



Church
Music
Society

Registered Charity
No 290309

2019 Report of the trustees

Receipts and payments accounts
for the year ended
31 March 2019
and
Statement of assets and liabilities
as at that date

Legal and administration

Registered Charity No

290309

webenquiries@church-music.org.uk

Address

c/o 39 Pine Croft
Chapelton
Sheffield S35 1EB

President

The Very Reverend Michael Tavinor
Dean of Hereford

Vice-Presidents

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Mr Ian Curror

Dr Francis Jackson CBE

Mr Richard Lyne

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*

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The Reverend Canon

Dr Victoria Johnson

Trustee *

General Editor

Dr Geoffrey Webber

Treasurer

Mr John Roch FCA
mail@jdroch.com

Secretary

Dr Simon Lindley
lindleysimon@gmail.com

Bankers

To April 2020

Royal Bank of Scotland
26A The Quadrant
Richmond TW9 1DF

From May 2020

Yorkshire Bank
12 Lound Side
Chapelton
Sheffield S35 2UN

PayPal Account

finance@church-music.org.uk

Independent Examiner

Jonathan Morrish

20 Milford Place

Heaton

Bradford BD9 4RU

Subscriptions

Ordinary member personal or corporate £25

Retired member members of seven years standing who are aged 65 or over £15

Student member pursuing a full-time course of Further or Higher Education £10

Annual Meeting

Friday 11 October 2019

Thomas Sutton's Hospital in Charterhouse [The Charterhouse]

Charterhouse Square

London EC1M 6AN

Agenda

- 1 In Memoriam
- 2 Minutes of the 2018 Annual General Meeting held at The Charterhouse on Thursday 4 October 2018
- 3 2019 Trustees Report and Accounts for the Year Ending 31 March 2019
- 4 Publications Report including future editorial and origination arrangements
- 5 Elections
 - Honorary Membership
 - President
 - Vice- Presidents
 - Chairman
 - Honorary Secretary
 - Honorary Treasurer
 - Members of the Executive Committee
- 6 Any Other Business

Minutes of the 113th Annual General Meeting 4 October 2018

The Annual General Meeting of the Society was held at The Charterhouse, London EC1 by kind permission and at the invitation of Life Member Graham Matthews, Organist of The Charterhouse.

There were some twenty members and officers present including

Shirley Dex, Cambridge; Victoria Highet, Sheffield; Dr Alan Thurlow, Chichester; Dr Peter Horton, Eltham; Mr Garry Humphreys; Dr John Hukku, Exeter; Mr Graham Matthews, City of London; Mr David K Patrick; Mr John Rippin; along with the Society's Honorary General Editor, Richard Lyne; Honorary Treasurer, John Roch; and Honorary Secretary, Dr Simon Lindley; and the Chairman, Mr Timothy Byram-Wigfield.

Dr Simon Lindley, Honorary Secretary, conducted the meeting

Apologies for Absence together with many messages of goodwill had been received from The President, The Very Reverend Michael Taviner; Vice-Presidents Drs Stephen Cleobury, Francis Jackson, Martin Neary, Michael Nicholas and James O'Donnell; Honorary Members Mesdames Dorothy Nichols, Anne Fleming and Anne Langley; Members The Lord Glenarthur; Professors John Morehen, Nottingham and Lionel Pike, Surrey; The Reverend Dr Anthony Gelston; Drs Andrew Earis, London; and Geoffrey Webber, Cambridge; Miss Shirley Dex, Cambridge; Messrs Geoffrey Berryman, Frome; Philip Duffy, Birkenhead; Ian Henderson, Salisbury; Alan Horsey, Halifax; Marcus Ladell, Bournemouth; Brian Plank, Maidenhead; and David Watson, Leeds.

The Honorary Secretary welcomed all to the meeting.

In memoriam

The Reverend Canon Anthony Caesar passed away peacefully on 4 July 2018. Carl Jackson and Simon Lindley were among those present among the large congregation at the Requiem Mass celebrated at St Stephen's, Bournemouth, on Wednesday 25 July at 2.00 pm.

Minutes of the 2017 Annual General Meeting held at Manchester Cathedral, by kind permission of the Dean and Chapter on Saturday 23 September 2017 were presented, read by all present and approved.

