

SALISBURY MUSICAL SOCIETY

England & Wales · Charity number 266461

Details

Other names S M S

Status Registered

Legal form Other

Registered 1973-12-10

Register [View on the Charity Commission register](#)

Contact

Address 41 Cornwall Road
Salisbury
SP1 3NH

Phone 07977994417

Email treasurer@salisburymusicalsociety.org.uk

Website www.salisburymusicalsociety.org.uk

Activities

Objects: TO PROMOTE, IMPROVE DEVELOP AND MAINTAIN PUBLIC EDUCATION IN AND APPRECIATION OF THE ART AND SCIENCE OF MUSIC IN ALL ITS ASPECTS BY THE PRESENTATION OF PUBLIC CONCERTS; AND FOR THE GENERAL PURPOSES OF SUCH CHARITABLE BODIES OR FOR SUCH OTHER PURPOSES AS SHALL EXCLUSIVELY CHARITABLE AS ITS COMMITTEE MAY FROM TIME TO TIME DECIDE

Activities: The charity aims to educate the public in the arts and science of music by performing choral concerts of high standard with soloists of national standing. It is a mixed choir of about 144 voices and performs major works from the choral scene, from traditional classical to modern. Most of its concerts are in Salisbury Cathedral but occasionally it combines with other choirs and performs abroad

Classification

- **How:** Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- **Area of benefit:** SALISBURY
- Dorset
- Hampshire
- Wiltshire

Finances

Period end	Income	Expenditure	Assets	Employees
2025-07-31	£91,307	£89,081	-	-
2024-07-31	£34,101	£29,501	-	-
2023-07-31	£39,804	£30,437	-	-
2022-07-31	£50,132	£47,310	-	-
2021-07-31	£10,836	£11,317	-	-

Trustees

Name	Role	Appointed
Catherine Avery Jones		2025-10-21
Clare Tawney		2021-10-05
Heather Easton		2023-10-31
Janie Applebee		2025-10-21
LUKE HENRY WALTER MARCH		2018-10-02
Les Rose		2024-10-22
Linda Nardone		2023-10-31
Sara Jane Newenham		2025-10-21
Steve Beverley		2022-11-01

SALISBURY MUSICAL SOCIETY

England & Wales - Charity number 266461

Accounts



Inspiring choral music since 1923

ANNUAL REPORT

AND

STATEMENT OF ACCOUNTS

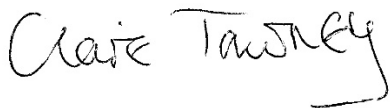
YEAR ENDED 31 JULY 2025

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the Members of the Salisbury Musical Society will be held at South Wilts Grammar School, Stratford Road, Salisbury SP1 3JJ on **Tuesday 21 October 2025, 7.30pm**, for the following purposes:

1. To receive apologies for absence
2. To consider and approve the Minutes of the last Annual General Meeting
3. To receive Reports from the Chairman, Conductor, and Treasurer in respect of the year ended 31 July 2025
4. To receive and adopt the Statement of Accounts for that year
5. To appoint an Independent Examiner
6. To elect the Officers
7. To elect Ordinary Members of the Committee
8. To consider the Revised Programme for Season 2025/2026 and the Recommended Programme for Season 2026/2027
9. To appoint the Voice Representatives
10. To consider Any Other Business

SIGNED ON BEHALF OF THE COMMITTEE



..... (SECRETARY)

20 September 2025

..... (DATE)

SALISBURY MUSICAL SOCIETY

The Committee as Trustees presents its Annual Report and Statement of Accounts for the year ended 31 July 2025.

CONSTITUTION

The Society was founded in 1923 by Sir Walter Alcock and is registered as a Charity with the Charity Commission under the Number 266461. The Society is governed by a Constitution that was revised and adopted by the Members on 26 January 2021. The Registered Office of the Society is 41 Cornwall Road, Salisbury, SP1 3NH.

PRINCIPAL OBJECT

The principal object of the Society is to promote, improve, develop and maintain public education in and appreciation of the art and science of music in all its aspects by the presentation of public concerts.

REVIEW OF THE YEAR

The review of the activities of the Society during the year is given in the separate reports of the Treasurer, the Chairman, and the Conductor which are included on pages 12–17 of this Annual Report.

COMMITTEE MEMBERS

The members of the Committee (being the Charity Trustees) who served during the year ended 31 July 2025 were :

Officers	Luke March	Chairman
	Clare Tawney	Secretary
	Steve Beverley	Treasurer

President Roy Bexon

Ordinary Members	Sue Blyth	(from 01-11-2022)
	Hilary Goodman	(from 01-11-2022)
	Heather Easton	(from 31-10-2023)
	Linda Nardone	(from 31-10-2023)
	Ginny Mackay	(from 22-10-2024)
	Les Rose	(from 22-10-2024)

All the Officers and Ordinary members will retire at the conclusion of the forthcoming Annual General Meeting. Heather Easton, Linda Nardone and Les Rose are eligible for re-election as Ordinary Members and can be nominated.

As regards ordinary members, there will be six vacancies to be filled. Nominations by members of the Society for any appointment as an officer or ordinary member must be made in writing, supported by a seconder and delivered to the Secretary by no later than **Tuesday 7 October 2025**.

Nomination forms can be obtained on application to the Secretary or on the website.

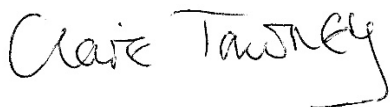
CO-OPTED COMMITTEE MEMBERS

Heather Bache (Social Secretary)
Carole Bexon (Membership Secretary)
Sue Blyth (Patrons' Secretary, retiring)
Tracy Harding (Social Media)
Campbell Edgar (Ticket Manager)
Sara-Jane Newenham (Publicity)
John Reed (Concert Manager)
Les Rose (IT Manager)

ADVISERS TO THE COMMITTEE

David Halls, the Conductor, and John Challenger, the Assistant Conductor, attended meetings of the committee during the year in an advisory capacity.

SIGNED ON BEHALF OF THE COMMITTEE



..... (Secretary)

20 September 2025

..... (Date)

Minutes of the Annual General Meeting of Salisbury Musical Society held at South Wilts Grammar School, Salisbury on Tuesday 22 October 2024

1. Welcome and Apologies

Members and Patrons were all welcomed by the Chairman. Apologies for non-attendance were received from the Assistant Conductor, 25 Members and 12 Patrons.

2. Minutes of the last Annual General Meeting

(a) Heather Bache proposed and Sylvia Roseaman seconded a motion that the minutes, as published in the annual report, should be read as a correct record. The motion was carried by a show of hands.

(b) *Matters Arising*. None.

3. Reports from the Chairman, Conductors and Treasurer

The Chairman highlighted that it was a remarkable year, with an increase in membership and great financial results. The photo of SMS reflected in the font at the Bach B Minor concert was wonderful publicity, appearing in two national papers. *Awakening* was performed twice in June, with twice as big an audience here as at Poole, and a great success. We won *Wiltshire Life's* Award in the Arts, Culture and Music category, for the choir's one hundred years of music making. The new website looks wonderful, and has great functionality. We continue to thank Ann Harries for her support of the Faithfull Bursary, which brings increasing numbers of young voices into the choir. We have also received a legacy from Graham Daniels, to be used on the bursary scheme. Above all, Tuesday evenings are fun and fulfilling, and for that we thank our conductors, David and John.

David Halls had nothing further to add to his report as published in the Annual Report. Adoption of all three reports was proposed by Heather Easton, seconded by Campbell Edgar and carried by a show of hands.

4. Adoption of the Statement of Accounts

The Treasurer reported that our finances continue on a good footing, in fact our cash assets have increased. This can be attributed to an increase in ticket sales this year, £58,000 compared to £44,000 last year. We have also had a 16% increase in subscription income, due to increased membership. Our very solid financials mean we can hire the best soloists and orchestras. It has also meant we can invest in a new website, and we could pay for a video recording of the Verdi Requiem, extracts from which are on the website, and demonstrate what a good choir we are. Good investments have also contributed to our financial wellbeing. Nobody had any

questions regarding the accounts. The Adoption of the Statement of Accounts was proposed by Di Verdon-Smith and seconded by Lorraine Blakey and carried by a show of hands.

The Chairman thanked the Treasurer.

5. To Appoint an Independent Examiner

The Chairman thanked Martin Gairdner and reported that he had agreed to continue as Independent Examiner for another Season. This Motion was proposed by Di Verdon-Smith, seconded by Fiona Hulbert and carried by a show of hands.

6. Election of Officers

Clare Tawney (Society Secretary) took the Chair. One nomination had been received for the position of Chairman:

	<u>Proposed</u>	<u>Seconded</u>
Luke March	Campbell Edgar	Carole Bexon

The election of Luke March was accepted with a show of hands. Clare thanked Luke for all his work as Chairman.

Luke March resumed the Chair and reported that only one nomination had been received for the position of Secretary:

	<u>Proposed</u>	<u>Seconded</u>
Clare Tawney	Luke March	Steve Beverley

The election of Clare Tawney was accepted with a show of hands.

The Chairman reported that only one nomination had been received for the position of Treasurer :

	<u>Proposed</u>	<u>Seconded</u>
Steve Beverley	Robin Wills	Hilary Goodman

The election of Steve Beverley was accepted with a show of hands.

7. Election of Ordinary Members of the Committee

The Chairman thanked the Elected Members of the Committee for the 2023/2024 season:

John Foster (the '100 club'), Hilary Goodman, Rowena Ingram, Heather Easton, Sue Blyth (Patrons' Secretary), Linda Nardone (Librarian).

He also thanked the Co-opted Members: Heather Bache (Social Secretary); Carole Bexon (Membership Secretary); Campbell Edgar (Ticket Manager); Tracy Harding (IT administrator and Social Media); Mandy Hollywood (Seating Manager); John Reed (Concert Manager); Les Rose (IT Manager); and Di Verdon-Smith (Publicity).

He also thanked others who contributed to the success of the Society:

Steve Brown (Concert Programme), Jon Hampton (programme notes), Caroline Probert (hosting our soloists), and Sonia Woolley (warm-ups).

The Chairman presented Les Rose with dining vouchers as a mark of particular thanks for his many hours of work over the summer getting the new website up and working.

The Chairman reported that six nominations for the six vacancies had been received for the 2024/2025 season:

	Proposer	Seconder
Heather Easton	Ros Robertson	Kate Hobson
Ginny Mackay	Sue Harris	Rosie Stiven
Hilary Goodman	Mary Solon	Caroline Probert
Linda Nardone	Dell Warner	Catherine Avery Jones
Sue Blyth	Rosie Stiven	Marie Franks
Les Rose	Clare Tawney	Peter Lane

The Election of Ordinary Members of the Committee en bloc was carried by a show of hands. The Chairman thanked the Elected Members for standing.

8. Revised Programme for 2024/2025 and Proposed Programme for 2025/2026

The Conductor David Halls reported the following Revised Programme for the current season:

23 November 2024: Mendelssohn *Elijah* with Chelsea Opera Group Orchestra

22 March 2025: Handel *Creation* with Hanover Band

21 June 2025: Mozart Requiem and Bach Magnificat with a guest orchestra.

David Halls reported that our usual arrangement of being accompanied by SSO for the summer concert was being paused for the present while SSO concentrated on its own programme of music. We have been accompanied before (Elgar *Gerontius*) by a guest orchestra, with very good results, and he is confident that this arrangement will be very excellent.

David Halls recommended the following proposed programme for 2025/2026:

22 November 2025: Finzi *For St Cecilia*; Bridge *The Sea*, Walton's *Belshazzar's Feast* with the Farrant Singers, and accompanied by Chelsea Opera Group Orchestra.

21 March 2026: Vaughan Williams *Toward the Unknown Region*; Stanford *Songs of the Sea* (for male chorus), and Duruflé *Requiem*, accompanied by COG.

20 June 2026: Poulenc *Gloria*, Elgar *Music Makers* with invited orchestra.

The 2026 dates have yet to be confirmed by the cathedral.

The Chairman put the recommended Programme to the Meeting. Jane Beaumont proposed and Jane Waddington seconded that the Revised Programme for 2024/2025 and the Proposed Programme for Season 2025/2026 be accepted. This was carried by a show of hands.

Luke March offered thanks to David Halls and to John Challenger the Assistant Conductor; and to Peter Grove our Accompanist.

9. Appointment of Voice Representatives

The Chairman reported that Anne Foster has taken over the Alto 2 Voice Representative role, and all others were happy to continue for another Season. He thanked them all on behalf of the Society.

10. Membership (2023-24)

In total our numbers went up from 123 members at the end of the 22-23 season to 132 at the end of the 23-24 season. Since the beginning of the new season the numbers have risen to 135.

	Left	Joined	Total part numbers
Sop 1	2	5	26
Sop 2	0	4	31
Alto 1	3	0	24
Alto 2	3	4	13
Tenor 1	2	4	12
Tenor 2	0	0	6
Bass 1	2	1	8
Bass 2	0	3	12

There were 4 bursary members at the end of the season; and 1 at the start of the new season, with several more in the pipeline. Bursary members must be **29 years of age and under**; they benefit from free membership and are paid £50 per term.

