure and Balance

2023 2024 2025



# THANK YOU!

We are enormously grateful for the support of the following organisations,  
VCM100 members and Friends of the Foundation.



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Education Project Assistant

**Sarah Marshall**

Education Project Assistant

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Director, VOCES8 Centre

**Thomas Webb-Wilson**

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**Aytan Swainsbury**

Development Coordinator  
& VOCES8 Studios  
Coordinator

**Trevor White**

Accountant

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**Rebecca White**

## THE VOCES8 FOUNDATION USA

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**Kirby Richards**

Director of Operations

**Melissa Klein**

Director of Development

**Anthony Trecek-King**

Education Advisor

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Coordinatrice de Projets

**Anouk Neveu**

Chargée de Production  
et de Communication

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Robin Tyson, Podium Music

**Representing VOCES8 and Lyyra in the USA, Canada and South America**

Opus3 Artists

**Representing APOLLO5 in the USA**

JEJ Artists

**Representing VOCES8, APOLLO5 and Lyyra in Germany, Austria, Switzerland and Luxembourg**

Konzertagentur Esslinger, Inh. SKS Erwin Russ GmbH

**Representing VOCES8 and APOLLO5 in France and Belgium**

Agence Diane du Saillant

**Representing VOCES8 and APOLLO5 in Italy**

Toret Artist Management

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**Eleonora Poignant**

**Katie Jeffries-Harris**

**Barnaby Smith**

**Blake Morgan**

**Euan Williamson**

**Christopher Moore**

**Dominic Carver**

### APOLLO5

**Penelope Appleyard**

**Lily Robson**

**Joseph Taylor**

**Thomas Mottershead**

**Augustus Perkins Ray**

**Lyyra**

**Anna Crumley**

**MaryRuth Miller**

**Elizabeth Tait**

**Ingrid Johnson**

**Aryssa Leigh Burrs**

**Cecille Elliott**

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**Olivia Earl**

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Laycock  
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Günter  
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Seppo Ranta-aho  
Peter Ritchie  
Jill Salisbury-Hughes  
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An amateur choral and  
orchestral conductor

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Isobel Squire  
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in memory of Ian Stewart  
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Marcel Tacke  
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Ruth Tounkam

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with admiration of the unique  
essence of VOCES8

We also offer our grateful thanks to those of our supporters who wish to remain anonymous.

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V O C E S 8  
■■■■■■■■■■  
FOUNDATION

[voces8.foundation](https://voces8.foundation)

Charity Registration No. 1126785

Company Registration No. 05907481 (England and Wales)

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**ANNUAL REPORT AND FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**LEGAL AND ADMINISTRATIVE INFORMATION**

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<b>Trustees</b>	Roy Blackwell Sally Cantello William Conner Christopher Gabbittas David Leeming Jason McCaldin Adrian Melrose Gary Moss (Chair) Alexandra Rowlands (resigned 15 August 2025) Rebecca White
<b>Secretary</b>	Barnaby Smith
<b>Charity number</b>	1126785
<b>Company number</b>	05907481
<b>Principal address</b>	St Anne and St Agnes Church Gresham Street London EC2V 7BX
<b>Registered office</b>	St Anne and St Agnes Church Gresham Street London EC2V 7BX
<b>Auditor</b>	Buzzacott Audit LLP 130 Wood Street London EC2V 6DL
<b>Bankers</b>	NatWest Bank 64 Bury Old Road Manchester M8 5NW
<b>Investment Managers</b>	Rathbones Investment Management 30 Gresham Street London EC2V 7QN



**THE VOCES8 FOUNDATION**  
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**THE VOCES8 FOUNDATION**  
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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

The Trustees present their report and financial statements for the year ended 31 August 2025.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland FRS 102" (effective 1 January 2019).

At the beginning of the year the trustees confirmed the business plan for the year and the objectives and values of the Foundation which it was designed to deliver.

**Objectives and activities**

In line with the Memorandum and Articles of Association set up when Voces Cantabiles Music was established on 16 August 2006, the aims and objectives of the charity are:

- To stage and perform professional vocal concerts of classical genre that attract a diverse audience;
- To lead singing-based workshops and master classes for people of all ages and abilities;
- To work with schools in developing creative initiatives that combine music with core studies;
- To inspire people through music.

A summary of the Foundation's business plan, based on these objectives, is set out below. The charity is known as The VOCES8 Foundation and the rest of this report will use this name.

**Vision:**

We believe in the power of singing to bring people together, spark creativity and transform lives.

We champion the future of ensemble singing - celebrating our choral roots while embracing innovation, diversity and the possibilities of digital platforms to reach new audiences globally.

Through world-class performance, education, and advocacy, we're building a global movement where every voice is valued, and every person can find theirs. **Making music together matters.**

**Mission:**

We create world-class performances and recordings that raise the bar for ensemble singing and connect with audiences around the world.

We work closely with educators, communities and professional artists, on stage, in schools and online, to make **singing together a part of more lives.**

Everything we do is rooted in access, joy and artistic excellence. Whether it's a concert, a classroom or in the digital sphere, **we want everyone to experience the power of making music together.**

Led by VOCES8 and our family of ensembles, we perform an extensive and versatile repertoire, from a cappella to collaborations with leading orchestras, conductors, soloists and composers. Our in-house recording label, studio and publishing house shares this work globally and supports our creative ambitions.

