Tilford Bach Society trading as Tilford Bach Festival

Charity Number 230601

Annual Report for 2025

12 October 2026

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1 Introduction

This is the 2025 Annual Report for the Tilford Bach Society charity number 230610 (trading as, and hereafter referred to as Tilford Bach Festival (TBF)).

This Annual Report is a summary of the achievements of 2025 and a statement of the financial position at the end of 2025.

During 2025, no changes were made to the Board of Trustees which remained as:

- Peter Hopkins,
- Sheila Lugg (formerly Austin),
- Michael Shorthose (Chair)

During 2025, the Charity's volunteer base increased and, on 31 March 2026, the Charity appointed six new Trustees:

- Daphne Burnett
- Sally Shorthose
- Jan de Walden
- Dominic Raeside
- Suzanne Cacciottolo
- Ian Wilson-Soppitt

At the same time Peter Hopkins and Sheila Lugg resigned from the Board of Trustees. The Trustees thank Peter and Sheila for their long dedicated service to TBF and remain grateful for the continued engagement. The Chair also thanks the current Board for their work in 2025 and 2026 and also two other key individuals, Caroline Tonkin and Caroline Blyth, who acted in key advisory roles to the Trustees and also our wonderful Musical Director Adrian Butterfield for providing the musical inspiration.

We would not have been able to put on the 2025 Festival without the particular support of our sponsors and the Trustees would especially like to thank Daphne and George Burnett, James Penney and Bernard & Felicity Jeffcote for their incredible generosity this year. The amazing contribution all of you make to supporting music is extraordinary and we are so lucky to have your support for the Festival.

The Trustees also thank the many other people who have been involved in the 2025 Festival without whom it simply would not have happened. We thank our management team and volunteers later in the report but we just wanted to record here our thanks to our Examiner Alan Thorpe for his thorough and thoughtful examination of our accounts for 2025.

The Financial Report presented in the remainder of the document demonstrates that we had a satisfactory 2025, generating a surplus which has strengthened the Balance Sheet, leaving us well placed for 2026.

2 Report on 2025

2.1 Programme

The 2025 Festival was the 73rd Festival and was put together by our musical director, Adrian Butterfield, and took us on a weekend journey from a Celebration of Scottish Baroque music on Friday complete with a Ceilidh for those adventurous enough, taking in Bach's unsurpassed Mass in B Minor on Saturday night, and finally arriving at a Best of Baroque special on Sunday showcasing exciting new choral and orchestral talent.

On Friday we were thrilled to bring Alasdair Fraser and Natalie Haas to Tilford for the first time. They not only play traditional Scottish tunes beautifully but they arrange them so imaginatively and compose their own new numbers all the time. They have toured the globe for many years and were on a UK tour from the USA. We were honoured that they were able to fit us into their busy schedule. Folk music has been valued by mainstream composers throughout history and the baroque period is no exception.

A ceilidh is a celebratory social event that traditionally includes music, dancing and storytelling. Rachel Brown and Adrian have arranged several of them over the years to mark various special family events so we were incredibly excited to be having one as part of this weekend. The steps are easy to learn and there were lots of people to help the beginners on the night. A particular memory of the night was the enthusiasm with which the string section of the LHP joined in with the Ceilidh fun.

Our central offering on Saturday evening was Bach's extraordinary B minor Mass. Adrian noted in the programme that, whilst he adores so much of Bach's music, if he were really pushed to make a single choice of a favourite piece of music then this monumental work would have to be it! We were lucky to have the London based choir, Pegasus, who sang brilliantly and enthusiastically, whilst blending so well with the cultured original instruments of the London Handel Players. Our top rank soloists Ruairi Bowen, Julia Doyle, Daniel Taylor and Ashley Riches also excelled and we were excited to see the main countertenor solo performed by one of Daniel Taylor's wonderful young Toronto singers Nick Burns.

On Sunday we featured emerging talent with student instrumentalists from the UK and young singers from Canada. They performed a repertoire by composers from Italy and Germany, all of whom had a significant influence on Bach's development as a musician and composer. Providing performing opportunities to the younger generation has always been a central part of the ethos of the Festival from its foundation by Denys Darlow in 1952 and we were delighted to be able to continue this tradition. The arrival of our Canadian choir somewhat stretched our local team of hosts who responded brilliantly with accommodation, food and lifts. It was lovely to be able to meet and spend time with this charming group of young people and we ended with a party on the Sunday night to celebrate a successful Festival. The accommodation of visiting musicians is part of the real meaning of a Festival and we shall continue that into future Festivals.