We also offer a **Choral Music Scholarship** for secondary school music teachers,

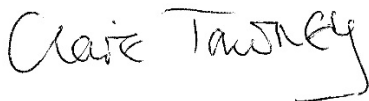
which offers free membership for the year. This is designed to promote interest in choral music in schools.

10. Any Other Business

Philip Corp proposed another 'Come and Sing' event, perhaps in St Thomas's church which would not involve such a big outlay as hiring the cathedral. The committee will consider this suggestion. It was noted that we are planning outreach in the form of a day's workshop in the New Year, aimed at attracting and teaching people new to choral music.

The Meeting closed at 8.00 pm.

Signed on behalf of the Committee:



..... (Secretary of the Society)

20 September 2025

.....(Date)



Section A

Independent Examiner's Report

Report to the trustees of

On accounts for the year ended **Charity no (if any)**

Set out on pages

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 July 2025

Responsibilities and basis of report As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the 2011 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 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 give me cause to believe that in any material respect:

- accounting records were not kept in accordance with section 130 of the 2011 Act or
- the accounts do 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 order to enable a proper understanding of the accounts to be reached.

Signed: **Date:**

Name:

Relevant professional qualification

Address:

SALISBURY MUSICAL SOCIETY
Receipts and Payments Accounts - year ended 31 July 2025

Performance Account	Payments				Receipts		
	£	£	£		£	£	£
	Elijah	Haydn	Mozart		Elijah	Haydn	Mozart
Soloists and conductor	5,108.45	4,120.70	4,400.00	Ticket sales	16,551.63	17,469.01	19,571.21
Orchestra including music scores	4,821.30	16,050.85	8,391.05	Programme adverts/sales	283.33	703.33	308.34
Printing & advertising	1,228.40	1,886.96	1,658.44				
Cathedral Hire	4,696.36	4,173.25	4,831.31				
Surplus on performances	980.45	(8,059.42)	598.75				
	<u>£16,834.96</u>	<u>£18,172.34</u>	<u>£19,879.55</u>		<u>£ 16,834.96</u>	<u>£ 18,172.34</u>	<u>£ 19,879.55</u>
Surplus on performances:	Elijah		980.45				
	Haydn		(8,059.42)				
	Mozart		598.75				
Net payments			<u>(6,480.22)</u>				
General Account			£				£
Payments				Receipts			
Honoraria			7,050.00	Members' subscriptions			19,182.21
Making Music membership fee and insurance			566.00	Patrons' subscriptions			4,572.00
Hire of rehearsal rooms			2,129.99	Sundry donations			1,000.00
Music hire/purchase			1,353.88	Hundred Club			547.00
Web site hosting and development			5,304.47	Music sales (choir)			1,379.57
Youth Award			900.00	Interest on other bank accounts			401.14
Miscellaneous expenses			531.12	HMRC Gift Aid			4,828.21
Marketing costs			66.78	Return on investments			2,358.34
Digital marketing			3,944.23	Social events			1,414.00
Social events			2,353.56	Training Day			659.31
PRS Payment for Paul Carr Awakening, June 2024			1,384.34	Non-SMS income			78.00
Training day			2,051.27				
Non-SMS expenditure			78.00				
Net General Account receipts			<u>8,706.14</u>				<u>36,419.78</u>
			<u>36,419.78</u>				<u>36,419.78</u>

SALISBURY MUSICAL SOCIETY
Receipts and Payments Accounts - year ended 31 July 2025 (continued)

Summary of net receipts and payments

	£
Balances as above:	
Performance Account payments	(6,480.22)
General account net receipts	8,706.14
Net income for the year	<u>£2,225.92</u>

Notes:

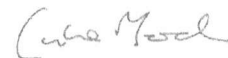
1. All subscriptions due have been received from members
2. There are no PRS fees outstanding

Asset summary

	£	£
Assets at 1 August 2024		119,137.94
Net receipts for the year as above		2,225.92
Decrease in value of investments		(805.47)
Assets at 31 July 2025		<u>120,558.39</u>

Signed on behalf of the committee

Luke March (Chairman)



Date 24/9/25

Steve Beverley (Hon Treasurer)



Date 24/9/25

Represented by:

Lloyds Bank on Current Account	£7,555.61
Lloyds Business Savings Account	£15,530.92
COIF Charities Deposit Account	£12,762.61
COIF Charities Investment Fund	£84,659.33
Cash floats	£49.92

Assets at 31 July 2025

£120,558.39

TREASURER'S REPORT

2025 has been another great year of choral singing and it is especially pleasing that we can enjoy music whilst increasing the Society's assets!

The year has seen an increase in membership plus growth in the generous support of existing and new patrons which, together with a reduction in costs for website hosting and development (from £15,025 to £5,304), has contributed to the Society achieving a profit of £8,706 on the General Account. Total income from membership subs and patrons rose from £26,261 to £28,582, an increase of 9% on the previous year. These factors have enabled us to engage high-quality orchestras and soloists, which in turn contributes to higher volume ticket sales.

While our three performances incurred a loss of £6,480 overall, after taking the profit on the General Account into consideration I am pleased to report an overall profit of £2,226 for the year.

The Society's reserves are predominantly held in the Charities Deposit and Tracker Funds, although this year there was a slight decrease of £805 in these funds. The total assets of the Society increased from £119,138 to £120,558.

Item	Season 20/21	Season 21/22	Season 22/23	Season 23/24	Season 24/25
Ticket sales	-	28,567.56	44,318.71	58,871.03	53,591.85
Concert Income	-	28,904.28	45,518.71	70,321.03	54,886.85
Concert Expenses	1,094.27	33,495.76	31,888.30	54,054.27	47,737.92
Conductor and Soloists	-	10,550.00	6,235.00	13,182.49	13,629.15
Performance Surplus (Loss)	(1,094.27)	(5,181.48)	13,630.41	3,084.27	(6,480.22)
General Account Surplus (Loss)	612.84	4,750.96	9,637.82	(4,599.30)	8,706.14
Profit (Loss) on Season	(476.43)	(430.52)	22,998.23	(1,515.03)	2,225.92
Increase in value of investments	N/A	N/A	N/A	16,343.67	(805.47)
Cash assets	81,741.72	81,311.07	104,309.30	119,137.94	120,558.39

The Officers and the Committee continue to explore ways in which these assets can be used for the benefit of the Society and the wider community. We ran a very successful training day in March, and although there was a loss on the day of £1,392 the Committee believes that this is an important way of supporting one of the Society's aims to "promote, improve, develop and maintain public education in and appreciation of the art and science of music".

The generous sponsorship and promotion of the Faithfull Bursary scheme has enabled more young musicians to participate in the scheme this year, and for this the Society is very grateful.

My thanks go to all who have made the above possible: David, John and our professional musicians for choosing an extremely attractive programme (for singers and audience alike), our Committee who work tirelessly to make the smooth running of the organisation possible, and to all those who work in the background: in publicity, marketing and ticketing, and of course all the patrons and members who encourage sales.

Steve Beverley
Treasurer

CHAIRMAN'S REPORT

It may seem now a distant memory: the final concert of the previous season, two performances of *Awakening*, and for some of us, a recording of the work with the Bournemouth Symphony Orchestra. We needed the summer to recover from these remarkable events before we embarked on a more 'traditional' programme.

Without doubt it has been a thoroughly enjoyable and successful season. Once again, as this report shows, we have benefited from large audiences for the great works of Mendelsohn, Haydn, Bach and Mozart. We have been joined by great orchestral musicians, including The Hanover Band, and very gifted soloists.

Our choir numbers continue to increase, and through the generosity of Ann Harries we continue to attract younger singers through the Faithfull Bursary Scheme. We cannot thank our donors enough for their support, including a legacy from a past choir member.

I pay particular tribute to the commitment and support of our enthusiastic committee, and those who represent individual sections of the choir. I invite more members to offer their skills to join the committee as we will have vacancies this year. We could not deliver three large concerts every year without the dedication of a strong committee, as we also continue to attract new members from all sections of our community.

With an increased membership of the choir, and with larger audiences we are able to attract great soloists and professional orchestras. Thanks also to the financial position which we have created over recent years, we are currently able to sustain concerts which cost in the region of £15,000 to £20,000 each.

A key ingredient of any amateur choral society must be our desire to enjoy the experience. For this, we thank enormously our Director of Music, David Halls, his deputy John Challenger, and our hugely committed accompanist, Peter Grove. On behalf of the whole choir I thank them for their belief in our ability to deliver excellent performances.

Luke March
Chairman

GOVERNANCE STATEMENT

The Trustees have taken note of the Charity Commission's Guidance on Public Benefit in undertaking its activities. They have also assessed the risks to which the Charity is exposed, including operational and financial risks. In the opinion of the Trustees the Charity has established resources and review systems which, under normal conditions, should allow the risks identified to be mitigated to an acceptable level in its day-to-day operation.

CONDUCTORS' REPORTS

David Halls writes:

The 2024 SMS season started with a performance of *Elijah*. Mendelssohn's career as a composer, one might say, peaked when he wrote his masterful String Octet at the age of 16. However, his oratorio *Elijah* achieved huge popularity in the second half of the 19th Century and beyond and, like Bach's *Mass in B minor*, employed virtually every type of choral technique including 4- and 8-part choruses, unaccompanied movements, show-stopping arias, chorale tunes and fugue.

There is no doubt that the chorus, second only to *Elijah* himself, carried the work along and I was delighted with the response of SMS to this deceptively difficult piece. Having warned the choir that the Saturday rehearsal would be an afternoon 'straight through' performance, I was concerned that SMS would have nothing left in the tank for the evening. How wrong I was. I felt that I had my hands full in the afternoon, trying to control the 60 piece orchestra as well as the four soloists, yet I was confident that SMS would produce a good performance. A standout moment in the afternoon was the 'Lift thine eyes' unaccompanied chorus which was sung so musically and held its pitch to perfection. Could that be repeated in the evening? The answer to that was a resounding 'yes', and in fact it was even more secure in the concert itself and was definitely a high point for me. Other great moments were the 'Holy, holy, holy' movement with its exposed beginning, the tenor and bass chorus unison passages near the end, the chorus at the end of Part 1 and also the very last movement of Part 2. I admired the way the choir seemed to get stronger and stronger as the work progressed and felt that this ended up a very special evening.

The second concert in the 2024-25 season contained another choral masterpiece. Haydn's *The Creation* received a breezy, light performance with soloists, orchestra and choir on excellent form. I remember saying at our first rehearsal after Christmas

that I wanted the choir to sing with accuracy, careful tuning and style, and to keep those ideas to the fore in all the choruses. I was pleased with the way the choir adopted those ideas, and I know the orchestra enjoyed playing for us. There were many highlights: the orchestral opening, the speed of 'The heavens are telling', the power of both the 'Achieved' choruses, those long crescendos after forte/piano chords and certainly the last chorus, bringing the evening to a wonderful close.

There were, you might admit, one of two moments from the choir which were not perhaps as accomplished as we would have hoped, but I want to reassure you that live performance always produces such occasions. Most often, notoriously difficult sections come off better than ever before, and conversely, other sections can sound hesitant. The older I get, the more I admire people who take the musical initiative rather than waiting for everyone else to show courage, and occasionally that can produce what I would call an honest mistake. No-one is perfect, and certainly there were brief moments during the evening when a soloist lost his or her grip and (hard to believe, I know) even your conductor made a mistake or two.

John Challenger will write about the June concert but I know he joins me in thanking each and every one of you for your hard work and, of course, Peter Grove for his fine accompanying.

David Halls
Conductor

John writes:

As ever, it has been a delight to prepare and conduct SMS for the summer concert. It was great to be able to work on two classics this term, Mozart's fabulous *Requiem*, and Bach's slightly lesser-known but equally spectacular *Magnificat*. The Mozart *Requiem* with its fascinating history, musical drama and depth of expression is clearly a piece beloved by many members of SMS, and this shone through in all the rehearsals and performance. It was fulfilling to work with everyone on the piece in some depth, going way beyond note-bashing and musical security to shape a very stylish and moving performance. To be joined by such fine instrumentalists and distinguished soloists raised the game further, I'm sure you'll agree.

On the night I felt that the Bach *Magnificat* was given a fair performance, and everyone put in a great deal of hard work learning it through the term. I was a bit surprised as we drew nearer to the concert that people seemed to be losing their confidence with it. Of course, complicated baroque works can be tricky with a big choir in that setting, but don't forget that in recent history you tackled the *Mass in B*

minor, which is harder still. I was however pleased with that difficult soprano/alto 'Suscepit' movement towards the end, which I felt was carried off very effectively in the concert, and I was also pleased with how everyone coped in the June heat.

I believe the very good ticket sales are testimony to all your hard work and dedication, but also to the hours put in behind the scenes by the dedicated members of the SMS committee. I remain very grateful to the committee for everything, but particularly to Clare and Luke for all their assistance and support. Of course, the rehearsals would not be possible without Peter, and I wish to thank him once again for all his playing during our rehearsals over the summer term. Thank you all for your hard work and dedication to SMS.