Financial Report and Accounts of the Society for 2017/2018 The Accounts and Annual Report were presented by the Honorary Treasurer and received by the Meeting.

The Honorary Secretary thanked Mr Roch in warm terms for his careful stewardship of the Society's Funds and the presentation of the Accounts and associated material. This was received to general acclaim.

Mrs Highet proposed, and Mr Lyne seconded, that Amherst and Shapland be re-elected as the Society's examiners.

Publications

The Honorary General Editor announced that this would be the final year in his role after well over thirty years' unstinting service to the Society.

Mr Lyne gave full details of the very extensive programme of re-prints of Society publications during the course of the year under review.

As usual, the Society has continued editing and publishing of high quality music during the course of the year. The past twelve months have seen a major programme of reprints of the Society's publications to maintain stocks at a good level.

Future issues were confirmed as including:

Peter Tranchell

Three Responsorial Psalms: 15, 126, 133

Peter Tranchell

Bread of the world in mercy broken

Versions for unison and four-part singing – edited by Dr Geoffrey Webber and by arrangement with Mr Tranchell's Trustees

Richard Dering

Quem vidistis, pastores?

The above were printed during the course of the year and circulated to members.

Richard Dering

Jesu, dulcis memoria

Mr Lyne acknowledged with particular gratitude the work of his colleagues on the Publications Sub Committee in suggesting, editing and assisting with the promotion of the Society's issues on an ongoing basis.

The Honorary Secretary paid warm tribute to Mr Lyne for his work during the past year and the Meeting endorsed these sentiments.

Elections

The Society's President, The Very Reverend Michael Taviner.

Vice-Presidents: Dr Harry Bramma, Dr Stephen Cleobury, Dr Francis Jackson, Dr Martin Neary, Dr Michael Nicholas and Dr James O'Donnell were re-elected on a proposition of Dr Thurlow, seconded by Mr Lyne.

The re-election of the Society's Chairman, Mr Timothy Byram-Wigfield was proposed by Dr Lindley and carried unanimously nem con.

The elections of Dr Lindley and Mr John Roch as the Society's Honorary Secretary and Honorary Treasurer were then taken and, en bloc, of the members of the Executive Committee – Mr Timothy Byram-Wigfield, Mr Séan Farrell, Mr Michael Harris, Dr Peter Horton, Mr Patrick Russell, Dr Alan Thurlow and Dr Geoffrey Webber. These were on a proposal of Mr Lyne, seconded by Dr Hukku.

All proposed were elected unanimously. There were no abstentions.

Any Other Business:
There was none.

Members and their Guests were then present for a short talk by the Honorary Secretary on "Victoriana re-visited" – a theme to be taken up by Dr Barry Rose OBE in July 2019 during the course of a lecture sponsored by the Society at the Southern Cathedrals Festival in Chichester entitled Stainer, Steggall and Me.

Victoriana re-visited

The roll of honour of those who rowed against the tide of indifference or even downright opposition to the rehabilitation of the once discarded and sometimes despised corpus of high Victorian music for the Anglican liturgy in particular and the sacred repertoire in general is a distinguished one.

Much impetus to this cultural regeneration was provided by, and to an extent congruent with, the development of the medium of long playing recording and its successors – the cassette tape and, particularly, the compact disc and DVD.

For instance, within the lifetime of many of us today has emerged a renewed appreciation of Elgar's church music – not only that for the Roman Rite provisions at his local Catholic church in Worcester, St George's, but particularly the large-scale Te Deum and Benedictus for the Hereford 1897 Three Choirs' Festival and its director, George Robertson Sinclair as well as the two large-scale psalm settings from the early years of the last century – Nos 48 and 29 [Great is the Lord and Give unto the Lord].

It is almost inconceivable to recall that in the early 1960s, very little early Elgar was ever presented in quires and places where they sing and, when it was sung, it was normally given in English translations of the original Latin. Even such a staple simple anthem as Ave, verum corpus was out of print, as were the Psalm Settings mentioned earlier.

Enter Messrs Robinson and Brama stage left, along with the acclaimed Worcester Cathedral Choir of the early to mid 1960s and a magical EMI LP. How quickly things altered in terms of the public perception of 19th century music!

