



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:

Date: 18 October 2022

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 2022

Performance Account		Payments		Receipts		
	£	£	£	£	£	
	Monteverdi	Elgar	Mozart	Monteverdi	Elgar	Mozart
Soloists and conductor	£500.00	£6,100.00	£3,950.00	-	£16,563.60	£11,413.96
Orchestra	-	£9,485.00	£1,180.00	-	-	-
Printing & advertising	-	£1,381.80	£1,846.60	-	£236.72	£100.00
Cathedral Hire	-	£5,015.66	£4,036.70	-	-	-
Refunds	-	-	-			
Misc	-	£0.00	-	Surplus on performance:	(£5,182.14)	£500.66
	£500.00	£21,982.46	£11,013.30	£500.00	£21,982.46	£11,013.30
Surplus on:		Monteverdi	(£500.00)			
		Elgar	(£5,182.14)			
		Mozart	£500.66			
Net payments			£5,181.48			
General Account		£		£		
Honoraria			£5,800.00	Members' subscriptions		£12,916.94
Making Music membership fee and insurance			£502.00	Patrons' subscriptions		£2,648.00
Hire of rehearsal rooms			£1,154.00	Sundry donations		£1,250.00
Music hire/purchase			£1,878.65	Hundred Club		£590.00
Web site hosting and development			£1,891.92	Music sales (choir; adjusted for cash)		£1,013.27
Youth Award			£200.00	Miscellaneous		£12.89
Bank and card charges (excluding tickets)			-	Interest on other bank accounts		£4.37
PRS fees			-	HMRC Gift Aid		-
Miscellaneous expenses			£621.82	Return on investments		£1,699.96
Refunds			£7.13	Retirement collection		£905.00
Marketing costs			£1,759.00	Commission on sale of non-SMS tickets		£777.52
Social events			£2,252.47			
Retirement presentation			£1,000.00			
Net General Account receipts			£4,750.96			£21,817.95

Summary of net receipts and payments

Balances as above:

General account net receipts	£4,750.96
Performance Account net payments	(£5,181.48)

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	£22,630.07

£26,666.77
£26,236.25

Adjusted net receipts for the year

Asset summary

Assets at 31 July 2021

Adjusted net receipts for the year (as above)

Calculated assets at 31 July 2022

£
£81,741.72
£26,236.25
£107,977.97

Lloyds Bank on Current Account

PayPal account balance

Lloyds Bus Bank Instant

COIF Deposit

COIF Investment

Cash floats

Actual assets at 31 July 2022

£45,162.28
£865.32
£10,063.24
£1,834.98
£50,000.00
£52.15
£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 Herny (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:

- 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 25 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