2.2 The Community connection

One of the great joys and challenges of being involved with the Festival is to be aware of its incredible history. We had the opportunity to look at the excellent book by Rosemary Wisbey published in 2011 which describes the first 60 years of the Festival.

The first meeting of the Tilford Bach Society was held on 11th August 1952 and a certain Miss Gregory volunteered to canvas schools for their support at an additional afternoon recital. She was obviously very successful at this canvassing as the concert attracted 350 children! Wouldn't it be nice to get that level of support at our Festivals now?

Fostering a love of music in children from a young age is so important given all of the cuts in funding such activities in the state school sector. We are determined that the Festival should develop to engage with our local schools to enable pupils to experience the joy of music. It is early days, but we made a start in 2025. We are working with All Saints School in Tilford to encourage their musical activities. We made a small grant to support instrument purchase and Rachel Brown, one of our wonderful musicians at the Festival, provided a day of musical inspiration at the school just before the start of Festival leading to a small concert with parents.

The Trustees are really grateful to the school, and particularly the Head Teacher Brigid Walters, for making all of this possible. We will develop the outreach further in the years to come.

Our events were centred around All Saints Church Tilford and we would like to thank Rev. Ben Cahill-Nicholls, the vicar at All Saints, for his huge support for this year's events. There was a special Sunday service in the church starting at 10:00 which included a Mass sung by members of the Toronto choir who also starred in our Sunday afternoon concert. It was a wonderful service and a great way of linking with the Festival.

For our Friday night concert, we started in the Church but moved everyone to the Tilford Institute for the Ceilidh. It was well enjoyed by all involved and sets a precedent for introducing a fun, participative element to the Festival.

2.3 A new management and volunteer team

A challenge in 2025 was to refresh the management and volunteer team, to introduce new blood and to put the future organisation on a solid basis. This remains a work in progress but we are lucky enough to work with some wonderful people.

The core "dream team" of Adrian Butterfield, Caroline Tonkin, Suzanne Cacciottolo and Tom Knight did an incredible amount of work to make the 2025 Festival possible and we are so grateful to them.

Also, grateful thanks to Peter Hopkins, our former Chair who has led the Festival for several years, for helping Mike take up the reins, and to Sheila Lugg who has inspired Mike with her encouragement and reminders of the heritage of the Festival.

Finally thank you to everyone who have helped with the Festival in 2025 – without you, chaos would have ensued! Particular people to thank are: Mike Bryan, Sara Burnie, Ben Cahill-Nicholls, Simon Claiden, Neil Fairlamb, Edward Fenech, Trevor Gray, Irmela Hopkins, Glen Plant, Vivienne Raeside, Christine Scholes, Sally Shorthose, Geoff Quick, Sue Sagun, Caryn De Walden and Jan de Walden.

2.4 Ticket sales

The Festival is all about our audience who bring the enthusiasm to keep this incredible event going in this lovely village. Our venues constrain somewhat the numbers we can

accommodate but we are proud to report that we sold out Friday and Saturday events and we well attended on Sunday. Our ticket revenues were just under £10,000.

2.5 Financial Report

Trustees' responsibilities statement

The Trustees are responsible for preparing this Annual Trustees' Report and Financial Statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing these Financial Statements, the Trustees are required to:

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

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the Charity. They are also responsible for safeguarding the assets of the Charity, and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report was approved by the Trustees on 12 October 2026 and signed on their behalf by



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Mike Shorthose
Chair

The Statement of Financial Activities is shown below:

TILFORD BACH SOCIETY
TRADING AS TILFORD BACH FESTIVAL

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 DECEMBER 2025

	Notes	2025	2024	2023
		£	£	£
INCOME FROM:				
Charitable activities	2	42,431	25,215	33,199
TOTAL INCOME		**42,431**	**25,215**	**33,199**
EXPENDITURE ON:				
Charitable activities	3	32,272	30,917	23,158
TOTAL RESOURCES EXPENDED		**32,272**	**30,917**	**23,158**
NET MOVEMENT IN FUNDS IN YEAR		**10,159**	**(5,702)**	**10,041**
TOTAL FUNDS BROUGHT FORWARD		**15,911**	**21,613**	**11,572**
TOTAL FUNDS CARRIED FORWARD		**26,070**	**15,911**	**21,613**

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

All income and expenditure derive from continuing activities

The income is greater than 2024 partly because of the claim of giftaid for the two previous years.