John Challenger
Assistant Conductor

CONCERTS FOR SEASON 2025/2026

Saturday 22 November 2025: Walton: *Belshazzar's Feast* and Finzi's *For St Cecilia*
with Chelsea Opera Group

Saturday 21 March 2026: Duruflé *Requiem*, Vaughan Williams *Toward the Unknown Region*, Stanford *Songs of the Sea*
with Chelsea Opera Group

Saturday 20 June 2026: Poulenc *Gloria* and Elgar *Music Makers*
with guest orchestra

CONTACTS

Chairman: Luke MARCH, luke.march@salisburymusicalsociety.org.uk

Society Secretary: Clare TAWNEY, clare.tawney@salisburymusicalsociety.org.uk

Patrons' Secretary: to be confirmed.

patrons.secretary@salisburymusicalsociety.org.uk

Treasurer: Steve BEVERLEY, steve.beverley@salisburymusicalsociety.org.uk

Membership Secretary: Carole BEXON,
membership@salisburymusicalsociety.org.uk

What is the Faithfull Bursary scheme?

Salisbury Musical Society (SMS) wants to encourage younger singers to join the choir and have the opportunity to perform major choral works. We are therefore offering financial support for singers aged between 16 and 29 who join the choir. The Faithfull Bursary Scheme offers these singers:

- Free membership of SMS for a year.
- A payment of £150 per season (payable £50 per term), subject to attendance at rehearsals and the concert, according to the choir's rules.
- Free music hire.
- The opportunity for an ongoing Bursary up until the end of the SMS Season in which they turn 29 years of age.

The Faithfull Bursary has kindly been donated by Ann Harries, a former choir member and chairman of the choir, in memory of her mother, whose maiden name was Faithfull.

Choral Music Scholarship

Salisbury Musical Society wishes to stimulate interest in choral music in schools – the schoolchildren of today are the future members of SMS and other choirs. Singing teachers are an essential link in bringing the enjoyment of choral music to our young people.

To assist us in that aim we are offering a training and development opportunity – a Choral Music Scholarship – to professional singing teachers in private and state schools in the Salisbury and South Wiltshire area who teach pupils over the age of 13. This will give you

- Free membership of the choir (worth £150 per season)
- The opportunity to sing in a large choir under the expert direction of a recognised national choral conductor, David Halls.
- CPD opportunities: observation of instructional and teaching techniques in choral music, networks with other singers.

For further information, please contact the SMS Membership Secretary
Email: membership@salisburymusicalsociety.org.uk

www.salisburymusicalsociety.org.uk

SALISBURY MUSICAL SOCIETY

England & Wales - Charity number 266461

Accounts



Inspiring choral music since 1923

ANNUAL REPORT

AND

STATEMENT OF ACCOUNTS

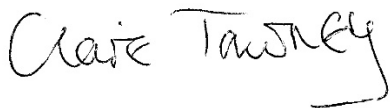
YEAR ENDED 31 JULY 2024

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the Members of the Salisbury Musical Society will be held at South Wilts Grammar School, Stratford Road, Salisbury SP1 3JJ on **Tuesday 22 October 2024, 7.30pm**, for the following purposes:

1. To receive apologies for absence
2. To consider and approve the Minutes of the last Annual General Meeting
3. To receive Reports from the Chairman, Conductor, and Treasurer in respect of the year ended 31 July 2024
4. To receive and adopt the Statement of Accounts for that year
5. To appoint an Independent Examiner
6. To elect the Officers
7. To elect Ordinary Members of the Committee
8. To consider the Revised Programme for Season 2024/2025 and the Recommended Programme for Season 2025/2026
9. To appoint the Voice Representatives
10. To consider Any Other Business

SIGNED ON BEHALF OF THE COMMITTEE



..... (SECRETARY)

20 September 2024

..... (DATE)

SALISBURY MUSICAL SOCIETY

The Committee as Trustees presents its Annual Report and Statement of Accounts for the year ended 31 July 2024.

CONSTITUTION

The Society was founded in 1923 by Sir Walter Alcock and is registered as a Charity with the Charity Commission under the Number 266461. The Society is governed by a Constitution that was revised and adopted by the Members on 26 January 2021. The Registered Office of the Society is 41 Cornwall Road, Salisbury, SP1 3NH.

PRINCIPAL OBJECT

The principal object of the Society is to promote, improve, develop and maintain public education in and appreciation of the art and science of music in all its aspects by the presentation of public concerts.

REVIEW OF THE YEAR

The review of the activities of the Society during the year is given in the separate reports of the Treasurer, the Chairman, and the Conductor which are included on pages 12–17 of this Annual Report.

COMMITTEE MEMBERS

The members of the Committee (being the Charity Trustees) who served during the year ended 31 July 2024 were :

Officers	Luke March Clare Tawney Steve Beverley	Chairman Secretary Treasurer
President	Roy Bexon	
Ordinary Members	John Foster Rowena Ingram Sue Blyth Hilary Goodman Heather Easton Linda Nardone	(From 03-10-2021) (From 03-10-2021) (From 01-11-2022) (From 01-11-2022) (From 31-10-2023) (From 31-10-2023)

All the Officers and Ordinary members will retire at the conclusion of the forthcoming Annual General Meeting. Sue Blyth, Hilary Goodman, Heather Easton and Linda Nardone are eligible for re-election as Ordinary Members and can be nominated.

As regards ordinary members, there will be six vacancies to be filled. Nominations by members of the Society for any appointment as an officer or ordinary member must be made in writing, supported by a seconder and delivered to the Secretary by no later than **Tuesday 8 October 2024**.

Nomination forms can be obtained on application to the Secretary or on the website.

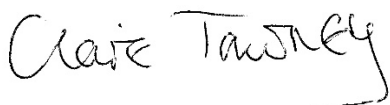
CO-OPTED COMMITTEE MEMBERS

Heather Bache	(Social Secretary)
Carole Bexon	(Membership Secretary)
Sue Blyth	(Patrons' Secretary)
Tracy Harding	(Social Media)
Campbell Edgar	(Ticket Manager)
Di Verdon-Smith	(Publicity)
John Reed	(Concert Manager)
Les Rose	(IT Manager)

ADVISERS TO THE COMMITTEE

David Halls, the Conductor, and John Challenger, the Assistant Conductor, attended meetings of the committee during the year in an advisory capacity.

SIGNED ON BEHALF OF THE COMMITTEE



..... (Secretary)

20 September 2024

..... (Date)

Minutes of the Annual General Meeting of Salisbury Musical Society held at St Francis Church, Beatrice Road, Salisbury on Tuesday 31 October 2023

The Chairman, Luke March, welcomed Members and Patrons to the Meeting.

1. Apologies

Apologies for non-attendance were received from the Assistant Conductor, the Treasurer, 2 Members and 10 Patrons.

2. Minutes of the Last Annual General Meeting

(a) John Powell proposed and Campbell Edgar seconded a motion that the Minutes, as published in the Annual Report, should be read as a correct record. The Motion was carried by a show of hands.

(b) *Matters Arising*. None.

3. Reports from the Chairman, Conductors and Treasurer

The Chairman highlighted that we made a surplus on all concerts last year, which was great news and which could be attributed to good programme choice, efforts by choir members to sell tickets, successful use of social media and marketing, etc. An exercise in reclaiming Gift Aid by Steve Beverley, yielding £11,000, has also contributed to an overall increase in our funds of £22,000. He congratulated Roy Bexon, the President, for his work in heading up celebrations during the centenary year and for his booklet covering the history of the SMS. One of our key challenges is finding musical works that we want to sing and audiences want to hear. The conductor David Halls had nothing further to add to his report as published in the Annual Report. Adoption of all three reports was proposed by Lorraine Blakey, seconded by Di Verdon-Smith and carried by a show of hands.

4. Adoption of the Statement of Accounts

The Chairman spoke on behalf of the Treasurer, who could not be present. He reported that the Society's Accounts are in a very satisfactory position. There was nothing to add to the Accounts as published in the Annual Report nor any questions. The Adoption of the Statement of Accounts was proposed by Campbell Edgar and seconded by Jon Hampton and carried by a show of hands.

The Chairman thanked the Treasurer, in her absence.

5. To Appoint an Independent Examiner

The Chairman thanked Martin Gairdner and reported that he had agreed to continue as Independent Examiner for another Season. This Motion was proposed by Lorraine Blakey, seconded by Fiona Wright and carried by a show of hands.

6. Election of Officers

Clare Tawney (Society Secretary) took the Chair. One nomination had been received for the position of Chairman:

	<u>Proposed</u>	<u>Seconded</u>
Luke March	Clare Tawney	Heather Bache

The election of Luke March was accepted with a show of hands. Clare thanked Luke for all his work as Chairman.

Luke March resumed the Chair and reported that only one nomination had been received for the position of Secretary :

	<u>Proposed</u>	<u>Seconded</u>
Clare Tawney	Anne Foster	Audrey Palmer

The election of Clare Tawney was accepted with a show of hands.

Stephanie Ford has resigned from the position of Treasurer, and in her absence she was thanked, especially for her role in handing over finances on such a secure footing. Luke March reported that only one nomination had been received for the position of Treasurer :

	<u>Proposed</u>	<u>Seconded</u>
Steve Beverley	Sue Blyth	Roy Bexon

The election of Steve Beverley was accepted with a show of hands.

7. Election of Ordinary Members of the Committee

The Chairman thanked the Elected Members of the Committee for the 2022/2023 season:

Steve Beverley, John Foster (the '100 club'), Hilary Goodman, Rowena Ingram, Les Rose (IT Manager), Julia Sharpe.

He also thanked the Co-opted Members: Heather Bache (Social Secretary); Carole Bexon (Membership Secretary), Sue Blyth (Patrons' Secretary); Campbell Edgar (Ticket Manager); Tracy Harding (IT administrator); Linda Nardone (Librarian); John Reed (Concert Manager); Di Verdon-Smith (Publicity).

He also thanked others who contributed to the success of the Society:

Philip Corp (Concert Programme), John Foster (100 Club and music stand), Jon Hampton (programme notes), Caroline Probert (hosting our soloists), and Sonia Woolley (warm-ups).

The Chairman reported that six nominations for the six vacancies had been received for the 2023/2024 season:

	<u>Proposer</u>	<u>Secunder</u>
Heather Easton	Di Verdon-Smith	Dell Warner
John Foster	Clare Tawney	Mandy Hollywood
Hilary Goodman	Claire Jamieson	Mary Solon
Rowena Ingram	Robert Taylor	Kate Henderson
Linda Nardone	Anne Blevins	Ursula Bartlett
Sue Blyth	Clare Tawney	Mandy Hollywood

(to complete Steve Beverley's term as an ordinary member which started 01-11-2022)

The Election of Ordinary Members of the Committee *en bloc* was carried by a show of hands. The Chairman thanked the Elected Members for standing.

8. Revised Programme for 2023/2024 and Proposed Programme for 2024/2025

The Conductor David Halls reported the following Revised Programme:

25 November 2023: Bach *Mass in B Minor*

With Florilegium and Cathedral Choristers

16 March 2024: Verdi *Requiem*

with Chelsea Opera Group Orchestra

Sunday 9 June 2024 (Poole) and Saturday 22 June (Salisbury Cathedral)

Carr's Awakening; Parry Blest Pair of Sirens; Tallis hymn, Vaughan Williams' Fantasia on a theme by Tallis. With Bournemouth Symphony Orchestra and Chorus.

David Halls recommended the following Proposed Programme for 2024/2025:

23 November 2024: Mendelsohn's *Elijah*

with Chelsea Opera Group Orchestra

22 March 2025: Haydn's *Creation* with Hanover Band.

21 June 2025: Mozart *Requiem*, Bach *Magnificat* with SSO

22 November 2025: Finzi: *For St Cecilia*, Walton's *Belshazzar's feast*

The Chairman reported that BSO customarily wear black shirts as their concert dress, and he recommends that we should follow suit for the two concerts in June 2024.

This will be discussed by the committee in the months to come.

The Chairman put the recommended Programme to the Meeting. Ginny Mackay proposed and Jane Waddington seconded that the Revised Programme for 2023/2024 and the Proposed Programme for Season 2024/2025 be accepted. This was carried by a show of hands.

Luke March offered thanks to David Halls and to John Challenger the Assistant Conductor; and to Peter Grove our Accompanist.

9. Appointment of Voice Representatives and Members who left the choir during Season 2022/2023

The Chairman reported that all the present Voice Representatives were happy to continue for another Season. He thanked them all on behalf of the Society.

Thanks in part to the work of the Membership Secretary, Carole Bexon, our membership numbers have continued to increase from 104 members at the end of 21-22 season to 123 members at the end of the 22-23 season. Tenors and basses are still urgently sought. The breakdown in parts is as follows:

	Left	Joined
Sop 1	2	1
Sop 2	2	6
Alto 1	0	5
Alto 2	1	5
Tenor 1	0	4
Tenor 2	0	0
Bass 1	0	0
Bass 2	1	4

Younger members are to be encouraged in particular, and the Chairman thanked Ann Harries, the donor behind the Faithfull Bursary scheme, for her support towards recruiting members under 30 years of age. There are now three Faithfull Bursary members at the start of the new season.

10. Any Other Business

We are using blue scores, no folders for the forthcoming concert.

The Meeting closed at 8.00 pm.

Signed on behalf of the Committee:

Clare Tawney

..... (Secretary of the Society)

20 September 2024

.....(Date)



Section A

Independent Examiner's Report

Report to the trustees/
members of

Charity Name
Salisbury Musical Society

On accounts for the year
ended

31 July 2024

Charity no
(if any)

266461

Set out on pages

10 and 11

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 July 2024.

