

G U I L D F O R D     P H I L H A R M O N I C     C H O I R

Registered as a Charity No. 1026337

ANNUAL GENERAL MEETING

8.30pm. Monday 12th June 1995.

Notice is hereby given that the Annual General Meeting of the Guildford Philharmonic Choir will be held after rehearsal at 8.30 pm on Monday 12th June 1995 at the Methodist Church Hall, Woodbridge Road Guildford.

The business to be transacted will be as follows:-

1. Agreement to the minutes of the AGM held 6th June, 1994.  
(Copy of the minutes is attached to this notice).
2. Matters arising from the minutes of last year's AGM.
3. Chairman's Report on the year.
4. Treasurer's Report for financial year to 30th April 1995.
5. Election of Chairman, Secretary, Treasurer and Membership Secretary for the coming season.
6. Election of four committee members for the coming season.
7. Election of Part Representatives for coming season.
8. Chorus Master's report.
9. Appointment of Assistant Chorus Master.
10. Appointment of Auditor.
11. Any other business.



Michael Dawe.

Secretary, Guildford Philharmonic Choir.

9th May, 1995.

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S1 Joan Robinson  
 S2 Dawn Smith  
 A1 Helen Newall  
 A2 Paul Smith  
 T1 Cheryl  
 D1 ~~John~~ Chris New  
 G1 Norma Carpenter

Noreen Aston  
Mem Sec

**GUILDFORD PHILHARMONIC CHOIR**

Registered as a Charity No. 1026337

**ANNUAL GENERAL MEETING**

**MINUTES** of the Annual General Meeting held at 8.30pm on Monday June 12th 1995 in the Methodist Church Hall, Guildford.

**PRESENT:** John Trigg (Chairman), members of the committee and 69 choir members whose names are recorded on the associated register.

**APOLOGIES FOR ABSENCE:** Alison Newell

1. After correction of the date of the AGM for 1992/3 season, the minutes of the AGM held on June 6th 1994 were confirmed and signed as a correct record.

2. **MATTERS ARISING:** None.

3. **CHAIRMAN'S REPORT:** Opening his report John Trigg said that on taking up office he had anticipated a normal year. As things turned out however it had been anything but - more a baptism by fire!

*He said that it was inevitable that the loss of such an experienced Chorus Master as Neville would lead to uncertainty and difficulties. These had been overcome however - particularly with the help and support of Kathy Atkins - and despite all the problems he would characterise the year overall as one of achievement.*

*The summer concert had been well supported by the choir and had been very successful. The Christmas Oratorio had been particularly well received and the Rotary Concert had probably been our best carol concert yet. Auditioning in the New Year for Chorus Master - particularly with the Brian Wright concert looming - had presented difficulties. These had been overcome however and the concert had been a resounding success. The Apostles concert had been well reported by the press and those who had taken part in the VE Day celebrations in Hyde Park considered it a great privilege to have been there. He was grateful to all the committee who had worked so hard to bring all this about.*

*He wished to thank retiring members, particularly Michael Dawe who was not seeking re-election for personal reasons and Jean Radley who was now leaving the choir after 47 years. As a token of thanks Jean was presented with flowers. He also wished to thank Stephen Jepson for his admirable work as Concert Manager.*

*John then asked Don Walden to come forward and accept a cake to mark his 50 years with the choir.*

*Summing up John said that he was confident that we should now be able to look forward to a period of stability and, with our new Chorus Director, could build on our past success. Three years ago the overall financial situation had not been very satisfactory and was therefore limiting the range of activities which the choir could undertake. The committee of the day had decided to go for a policy of building up a substantial cash reserve. This had paid off and as the Treasurer would be reporting, we were now in a position to be able to promote our own concerts - eg. the long planned Opera Hits next year - or not to have to worry unduly about financing a proper welcome for our Freiburg friends when they next visit. In prospect therefore was an exciting year ahead to which we could all now look forward with confidence.*

(cont....)

4. **TREASURER'S REPORT:** Presenting the 1994/5 accounts Chris Robinson said that financially we had had a very satisfactory season. There had been a substantial excess of income over expenditure which had contributed to the satisfactory reserve position already mentioned by the Chairman. Choir numbers had remained stable at 150. 115 people were now covenanting their subscriptions. He was hopeful that it would now prove possible to maintain subscriptions at current levels for the duration of the present covenants.

After highlighting one or two particular items, Chris then thanked Bob Cowell for his help in computerising the accounts and also for auditing the finished product.

There were no questions from members for the Treasurer.

Formal adoption of the accounts was proposed by Joy Hunter, seconded by Margaret Parry and accepted nem.con.

