CORVUS CONSORT

Registered Charity no. 1207144

ANNUAL REPORT & FINANCIAL STATEMENTS

for the year ending 31 December 2025



Corvus Consort 2025 photo by Ben Reason

"Dazzling … under its founder-director Freddie Crowley, Corvus Consort is always full of fresh thinking"

BBC Music Magazine

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REFERENCE & ADMINISTRATIVE DETAILS

Charity name

Corvus Consort

Registered Charity number

1207144

Registered Address

17 Oakeshott Avenue
London
N6 6NT

Trustees

Joseph Littlewood	chair	*from 22 February 2024*	
Jane Whitlock Blundell	secretary	*from 22 February 2024*	
Keith Haydon	treasurer	*from 22 February 2024*	*until 16 March 2026*
Anna Gatrell	-	*from 16 March 2026*	

Independent Examiner

Simon Deane

STRUCTURE, GOVERNANCE & MANAGEMENT

Governance

Corvus Consort is a Charitable Incorporated Organisation, registered on 22 February 2024. Corvus Consort's Constitution serves as the governing document of the charity.

Trustees

Trustees are appointed to oversee the activities of the charity, monitor its performance against objectives, review its financial position, and ensure that the charity is continuing to meet its charitable purposes. The board must comprise of no fewer than three and no more than eight trustees.

New Trustees must be appointed by a resolution passed at a properly convened meeting of the charity trustees, and for a term of at least three years. In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

Management

Responsibility for the day-to-day management of the charity is held by the Artistic Director, who reports directly to the board.

REPORT OF THE TRUSTEES

for the year ending 31 December 2025

Objectives of the charity

The charitable objects of Corvus Consort, as laid out in the constitution, are:

To promote and advance public education in and appreciation of the art and science of music, particularly but not exclusively choral & vocal music of high artistic merit, by the presentation of concerts, recordings, workshops and other musical activities, and by any such other means as the Trustees in their discretion shall from time to time determine.

In pursuance of these objects, Corvus Consort has six core aims:

1. To inspire audiences by presenting choral music in fresh and innovative ways, often through imaginative collaborations.
2. To improve accessibility of choral music by offering affordable access to our musical output, and by creating an unstuffy and engaging atmosphere that makes everyone feel welcome at our events.
3. To facilitate the creation of new music of high artistic merit through commissioning projects, and to introduce this new music to audiences.
4. To introduce audiences to lesser-known music of high artistic merit by both living and historically neglected composers.
5. To support the artistic development of freelance musicians in the early stages of their professional careers by providing performance opportunities and creatively stimulating projects.
6. To inspire the next generation of musicians by providing and contributing towards workshops for children and young people.

Summary of main activities

2025 was another busy year for Corvus Consort, building on a very successful 2024, including 10 live concert performances amongst other musical activities, and continuing to expand the Learning & Engagement programme delivered in partnership with the Whiddon Autumn Festival in Devon.

Particular highlights are outlined below…

Corvus Consort had a busy summer in 2025, which included first performances for Summer Music in City Churches (London) and Beaminster Festival (Dorset), as well as a return to St Boniface Concert Society (Devon).

At **Beaminster Festival** in July, we were pleased to give another performance of our 'Revoiced' programme in collaboration with Ferio Saxophone Quartet, which was very warmly received by a full church at St Mary's Church, Beaminster. 'Revoiced' was the programme for our first album with Chandos Records (released in 2021) , exploring the magical blend of voices and saxophones, featuring unique reimaginings of early music, and four works by living composers including a new work written specially for the album by Owain Park.

We were delighted to be invited to perform a special concert themed around "eternal light" for **Summer Music in City Churches** in London in June. At the festival's request, we performed Maurice Duruflé's iconic *Requiem* and Morton Lauridsen's *Lux Aeterna* to a packed church at St Giles, Cripplegate, with organist Andrew Lumsden. We also included a lesser-known a cappella setting of *Lux Aeterna* by Swedish composer Britta Byström, which made for a very atmospheric start to the second half. We were delighted to receive some lovely feedback from members of the audience, which included the following comments…