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 2011 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 (other than that disclosed below *) 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

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:

12 September 2024

Name:

M.H.T. Gairdner

Relevant professional
qualification(s) or body
(if any):

FCA

Address:

Keepers Cottage, Berwick Road, Berwick St. James, Wiltshire SP3 4TQ

SALISBURY MUSICAL SOCIETY
Receipts and Payments Accounts - year ended 31 July 2024

Performance Account	Payments				Receipts		
	£	£	£		£	£	£
	Bach	Verdi	Awakening		Bach	Verdi	Awakening
Soloists and conductor	5,120.59	5,861.90	2,200.00	Ticket sales	20,907.21	20,215.58	17,748.24
Orchestra	12,963.60	5,110.14	13,953.50	Programme adverts/sales	383.34	283.33	283.33
Printing & advertising	833.40	1,384.30	1,682.40	Donations	4,500.00	-	6,000.00
Cathedral Hire	4,468.33	4,482.72	5,191.88				
Cathedral choir / choristers	2,556.00	-	1,428.00				
Surplus on performances	(151.37)	3,659.85	(424.21)				
	<u>£25,790.55</u>	<u>£20,498.91</u>	<u>£24,031.57</u>		<u>£ 25,790.55</u>	<u>£ 20,498.91</u>	<u>£ 24,031.57</u>

Surplus on performances:	Bach		(151.37)
	Verdi		3,659.85
	Awakening		(424.21)
Net receipts			<u>£ 3,084.27</u>

General Account	£	Receipts	£
Payments			
Honoraria	7,700.00	Members' subscriptions	18,736.80
Making Music membership fee and insurance	543.00	Patrons' subscriptions	3,367.00
Hire of rehearsal rooms	2,017.50	Sundry donations	1,750.00
Music hire/purchase	2,655.00	Hundred Club	540.00
Web site hosting and development	15,025.70	Music sales (choir)	1,274.27
Youth Award	600.00	Coach travel	997.86
Verdi recording	2,902.89	Miscellaneous	71.20
Coach travel	1,475.00	Interest on other bank accounts	260.29
Miscellaneous expenses	667.03	HMRC Gift Aid	4,158.75
Marketing costs	228.90	Return on investments	2,164.59
Digital marketing	2,962.70	Social events	780.00
Social events	545.87		
PRS Payments for concerts in previous financial year	1,108.97		
Concert expenses for 2024/25	267.50		
Net General Account payments	<u>(4,599.30)</u>		
	<u>34,100.76</u>		<u>34,100.76</u>

SALISBURY MUSICAL SOCIETY
Receipts and Payments Accounts - year ended 31 July 2024 (continued)

Summary of net receipts and payments

	£
Balances as above:	
Performance Account net receipts	3,084.27
General account payments	(4,599.30)
Net payments for the year	<u>(£1,515.03)</u>

Notes:

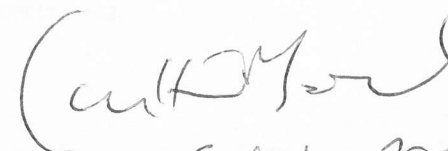
1. All subscriptions due have been received from members
2. No provision has been made for PRS fees still payable.

Asset summary

	£	£
Assets at 1 August 2023		104,309.30
Net receipts for the year as above		(1,515.03)
Increase in value of investments		16,343.67
Assets at 31 July 2024		<u>119,137.94</u>

Signed on behalf of the committee

Luke March (Chairman)



Date

12 September 2024

Represented by:

Lloyds Bank on Current Account	£10,726.67
Lloyds Business Savings Account	£10,149.94
COIF Charities Deposit Account	£12,151.07
COIF Charities Investment Fund	£86,076.34
Cash floats	£33.92

Assets at 31 July 2024

£119,137.94

Steve Beverley (Hon Treasurer)



Date

12/9/24

TREASURER'S REPORT

Having taken over the role of Treasurer this year, I was very pleased to discover that the accounts for the Society were in such a good state. It has made my role a lot easier by not having the traditional Treasurer's task of always reigning in the spending!

This year has been wonderful and inspiring in terms of our music making, involving four concerts over the year. I am pleased to report that we almost balanced the books on the Bach and Awakening2 (Salisbury) concerts, thanks to extremely generous donations in support of these two concerts. The Awakening1 (Poole) concert was the financial responsibility of Bournemouth Symphony Chorus. And we made a healthy profit of £3,660 on the Verdi concert, earlier in the year.

My thanks go to all who have made this possible: David and our professional musicians for choosing an extremely attractive programme (for singers and audience alike) and engaging high-quality orchestras and soloists generating high volume ticket sales; all those who work in the background in both traditional and digital publicity, marketing and ticketing and of course all the patrons and members who encourage sales.

Item	Season 19/20	Season 20/21	Season 21/22	Season 22/23	Season 23/24
Ticket sales	13,432.08	-	28,567.56	44,318.71	58,871.03
Retiring collections	596.41	-	-	-	-
Concert Income	14,490.87	-	28,904.28	45,518.71	70,321.03
Concert Expenses	19,084.72	1,094.27	33,495.76	31,888.30	54,054.27
Conductor and Soloists	1,000.00	-	10,550.00	6,235.00	13,182.49
Performance Surplus (Loss)	(4,593.85)	(1,094.27)	(5,181.48)	13,630.41	3,084.27
General Account Surplus (Loss)	10,657.10	612.84	4,750.96	9,637.82	(4,599.30)
Profit (Loss) on Season	6,063.25	(476.43)	(430.52)	22,998.23	(1,515.03)
Increase in value of investments	N/A	N/A	N/A	N/A	16,343.67
Cash assets	82,223.15	81,741.72	81,311.20	104,309.30	119,137.94

Membership of the Society has increased significantly this year, yielding an increase in subscriptions and Gift Aid from £19,719 to £22,896, a 16 per cent increase. All this has enabled us to embark on two significant projects during the year: a complete redevelopment of the website at a cost of £12,000 (£9,600 of which was paid for in the 23/24 financial year); and the recording of the excellent Verdi Requiem at a cost of £2,900.

The Society's reserves are predominantly held in the Charities Deposit and Tracker Funds. The value of the Tracker fund increased significantly this year which has resulted in an increase in the Society's assets from £104,309 to £119,136.

The Officers and the Committee continue to explore ways in which these assets can be used for the benefit of the Society and the wider community.

Steve Beverley
Treasurer

CHAIRMAN'S REPORT

It has been a remarkable year with increased membership in the choir, large audiences and magnificent performances. It was also an ambitious year with considerable investment in the performance of the *B Minor Mass* with a specialist orchestra and, at the end of the year, the collaboration with the Bournemouth Symphony Chorus and Orchestra in a new work which was jointly commissioned and performed on two occasions in Poole and Salisbury.

Bach's *Mass in B Minor* is not only a truly wonderful work it is also a massive sing. We were privileged to be supported by a highly skilled orchestra, Florilegium, and wonderful soloists. The size of the audience reflected our pride in singing such a great work, and the half-page colour photograph of the choir in the following *Daily Telegraph* and *The Guardian* echoed our achievement.

Our summer concert was possibly our most complex project including the commission of an entirely new work, *Awakening*, and then engaging with another large choral society and a professional orchestra. We also worked closely with the composer and librettist, and also the sponsor. With a choir of over 200, and an orchestra of some 70 players, it became a challenge to accommodate the whole choir in staging at the west end. It was without doubt a total team effort, and the delivery of two large performances including the commission itself was a remarkable achievement.

Sir Terry Waite's address at the performance of *Awakening* in the Cathedral was especially memorable as he said, having been in solitary confinement for five years, that 'Music, like language, has the capacity to breathe harmony into the soul'.

On Friday 8 March our President and the Membership secretary attended the Wiltshire Life Awards Ceremony in Devizes, along with about 200 other guests. He received the Award for the Arts, Culture and Music category 2024 on behalf of the choir in recognition of the choir's hundred years of outstanding music making in the Salisbury and Wiltshire area.

I continue to be most grateful for the support and commitment of a strong committee which has been an essential ingredient over the past year. We can only achieve an ambitious programme with full support of the choir, and I invite more members with great skills to offer themselves to join the committee. In particular I pay huge tribute to the team who have created a new website for the society, which is such a critical shop window for all we do, including of course our ticketing facility. We remain so grateful for the generous support of the Faithfull Bursary Scheme by Ann Harries, a past member and chairman of the choir, which is specifically designed

to encourage younger singers to join the choir. We are thrilled to receive applications under the scheme, which continues to flourish.

Uniquely we were privileged to receive a legacy from the estate of Graham Daniels who, with his wife, was associated with the choir as both a singer and later also as a patron from 1957 until his death in 2023, a period of over 60 years. We are thankful for his dedication and commitment, together with the generous support of all our patrons without whom we could not operate at our high standards.

For a choral society of our size embarking on an increasingly ambitious future programme, the strength of our financial position remains very reassuring. With particular thanks to the Wiltshire Historic Churches Trust which celebrated its 70th anniversary in 2023, we received considerable financial support from CCLA and EIO towards the performance of the Bach *Mass in B Minor*. In addition, the financial underwriting of the performance of *Awakening* in June by Choralis Fiscus was a critical element of this ambitious project.

However, none of this would be achieved without the considerable commitment of our Director of Music, David Halls, his deputy John Challenger, and our remarkable accompanist, Peter Grove. On behalf of the whole choir I thank them for their support and confidence in our abilities to deliver excellent performances.

Luke March
Chairman

GOVERNANCE STATEMENT

The Trustees have taken note of the Charity Commission's Guidance on Public Benefit in undertaking its activities. They have also assessed the risks to which the Charity is exposed, including operational and financial risks. In the opinion of the Trustees the Charity has established resources and review systems which, under normal conditions, should allow the risks identified to be mitigated to an acceptable level in its day to day operation.

CONDUCTOR'S REPORT

The 2023-2024 season certainly provided many, many high points, with enjoyable rehearsals matched by fine performances and large audiences.

In November 2023, SMS performed Bach's *Mass in B Minor* with the period instrument orchestra, Florilegium, and Salisbury Cathedral Choir. This was a wonderful concert with soloists and choirs performing with commitment, energy, stamina and musicianship. The soloists made superb contributions and clearly enjoyed going about their work, but it was the choir that carried the evening. When it came to the performance, I had the privilege of feeling in complete control of everything and I really enjoyed the concert myself. High points for me were the *Et resurrexit*, *Sanctus* and *Dona Nobis Pacem*, but I give a special mention to the basses (and some tenors) for the amazing passage '*Et iterum venturis*' sung with total confidence and commendable belief.

Next in our season came Verdi's masterful *Requiem* and accompanied by our good friends the Chelsea Opera Group Orchestra. This time, SMS built on the detailed work which had come to fruition in the Bach, and again sang with passion and understanding. I was delighted with the tuning, especially in those notorious passages in flat keys such as B flat minor and it gave me immense satisfaction to be asked by one of the soloists how I managed to get such a big choir to sing unaccompanied and in tune. I cannot remember how I answered.

Finally, we arrived at our two concerts in June 2024 with the Bournemouth Symphony Chorus and Orchestra. I could tell when the choirs first got together in Ferndown that this project would progress very well and so it proved. Gavin Carr wrote most eloquently about the Poole performance, but I would like to add how much I appreciated the careful rehearsing and the attention to detail which bore fruit in both performances.

The concert in Salisbury was certainly memorable with all forces on top form. I must admit to a brief moment of anxiety when I saw how far away from me the back row of the chorus was, yet from the first chord of that beautiful Tallis hymn tune in the afternoon, things were and remained remarkably together. I cannot remember if the Tallis stayed in tune though I am certain that the BSO played the Vaughan Williams *Fantasia* most beautifully. Then came the Parry, a true wall of sound with your conductor being just a little indulgent. Well done sopranos for that lovely 'in tune with heaven' melody, only possibly surpassed by the tenor counter melody a few bars in.

As for *Awakening*, I thought the choirs performed magnificently. It is true that Paul writes so well for voices, however you all brought this major work to life. I found many moments particularly moving, and the final section of the whole work left a profound and lasting impression. It is so appropriate and satisfying that Stephen Feltham's imaginative text forged such a suitable partnership with Paul Carr's music.

Thank you everyone for a remarkable season and thank you, Peter, for your patience and excellent accompanying.

David Halls
Conductor

CONCERTS FOR SEASON 2023/2024

Saturday 23 November 2024:	Mendelssohn: <i>Elijah</i> with Chelsea Opera Group
Saturday 22 March 2025:	Haydn's <i>Creation</i> with Hanover Band
Saturday 21 June 2025:	Mozart <i>Requiem</i> and Bach <i>Magnificat</i> with guest orchestra

CONTACTS

Chairman: Luke MARCH, luke.march@salisburymusicalsociety.org.uk

Society Secretary: Clare TAWNEY, clare.tawney@salisburymusicalsociety.org.uk

Patrons' Secretary: Sue BLYTH, 20 Wiltshire Road, Salisbury SP2 8HS
sue-blyth@ntlworld.com; 01722-500541

Treasurer: Steve BEVERLEY, steve.beverley@salisburymusicalsociety.org.uk

Membership Secretary: Carole BEXON, membership@salisburymusicalsociety.org.uk

What is the Faithfull Bursary scheme?