Returning to less positive aspects, a further spur in the battle against all things Victorian in terms of church music found potential scholars, would-be academics and real academics ranged under their respective literary banners.

In terms of individuals for the cause of the 19th century, there were a number of seminal writers, led by those who contributed to a remarkable series of books published by Herbert Jenkins – most notably major studies by the redoubtable duo of Professor Arthur Hutchings and The Reverend Dr Erik Routley, whose book *The Musical Wesleys* broke much new ground, ground still tilled within much more recently as regards S S Wesley, by our very own Dr Peter Horton, and, with regard to the correspondence of Samuel Wesley senior by Philip Olleson.

The most significant written influence against all things Victorian was probably that of Kenneth Long, one-time organist of St Mary Redcliffe, Bristol, St Andrew's Cathedral, Sydney and latterly of Wigan Parish Church. His sweeping statements are, sadly, too often quoted by post-graduate students undertaking dissertations.

To some extent, it has to be admitted that the prevailing wind of taste emerging for a decade or two before and after the Second World War from the management of, and policy-makers within, national institutions such as the Royal College of Organists and the Royal School of Church Music also exercised a less than happy influence in terms of the fortunes of Victoriana in terms of music, though the so-called "Edwardian" period did not seem to suffer quite so much to some extent.

The emergence of Lionel Dakers as RSCM director in 1973 and, particularly, his inclusion of Elgar's Psalm 29 in the 1977 Royal Albert Hall RSCM Festival – Let all the world – certainly made choirs and musicians nationally sit up and take yet more notice of Elgar in the slipstream of changing taste arising from the Robinson/Brama recording from Worcester.

More or less coterminous with this endeavour were the recording projects of three great lovers of Victorian music [though only as part of a very "catholic" general choice of repertoire].

Stanley Vann, Barry Rose and George Guest each produced "signature" renditions of *The Crucifixion* from Peterborough [where the table d'hôte musical menu was just as likely to include intimate madrigal like works such as those of Martin Peerson], Guildford [where the repertoire was even more diverse, taking in verse anthems from the 18th century requiring first rate solo singers] and, perhaps most unusually of all, from St John's College, Cambridge in the form of one of the one of the very earliest LP's of 19th century music, with the inimitable and greatly missed Brian Runnett as accompanist during his tenure as organ scholar. Barry Rose and Guildford also recorded London organist J H Maunder's *Olivet to Calvary* with conviction.

Nor was George Guest alone in the hallowed portals of academia in his promotion of 19th century repertoire; the music of John Stainer was equally featured at Oxford's Magdalen College where Stainer in B flat and I saw the Lord were the staple fare at Trinity Sunday Evensong for many years under the stewardship of Dr Bernard Rose, a man of impeccable musical taste combined at times almost with the inner passion of a true zealot; like George Guest and BWGR's own name-sake, Barry, the strong belief in the music they presented, of whatever period, was, in the words of Plumtre's great hymn "full clear on every page". His namesake, Bernard Rose's trail-blazing recordings of Stanford and Wood with his Magdalen Choir stand out as stylistic as well as scholarly. Doubtless as a Salisbury boy, under Walter Alcock, he had early learnt how such things should "go".

One of my own RCM tutors remarked to me in the 1960s that the "music-making of these interpretative giants simply reeks of conviction and inner force of purpose".

The revival of the fortunes of major figures such as Edward Cuthbert Bairstow of Wigan, Leeds and York fame also enjoyed – one should say enjoys – the long advocacy of his pupil, biographer and successor, Francis Jackson and of other opinion formers of the calibre of the late and great John Scott, who cut his creative teeth in London at Southwark and St Paul's Cathedrals following tenure of the organ scholarship of St John's Cambridge and proved so effectual a leader at St Paul's here in London, and – all too briefly – at Saint Thomas, Fifth Avenue, New York City.

Stepping back in time for now, popular legend long had it that the revival of independent organ accompaniments for choral settings, rather than deploying the keyboard merely "doubling" the singing of the voices, was invariably attributed to Thomas Attwood Walmisley, son of a London organist, who held a multitude of appointments, including that of Professor of Music within the University of Cambridge, whose Evening Canticles in D minor [settings that borrowed or deployed bleeding chunks from Baroque compositions emanating from the pen of Henri Dumont [1610-1684].