> *"What a magnificent, splendid, touching, sublime performance from the Corvus Consort… As a very-much amateur singer in a choir, I could only marvel at the beauty of the sound the singers produced and the perfect performances of the individual voices. The combination of such beautiful singing with the masterful organ playing in, literally, such a divine setting with gorgeous acoustics moved me to tears. Thank you so much to the organisers of this concert and to the performers. This is a performance I will remember forever."*
>
> *"The Corvus Consort, directed by Freddie Crowley, is a very fine choir in all its vocal departments and they gave us a most moving account of the Duruflé … The second half of the concert began with Britta Byström's evocative Lux Aeterna (an excellent choice as a companion for the other works in the programme) and it made sense to continue, without a break, into Lauridsen's own Lux Aeterna … again, the Corvus Consort relished its tonal beauties … This was a truly successful concert in this summer's festival."*
>
> *"One of the most beautiful things I've ever experienced. To hear that music – in that space – was something really, really special. Huge thanks to all involved."*

September saw us return to the **Whiddon Autumn Festival** in Devon for the fifth year in a row to take up our annual position as Ensemble-in-Residence, which we have held since the festival's inception in 2021. Corvus featured throughout the week in a variety of different line-ups and combinations, with highlights including a candlelit exploration of vocal music setting texts from The Song of Songs, a continuation of our collaboration with singer-songwriter The Magic Lantern, and a concert entitled "Caledonia" exploring the cultural heritage of Scotland, co-curated with rising star Scottish tenor Matthew McKinney, and featuring a world premiere by WAF's Composer-in-Residence.

We also co-delivered the festival's Learning & Engagement programme, which provides singing opportunities to around 200 children at rural primary schools. We visited Devon in July for an initial round of workshops before returning in September to bring all the schools together for a massed voices showcase, and a performance alongside Corvus Consort in one of the festival's principal concerts – a concert of vocal music themed around birds, entitled "A Million Nightingales".

October saw our first collaboration with **Odyssey Ensemble**, an instrumental ensemble whose mission is to build bridges of understanding around the divisive issue of migration, sharing the real-life stories of migrants through integrated performances of music, poetry and other art forms. We were delighted to partner with Odyssey Ensemble to perform Christopher Tin's *The Lost Birds* for choir and strings at Sinfonia Smith Square, which combined with a newly created video to platform refugee voices and draw parallels between narratives of migratory birds and migratory peoples.

In November, we continued our collaboration with singer-songwriter The Magic Lantern, joining his residency as Servant Jazz Quarters in Dalston, London, to perform new vocal arrangements of his music. This was a wonderful opportunity for Corvus to reach a different audience, and the collaboration was very warmly received.

Summary of main achievements in the year to 31 December 2025

Corvus Consort's 2025 in numbers…

- performed live to over **1300** audience members.
- videos watched more than **10,000** times across YouTube and social media.
- music streamed over **30,000** times across Spotify and Apple Music.
- delivered singing workshops to more than **200** primary school children.
- provided employment and artistic development for more than **35** musicians.
- gave world premiere performances of **2** newly commissioned works.

In advancing the charity's objectives, Corvus Consort's achievements in 2025 can be further outlined as follows…

1. We presented choral music in fresh and innovative ways, in particular in our 'Revoiced' in which Baroque and Renaissance works are uniquely reimagined for voices and saxophones (which were centuries away from being invented at the time this music was written).
2. We worked hard to create a welcoming atmosphere, and brought our music to new audiences, especially through our collaboration with singer-songwriter The Magic Lantern.
3. We continued our commitment to new music by working with the Whiddon Autumn Festival to give the world premiere of a new piece by the festival's Composer-in-Residence Ben Nobuto at WAF in September. We also continued our cross-genre collaboration with singer-songwriter The Magic Lantern, premiering his first ever composition for choir.
4. We worked hard throughout the year to introduce lesser-known music of high artistic merit to audiences and performers alike. Our inclusion of Britta Byström's *Lux Aeterna* in our programme for Summer Music in City Churches in June between better known works by male composers was a great success. And our Easter video featured a beautiful setting of *Stabat Mater* by lesser-known Renaissance composer Sulpitia Cesis, who was a nun at the convent of Saint Geminiano in Modena.
5. Our projects provided employment and artistically stimulating work for more than 30 young singers in the early stages of their professional careers, as well as other young freelance musicians such as composers, administrators, photographers and videographers.
6. Working with the Whiddon Autumn Festival in Devon, we co-delivered a Learning & Engagement programme providing singing opportunities for 200 children at rural primary schools who face geographical barriers to arts provision.