Salisbury Musical Society (SMS) wants to encourage younger singers to join the choir and have the opportunity to perform major choral works. We are therefore offering financial support for singers aged between 16 and 29 who join the choir. The Faithfull Bursary Scheme offers these singers:

- Free membership of SMS for a year.
- A payment of £150 per season (payable £50 per term), subject to attendance at rehearsals and the concert, according to the choir's rules.
- Free music hire.
- The opportunity for an ongoing Bursary up until the end of the SMS Season in which they turn 29 years of age.

The Faithfull Bursary has kindly been donated by Ann Harries, a former choir member and chairman of the choir, in memory of her mother, whose maiden name was Faithfull.

Choral Music Scholarship

Salisbury Musical Society wishes to stimulate interest in choral music in schools – the schoolchildren of today are the future members of SMS and other choirs. Singing teachers are an essential link in bringing the enjoyment of choral music to our young people.

To assist us in that aim we are offering a training and development opportunity – a Choral Music Scholarship – to professional singing teachers in private and state schools in the Salisbury and South Wiltshire area who teach pupils over the age of 13. This will give you

- Free membership of the choir (worth £150 per season)
- The opportunity to sing in a large choir under the expert direction of a recognised national choral conductor, David Halls.
- CPD opportunities: observation of instructional and teaching techniques in choral music, networks with other singers.

For further information, please contact the SMS Membership Secretary
Email: membership@salisburymusicalsociety.org.uk

www.salisburymusicalsociety.org.uk

SALISBURY MUSICAL SOCIETY

England & Wales - Charity number 266461

Accounts



Salisbury Musical Society

www.salisburymusicalsociety.org.uk



ANNUAL REPORT

AND

STATEMENT OF ACCOUNTS

YEAR ENDED 31 JULY 2023

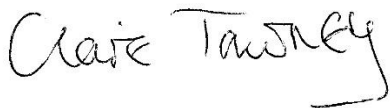
Registered Charity No 266461

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the Members of the Salisbury Musical Society will be held at St Francis Church, Beatrice Rd, Salisbury SP1 3PN, on **Tuesday 31 October 2023** for the following purposes:

1. To receive apologies for absence
2. To consider and approve the Minutes of the last Annual General Meeting
3. To receive Reports from the Chairman, Conductor, and Treasurer in respect of the year ended 31 July 2023
4. To receive and adopt the Statement of Accounts for that year
5. To appoint an Independent Examiner
6. To elect the Officers
7. To elect Ordinary Members of the Committee
8. To consider the Revised Programme for Season 2023/2024 and the Recommended Programme for Season 2024/2025
9. To appoint the Voice Representatives
10. To consider Any Other Business

SIGNED ON BEHALF OF THE COMMITTEE



..... (SECRETARY)

12 October 2023

..... (DATE)

SALISBURY MUSICAL SOCIETY

The Committee as Trustees presents its Annual Report and Statement of Accounts for the year ended 31 July 2023.

CONSTITUTION

The Society was founded in 1923 by Sir Walter Alcock and is registered as a Charity with the Charity Commission under the Number 266461. The Society is governed by a Constitution that was revised and adopted by the Members on 26 January 2021. The Registered Office of the Society is Flat 5, Queen's House, Fish Row, Salisbury, SP1 1AH.

PRINCIPAL OBJECT

The principal object of the Society is to promote, improve, develop and maintain public education in and appreciation of the art and science of music in all its aspects by the presentation of public concerts.

REVIEW OF THE YEAR

The review of the activities of the Society during the year is given in the separate reports of the Treasurer, the Chairman, and the Conductors which are included on pages 12–17 of this Annual Report.

COMMITTEE MEMBERS

The members of the Committee (being the Charity Trustees) who served during the year ended 31 July 2023 were :

Officers	Mr Luke March	Chairman
	Ms Clare Tawney	Secretary
	Ms Stephanie Ford	Treasurer
Ordinary Members	Mr Les Rose	(From 26-01-2021)
	Mr John Foster	(From 03-10-2021)
	Mrs Julia Sharpe	(From 03-10-2021)
	Mrs Rowena Ingram	(From 03-10-2021)
	Steve Beverley	(From 01-11-2022)
	Hilary Goodman	(From 01-11-2022)

All the Officers and Ordinary members will retire at the conclusion of the forthcoming Annual General Meeting. Mr Beverley, Ms Goodman, Mr Foster, and Mrs Ingram will be eligible for re-election as Ordinary Members and can be nominated.

As regards ordinary members, there will be six vacancies to be filled. Nominations by members of the Society for any appointment as an officer or Ordinary Member must be made in writing, supported by a seconder and delivered to the Secretary by no later than **Tuesday 17 October 2023**.

Nomination forms can be obtained on application to the Secretary or on the website.

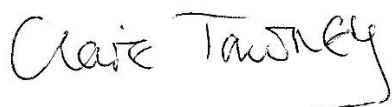
CO-OPTED COMMITTEE MEMBERS

Mrs Heather Bache	(Social Secretary)
Mrs Sue Blyth	(Patrons' Secretary)
Ms Tracy Harding	(It Administrator)
Mr Campbell Edgar	(Ticket Manager)
Mrs Di Verdon-Smith	(Publicity)
Mr John Reed	(Concert Manager)

ADVISERS TO THE COMMITTEE

Mr David Halls, the Conductor, and Mr John Challenger, the Assistant Conductor, attended meetings of the committee during the year in an advisory capacity.

SIGNED ON BEHALF OF THE COMMITTEE



..... (Secretary)

12 October 2023

..... (Date)

Minutes of the Annual General Meeting of Salisbury Musical Society held at South Wilts Grammar School, Stratford Road, Salisbury on Tuesday 1 November 2022

The Chairman, Luke March, welcomed Members and Patrons to the Meeting, the AGM of our 99th season. He explained that the delayed date had arisen to give time for the accounts to be finalized and approved by the examiner.

1. Apologies

Apologies for non-attendance were received from 7 Members and 12 Patrons.

2. Minutes of the Last Annual General Meeting

(a) John Powell proposed and Campbell Edgar seconded a motion that the Minutes, as published in the Annual Report, should be read as a correct record. The Motion was carried by a show of hands.

(b) *Matters Arising*. None.

3. Reports from the Chairman, Conductor and Treasurer

The Chairman introduced the reports by commenting that the loss made on our concerts for the last season (£5,181) was quite modest (and compensated by the General Account Surplus of £4,750). We had achieved this by selling a good number of tickets. He noted that we are currently behind on ticket sales for our November concert, *A Sea Symphony*, and we need to sell another 100 tickets at least – one ticket per member. Neither the Conductor nor the Treasurer had anything to add to their reports as published in the Annual Report. Adoption of all three reports was proposed by Lorraine Blakey seconded by Kate Henderson and carried by a show of hands.

4. Adoption of the Statement of Accounts

The Treasurer reported that the Society's Accounts are in a satisfactory position, we have only made a small deficit of £430.52. The additional income from ticketing external events is expected to continue next year with the Farley Festival. The Faithfull Bursary Scheme has started this last year and will continue to operate. The Treasurer was asked when the Gift Aid would be claimed, and she replied that it would be done this season, and would cover several seasons. There was nothing to add to the Accounts as published in the Annual Report. The Adoption of the Statement of Accounts was proposed by Heather Bache and seconded by Gillian Gailey, and carried by a show of hands.

The Chairman thanked the Treasurer.

5. To Appoint an Independent Examiner

The Chairman thanked Mr Martin Gairdner and reported that he had agreed to continue as Independent Examiner for another season. The motion to appoint Martin Gairdner as Independent Examiner was proposed by Julia Sharpe, seconded by Les Rose, and carried by a show of hands.

6. Election of Officers

Stephanie Ford (SMS Treasurer) took the Chair. One nomination had been received for the position of Chairman:

	<u>Proposed</u>	<u>Seconded</u>
Luke March	Andrew Hales	Clare Tawney

The election of Luke March was accepted with a show of hands.

Luke March resumed the Chair and reported that only one nomination had been received for the position of Secretary :

	<u>Proposed</u>	<u>Seconded</u>
Clare Tawney	Sara-Jane Newenham	Stephanie Ford

The election of Clare Tawney was accepted with a show of hands.

Luke March reported that only one nomination had been received for the position of Treasurer :

	<u>Proposed</u>	<u>Seconded</u>
Stephanie Ford	Clare Tawney	Luke March

The election of Stephanie Ford was accepted with a show of hands.

7. Election of Ordinary Members of the Committee

The Chairman thanked the Elected Members of the Committee for the 2020/2021 season:

Carole Bexon (Membership Secretary), John Foster (the '100 club'), Rowena Ingram, Linda Nardone (Librarian), Les Rose (IT Manager), Julia Sharpe.

He also thanked the Co-opted Members: Heather Bache (Social Secretary); Sue Blyth (Patrons' Secretary); Campbell Edgar (Ticket Manager); Tracy Harding (IT administrator); Nick Stiven (Concert Manager), Di Verdon-Smith (Publicity).

He also thanked others who contributed to the success of the Society: Jon Hampton

(Programme Notes); Philip Corp (Programme Editor); Caroline Probert (hosting our soloists); Sonia Woolley (warm ups).

The Chairman reported that six nominations for the six vacancies had been received for the 2022/2023 season:

	<u>Proposed</u>	<u>Seconded</u>
Steve Beverley	Luke March	Clare Tawney
John Foster	Linda Nardone	Sue Blyth
Hilary Goodman	Linda Nardone	Clare Tawney
Rowena Ingram	Julia Sharpe	Di Verdon-Smith
Les Rose	Peter Lane	Philip Corp
Julia Sharpe	Di Verdon-Smith	Rowena Ingram

The Election of Ordinary Members of the Committee *en bloc* was carried by a show of hands. The Chairman thanked the Elected Members for standing.

8. Revised Programme for 2022/2023 and Proposed Programme for 2023/2024

The Conductor, David Halls, recommended the following Revised Programme for 2022/2023, our Centenary Year:

19 November 2022: Vaughan Williams' A Sea Symphony, preceded by his The Wasps Overture, with Chelsea Opera Group Orchestra.

25 March 2023: Brahms' Requiem (in German) with Chelsea Opera Group Orchestra, preceded by Brahms Academic Festival Overture, and David Halls' commissioned work, The Beauty of Holiness. This commission for SATB choir and orchestra, has been paid for by John Powell, in celebration of our centenary.

24 June 2023: Handel Coronation Anthems (four anthems), followed by Parry – I was glad, Elgar – Great is the Lord, Parry – Blest pair of sirens.

25 November 2023: Bach Mass in B Minor, with cathedral choir, accompanied by Florilegium. This concert will be promoted by Wiltshire Historic Churches Trust.

March 2024: Verdi Requiem.

June 2024: A collaboration with Bournemouth Symphony Orchestra and Chorus, to sing a new commissioned piece by Paul Carr. This will be performed in May (Poole) and June (Salisbury cathedral).

The Chairman put the recommended Programme to the Meeting. Di Verdon-Smith proposed and Heather Bache seconded that the Revised Programme for 2022/2023 and the Proposed Programme for Season 2023/2024 be accepted. This was carried by a show of hands.

The Chairman offered enormous thanks to David Halls for conducting, and to John Challenger the Assistant Conductor. He thanked the Patrons for their continued financial support; Peter Grove for accompanying us, and Chris Daniel and his team of stewards.

9. Appointment of Voice Representatives; and members who left the choir during Season 2021/2022

The Chairman reported that all the present Voice Representatives were happy to continue for another Season. He thanked them all on behalf of the Society.

Members who have left the Choir during the 2021/2022 season: 13 left and 22 joined.

	Left	Joined
Sop 1	1	9
Sop 2	5	6
Alto 1	0	2
Alto 2	4	0
Tenor 1	1	1
Tenor 2	0	0
Bass 1	0	2
Bass 2	2	2

There are currently 104 Members. Two Faithfull bursaries have been awarded.

10. Any Other Business

David Halls was asked which editions would be used; he replied Brahms Peters edition, and Bach B minor mass Baerenreiter edition.

The Meeting closed at 8.02 pm.