We run a centre in London - our local home for learning, creativity and collaboration, that supports our broader reach.

Through our VOCES8 Scholars programmes, Summer School and international partnerships, we nurture and support young musicians at the start of their professional journey.

**THE VOCES8 FOUNDATION**  
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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

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We're always growing – as artists, educators and collaborators, and this mission reflects the heart of all that drives us.

**Values:**

We live our values through everything we do – on stage, in classrooms and within the team we nurture and care for.

- **Excellence:** We take pride in what we do. From first rehearsal to final recording and performance, we hold ourselves to the highest standards on and off the stage.
- **Inclusion:** We open up singing to more people, in more places from more backgrounds. We work to widen access and ensure people feel they belong – on stage, in a workshop and in the repertoire.
- **Collaboration:** We work together – whether in music making, partnerships or planning. As part of the VOCES8 family, we champion participation at every level. We build long term relationships, with schools, artists, funders, supporters and each other to deliver more, and keep learning as we go.
- **Creativity:** We honour tradition, but we're never stuck in it. We take risks, stretch our repertoire, explore new ideas and continually evolve.
- **Impact:** We care about and measure the difference we make – on stage, in classrooms, and in people's lives. Our music should matter to those who hear it and those who make it.

**An Overview**

As we look back on the Twentieth Anniversary season of VOCES8, we can focus on the outstanding continuing work of the entire VOCES8 Foundation team, which has delivered another excellent year of activities in an ever-challenging global environment.

At the end of this reporting period the Foundation continues to be in a solid financial position and we are confident that resources and plans are in place to see the Foundation safely through the next period. Credit must be given to the executive directors of the Foundation for achieving this position.

The order book for the season was filled with activity for all the different elements of the Foundation: both VOCES8 and APOLLO5, our new ensemble in the US, Lyyra, and the work of the education team in Europe and the US. The annual summer school was a great success, and as growth continues, there is much to look forward to.

With the ongoing success of the Grammy-nominated Paul Simon album, *Seven Psalms*, and with VOCES8 appearing on the recent Jacob Collier release nominated for Album of the Year, there is much to celebrate. Other major recording projects for the Foundation included a range of larger scale works with composers Taylor Scott Davis, Jocelyn Hagen and Timothy Takach, and plans are in place for further releases by APOLLO5 and VOCES8 in 2026.

This period was also very busy as the traditional activity of the Foundation continued whilst allowing the new streams of income generation to develop further, including the LIVE From London concert series and the filming and recording capability of VOCES8 Studios.

This was a very busy period for the Board of Trustees. Clearly the more challenging the environment, the more important is the support of an active board in enabling the executive to move forward swiftly and confidently and in such a way as to maintain the goodwill and energy of all stakeholders. Gary Moss was chairman for this period. We are hugely grateful for the support he had from fellow trustees throughout the year. During this period the trustees have also spent a considerable amount of time reviewing the structures and governance of the Foundation, a core part of which was ensuring that the Foundation had in place up-to-date policies that were relevant to the Foundation and its operations. This process is now nearly complete.

**Donations**

At the time of writing, the Board of Trustees and Executive are able to look back on an excellent 20<sup>th</sup> Anniversary Celebration, with a notable sold-out 'takeover' day at the Barbican being a particular highlight. The ongoing work of the Foundation staff and trustees continues to yield strong results, and it is also pleasing to note that the work of the VOCES8 US Foundation continues to grow, providing support for a number of headline projects in 2024-25, both for activity in the UK and for work done by the Foundation team in the US.

It is worth noting that donations are broadly in line in 2024-25 with the amount raised in 2023-24. This reflects the excellent work achieved by the fundraising team throughout the year. It is pleasing to see this continuing level of support for the Foundation.



**THE VOCES8 FOUNDATION**  
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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

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The level of restricted donations in 2024-25 reflects the working practice of the relationship between the UK and US Foundations as it did in 2023-24. Trustees from both charitable organisations are working together with the executive to ensure that all international transfers are approved in such a way as to follow correct procedure for both the UK and US tax authorities, and in line with donor covenants.

**Education Programme**

*UK*

It has been another outstanding year of industry leading education projects for the Foundation. Our team continues to set the bar for excellence in this area. It is hugely encouraging to reflect on the numbers of students involved and the range of programmes and projects run this year in the UK. Globally, the team is reaching 40,000+ students and amateur singers each year.

It is also heartening to note that all members of the VOCES8 Foundation, performing vocal ensembles, technical team, Scholars and education staff are integrated into delivering these programmes and projects, demonstrating that educating and inspiring through music is at the core of all we do.

*US*

The level of our education activity in the USA has increased substantially during the year. This is rooted in a strong US Board of Trustees, outstanding work by the executive teams in the US and the UK, significant touring programmes in the US both for VOCES8 and Apollo5, an excellent VOCES8 US Scholars programme and the continuing development of the US-based ensemble, Lyyra. In particular, we were pleased to see VOCES8 lead a celebratory education focused US tour across the US in this season, with many thousands of students joining the ensemble to sing with them in California, Texas, Minneapolis/St Paul, Philadelphia, St Louis and on the East Coast.