The balance sheet is shown below.

TILFORD BACH SOCIETY
TRADING AS TILFORD BACH FESTIVAL

BALANCE SHEET
AS AT 31 DECEMBER 2025

	2025		2024	2023
	£	£	£	£
CURRENT ASSETS				
Debtors	-		-	-
Cash at bank and in hand	26,072		15,911	21,613
		26,072	15,911	21,613
CURRENT LIABILITIES				
Creditors: amounts falling due within one year		-	-	-
TOTAL ASSETS LESS CURRENT LIABILITIES		**26,072**	**15,911**	**21,613**
FUNDS				
Unrestricted funds		**26,070**	**15,911**	**21,613**

The Financial Statements were approved by the Trustees on 12 October 2025

Mike Shorthose

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Michael Shorthose
Chair of Trusteees

The notes to the financial statements are shown below.

1.1	**Accounting convention**
	The financial statements have been prepared in accordance with the charity's trust deed, the Charities Act 2011, and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and the Republic of Ireland (FRS102)", as amended for accounting periods commencing from 1 January 2016. The charity is a Public Benefit Entity as defined by FRS 102.
	The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to produce a Statement of Cash Flows.
	The financial statements are presented in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.
	The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.
1.2	**Going concern**
	At the time of approving the financial statements the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.
1.3	**Charitable funds**
	Unrestricted Funds are available for use at the discretion of the trustees in furtherance of the charity's charitable objectives unless the funds have been designated for other purposes.
	Restricted Funds are subject to specific conditions by donors as to how they may be used. The Trust has no restricted funds as at 31 December 2025.
1.4	**Incoming resources**
	Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that the income will be received.
1.5	**Resources expended**
	All expenditure is accounted for on an accruals basis and is inclusive of irrecoverable VAT. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required, and the obligation can be measured reliably.
	Expenditure on charitable activities includes the costs of delivering services and other activities undertaken to further the purposes of the charity and their associated support costs.
1.6	**Cash and cash equivalents**
	Cash and cash equivalents comprise deposits held at call with banks.
1.7	**Taxation**
	The Trust is an exempt charity within the meaning of schedule 3 of the Charities Act 2011.

In the table below, note that the income totals of the first column are shown in column 2

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TILFORD BACH SOCIETY

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2025 (CONTINUED)

2 INCOME FROM CHARITABLE ACTIVITIES

				2025	2024	2023
				£	£	£
Donations	Subscriptions and Donations received	18,882		17,521	19,036
	Tax recovered on subscriptions and donations	13,232		-	5,264
			32,114	17,521	24,300
Charitable Activities	Ticket Sales	10,291		6,866	8,881
	Other income	0		808	
	Bank Interest	26		21	18
			10,317	7,694	8,899
			42,431	25,215	33,199

3 EXPENDITURE ON CHARITABLE ACTIVITIES

			2025	2024	2023
			£	£	£
Charitable Activities	Musicians' Fees and expenses		25,970	28,190	19,730
	Miscellaneous expenses		5,072	1,791	2,268
	Donations:				
	Tilford Church	500		500	470
	Cavatina	100		100	100
			600	600	570
	Support and governance costs:				
	Bank charges	90		60	60
	Website costs	540		180	180
	Insurance - Making Music	0		96	350
			630	336	590
			32,272	30,917	23,158

4 TRUSTEES

None of the trustees (or any persons connected with them) received any remuneration during the year, and none of the trustees were reimbursed for any travelling expenses.

5 EMPLOYEE INFORMATION

The charity has no employees.

Our Independent Examiner's Report is shown below:

TILFORD BACH SOCIETY
ANNUAL REPORT AND ACCOUNTS FOR THE YEAR ENDED 31 DECEMBER 2025
Charity number 230601

Independent Examiner's Report to the Trustees of the Tilford Bach Society

Responsibilities and Basis of Report

I report to the trustees on my examination of the accounts of the above charity ("the Charity") for the year ended 31st December 2025.

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011as amended by the Charities Act 2022 ("the Act").

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

Independent Examiner's Statement

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

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

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



A J Thorpe B.Com., FCA
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26-Aug-26