Signed on behalf of the Committee:

Claire Tawney

..... (Secretary of the Society)

12 October 2023

.....(Date)



Section A

Independent Examiner's Report

Report to the trustees of	Salisbury Musical Society		
On accounts for the year ended	31 July 2023	Charity no (if any)	266461
	Set out on pages 10 and 11		

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 July 2023

Responsibilities and basis of report

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

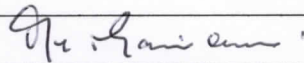
I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and, in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

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 give me cause to believe that in any material respect:

- accounting records were not kept in accordance with section 130 of the 2011 Act or
- the accounts do not accord with the accounting records

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

Signed:  **Date:** 5th October 2023

Name: M.H.T. Gairdner

Relevant professional qualification FCA

Address: Keepers Cottage, Berwick Road, Berwick St. James, Wiltshire, SP3 4TQ

SALISBURY MUSICAL SOCIETY
Receipts and Payments Accounts - year ended 31 July 2023

Performance Account	Payments				Receipts		
	£	£	£		£	£	£
	Vaughan-Williams	Brahms	Handel Anthems		Vaughan-Williams	Brahms	Handel Anthems
Soloists and conductor	2,235.00	2,800.00	1,200.00	Ticket sales	13,944.19	19,808.51	10,566.01
Orchestra	4,815.00	5,275.00	1,365.00	Programme adverts/sales	300.00	650.00	250.00
Printing & advertising	271.00	694.00	304.00				
Cathedral Hire	4,406.85	4,405.50	4,116.95				
Surplus on performances	2,516.34	7,284.01	3,830.06				
	<u>£14,244.19</u>	<u>£20,458.51</u>	<u>£10,816.01</u>		<u>£ 14,244.19</u>	<u>£ 20,458.51</u>	<u>£ 10,816.01</u>

Surplus on performances:	Vaughan-Williams	2,516.34
	Brahms	7,284.01
	Handel Anthems	3,830.06
Net receipts		<u>£ 13,630.41</u>

General Account	£
Payments	
Honoraria	6,050.00
Making Music membership fee and insurance	508.00
Hire of rehearsal rooms	2,454.00
Music hire/purchase	3,298.69
Music commission - Paul Carr	3,000.00
Web site hosting and development	2,136.03
Youth Award	150.00
Miscellaneous expenses	938.81
Marketing costs	2,766.07
Digital marketing	3,492.06
Social events	410.14
Payments for concerts in previous FY	300.00
Centenary dinner	4,232.97
Centenary booklet	700.00
Net General Account receipts	<u>9,367.82</u>
	<u>39,804.59</u>

	£
Receipts	
Members' subscriptions	15,874.10
Patrons' subscriptions	3,693.00
Sundry donations	690.00
Hundred Club	455.00
Music sales (choir; adjusted for cash)	1,015.08
Miscellaneous	480.60
Interest on other bank accounts	79.63
HMRC Gift Aid (4 years)	11,291.70
Return on investments	1,723.37
Commission on sale of non-SMS tickets	982.11
Centenary dinner	3,520.00
	<u>39,804.59</u>

SALISBURY MUSICAL SOCIETY
Receipts and Payments Accounts - year ended 31 July 2023 (continued)

Summary of net receipts and payments	£
Balances as above:	
Performance Account net receipts	13,630.41
General account net receipts	9,367.82
Net receipts for the year	<u><u>£22,998.23</u></u>

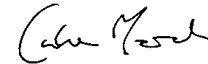
Notes:

1. No account has been taken of:
 - a: subscriptions due but not received from members
2. No provision has been made for PRS fees still payable.

Asset summary	£	£
Assets at 1 August 2022		107,977.97
Less: Paid in current year accounted for last year		
Southern Cathedrals Festival	22,630.20	
Cathedral	4,036.70	
	<u>26,666.90</u>	
Adjusted amount		81,311.07
Net receipts for the year as above		<u>22,998.23</u>
Assets at 31 July 2023		<u>104,309.30</u>

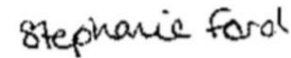
Signed on behalf of the committee

Luke March (Chairman)



05-Oct-23

Stephanie Ford (Hon Treasurer)



05-Oct-23

Represented by:	
Lloyds Bank on Current Account	£22,289.68
Lloyds Bus Bank Instant	£10,094.12
COIF Deposit	£1,883.74
COIF Investment	£70,000.00
Cash floats	£41.76
Assets at 31 July 2023	<u><u>£104,309.30</u></u>

TREASURER'S REPORT

For the first time since I joined the choir, SMS has turned a profit for all three concerts in the season! Congratulations to the whole choir -- you can see how our efforts selling tickets have paid off, as our hard work rehearsing is demonstrated in the appreciation of the audience on the night.

It has been a season of celebrations. In March, we celebrated our centenary by performing the work that SMS performed 100 years ago: the Brahms *Requiem*. We added to this piece a new work by our very own conductor, David Halls, titled *The Beauty of Holiness*.

Another celebration in November, this time of the composer's 150th anniversary, saw us performing Vaughan Williams' *Sea Symphony*.

We ended our season with a celebration of royalty, singing four coronation anthems and other related pieces. This music was a fortuitous choice made by our music sub-committee and deputy conductor John Challenger, originally in honour of the late Queen's jubilee, but now in honour of our new King.

Part of the reason for the excellent sales is likely due to our further investments in our website and in digital marketing scheme, which we hope will continue to increase our reputation and revenue. The cost of these investments has been mitigated by our Gift Aid returns. Many thanks to Steve Beverly for doing an amazing job organising those and submitting the claim.

Item	Season 18/19	Season 19/20	Season 20/21	Season 21/22	Season 22/23
Ticket Sales	34,574.81	13,432.08	-	28,567.56	44,318.71
Retiring Collections	2,468.48	596.41	-	-	-
Concert Income	38,066.24	14,490.87	-	28,904.28	45,518.71
Concert Expenses	38,333.16	19,084.72	1,094.27	33,495.76	31,888.30
Conductor and Soloists	10,761.80	1,000.00	-	10,550.00	6,235.00
Performance Loss	266.92	4,593.85	1,094.27	5181.48	(13,630.41)
General Account Surplus	16,459.97	10,657.10	612.84	4750.96	9,367.82
Profit (Loss) on Season	16,193.05	6,063.25	(476.43)	(430.52)	22,998.23
Cash assets (adjusted)	76,159.90	82,223.15	81,741.72	81,311.20	104,309.30

We have once again sold tickets for a different event -- this time for the Bournemouth Symphony Chorus (BSC), with whom we will be collaborating this season. We have contributed £3000 to the commission of a brand new piece of music by Paul Carr, which we will perform with the BSC.

This year, I step down as Treasurer for the society. I have enjoyed many aspects of the role, and have gained not only a great experience, but also a greater appreciation for the effort put in by the committee to keep SMS running. I would like to thank the rest of the committee for their hard work, and their support, which has made my role so much easier. I am glad to be going out leaving the finances in a strong position.

Stephanie Ford
Treasurer

CHAIRMAN'S REPORT

Your Committee has been planning our Centenary Season for some time, and I hope we can all agree that it has been an outstanding success, musically and even financially. You could say that during the pandemic we had plenty of time to do just this although there were times then when even a full programme of works seemed a distant dream away.

The Sea Symphony was such an enjoyable start to our season and gave us great confidence for 2023 although we were struggling a little with our tenor and bass numbers.

However, we had to begin the New Centenary Year with the work which was sung at our inaugural concert back in 1923 to an audience of over 3,000, Brahms German Requiem. Although we did not quite master an audience of that size, we were rewarded with an audience of some 800. We all came off the stage at the end buzzing with enjoyment and excitement of delivering a great concert.

Our Summer concert of celebration for the Coronation of HM The King was programmed even before HM The Queen's death as a celebration of the anniversary of her Coronation. It was a full programme of Handel's Coronation Anthems and other very appropriate works, and was enjoyed by a large audience on a wonderful warm evening. It was great to have the Salisbury Symphony Orchestra with us again. We cannot achieve any of our concerts without the absolute dedication and commitment of our Chief Conductor David Halls, ably supported by John Challenger, and of course Peter Grove as our long-serving accompanist. We thank them all for their hours of service to SMS.

I continue to be most grateful for the support and encouragement of a strong committee. Three major choral performances in the Cathedral with professional orchestras and soloists, and a full schedule of rehearsals requires considerable organisation especially as the costs of just one concert with a professional orchestra are over £15,000.

We can only deliver a successful programme with an enthusiastic committee and I know there will be important vacancies to fill in the near future. I urge all members to reflect on how you can use your skills to enhance the future of our choir. As we conclude our centenary year with the Bach Mass in B Minor in November, this year could not have been achieved without the amazing contribution of our President Roy Bexon who with his committee published our 32-page centenary booklet highlighting our 100-year story and our repertoire over all those years. The thoroughly enjoyable centenary dinner was also hosted by Roy and his team, and

Roy was significantly assisted by a pacemaker fitted just in time on the very day.

We are now looking forward to our 101st year with another exciting programme and the expectation of a large audience for the B Minor Mass in November, and the Verdi Requiem in March 2024. The collaboration with the Bournemouth Symphony Chorus and Orchestra in June 2024 will mark a new adventure for us. We will also begin the new season with an even larger choir of almost 125 members, up from around 100 over our centenary year.

I thank all members of the choir, our dedicated patrons and everyone with whom we collaborate in the delivery of great choral music in our wonderful city and cathedral.

Luke March
Chairman

GOVERNANCE STATEMENT

The Trustees have taken note of the Charity Commission's Guidance on Public Benefit in undertaking its activities. They have also assessed the risks to which the Charity is exposed, including operational and financial risks. In the opinion of the Trustees the Charity has established resources and review systems which, under normal conditions, should allow the risks identified to be mitigated to an acceptable level in its day to day operation.

CONDUCTORS' REPORTS

David Halls writes:

The November 2022 concert, featuring music by Vaughan Williams was a memorable evening not least because of the renewal of our collaboration with the Chelsea Opera Group Orchestra.

The orchestra and soloists performed extremely well throughout, but the real star of the evening was the Salisbury Musical Society. With choir numbers barely big enough for such a weighty piece as the Sea Symphony, the musicality of the singing and the sheer stamina of the choir produced something special. There were many fine moments; the very opening of course, the altos with their controlled 'Token of all brave captains...', the tenors' 'Covered all over with visible power and beauty', the basses with their energetic 'Away O soul' and finally the sopranos' mastery of that difficult and awkward descending passage 'intrepid sailors and mates'. Special mention must be made of those impossible pages in the fourth movement, for divided sopranos and altos, which although they did sink a little in pitch, nevertheless were convincing because of the bloom in the sound and the commitment of the singers. The third movement was very exciting from the opening brass chords and the start of the fourth was most radiant and inspired. A large audience was given a huge treat, and many returned to hear us perform in March 2023.

The March concert was another wonderful affair with SMS once again singing with commitment and confidence. After COG's excellent account of the Academic Festival Overture, a newly commissioned piece was given its first performance. It gave me huge satisfaction to rehearse and perform The Beauty of Holiness and I thank John Powell in particular for making it happen. What particularly pleased me, apart from the high quality of the performance, was the feeling that the performers genuinely enjoyed playing and singing it. How appropriate that SMS in its centenary year should perform the work with which its illustrious history had started, so Brahms' Requiem formed the main part of the March programme. It is a weighty piece with considerable demands placed on the chorus especially towards the end. Once again, SMS performed extremely well, rising to the many challenges and in good shape for the summer schedule.

John Challenger writes:

Once again it was a huge pleasure to work with SMS over the summer term. Through the evening rehearsals of April, May and June, we prepared a programme of works, 'Music for a new King', which were performed at a concert on Saturday 24 June, accompanied by Salisbury Symphony Orchestra. The programme comprised Handel's

splendid Four Coronation Anthems, and twentieth-century anthems by Parry and Elgar.

I was delighted to see the concert so well attended once again, and was very pleased indeed with the efforts of SMS not only in learning the repertoire, but in embracing it wholeheartedly and giving a top-class performance on the night. The choir saved the best until last, which is all a conductor could ask for.

Once again, my thanks go to the committee for their work, and in particular to Peter Grove our rehearsal accompanist.

With thanks to all SMS members for a truly excellent summer concert 2023.

David Halls and John Challenger
Conductors

CONCERTS FOR SEASON 2023/2024

Saturday 25 November 2023:	Bach: <i>Mass in B Minor</i> with Florilegium
Saturday 16 March 2024:	Verdi <i>Requiem</i> with Chelsea Opera Group
Sunday 9 June 2024, and Saturday 22 June:	Paul Carr's <i>Awakening</i> with Bournemouth Symphony Orchestra and Chorus

CONTACTS

Chairman: Mr Luke MARCH, luke.march@salisburymusicalsociety.org.uk

Society Secretary: Ms Clare TAWNEY, secretary@salisburymusicalsociety.org.uk

Patrons' Secretary: Mrs Sue BLYTH, 20 Wiltshire Road, Salisbury SP2 8HS
sue-blyth@ntlworld.com; 01722-500541

Treasurer: Ms Stephanie FORD, sten.ford@salisburymusicalsociety.org.uk

Membership Secretary: Mrs Carole BEXON,
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- Free membership of SMS for a year.
- A payment of £150 per season (payable £50 per term), subject to attendance at rehearsals and the concert, according to the choir's rules.
- Free music hire.
- The opportunity for an ongoing Bursary up until the end of the SMS Season in which they turn 29 years of age.