*France*

Here too education projects continued to grow with new regions taking part in workshops and concerts with Paul Smith, APOLLO5, VOCES8 and our team of singing leaders. This work takes place under the banner of the VOCES8 Foundation in France, Sing'In.

In 2024-25 we returned to many existing partnerships and added a number of new project areas to our roster. These projects, which combine teacher training with singing projects in which students are often having their first experience of performing onstage, reach across major cities, towns and rural villages, and are bringing important musical experiences for thousands of children and a wide variety of teachers and schools.

**VOCES8 Future Talent Award**

2024-25 was the fifth year of this programme for up to eight singers aged 13-18 from low-income families. All attended the VOCES8 International Summer School at Milton Abbey, one of the high points of the programme. The programme also includes working with members of VOCES8 across the year, attending and singing in concerts and receiving additional support with singing and theory lessons.

**Advisory Board**

The Advisory Board, established several years ago, is now operating as a functional working group with specific tasks allocated around our community hubs in the UK, US and France, with the intention of engaging members with projects in a wide variety of settings. From planning, budgeting, fundraising, preparing, coaching, performing and more, there are many stages to these sorts of projects. The Advisory Board is helping by offering advice and providing support as the team plans the more complex community-based education work as a main initial function. It is hoped that the contribution of this distinguished group will continue to develop over the longer term.

The Advisory Board is made up of eminent artists, composers, musicians, academics and others involved with the music industry and beyond who offer the benefit of their experience, views and global outlook to the Foundation.

**Public benefit**

The public benefit of the work of the Foundation is evidenced within the report of this year's activities. There is extensive research and evidence on the positive life and health benefits of making music and in particular of group singing. This year has seen the Foundation again offer opportunities for music-making for tens of thousands of young people, in person, in some of the most deprived areas in the country and globally, while also reaching millions online.

**THE VOCES8 FOUNDATION**  
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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

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In all the Foundation's activities during the year the trustees have had due regard to the guidance on public benefit published by the Charity Commission.

**Diversity**

The Foundation has carefully considered its response to this major issue and has focused particularly on how to act as an industry leader. This it has done by providing the required support for people of all backgrounds to be embraced and to see a potential future for themselves on all levels in the choral music industry. The Foundation has made good progress in this area, though it is always an important focus for the team.

**Financial review**

At the end of the year the charity's fund balance remained strong. The innovative and courageous leadership of the senior executives of the Foundation has done much to maintain this position, which, taken in context of the last five years, is very strong. The earlier decision to invest in audio visual and music production equipment and capability to enable the VOCES8 Centre to act as a recording studio has continued to strengthen the Foundation's financial position.

Income and expenditure for the year reflect continued growth in charitable activities, donations and performance work. Variances reflect increased staff costs linked with pay rises to mitigate inflation; increased production costs associated with major productions; and increased performance and travel costs.

Greater detail on the financial management of the Foundation is available in the audited annual financial statements. The trustees are satisfied that proper financial controls are in place. The Foundation retains a specialist accounting firm who works with the senior leadership team and trustees to keep the financial controls under review, ensuring they remain fit for purpose as the work of the Foundation evolves.

**Fundraising Statement**

The team keeps abreast of, and complies with, all current fundraising and data protection legislation and will ensure all future requirements are adopted and adhered to. No instances of non-compliance have been identified during the year and we are governed by an ethical fundraising policy, as approved by the Board.

No complaints have been received in relation to fundraising activity this year. Should any complaints be received, we will respond individually and in a timely manner. We will use feedback and complaints to inform and influence our approach to fundraising. We aim to conduct our fundraising activities with integrity, openness, and accountability.

The fundraising focus is on developing relationships with companies, charitable trusts and individuals who are interested in our work. The charity encourages donations from those attending concerts and engaging with our work online. We do not run telephone campaigns and are sensitive in our approach to legacies.

**Reserves Policy**

It is the policy of the charity that unrestricted funds which have not been designated for a specific purpose are maintained at a level equivalent to six months' expenditure. Free reserves (unrestricted funds excluding tangible fixed assets) at 31 August 2025 were £886,321 (2024: £998,072). The trustees are pleased to note that reserves are close to the appropriate level.

**Investment Policy**

In the light of this continued strength in reserves, the Board has maintained options for long term investment to support the long-term development of the rich and varied work of all aspects of the VOCES8 Foundation, and to ensure it is possible to have a sustainable impact in hard-to-reach client groups. This investment continues to be managed with Rathbones.

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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**  
***FOR THE YEAR ENDED 31 AUGUST 2025***

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**Structure, governance and management**

The VOCES8 Foundation was established on 16 August 2006, in line with the published Memorandum and Articles of Association. The Members, who are trustees for the purposes of charity law and directors for the purposes of company law, are set out on the Legal and Administrative Information page above, and served throughout the year except where indicated.