It is now widely acknowledged that Walmisley's setting was written in 1855, only a year preceding his tragically early death. Yet Samuel Sebastian Wesley's setting of the same material in the key of E dates from over a whole decade earlier when it was written for the Choir of Leeds Parish Church following a commission by Martin Cawood, a Leeds "iron-master", industrialist and benefactor. It remains a mystery that numerous books still credit Walmisley with the innovatory in this matter with scarcely ever a mention of S S Wesley.

The remarkable Bernarr Rainbow wrote compellingly in English Church Music, the RSCM's annual "journal" in a style now surpassed by Andrew McCrea's very scholarly RCO journal, about external non-musical influences on the Walmisley D minor Magnificat – under the title "A psychedelic Magnificat" suggesting the recall under the influence of drugs deployed by the composer, whose upper voice alternatim treatments were evidently re-call of the falso-bordone psalm style of the Sistine Chapel.....

This Society issued land-mark editions of Walmisley in D [major] and S S Wesley in E years ago edited by the legendary Harold Watkins Shaw; of rather more recent provenance have come Wesley's Te Deum and Jubilate in E edited by Dr Peter Horton who has also brought out a similarly scholarly edition of Walmisley's fine double choir setting in B flat and, with long-serving Honorary General Editor, Richard Lyne, Henry Smart's inventive setting in G for five voices. The Smart G major setting has languished too long beneath the coat-tails of his effervescent B flat service written for St Paul's Cathedral and the London Church Choirs' Festival; only a few discerning foundations seem to have kept Smart in G alive while "live" aural experience suggests that too many choirs and organists of insufficient technique think nothing of giving his B flat essay a regular and, sadly, sometimes none too polished an airing.

Lest anyone think that the matter is merely an Anglican one, CMS editions include a deal of very early 20th century repertoire composed specifically for foundations within the Roman rite, such as the choirs of Westminster Cathedral and the London Oratory among which are a number of very early works by Herbert Howells.

Criticism of the "doubled" organ part so despised by musical critics, yet very prominent between the time of Henry Purcell and S S Wesley, is hard to account for. Many of the settings are very serviceable and most are of reasonable length.

And yet, there survive fine, straightforward examples from the early years of Queen Victoria's long reign though they are, of course, less "heady" and dramatic than the output of the so-called "High" Victorians.

Like many of the Victorians, and even later composers of the Edwardian period at the outset of the 20th century, the tyranny of truncated rhythms within a mainly homophonic discipline invariably led to numerous examples of verbal repetition to the point of the music becoming "hum-drum". Genuine through-composed settings devoid of such repetition are rare as hen's teeth.

Composers such as Charles Villiers Stanford and Charles Wood were not beyond using verbal repetition to underpin melodic supremacy and its inevitable consequence, over-use of sequential passages, but their maturity and even purity of style and certainly Stanford's almost "symphonic" approach to liturgical composition carried all before it.

Like Walmisley before him, Wood drew inspiration from other sources, such as French psalm melodies, and did so with stunning effect. Edward Woodall Naylor, in his Collegium Regale setting, did the same by his use of the ancient Tonus Peregrinus. More stuck into the Victorian groove was Gloucestershire's Basil Harwood who seemed to make a virtue out of repeated verbal texts at the beck and call of melodic underpinning, though the Benedictus from the A flat Communion service was so very long that a colleague asked for it be re-cast and shortened in the process in 1912, since when it has appeared as an alternative substitute for the lengthier original.

Much of the success of the grander, late-Victorian and early twentieth century, came to light from consideration of the special, sometimes unique, acoustic of the buildings for which such output was intended. The massive choral outpourings at the heart of pieces from the pen of Yorkshire's Edward Woodall Naylor are an early example. And yet, the rhetoric is not confined to one or two lone figures. The easeful rhetoric of Parry and Stanford was, effectively, perfected as an art form by Elgar – "you have to come to Worcester Cathedral to hear my music", he said, "the building "does" it".

The extraordinary rhetoric of that celebrated "out of time" musician, Herbert Howells, gives perhaps the greatest such example nearer to our own day. Commentators refer to him in terms of reverence as a kind of re-incarnation of a figure from the reign of the first, rather than the second, Queen Elizabeth.