The Faithfull Bursary has kindly been donated by Ann Harries, a former choir member and chairman of the choir, in memory of her mother, whose maiden name was Faithfull.

www.salisburymusicalsociety.org.uk

SALISBURY MUSICAL SOCIETY

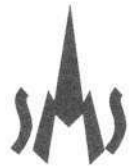
England & Wales - Charity number 266461

Accounts



Salisbury Musical Society

www.salisburymusicalsociety.org.uk



ANNUAL REPORT

AND

STATEMENT OF ACCOUNTS

YEAR ENDED 31 JULY 2022

Registered Charity No 266461

NOTICE OF ANNUAL GENERAL MEETING

The Annual General Meeting of the Members of the Salisbury Musical Society will be held at South Wilts Grammar School, Stratford Road, Salisbury SP1 3JJ, on **Tuesday 01 November 2022** for the following purposes:

1. To receive apologies for absence
2. To consider and approve the Minutes of the last Annual General Meeting
3. To receive Reports from the Chairman, Conductor, and Treasurer in respect of the year ended 31 July 2022
4. To receive and adopt the Statement of Accounts for that year
5. To appoint an Independent Examiner
6. To elect the Officers
7. To elect Ordinary Members of the Committee
8. To consider the Revised Programme for Season 2022/2023 and the Recommended Programme for Season 2023/2024
9. To appoint the Voice Representatives
10. To consider Any Other Business

SIGNED ON BEHALF OF THE COMMITTEE

Clare Tawney (SECRETARY)

4 September 2022 (DATE)

SALISBURY MUSICAL SOCIETY

The Committee as Trustees presents its Annual Report and Statement of Accounts for the year ended 31 July 2022.

CONSTITUTION

The Society was founded in 1923 by Sir Walter Alcock and is registered as a Charity with the Charity Commissions under the Number 266461. The Society is governed by a Constitution that was revised and adopted by the Members on 26 January 2021. The Registered Office of the Society is Flat 5, Queen's House, Fish Row, Salisbury, SP1 1AH.

PRINCIPAL OBJECT

The principal object of the Society is to promote, improve, develop and maintain public education in and appreciation of the art and science of music in all its aspects by the presentation of public concerts.

REVIEW OF THE YEAR

The review of the activities of the Society during the year is given in the separate reports of the Treasurer, the Chairman, and the Conductors which are included on pages 12 – 16 of this Annual Report.

COMMITTEE MEMBERS

The members of the Committee (being the Charity Trustees) who served during the year ended 31 July 2022 were :

Officers	Mr Luke MARCH	Chairman
	Ms Clare TAWNEY	Secretary
	Ms Stephanie FORD	Treasurer
Ordinary Members	Mrs Carole BEXON	(From 03-10-2019)
	Ms Linda NARDONE	(From 03-10-2019)
	Mr Les ROSE	(From 26-01-2021)
	Mr John FOSTER	(From 03-10-2021)
	Mrs Julia SHARPE	(From 03-10-2021)
	Mrs Rowena INGRAM	(From 03-10-2021)

All the Officers and Ordinary members will retire at the conclusion of the forthcoming Annual General Meeting. Mr Rose, Mr Foster, Mrs Sharpe and Mrs Ingram will be eligible for re-election as Ordinary Members and can be nominated.

As regards ordinary members, there will be six vacancies to be filled. Nominations by members of the Society for any appointment as an officer or Ordinary Member must be made in writing, supported by a seconder and delivered to the Secretary by no later than **Tuesday 27 September 2022.**

Nomination forms can be obtained on application to the Secretary or on the website.

CO-OPTED COMMITTEE MEMBERS

Mrs Sue Blyth	(Patrons' Secretary)
Ms Tracy HARDING	(IT Administrator)
Mr Campbell EDGAR	(Ticket Manager)
Mrs Di VERDON-SMITH	(Publicity)
Mr Nick STIVEN	(Concert Manager)

ADVISERS TO THE COMMITTEE

Mr David HALLS, the Conductor, and Mr John CHALLENGER, the Assistant Conductor, attended meetings of the committee during the year in an advisory capacity.

SIGNED ON BEHALF OF THE COMMITTEE

.....*Clare Tawney*..... (Secretary)

.....*4 September 2022*..... (Date)

Minutes of the Annual General Meeting of Salisbury Musical Society held at South Wilts Grammar School, Stratford Road, Salisbury on Tuesday 5 October 2021

The Chairman, Mr Luke March, welcomed Members and Patrons to the Meeting. He expressed relief that we are now able to rehearse in person again, but also invited Members to continue wearing masks while seated.

1. Apologies

Apologies for non-attendance were received from the Assistant Conductor, the Treasurer, 9 Members and 12 Patrons.

2. Minutes of the Last Annual General Meeting

(a) Mr John Powell proposed and Mrs Mandy Hollywood seconded a motion that the Minutes, as published in the Annual Report, should be read as a correct record. The Motion was carried by a show of hands.

(b) *Matters Arising*. None.

3. Reports from the Chairman, Conductor and Treasurer

The Chairman thanked the Conductor for all his online rehearsals over the last year, which have been much appreciated by the Members. Neither the Chairman, the Conductor nor the Treasurer had anything to add to their reports as published in the Annual Report. Adoption of all three reports was proposed by Mrs Sylvia Roseaman, seconded by Mrs Heather Bache and carried by a show of hands.

4. Adoption of the Statement of Accounts

The Chairman spoke on behalf of the Treasurer. He reported that the Society's Accounts are in a satisfactory position. No concerts took place during the 2020/2021 Season, so there were no ticket sales, but also no orchestral, soloists' and other costs. There was nothing to add to the Accounts as published in the Annual Report nor any questions. The Adoption of the Statement of Accounts was proposed by Mrs Celia Edwards and seconded by Canon Andrew Warner, and carried by a show of hands.

The Chairman thanked the Treasurer, in her absence.

5. To Appoint an Independent Examiner

The Chairman thanked Mr Martin Gairdner and reported that he had agreed to continue as Independent Examiner for another Season. This Motion was proposed by Mr Jon Hampton, seconded by Mrs Gill de Berry and carried by a show of hands.

6. Election of Officers

Mr Roy Bexon (SMS President) took the Chair; he thanked the Chair for his hard work keeping the Society going during the difficult last two years. One nomination had been received for the position of Chairman:

	<u>Proposed</u>	<u>Seconded</u>
Mr Luke March	Ms Linda Nardone	Ms Stephanie Ford

The election of Mr Luke March was accepted with a show of hands.

Mr March resumed the Chair and reported that only one nomination had been received for the position of Secretary :

	<u>Proposed</u>	<u>Seconded</u>
Ms Clare Tawney	Mr Luke March	Mrs Sue Blyth

The election of Ms Tawney was accepted with a show of hands.

Mr March thanked the outgoing Secretary, Mrs Sue Blyth, for all she has done over more than 30 years for the Society.

Mr March reported that only one nomination had been received for the position of Treasurer :

	<u>Proposed</u>	<u>Seconded</u>
Ms Stephanie Ford	Mrs Julia Sharpe	Ms Clare Tawney

The election of Ms Ford was accepted with a show of hands.

7. Election of Ordinary Members of the Committee

The Chairman thanked the Elected Members of the Committee for the 2020/2021 season:

Mrs Carole Bexon, Mrs Lindsay Devine, Ms Linda Nardone, Mr Les Rose, and Mr Nick Stiven.

He also thanked the Co-opted Members: Mrs Lorraine Blakey (IT Administrator), Mr Campbell Edgar (Ticket Manager) and Mrs Di Verdon-Smith (Publicity). All of these will continue for the 2021/2022 season, together with Mrs Sue Blyth as Patrons Secretary and Mrs Heather Bache as Social Secretary.

He also thanked others who contributed to the success of the Society:

Mr Philip Corp (concert programme), Mr John Foster (100 Club and music stand), Mr Jon Hampton (programme notes), Mrs Caroline Probert (hosting our soloists), and Mrs Sonia Woolley (warm-ups).

The Chairman reported that six nominations for the six vacancies had been received for the 2021/2022 season:

	<u>Proposed</u>	<u>Seconded</u>
Mrs Carole Bexon	Mrs Heather Bache	Mrs Ros Robertson
Mr John Foster	Mr Roy Bexon	Mr Paddy Hartigan
Mrs Rowena Ingram	Mrs Julia Sharpe	Mr Robert Taylor
Ms Linda Nardone	Mrs Barbara Smith	Mrs Dell Warner
Mr Les Rose	Canon Andrew Warner	Mr Peter Lane
Mrs Julia Sharpe	Mrs Judith Lewy	Mr Robert Taylor

The Election of Ordinary Members of the Committee en bloc was carried by a show of hands. The Chairman thanked the Elected Members for standing.

8. Revised Programme for 2021/2022 and Proposed Programme for 2022/2023

The Conductor Mr David Halls reported the following Revised Programme:

<u>20 November 2021:</u>	Monteverdi Vespers (Salisbury Cathedral Promotion Concert)
<u>02 April 2022:</u>	Elgar 'The Dream of Gerontius' with Chelsea Opera Group Orchestra
<u>25 June 2022:</u>	Mozart Vespers, Coronation Mass and Exultate Jubilate with Salisbury Symphony Orchestra

Mr Halls recommended the following Proposed Programme for 2022/2023, our Centenary Year:

<u>19 November 2022:</u>	Vaughan Williams Sea Symphony with Chelsea Opera Group Orchestra
<u>March 2023:</u>	Brahms Requiem (in German) with Chelsea Opera Group Orchestra
<u>June 2023:</u>	Handel Coronation Anthems (four anthems)

November 2023: Bach Mass in B Minor

The Chairman put the recommended Programme to the Meeting. Mr Les Rose proposed and Mrs Sue Harris seconded that the Revised Programme for 2021/2022 and the Proposed Programme for Season 2022/2023 be accepted. This was carried by a show of hands.

Mr March offered enormous thanks to Mr David Halls for leading the Zoom rehearsals over the past months, and to Mr Challenger the Assistant Conductor. He thanked the Patrons for their continued financial support; Mr Peter Grove our Accompanist, and Mr Chris Daniel and his Team of Stewards.

9. Appointment of Voice Representatives and Members who left the choir during Season 2019/2020

The Chairman reported that all the present Voice Representatives were happy to continue for another Season. He thanked them all on behalf of the Society.

Members who have left the Choir during the 2020/2021 season:

S1 – 1; S2 – 1; A1 – 5; A2 – 2; T1 – 1; B1 – 2; B2 – 1 = 13

There are currently 98 Members, but more are being auditioned for membership in the following weeks.

10. Any Other Business

(a) *Members subscription.* As recommended at our last AGM, the committee propose that the subscription be increased to £150. The level has been kept at £130 since 2014. This increased level is in line with similar choral societies. In the case of economic hardship any member can approach the Chairman or Treasurer for help. The proposed rise is not driven by immediate financial need; however, the Chairman reported that the Society has some expensive concerts in the coming Season. Mr Roy Bexon commented that we now have lower membership numbers which means lower income until these numbers have recovered.

The proposal was carried by approximately 66 per cent of a show of hands.

(b) *November 2021 concert.* This concert is organized and funded by the Cathedral; the tickets are not yet on sale, but this is being looked into. Regarding social distancing in the Cathedral: gaps between the rows are wider

than normal; people are not obliged to wear masks while sitting, but they are invited to wear a mask while walking about.

The Meeting closed at 7.50 pm.

Signed on behalf of the Committee:

..... *Clare Tawney* (Secretary of the Society) *21 October 2021* (Date)



Section A Independent Examiner's Report

Report to the trustees of Salisbury Musical Society

On accounts for the year ended 31 July 2022 Charity no (if any) 266461

Set out on pages 10 and 11

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 July 2022

Responsibilities and basis of report As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the 2011 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 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 give me cause to believe that in any material respect:

- accounting records were not kept in accordance with section 130 of the 2011 Act or
• the accounts do not accord with the accounting records

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

Signed: M.H.T. Gairdner Date: 18 October 2022

Name: M.H.T. Gairdner

Relevant professional qualification FCA

Address: Keepers Cottage, Berwick Road, Berwick St. James, Wiltshire, SP3 4TQ

Summary of net receipts and payments	£
Balances as above:	
General account net receipts	£4,750.96
Performance Account net payments	(£5,181.48)
	<u>£430.52</u>

Net receipts for the year before adjustment

Adjusted for:	
Amounts accounted for above not paid until after 31.7.22.	
Cathedral hire	£4,036.70
Southern Cathedrals Festival for tickets sold	<u>£22,630.07</u>

Adjusted net receipts for the year	<u>£26,666.77</u>
	<u>£26,236.25</u>

Asset summary

Assets at 31 July 2021	£81,741.72
Adjusted net receipts for the year (as above)	£26,236.25
Calculated assets at 31 July 2022	£107,977.97

Lloyds Bank on Current Account	£45,162.28
PayPal account balance	£865.32
Lloyds Bus Bank Instant	£10,063.24
COIF Deposit	£1,834.98
COIF Investment	£50,000.00
Cash floats	£52.15
Actual assets at 31 July 2022	£107,977.97

Notes:

1. In order to show a full picture of the activities for the year, two amounts not paid until August 2022, totalling £26,666.77, have been accounted for in the net receipts for the year before adjustment shown above. This amount was a liability of the Society at 31 July 2022. Consequently, the assets of the society shown above, £107,977.97 must be reduced by this liability to **£81,311.20**. The Society had no other liabilities at 31 July 2022.

2. No account has been taken of:

- a: subscriptions due but not received from members
- b: income tax recoverable in respect of previous years
- c: the value of a rostrum and stocks of ties, stationery, folders and music

3. No provision has been made for PRS fees still payable.

Signed on behalf of the committee

Stephanie Ford

Stephanie Ford
(Hon Treasurer)

Date: 18/10/2022

TREASURER'S REPORT

After our joyful return to rehearsals in September, SMS has settled down to have a very successful season.