The Board of Trustees meets at least four times a year and is responsible for the legal operation of the Foundation. The CEO and the Artistic Director attend all or part of each meeting to deliver their reports on the operation of the Foundation.

**Plans and strategies for managing risk**

At the date of approval of these financial statements, the Foundation remains in a sound financial position, and the trustees have no material concerns regarding the 2025/26 financial year. However, the wider global environment remains uncertain. The greater diversity of operational activity, including the continued success of audiovisual and studio work, increases the Foundation's resilience.

Work in the US continues to show significant benefits to the Foundation. Close cooperation between the UK, US and French organisations remains a priority, underpinned by aligned strategic planning.

**Recruitment and appointment of new trustees**

The power to appoint new or additional trustees is vested in the Board of Trustees. The Board considers prospective new trustees through an open application process. Recruitment processes continue to be refined to broaden reach and attract a diverse range of candidates.

**Executive structure of the Foundation**

Chief Executive Officer: Paul Smith — full time post  
Artistic Director: Barnaby Smith — full time post  
Chief Operating Officer: Ian Chambers — full time post (appointed October 2025)  
Director of Education: Ann Wright — full time post  
Director of External Relations: Christopher Wardle — full time post  
Director of APOLLO5: Clare Stewart — full time post (resigned August 2025)  
Director of Operations: Thomas Webb-Wilson — full time post  
Development Coordinator & VOCES8 Studios Coordinator: Aytan Swainsbury — full time post  
Education Projects Assistant: Laura Gillham — part time post  
Education Projects Assistant (maternity cover): Sarah Marshall — part time post  
Clerk to the Board: Maureen Nolan — volunteer post (appointed March 2026)

**Relationships**

There are two important partnerships in the operation of the Foundation: the Diocese of London, from whom the Foundation leases the VOCES8 Centre, and Podium Music, which acts as Artists Manager for VOCES8, Apollo5 and Paul Smith.

**Remuneration**

All decisions on remuneration are made by the full Board of Trustees, supported by the Remuneration Subcommittee.

**Plans for the future**

The strategy of the Foundation continues to focus on our charitable purpose, underpinned by the objective of remaining solvent and generating funds to achieve that.

Critical elements of that plan are:

1. Support the performance ensembles and the Foundation team in ongoing concert work, education work and community engagement;



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**TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

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2. Continue to develop and deliver the LIVE From London concert series;
3. Further exploit the resources and competence of recording and streaming;
4. Continue to develop a strong base of donors and supporters.

Strategic objectives relating to world class performance, inspiring future professionals, research and resources, the VOCES8 Centre, and aspirational outreach programmes all remain at the heart of our work.

**Statement of trustees' responsibilities**

The trustees (who are also directors of VOCES8 Foundation for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year. Under company law the trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- state whether applicable UK accounting standards have been followed, subject to any departures disclosed and explained in the financial statements; and
- prepare the financial statements on a going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for maintaining adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

**Disclosure of information to auditor**

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware.

The trustees' report was approved by the Board of Trustees.



Trustee: **GARY MOSS, CHAIRMAN**

Date: **29 APRIL 2026**

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**INDEPENDENT AUDITOR'S REPORT**  
**TO THE MEMBERS OF THE VOCES8 FOUNDATION**

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**Independent auditor's report to the members of VOCES8 Foundation**

**Opinion**

We have audited the financial statements of VOCES8 Foundation (the 'charitable company') for the year ended 31 August 2025 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including the principal accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 August 2025 and of its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

**Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

**Conclusions relating to going concern**

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

**Other information**

The other information comprises the information included in the Annual report and financial statements, including the trustees' report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the Annual report and financial statements. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

**THE VOCES8 FOUNDATION  
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INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF THE VOCES8 FOUNDATION**

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Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

**Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report, which is also the directors' report for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report, which is also the directors' report for the purposes of company law, has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

**Responsibilities of trustees**

As explained more fully in the statement of trustees' responsibilities set out on page 6, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**INDEPENDENT AUDITOR'S REPORT**  
**TO THE MEMBERS OF THE VOCES8 FOUNDATION**

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**Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- The engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- We identified the laws and regulations applicable to the charitable company through discussions with management and from our knowledge and experience of the charity sector;
- We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the activities of the charitable company. These included but were not limited to the Companies Act 2006; the Charities Act 2011; Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable to the United Kingdom and Republic of Ireland (FRS 102); and taxation legislation; and
- We assessed the extent of compliance with laws and regulations identified above by making enquiries of management and representatives of the trustees and review of the minutes of trustees' meetings.

We assessed the susceptibility of the charitable company's financial statements to material misstatement, including obtaining an understanding of how fraud might occur by:

- Making enquiries of management and representatives of the trustees as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- Considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- Performed analytical procedures to identify any unusual or unexpected financial relationships;
- Tested and reviewed journal entries to identify unusual transactions;
- Tested the authorisation of expenditure;
- Assessed whether judgements and assumptions made in determining the accounting estimates were indicative of potential bias; and
- Investigated the rationale behind significant or unusual financial transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- Agreeing financial statement disclosures to underlying supporting documentation;
- Reading the minutes of meetings of trustees; and
- Enquiring of management and trustees as to actual and potential litigation and claims.