Statement on public benefit

The Trustees have considered the Charity Commission's guidance on public benefit in planning all Corvus Consort's activities. This is reflected in the achievements outlined above, with particular emphasis on:

- offering fresh perspectives and ways of engaging with the art of choral music.
- heavily subsidised ticket pricing ensuring accessibility at self-promoted events.
- introducing audiences to new and lesser-known music of high artistic merit.
- inspiring the next generation of singers through workshops for children.

FINANCIAL REVIEW

Financial position at the end of the period

Over the course of the period, the charity had a surplus of £56,877.

At the end of the period, the charity has unrestricted funds of £78,168.

The charity has zero restricted funds.

Statement of Assets & Liabilities

Bank balance at year end:	£78,168
Other assets at year end:	£1,590 in stock of CDs
Receivables at year end:	£118 in outstanding invoices
Liabilities at year end:	zero

Reserves policy

The trustees recognise the need to maintain financial reserves to protect the charity from financial risks such as unforeseen project deficits, emergency expenditure, unexpectedly high operational costs, and short-term deficits in cash budgets. The trustees consider that reserves of approximately £4,000 are sufficient for mitigating the charity's risks as they currently stand.

The charity's reserves level at the end of the period covered by this report was significantly above the target amount. This is because the charity received a single large donation during the period which took the accounts into significant surplus. The surplus reserves are expected to be spent on charitable activities in the coming years, as well as funding one-off expenditure items such as a new website.

Financial risk management

The Trustees maintain a risk management schedule which is renewed annually, and are satisfied that all reasonable measures are being taken to minimise exposure to the principal risks facing the charity.

Going concern

The Trustees consider that the charity has adequate resources to continue its operations for the foreseeable future. As such, the charity is considered a going concern.

Basis for preparation of accounts

The financial statements are prepared on a Receipts & Payments basis.

DECLARATION

The Trustees declare that, by way of a meeting held on 11 August 2026, they have:

- approved the Trustees' Report above.
- approved the Receipts & Payments accounts below.
- authorised the signature of the Report on the Trustees' behalf by the following:

.....

Joseph Littlewood
Chair of Trustees

11 August 2026
.....
Date

.....

Jane Whitlock Blundell
Trustee

11 August 2026
.....
Date

RECEIPTS & PAYMENTS
for the year ending 31 December 2025

	Unrestricted	Restricted	2025 TOTAL	Unrestricted	Restricted	2024 TOTAL
	£	£	£	£	£	£
INCOME						
Friends donations	1,305	-	1,305	1,345	-	1,345
Other donations	60,100	-	60,100	31,529	-	31,529
Gift Aid claims	0	-	0	7,781	-	7,781
Grants	0	-	0	300	-	300
Performance fees	24,936	-	24,936	19,667	-	19,667
Ticket sales	0	-	0	4,988	-	4,988
CD sales	1,001	-	1,001	1,343	-	1,343
Royalties	0	-	0	61	-	61
Total Income	87,342	-	**87,342**	67,014	-	**67,014**
EXPENDITURE						
Musician fees	25,607	-	25,607	37,335	-	37,335
Travel expenses	854	-	854	1,478	-	1,478
Other professional services	2,432	-	2,432	2,743	-	2,743
Venue hire	0	-	0	2,517	-	2,517
Publicity	0	-	0	986	-	986
Score purchase & printing	868	-	868	1,295	-	1,295
Subsistence	31	-	31	477	-	477
Materials, printing, postage	12	-	12	236	-	236
Other	659	-	659	1,054	-	1,054
Total Expenditure	30,463	-	**30,463**	48,121	-	**48,121**
Net surplus / deficit	56,879	-	56,879	18,893	-	18,893
Funds brought forward	21,289	-	21,289	2,396	-	2,396
Total funds carried forward	78,168	-	**78,168**	21,289	-	**21,289**

INDEPENDENT EXAMINER'S REPORT

to the Trustees of Corvus Consort

I report to the trustees on my examination of the accounts of Corvus Consort ("the Trust") for the year ended 31 December 2025.

Responsibilities and basis of report

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

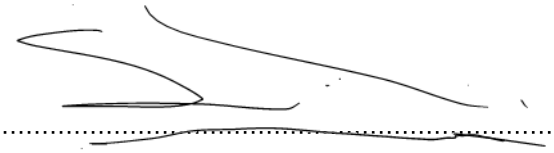
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Signed:  Date: 27th October 2026

Simon Deane

BA FCA