In November, we performed the Vespers in collaboration with other Salisbury choirs and the Cathedral Choir, packing the cathedral with an audience that exceeded all plans - during the Saturday rehearsal, the stewards were busy laying out additional seating. The concert, with all its moving parts, was a success both musically and visually. Because it was promoted by the cathedral, SMS had no monetary gain, but also no significant expenditure.

April saw a somewhat depleted choir (I am still filled with regret that I was one of those suffering from COVID and unable to perform) finally singing an Elgar piece: the Dream of Gerontius. I am told it was truly beautiful. We honoured our arrangement for the cancelled Apostles concert and were accompanied by a guest orchestra led by Daphne Moody; expensive, but exquisite.

We also experimented by charging for programmes, rather than taking a retiring collection; programmes for the summer concert were fully funded by advertisement placements, and so we did not charge at all. This is why there has been no income for Retiring Collections noted in the table below for this season.

Item	Season 17/18	Season 18/19	Season 19/20	Season 20/21	Season 21/22
Ticket Sales	20,680.56	34,574.81	13,432.08	-	28,567.56
Retiring Collections	1,931.26	2,468.48	596.41	-	-
Concert Income	22,611.82	38,066.24	14,490.87	-	28,904.28
Concert Expenses	38,569.10	38,333.16	19,084.72	1,094.27	33,495.76
Conductor and Soloists	12,202.00	10,761.80	1,000.00	-	10,550.00
Performance Loss	15,857.28	266.92	4,593.85	1,094.27	5181.48
General Account Surplus	16,229.25	16,459.97	10,657.10	612.84	4750.96
Profit (Loss) on Season	(171.85)	16,193.05	6,063.25	(476.43)	(430.52)
Cash assets (adjusted)	59,966.85	76,159.90	82,223.15	81,741.72	81,311.20

We turned a small profit on our summer concert, despite investing in an astonishingly talented soprano soloist.

Gift Aid has yet to be claimed for recent years, and so no value is displayed in the accounts.

We have contracted an advertising company to improve our internet presence - to take advantage of and improve any hits on Google, particularly those that lead to searchers clicking through to our website! This is the bulk of the marketing costs in the general accounts.

The SMS website is now in demand to sell tickets. Both the Farley Music Festival (FMF), and the Southern Cathedrals' Festival (SCF), requested our services this summer. We are currently holding £22,630.07 that we owe to the SCF (this is not included in the cash assets value). The money for FMF has already been settled. We predict that we will gain a profit of £777.52 from this endeavour.

And finally, we have received an extremely generous donation that has allowed us to refresh our Youth Award scheme. The new Faithfull bursary scheme will allow us to continue to encourage young people, under the age of 25, to join and perform with SMS.

Stephanie Ford
Treasurer

CHAIRMAN'S REPORT

This has been a season of celebration with the delivery of three exceptional performances. Although we have had a few Covid interruptions in our rehearsal schedule, we have performed to a high standard through the year.

We certainly designed an ambitious programme for our first full season for three years, in fact our 99th season. Monteverdi's Vespers is a most wonderful work which we performed with many local friends in other choirs including the Cathedral Choir, and the amazing Florilegium. With such a large audience we are entitled to consider this performance a great success.

For some extraordinary reason although I have attended many performances of The Dream of Gerontius this was my first as a performer. Again, a large audience and a great orchestra made for a truly celebratory performance.

Our all-Mozart programme in June brought SMS together with the Salisbury Symphony Orchestra for the first time since June 2019, and it was in effect a celebration of local music making. Once again our soloists excelled themselves, and we all enjoyed a perfect Summer evening.

We are in such good form thanks enormously to our lead Conductor David Halls who kept us motivated through regular Zoom rehearsals over those two long seasons, and brought us back to real life with the remarkable performance of the Monteverdi. John Challenger also played a key role in directing the Mozart concert, and being our accompanist on many occasions, together with Sam Bristow. We thank them all, and look forward to welcoming back in September Peter Grove as our accompanist following his illness during the pandemic.

Coming out of the pandemic has been an organisational challenge for your committee, and I cannot thank them enough for their commitment and dedication. With rehearsals and concerts to arrange and rearrange, and Covid still within the local community during the year, there were moments when I wondered whether a full schedule would be achieved. Together with our conductors, we were determined to deliver a full season, and I praise the whole team for a highly successful year.

We can now look forward to our Centenary Season with renewed confidence as our founders would have expected, with the Sea Symphony in November, the Brahms Requiem in March, the Coronation Anthems in June, and later in the year, the Mass in B Minor.

Just as I completed this report I received the sad news of the death of our Conductor

Emeritus, Richard Seal. He conducted us for some three decades and almost 90 great choral masterpieces. Although I have never had the privilege of singing under Richard's baton, I first knew Richard when he was Assistant Organist at Chichester, a friendship which developed when we moved to Salisbury in 1997. He was greatly admired and loved, and Roy has submitted a personal reflection on such a great musician and friend.

Luke March
Chairman

GOVERNANCE STATEMENT

The Trustees have taken note of the Charity Commission's Guidance on Public Benefit in undertaking its activities. They have also assessed the risks to which the Charity is exposed, including operational and financial risks. In the opinion of the Trustees the Charity has established resources and review systems which, under normal conditions, should allow the risks identified to be mitigated to an acceptable level in its day to day operation.

CONDUCTORS' REPORTS

As everyone emerged from the crisis of the pandemic, it seemed a great risk to put on a performance of the Monteverdi Vespers back in November 2021. With its use of multi choirs using different parts of the cathedral, there was always the possibility that the concert would be cancelled. However, the result was an outstanding success attended by a large and appreciative audience. SMS formed the core choir, along with the St John Singers, and carried out its role to perfection. The confident chorus sound was matched and indeed encouraged by the period-instrument orchestra, Florilegium, and the eight soloists were highly skilled too.

After the thrill of the Monteverdi, SMS then tackled another masterpiece, Elgar's The Dream of Gerontius, in April 2022. Rehearsals went extremely well and even though several had to be cancelled because of Covid outbreaks, I was always content that SMS was on top of the music. The resulting performance was truly special; three accomplished soloists, a hand-picked orchestra of rare quality and a magnificent chorus augmented by a brilliant semi-chorus.

And John Challenger writes:

It was a great delight, once again, to be able to work with SMS for weekly rehearsals over the course of a term, and to deliver a summer concert after two years of delay owing to the pandemic. I am delighted to report that the performance of works by Mozart (Vespers and the Coronation Mass) on 25 June was outstanding, following what had been a stunning performance of Elgar's The Dream of Gerontius the term before. It certainly felt as though we were back in business. I have received so many positive reports from the audience of SMS's performance, all justly deserved. The combination of chorus, orchestra and tip-top soloists made for a truly memorable evening. The audience turn-out was also very satisfying.

We both wish to thank the committee for their ongoing support and work, and thanks must also go to anyone who acted as accompanist during this eventful season.

Finally, thank you so much, as ever, to all members for your hard work.

David Halls and John Challenger
Conductors

TRIBUTE TO RICHARD SEAL

On Tuesday 19 July 2022 Richard Seal, a great servant, conductor and inspiration of the Salisbury Musical Society passed away. Richard became conductor of the SMS on his appointment as Organist and Choirmaster at the Cathedral in 1968 (where he succeeded Christopher Dearnley), and retired from the Cathedral in 1997. He was a bachelor and an instant hit with the ladies of the choir who greatly admired this tall young-ish man with a ready smile and a twinkle in his eye. In the event, he married one of them – Sarah Hamilton. The first concert that Richard conducted was in December 1968 and was Rossini's Petite Messe Solennelle; and his final one on 28 March 1992 was Bach's St John Passion. On his retirement he was made Conductor Emeritus of the Society. He was succeeded by a fresh-faced Yorkshireman called David Halls, whose talents we still enjoy today.

Richard grew up in the years of national service and The Goons, and some of that humour spilled over into rehearsals. He would suddenly give us an anecdote related (often vaguely) to something we'd sung, or make a comment about the choir's performance. My scores are littered with quotes from Richard.

For example, in the St Matthew Passion there is a line in the chorale "Oh! sacred head..." with the words "Death's pallid hue hangs o'er thee" -- Richard told us about a sickly cousin called Pallid Huw. In a particularly slushy section of Mendelssohn's Elijah (Cast thy burden upon the Lord) he shouted that "It's like taking a jelly-fish for a walk on a piece of elastic!"

In another piece he uttered the immortal words "The tune is in the gents ...". During a really frustrating rehearsal of the B Minor Mass he bemoaned the fact that "no one in Salisbury can sing compound time." And he was the first person (brave man!) I had heard refer to the lower-voiced ladies as altoids.

Richard introduced SMS to many new (to them) works during his tenure. It was a time when numbers in the choir were swelling – the baby boomers were invading Salisbury and at one point there were almost 170 in the choir, of which 18 were tenors. Happy days! He was not the best planner of rehearsals and on occasions the final couple of weeks were a bit tense; but he would give enormous help in a performance and lift us so that almost invariably we performed well. Richard was a very easy conductor to follow and was probably at his best with Elgar. I well remember a Dream of Gerontius



when the tenor soloist had flown in that morning from the US and had had a few drinks to ease the transatlantic journey. He started to sing the rehearsal as if it was a performance and you could see that Richard was alarmed – and finally tactfully calmed him down. By the evening the soloist was settled and gave a stunning performance.

Richard was a very charismatic conductor and we would go anywhere for him musically. He often turned up in a maroon sweater and on occasions would stand there rubbing his hands vigorously up and down his chest as if he was playing a complicated organ piece on his ribs. I know of one person who would have loved to do that to him! Like so many of the musicians we are privileged to work with, Richard was an extremely modest man who would always underplay his abilities. He was also a very polite man. He could hear every voice in the choir but would never want to embarrass anyone. There was a soprano who swooped a lot – she probably upset the shipping in the Solent. Anyway, having given hints in her general direction that had failed to remedy the problem, the Committee decided that the whole choir should be reauditioned, which it was. And that was the birth of the five-year cycle for us all.

Richard was always concerned about the choir and its state. Even after he had retired, when I met him in the city, he would ask “How are the chaps?” -- always “the chaps”. He would invariably come to our performances and sit at the back of the nave, where he said the acoustic was best for a west-end performance. An audition with Richard was a stressless affair – “bring something you know to sing to me” and then he might throw the latest work to you and ask you to sing a line -- but with very generous help.

Richard was challenging when it came to selecting soloists because he thought about it a lot. Southern Arts wanted names when you applied for a grant and he was a little slow sometimes in providing them – but he invariably chose goodies. Who can ever forget Valerie Hill singing “The sun goeth down” from *The Kingdom*? Or Wendy Eathorne, who was knee high to a very short grasshopper but produced an enormous sound. And Matthew Best, singing the Priest in *The Dream*, was exhilarating. Or Henry (as he called him) Herford, whom we used as a baritone on many occasions.

Richard was also the first conductor to use COG. Graham Daniels had a twin brother who played bassoon in COG. Between them they persuaded COG to come to play for us in December 1977 in *The Kingdom*. Richard was particularly sensitive to Elgar and the elastic nature of much of his choral work gave Richard ample opportunity to be flexible. COG clearly admired his skills and his personality, and he helped to set up the firm and lasting relationship we now enjoy with them.

So those of us who had the privilege of singing and working with Richard made a friend for life who you just had to love, who was a fine musician and teacher, and who gave us all memories of doing rewarding things together. The sum of what we did was larger than the parts, thanks to his guidance. He was also a man of the future - he saw the need to move the Cathedral on to have girl choristers and, despite significant opposition, saw it through to fruition so that we can now enjoy the boys and girls in our concerts. A fitting memory to a unique man.

Richard was a gift for us all to enjoy. His musicianship was extraordinary, his personality was infectious, and his concern for his fellow man exemplary. He also had a rare commodity these days – he was humble. Those of us who knew him have lost a great and unique man, and those of you who did not know him have been denied a great experience.

Roy Bexon
President SMS

CONCERTS FOR SEASON 2022/2023

Saturday 19 November 2022:	Vaughan Williams' <i>A Sea Symphony</i> with Chelsea Opera Group
Saturday 25 March 2023:	Brahms' <i>Requiem</i> with Chelsea Opera Group
Saturday 24 June 2023:	Handel <i>Coronation Anthems</i> with Salisbury Symphony Orchestra

CONTACTS

Chairman: Mr Luke MARCH, luke.march@salisburymusicalsociety.org.uk

Society Secretary: Ms Clare TAWNEY, secretary@salisburymusicalsociety.org.uk

Patrons' Secretary: Mrs Sue BLYTH, 20 Wiltshire Road, Salisbury SP2 8HS
sue-blyth@ntlworld.com; 01722-500541

Treasurer: Ms Stephanie FORD, sten.ford@salisburymusicalsociety.org.uk

Membership Secretary: Mrs Carole BEXON,
membership@salisburymusicalsociety.org.uk

What is the Faithfull Bursary scheme?

Salisbury Musical Society (SMS) wants to encourage younger singers to join the choir and have the opportunity to perform major choral works. We are therefore offering financial support for singers aged between 16 and 25 who join the choir. The Faithfull Bursary Scheme offers these singers:

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The Faithfull Bursary has kindly been donated by Ann Harries, a former choir member and chairman of the choir, in memory of her mother, whose maiden name was Faithfull.

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