**THE VOCES8 FOUNDATION  
(A COMPANY LIMITED BY GUARANTEE)  
INDEPENDENT AUDITOR'S REPORT  
TO THE MEMBERS OF THE VOCES8 FOUNDATION**

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There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities is available on the Financial Reporting Council's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

**Use of our report**

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



Edward Finch (Senior Statutory Auditor)  
For and on behalf of Buzzacott Audit LLP, Statutory Auditor  
130 Wood Street  
London  
EC2V 6DL  
8 May 2026

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**INCLUDING INCOME AND EXPENDITURE ACCOUNT**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

	Notes	Unrestricted funds 2025 £	Restricted funds 2025 £	Total Funds 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total Funds 2024 £
<b>Income from:</b>							
Donations and legacies	3	183,991	116,611	300,602	117,835	198,114	315,949
Charitable activities	4	2,183,682	-	2,183,682	2,052,728	-	2,052,728
Investment income		18,615	-	18,615	18,952	-	18,952
Other Income		2,675	-	2,675	12,794	-	12,794
<b>Total income</b>		<b>2,388,963</b>	<b>116,611</b>	<b>2,505,574</b>	<b>2,202,309</b>	<b>198,114</b>	<b>2,400,423</b>
<b>Expenditure on:</b>							
Raising funds		7,070	-	7,070	5,623	-	5,623
Charitable activities	5	2,477,874	133,510	2,611,384	2,188,893	144,997	2,333,890
<b>Total expenditure</b>		<b>2,484,944</b>	<b>133,510</b>	<b>2,618,454</b>	<b>2,194,516</b>	<b>144,997</b>	<b>2,339,513</b>
<b>Net (expenditure)/income for the year before investment gains</b>		<b>(95,981)</b>	<b>(16,899)</b>	<b>(112,880)</b>	<b>7,793</b>	<b>53,117</b>	<b>60,910</b>
<b>Gains on investments</b>		<b>20,095</b>	<b>-</b>	<b>20,095</b>	<b>51,027</b>	<b>-</b>	<b>51,027</b>
<b>Net (expenditure)/income and net movement in funds for the year</b>		<b>(75,886)</b>	<b>(16,899)</b>	<b>(92,785)</b>	<b>58,820</b>	<b>53,117</b>	<b>111,937</b>
Fund balances at 1 September 2024		1,038,955	125,399	1,164,354	980,135	72,282	1,052,417
<b>Fund balances at 31 August 2025</b>		<b>963,069</b>	<b>108,500</b>	<b>1,071,569</b>	<b>1,038,955</b>	<b>125,399</b>	<b>1,164,354</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**BALANCE SHEET**

**AS AT 31 AUGUST 2025**

		2025		2024	
	Notes	£	£	£	£
<b>Fixed Assets</b>					
Tangible assets	9	76,748		40,883	
Investments	10	812,669		780,096	
			889,417		820,979
<b>Current Assets</b>					
Stock		21,975		21,057	
Debtors	11	284,090		219,265	
Cash at bank and in hand		238,354		309,143	
<b>Total Current Assets</b>		544,419		549,465	
<b>Liabilities</b>					
Creditors falling due within one year	12	(362,267)		(206,090)	
<b>Net Current Assets</b>			182,152		343,375
<b>Total assets less current liabilities</b>			1,071,569		1,164,354
<b>Income funds</b>					
Restricted Funds	13	108,500		125,399	
Unrestricted funds		963,069		1,038,955	
			1,071,569		1,164,354

The financial statements were approved by the Trustees on 27 April 2026.

*Gary Moss*  
Gary Moss (May 6, 2026 12:59:50 GMT+1)

**Gary Moss**  
**Chair of Trustees**

**Company Registration No. 05907481**

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**STATEMENT OF CASH FLOWS**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

		<b>2025</b>		<b>2024</b>	
	<b>Notes</b>	£	£	£	£
<b>Cash flows from operating activities</b>					
Cash (used in) generated from operations	17		(2,682)		57
<b>Investing activities</b>					
Purchase of investments		(41,474)		(305,493)	
Disposal of investments		42,051		54,123	
Investment income		18,615		18,952	
Investment management fees		(6,137)		(5,622)	
Purchase of tangible fixed assets		(68,107)		(18,640)	
<b>Net cash used in investing activities</b>			(55,052)		(256,680)
<b>Net decrease in cash and cash equivalents</b>			(57,734)		(256,623)
Cash and cash equivalents at beginning of year			338,071		594,694
<b>Cash and cash equivalents at end of year</b>			280,337		338,071
<b>Analysis of cash and cash equivalents</b>					
Cash at investment manager			41,983		28,928
Cash at bank and in hand			238,354		309,143
<b>Total cash and cash equivalents</b>			280,337		338,071

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

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**1 Accounting policies**

**Charity information**

The VOCES8 Foundation is a private company limited by guarantee incorporated in England and Wales (Registration no. 05907481) and a charity registered in England and Wales (Registration no. 1126785). The registered office is St Anne and St Agnes Church, Gresham Street, London, EC2V 7BX.