A fascinating study of the life and times of John Varley Roberts appeared in a very recent edition of the RCO Journal from Professor David Baker. Here was the bluffest of Yorkshiremen, "not exactly lacking in self-confidence" as my Sheffield-born grandmother would have said – the latter 19th century's leading expert on the training of boys' voices and the well-known author of a best-selling tome on the subject, closely examined in terms of his life and music. And his best-known piece, never knowingly out of print, is a typical "parlour solo" type anthem with an initial tenor solo taken up by the choir; the short yet telling setting from the prophecy of Isaiah: Seek ye the Lord, while He may be found, inscribed to the wife of the Vicar of Halifax during JVR's tenure there prior to his appointment to Magdalen College in succession to Sir Walter Parratt in 1882.

Architectural historians advise us that the "last straw" in changing cultural tastes was the uprooting of the Doric Arch at the start of "swinging sixties" fifty-six years ago; the demolition of Philip Hardwick's 1837 structure seemed to be the last body blow against all things Victorian. Its removal marked a gradual sea-change in public opinion generally, and not merely the then expanding "heritage lobby".

No such water-mark is discernible in terms of Victorian church music, but the glories of melody and harmony that are so very redolent of both yester-year and the truly spiritual rhetoric that often accompanies such music was subject to a more gradual, and, to some extent a more pernicious, erosion. Shorter, more direct, contemporary church music relied more on compelling rhythms than sheer beauty of sound and expressive utterance.

Thank goodness that the faithful few leading musicians and liturgists did not throw every baby out with each bath time!

Evensong at St Paul's Cathedral was sung by the Vicars Choral at the close of the afternoon.

2019 Report of the Trustees

Charitable objectives

The Church Music Society is a national charity, founded in 1906 and the current Constitution was adopted in 1984.

The Church Music Society exists to advance the education of the public in the Art and Science of church music primarily by publishing music of the highest quality, both in context and presentation, for the diverse needs of the Christian Church. It also seeks to promote the cause of church music by disseminating information and co-operating with like-minded organisations. Its non-partisanship and insistence on high standards is supported by a strong body of professional and amateur musicians whose aim is to enhance the quality of worship by the provision of suitable compositions from all periods for a wide variety of resources.

Public benefit

The Trustees have considered that the Charity Commission's guidance on public benefit is met by the production of high quality music available to all interested parties of any denomination or those with a general musical interest, and is not otherwise generally obtainable through commercial publishers. The Church Music Society relies on investments and the income from music sales through the Oxford University Press to cover its operating costs.

Membership

Membership is open to all interested in the objects of the Society on payment of an annual subscription.

2018 saw the introduction of the General Data Protection Regulation: we believe that we are fully GDPR compliant

Structure and Governance

The Trustees are drawn from members of the Society, and elected annually by the Annual General Meeting. The Trustees and the Honorary Officers form the Executive Committee.

Executive Committee and Trustees

Mr Robert Gower was co-opted to the Committee during the year.

Officers

Dr Geoffrey Webber was appointed General Editor in succession to Mr Richard Lyne.

CMS and the Association of Anglican Musicians

Richard Lyne again visited the United States to attend the Annual Conference of the Association of Anglican Musicians in Boston.

Risk policy

The Society does not have a great exposure to direct risk. The AGM and associated events are covered by the venue insurance. The main commercial risk is the reproduction of music for which permission is needed from copyright holders. The Committee is careful in its review of these matters.

Publications

This year we have published

New Publication

Dering Quem vidistis pastores?

Reprinted titles during the year April 2018 to March 2019

arr Novello	Adeste fideles (Full score and parts)
Bevan	There's a wideness in God's mercy
Fleming	Kindle a Light
Leighton	Second Evening Service
Batten	Short Evening Service
Sumsion	Ascension & Pentecost
"Tudor"	Responses – Byrd, Morley, Smith, Tomkins

Reserves and Investment Policy

Details of the Society's investments are shown in Notes 5 and 6 to the accounts.

Accounts

The receipts and payments accounts attached to this report have been prepared in accordance with statutory requirements and the Charities Statement of Recommended Practice 2005; they also comply with the charity's governing document, the Rules of the Church Music Society 1984.