**1.1 Accounting convention**

The financial statements have been prepared in accordance with the company's Memorandum and Articles of Association dated 16 August 2006 as amended by special resolution 9 November 2008, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)". The company is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the Foundation. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant accounting policies below or the notes to these financial statements. The principal accounting policies adopted are set out below.

**1.2 Going concern**

The trustees have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements with respect of a period of at least one year from the date of approval of these financial statements. They have concluded that there are no material uncertainties related to events or conditions that may cast significant doubt on the ability of the Charity to continue as a going concern.

**1.3 Charitable funds**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

**1.4 Income**

Income is recognised when the Foundation is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Foundation has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Foundation has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Investment income is recognised on a receivable basis.

Income from the one charitable activity represents the invoiced value of goods sold or services provided net of VAT.

Grant income is recognised in full in the year in which it is receivable unless there are specific performance related conditions that prevent its recognition and instead the income is deferred.



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

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**1 Accounting policies (Continued)**

**1.5 Expenditure**

Expenditure is recognised once there is a legal or constructive obligation committing the charity to that expenditure, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure relating to music performance are those elements of expenditure directly incurred in performing these activities.

Governance costs include those costs incurred in the governance of the charity's assets and are primarily associated with constitutional and statutory requirements. All governance costs are allocated to the one charitable activity.

Support costs are costs incurred centrally and are allocated to the one charitable activity.

**1.6 Tangible fixed assets**

Tangible fixed assets are initially measured at cost and subsequently measured at cost, net of depreciation and any impairment losses. All assets with a value of £1,000 or more are capitalised on the day of purchase and then depreciated as below.

Depreciation is recognised so as to write off the cost of assets less their residual values over their useful lives on the following bases:

Plant and machinery	3 years straight line
Computers	3 years straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in net income/(expenditure) for the year.

**1.7 Impairment of fixed assets**

At each reporting end date, the Foundation reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

**1.8 Investments**

The charity's listed investments are basic financial instruments and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price.

Realised gains (or losses) are calculated as the difference between disposal proceeds and their opening carrying value or their purchase value if acquired subsequent to the first day of the financial year. Unrealised gains (or losses) are calculated as the difference between the fair value at the year end and their carrying value at that date. Realised and unrealised investment gains (or losses) are combined in the statement of financial activities and are credited (or debited) in the year in which they arise.

**1.9 Stocks**

Stocks comprise CDs and are stated at the lower of cost and net realisable value.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

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**1.10 Financial instruments**

The Foundation has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Foundation's balance sheet when the Foundation becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

***Basic financial assets***

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

***Basic financial liabilities***

Basic financial liabilities, including creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

**1.11 Employee benefits**

The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

Termination benefits are recognised immediately as an expense when the Foundation is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

**2 Critical accounting estimates and judgements**

In the application of the Foundation's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

**3 Donations and legacies**

	Unrestricted Funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted Funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	176,369	54,307	230,676	115,691	131,169	246,860
Grants receivable for core activities	7,622	62,304	69,926	2,144	66,945	69,089
	183,991	116,611	300,602	117,835	198,114	315,949

**4 Charitable activities - income**

	Unrestricted Funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted Funds 2024 £	Restricted funds 2024 £	Total 2024 £
Music performance	2,183,682	-	2,183,682	2,052,728	-	2,052,728

**Included within income relating to music performance is:**

Concert fees	1,559,716	-	1,559,716	1,555,077	-	1,555,077
CD Sales	136,396	-	136,396	67,722	-	67,722
Recording fees	138,562	-	138,562	40,137	-	40,137
Summer school and training	155,545	-	155,545	156,473	-	156,473
Education	104,693	-	104,693	167,868	-	167,868
VOCES8 Centre	34,880	-	34,880	19,980	-	19,980
Advertising and royalties	53,890	-	53,890	45,471	-	45,471
	2,183,682	-	2,183,682	2,052,728	-	2,052,728



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

**5 Charitable activities – expenditure**

**Direct Costs:**

	<b>Unrestricted Funds 2025 £</b>	<b>Unrestricted Funds 2024 £</b>
Staff Costs	652,246	364,718
CD production costs	102,462	80,922
Development expenses	10,747	30,384
Education costs	10,863	21,174
VOCES8 Centre costs	80,301	83,388
Management services expenses	220,161	223,152
Performance fees	279,213	250,659
Summer School accommodation	97,931	100,650
Consultancy fees	67,690	37,140
Office Equipment & Insurance	9,349	7,109
Travel & subsistence expenses	558,663	594,839
Advertising & Marketing expenses	44,076	29,560
Sundry expenses	33,656	48,807
Irrecoverable VAT	6,364	(37,220)
	<u>2,173,722</u>	<u>1,835,282</u>
Support costs (see note 6)	229,624	278,820
Governance costs (see note 6)	74,528	74,791
<b>Total unrestricted</b>	<u><u>2,477,874</u></u>	<u><u>2,188,893</u></u>
<b>Analysis by fund</b>		
Unrestricted funds	2,477,874	2,188,893
Restricted funds	<u>133,510</u>	<u>144,997</u>
	<u><u>2,611,384</u></u>	<u><u>2,333,890</u></u>

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

**6 Support costs**

	Support costs 2025 £	Governance costs 2025 £	Total 2025 £	Support costs 2024 £	Governance costs 2024 £	Total 2024 £
Staff costs	155,634	-	155,634	221,054	-	221,054
Depreciation	32,242	-	32,242	23,667	-	23,667
Subscriptions	23,065	-	23,065	21,166	-	21,166
Telephone expenses	4,650	-	4,650	1,414	-	1,414
Bank charges	14,033	-	14,033	11,519	-	11,519
Other costs	-	-	-	-	-	-
Audit fees	-	17,000	17,000	-	17,000	17,000
Accountancy	-	5,852	5,852	-	42,785	42,785
Legal and professional	-	51,676	51,676	-	15,006	15,006
	229,624	74,528	304,152	278,820	74,791	353,611

Governance costs include payments to the auditors of £17,000 (2024: £17,000) for audit fees, and £0 (2024: £37,722) for other services.

**7 Trustees**

No trustee or connected person received any remuneration, benefits or expenses during the year.

**8 Staff costs**

**Number of employees**

	2025 Number	2024 Number
Average employee numbers (and full-time equivalents)	16	15

**Employment costs**

	2025 £	2024 £
Wages and salaries	708,526	511,268
Social security costs	82,071	55,372
Pension costs	36,720	12,137
Other benefits	5,537	12,850
	832,854	591,627

The number of staff who received remuneration greater than £60,000:

	2025 Number:	2024 Number:
£80,001 - £90,000	2	-

The total employment costs of the key management personnel, including employer pension and National Insurance contributions, were £210,958 (2024: £156,550).

Termination payments to employees amounted to £56,500 (2024: £10,000).

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

**9 Tangible fixed assets**

	Plant and machinery £	Computers £	Total £
<b>Cost</b>			
At 1 September 2024	70,859	43,029	113,888
Additions	49,470	18,637	68,107
At 31 August 2025	120,329	61,666	181,995
<b>Depreciation and impairment</b>			
At 1 September 2024	41,146	31,859	73,005
Depreciation charged in the year	21,836	10,406	32,242
At 31 August 2025	62,982	42,265	105,247
<b>Carrying amount</b>			
At 31 August 2025	57,347	19,401	76,748
At 31 August 2024	29,713	11,170	40,883

**10 Investments**

	2025 £	2024 £
Opening market value	751,168	448,771
Additions	41,474	305,493
Disposals at market value	(42,051)	(54,123)
Realised and unrealised gains	20,095	51,027
	<u>770,686</u>	<u>751,168</u>
Closing market value	770,686	751,168
Cash with investment manager	41,983	28,928
<b>Total investment value</b>	<u>812,669</u>	<u>780,096</u>
<b>Cost at 31 August 2024</b>	<u>739,267</u>	<u>726,669</u>



**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

**11 Debtors**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
<b>Amounts falling due within one year:</b>		
Trade debtors	63,719	25,002
Other debtors	3,687	4,041
Prepayments and accrued income	216,684	190,222
	<hr/>	<hr/>
	284,090	219,265
	<hr/>	<hr/>

**12 Creditors: amounts falling due within one year**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Other taxation and social security	37,098	19,574
Trade creditors	67,692	37,068
Other creditors	18,133	-
Deferred income	59,092	21,593
Accruals	180,252	127,855
	<hr/>	<hr/>
	362,267	206,090
	<hr/>	<hr/>

**THE VOCES8 FOUNDATION**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)**  
**FOR THE YEAR ENDED 31 AUGUST 2025**

**13 Restricted funds**

The income funds of the charity include restricted funds comprising of the following unexpended balances of donations and grants held on trust for specific purposes.

<b>Movement in funds</b>	<b>Balance at 1 September 2024 £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Balance at 31 August 2025 £</b>
Music Education in London	6,540	54,076	(26,785)	33,831
UK Education Fund	59,486	16,831	(19,354)	56,963
The Worshipful Company of Glovers	2,089	4,500	(6,589)	-
Summer School Bursary Fund	10,333	2,039	(2,300)	10,072
Future Talent Greater Depth Fund	238	-	(105)	133
Education Commission Fund	1,500	1,000	(440)	2,060
APOLLO5 Crossings album	-	12,047	(12,047)	-
Le vase brisé recording	3,216	3,000	(6,216)	-
VOCES8 Twenty Album Recording	12,000	-	(12,000)	-
Paul Smith Album	11,299	-	(11,299)	-
Piano Fund	2,245	-	(860)	1,385
Education Research project	2,218	5,000	(3,466)	3,752
European per diems	8,245	-	(8,245)	-
Recordings	-	300	-	300
Augelletti's Aviary projects 24-25	5,990	-	(5,990)	-
Taylor Davis Requiem	-	1,000	(996)	4
Twenty Commissions	-	6,500	(6,500)	-
Wishful Singing	-	9,318	(9,318)	-
Education team training	-	1,000	(1,000)	-
	<b>125,399</b>	<b>116,611</b>	<b>(133,510)</b>	<b>108,500</b>

Music Education in London – to undertake musical education in London.