Timothy Byram-Wigfield signed

11 October 2019

Receipts and payments account for the year ended 31 March 2019

General Account

Receipts	Note	2019	2019	2018	2018
		£	£	£	£
Operating activities to further the charity's objects					
Royalties and fees	1		8259		8451
Investment income					
Dividends		6825		6456	
Interest		19		30	
			6844		6486
Donations, legacies and similar receipts					
Subscriptions		1541		1561	
Donations		185		0	
			1726		1561
Total receipts			£16829		£16498
Payments					
Charitable activities					
Publishing costs		4732		2094	
Editorial costs and copyright fees		470		1006	
Lectures and concerts		0		396	
			5202		3496
Support costs					
Publicity and advertising		288		66	
Website		466		597	
Printing, postage, stationery and sundry		358		281	
Travel expenses		2805		1829	
Honoraria		7000		7000	
AGM and Committee meetings		580		428	
			11497		10201
Management and administration					
Independent examination		0		600	
Bank charges		191		169	
			191		769
Total payments			£16890		£14466
Excess of payments over receipts for the year			61		-
Excess of receipts over payments for the 7year			-		2032
Cash at bank 1 April 2018			23380		22597
Cash at bank 31 March 2019			£23319		£23380

Permanent Endowment Fund

	Note	2019	2018
		£	£
Bank account balance 31 March 2018 and 2019		187	187

Statement of assets and liabilities at 31 March 2019

	General Purpose	Permanent Endowment	2019 Total	2018 Total
	£	£	£	£
Assets				
Monetary assets				
Royal Bank of Scotland	22369	187	22556	22617
NSB investment	950	-	950	950
	23319	187	23506	23567
Investments at valuation: note 5	26917	106637	132954	134593
Debtors	3 2375	-	2375	3080
Total assets	£52611	£106824	£159435	£161240
Liabilities				
Creditors	4 £1016	-	£1016	£309
Total assets less liabilities	£51595	£106824	£158419	£165995

Other assets

The Society has stocks of music and copyrights which are not included, as valuation has been considered impracticable.

Valuation

The investments are stated on the basis of market value as 31 March 2019 for a better understanding of the situation as at that date. Historical cost details are shown in note 5.

Notes to the accounts for the year ended 31 March 2019

1 Royalties and fees

Oxford University Press have been granted exclusive rights under royalties agreements.

	2019	2019	2018	2018
	£	£	£	£
Copy sales				
UK	3400		3751	
Rest of the World	3507	6907	2808	6559
Recording and streaming				
UK	152		90	
Rest of the World	264	416	87	177
Performance				
UK	167		326	
Rest of the World	16	183	49	375
Print permissions		575		104
Items included in anthologies		178		1236
		£8259		£8451
Gross values of copies sold				
UK	6182		6820	
Rest of the World	6376	£12558	5105	£11925

2 Related party transactions

- a The trustees are not remunerated
 b Honoraria have been paid to Officers in accordance with paragraph III of the Constitution

		2019	2018
S Lindley	Secretary	£1750	£1750
R Lyne	Editor	£3500	£3500
J D Roch	Treasurer	£1750	£1750

- c Authorised expenses were reimbursed to officers totalling £2805 in the year, and £255 was reimbursed after the year end.

3 Debtors

	2019	2018
Oxford University Press	£2375	£3080

4 Liabilities

	2019	2018
Mark Sirett	£225	£225
Amherst & Shapland Limited	£600	-
J D Roch	£191	£84
	£1016	£309

5 Permanent Endowment Fund

The Permanent Endowment Fund was set up to maintain the capital of the Charity equating to funds in the Charity on its reconstitution in 1984. The income is available for the general purposes of the Charity while the capital is maintained.

	acquisition date	cost £	value 31.3.18 £	surplus/deficit on revaluation in the year £	value 31.3.19 £
Charities Official Investment Fund					
Fixed interest and deposit	31.08.93	10000	10550	750	11300
M&G Equities Investment Fund					
Charifund units					
	2874	09.08.93	20000		
	1342	05.03.02	15000		
	888	14.08.01	10000		
	903	07.10.01	10000		
	6007		55000	97669	-5221
					92448
Balfour Beatty plc					
Cum conv red pref shares					
	2700	17.08.93	3964	2997	-108
			68964	111216	-4579
					106637
Cash at bank					
			187	187	-
			£69151	£111403	-£4579
					£106824