UK Education fund – to undertake musical education in the UK.

The Worshipful Company of Glovers – to undertake education work at Oldhill Primary School in Hackney, London.

Summer School Bursary Fund – offering means-tested bursaries to VOCES8's annual Summer School in Milton Abbey, Dorset.

Future Talent Greater Depth fund – to offer further musical opportunities to the VOCES8/Future Talent Scholars.

Education Commission Fund – providing funds to commission new music to be used in a music education setting.

APOLLO5 Anam recording / Pergolesi recording / Le vase brisé recording / VOCES8 Twenty album recording / Paul Smith album – contributing to costs associated with recording and promoting the named albums.

Piano fund – relating to the purchase and maintenance of the Blüthner piano for the VOCES8 Centre in 2024.

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**13 Restricted funds - continued**

Education research project – relating to the research project carried out in 2024-25 in conjunction with University College London.

European per diems – funds provided to pay VOCES8 Foundation singers a per diem while touring in Europe in 2024-25.

VOCES8 Scholars – funding for the annual VOCES8 Scholars programme.

Recordings – a general fund towards the cost of recording albums.

Augelletti's Aviary projects 24-25 – specific funding for the joint education project with Ensemble Augelletti in the academic year 2024-25.

Taylor Davis requiem – To fund performances and recording of the new composition 'Requiem' by Taylor Scott Davis

Twenty Commissions – Expenditure on commissioning new musical works to celebrate VOCES8's 20th anniversary

Wishful Singing – To fund tours of the UK by the Dutch group Wishful Singing

Education team training – Providing training for the Foundation's team of freelance educators

**13 Prior year - Restricted funds**

<b>Movement in funds</b>	<b>Balance at 1 September 2023 £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Balance at 31 August 2024 £</b>
Music Education in London	30,045	10,230	(33,735)	6,540
UK Education Fund	29,003	34,942	(4,459)	59,486
The Worshipful Company of Glovers	2,000	4,625	(4,536)	2,089
Summer School Bursary Fund	7,462	5,276	(2,405)	10,333
USA VOCES8 Foundation – Soprano salary	-	11,870	(11,870)	-
Future Talent Greater Depth Fund	822	2,000	(2,584)	238
Education Commission Fund	1,500	-	-	1,500
Tuscany trip	-	12,614	(12,614)	-
APOLLO5 Anam recording	-	9,894	(9,894)	-
Pergolesi recording	1,450	3,166	(4,616)	-
Le vase brisé recording	-	7,500	(4,284)	3,216
VOCES8 Twenty Album Recording	-	12,000	-	12,000
Paul Smith Album	-	12,367	(1,068)	11,299
Piano Fund	-	27,595	(25,350)	2,245
Education Research project	-	19,762	(17,544)	2,218
Assembly education tours	-	3,750	(3,750)	-
European per diems	-	8,245	-	8,245
VOCES8 Scholars	-	5,975	(5,975)	-
Recordings	-	313	(313)	-
Augelletti's Aviary projects 24-25	-	5,990	-	5,990
	<b>72,282</b>	<b>198,114</b>	<b>(144,997)</b>	<b>125,399</b>

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**FOR THE YEAR ENDED 31 AUGUST 2025**

**14 Analysis of net assets between funds**

Fund balances at 31 August 2025 are represented by:

	Unrestricted Funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted Funds 2024 £	Restricted funds 2024 £	Total 2024 £
Fixed assets	889,417	-	889,417	820,979	-	820,979
Current assets	73,652	108,500	182,152	217,976	125,399	343,375
	963,069	108,500	1,071,569	1,038,955	125,399	1,164,354

**15 Operating lease commitments**

At the year end the Foundation had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2025 £	2024 £
Within one year	43,443	44,389
Between two and five years	936	4,980
	44,379	49,369

**16 Related party transactions**

Libby Percival, wife of Barnaby Smith, trading as Percius Management, received fees of £8,356 (2024 : £16,766), and freelance fees and expenses of £2,880 (2024 : £4,069)

Daniela Mars, wife of Paul Smith, received travel expenses and fees of £14,448 (2024 : £12,888).

Fees of £88,136 were paid to Day Sky Productions Ltd in 2024. Day Sky Productions Ltd is a production company/tour company controlled by Paul and Barnaby Smith. This was a temporary arrangement and has been discontinued.

Donations from the trustees were £8,870 (2024 : £11,970).



**THE VOCES8 FOUNDATION**  
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**17 Cash generated from operations**

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Net (expenditure) income for the year	(92,785)	111,937
Adjustments for:		
Depreciation on tangible fixed assets	32,242	23,667
Investment gains	(20,095)	(51,027)
Investment income	(18,615)	(18,952)
Investment management fees	6,137	5,622
Movements in working capital:		
Increase in stock	(918)	(4,704)
Increase in debtors	(64,825)	(26,279)
Increase (decrease) in creditors	156,177	(40,207)
<b>Cash (used in) generated from operations</b>	<b>(2,682)</b>	<b>57</b>

**18 Analysis of changes in net funds**

The Foundation had no debt during the year and there is no difference between the change in net debt (funds) and the change in cash and cash equivalents.