6 General Fund

M&G Equities Investment Fund					
Charifund units					
	1383	31.03.02	10707		
	366	03.06.04	4000		
	1749		£14707	£28441	-£1524
					£26917

Timothy Byram-Wigfield signed
 11 October 2019

Rules of the Church Music Society

A Registered Charity, No 290309

At the Annual General Meeting of the Society held at 10 Stratford Place, London W1N 9AE on 18 September, 1984, the following Rules were adopted on a proposal of Dr Watkins Shaw, seconded by Dr Peter le Huray and carried nem con

I

The Society shall be called the Church Music Society.

II

The object of the Society is to advance the education of the public in the Art and Science of Church Music by facilitating the selection and performance of the music which is most suitable for different occasions of Divine Worship and for different types of choir, without partisanship for any particular style of composition and without adopting any one ecclesiastical standpoint. In furtherance of this object, it may, through its Executive Committee:

- a) publish music not otherwise accessible in suitable form;
- b) undertake studies in the history and practice of Church Music;
- c) co-operate with other bodies;
- d) raise funds and invite and receive subscriptions from any person or persons whatsoever by way of subscriptions and otherwise;
- e) establish or assist in the establishment of similar charitable bodies
- f) do all such other things as may further the object of the Society.

III

The income and property of the Society whencesoever derived shall be applied solely toward the promotion of the object of the Society provided that nothing herein shall prevent the payment in good faith of reasonable and proper remuneration to any officer or servant of the Society or to any member of the Society in return for such services actually rendered to the Society, provided that no such payment shall be made to any member of the Executive Committee, but provided also that any member of the Executive Committee being a solicitor or other person engaged in any profession shall be entitled to charge and be paid all usual professional and other charges for work done by him or his firm in connection with the execution of the trusts hereof.

IV

In addition to those who paid a Life Membership subscription before 1st January 1976 to the Church Music Society as then constituted, membership is open to all interested in the object of the Society and who pay an annual subscription the amount of which will be decided at each Annual Meeting of the Society. Subscriptions are due on the 1st day of January within the Society's financial year running from 1st April to 31st March.

A member whose annual subscription remains unpaid after a reminder at the end of the financial year and which is still unpaid by the following October (after a second reminder) shall cease to be a member from the end of that financial year. The Annual General Meeting may elect Honorary Life Members who shall not exceed ten in number at any one time and who shall have the same status as subscribing members.

V

The Society shall be administered by its Executive Committee which shall also be responsible for the publications of the Society and which also appoint an Honorary General Editor.

VI

The Society shall at its Annual General Meeting

- i) receive the annual report of the Executive Committee
- ii) receive the annual accounts of the preceding financial year
- iii) elect a President, Vice-Presidents, Chairman (who shall, ex officio, be a member of the Executive Committee and preside at its meetings) and the following officers, namely Honorary Secretary, and Honorary Treasurer (which two posts may be held by one and the same person)
- iv) elect not fewer than eight or more than twenty members of the Executive Committee. Vacancies either among members of the Committee or among the Officers occurring during any year may be filled by the Committee.

VII

Alterations to this Constitution may be made by an absolute majority of the members present and voting at a Special General Meeting called for the purpose of which notice has been served on every then member of the Society at his last known address in the United Kingdom and presided over by the Chairman of the Society who shall have a second, or casting vote.

At least twenty-eight days notice of such meeting and of the alteration(s) proposed must be given.

Always provided that no alteration to Clause II (Object), Clause VIII (Dissolution), and the present clause may be made without the approval of the Charity Commission for England and Wales and that no alteration shall be made which may affect the charitable status of the Society.

VIII

The dissolution of the Society may be effected only by the resolution passed by a three-fourths majority of the members of the Society present in person or by proxy at a Special General Meeting convened for that purpose and of which at least twenty-eight days' notice has been served on every then member of the Society at his last known address in the United Kingdom.

If a motion to dissolve the Society is carried by the said majority the Society's surplus funds and assets (if any) shall not be distributable among the members but shall be given or transferred to such other charitable institution or institutions having objects similar to some or all of the objects of the Society and if and insofar as effect cannot be given to this provision then to some other charitable purpose.