5. **ELECTION OF CHAIRMAN, SECRETARY, TREASURER and MEMBERSHIP SECRETARY:**

CHAIRMAN: John Trigg )  
SECRETARY: Stephen Jepson ) were elected  
TREASURER: Chris Robinson ) unopposed  
MEMBERSHIP SECRETARY: Noreen Ayton )

6. **ELECTION OF COMMITTEE MEMBERS:**

There were five nominations for four places. Susan Ranft having offered to stand aside, John Trigg proposed that the four remaining nominees (Penny Baxter, Christine Medlow, Margaret Parry and Roger Penny) should be declared elected unopposed and that the new Committee should be recommended to co-opt Susan Ranft as soon as practicable. This was carried nem.con.

7. **ELECTION OF PART REPRESENTATIVES:** The following were declared elected.

Soprano (1): Joan Robinson (2): Dawn Smith  
Alto (1): Alison Newell (2): Prue Smith  
Tenor : Chris Robinson  
Bass (1): Michael Dawe (2): Norman Carpenter

8. **CHORUS MASTER'S REPORT:** A copy of Jeremy Backhouse's report is on file.

9. **APPOINTMENT OF ASSISTANT CHORUS MASTER FOR 1995/6 SEASON:** Peter White was appointed nem.con.

10. **APPOINTMENT OF AUDITOR:** Bob Cowell was appointed nem.con.

11. **ANY OTHER BUSINESS:**

- (i) John Trigg said how grateful he was to Kathy Atkins for her valued support and wished to thank her on behalf of all the choir.
- (ii) This year's summer social would be a barbecue at Merrist Wood on July 17th.
- (iii) In response to a question John Trigg confirmed that Tod Handley was the Choir President and that when appointed, he had accepted a five-year term of office.
- (iv) Jeremy Backhouse agreed that the published rehearsal schedule would be amended as and when required. There would probably be a new one in September when the non-Monday rehearsal venues could be confirmed.

The Meeting closed at 9.35pm.



**GUILDFORD PHILHARMONIC CHOIR**

**AUDITED ACCOUNTS FOR THE YEAR 1994/5**

**INCOME**

ITEM		93/94	94/95
Subscriptions	Received	7810 00	7880 00
	Brought Forward	3085 00	0 00
Borough Grant		3330 00	14225 00
Tax Refund on covenants			2127 44
			13467 44
100 Club	Receipts	1469 00	1399 00
	Prizes	765 00	704 00
		630 00	769 00
Fund Raising (net)	Ticket Sales	97 00	367 40
	Sweatshirts	56 04	-370 45
	Music Hire	505 74	54 00
	Drinks	138 80	99 05
	Sales		207 15
	Tapes		78 00
	Other	187 70	985 28
			435 15
Social Events (net)	Summer BBQ	-12 12	384 07
	Xmas Party	306 44	-53 81
	Orchestra Party	-134 07	160 25
			0 00
			330 25
Choral Events (net)	Workshop	-55 39	0 00
	Summer Concert	-1116 54	-1171 93
			-885 20
			-885 20
Other	Bank Interest	203 98	370 83
	Miscellaneous	206 05	410 03
			0 00
			370 83
<b>TOTAL INCOME</b>		<b>15312 63</b>	<b>14487 48</b>

**EXPENDITURE**

ITEM	93/94	94/95
Fees	6051 00	5468 25
Hire Charges	2685 00	2581 00
Publicity	317 25	270 00
Subscriptions to GPS	405 00	420 00
Administration	28 98	20 00
Bank Charges	32 55	53 42
Transport cost (net)	0 00	7 00
Presents	110 00	39 12
Freiberg Visit	437 49	
<b>TOTAL EXPENDITURE</b>	<b>10067 27</b>	<b>8858 79</b>
<b>EXCESS OF INCOME OVER EXPENDITURE</b>	<b>5245 36</b>	<b>5628 69</b>

**BALANCE SHEET @ 06/05/95**

ASSETS		FINANCED BY	
TSB	11618 35	Reserves at Start	11908 91
Premium A/C	4782 60	Profit on year	5628 69
Current A/C	1097 21	Reserves at End	17537 60
Stock	0 00		
Debtors	2709 44		
Sub Total	20207 60		
Less			
<b>LIABILITIES</b>			
Advances	0 00		
Creditors	2670 00		
Sub Total	2670 00		
<b>TOTAL</b>	<b>17537 60</b>		<b>17537 60</b>



C. Robinson  
Hon. Treasurer

31. 5. 95.



R. J. Cowell  
Hon. Auditor

# GUILDFORD PHILHARMONIC CHOIR

## ANNUAL GENERAL MEETING

12th June 1995

### CHORUS MASTER'S REPORT

As still very much the New Boy amongst you, I do not feel particularly well-equipped to deliver a comprehensive review of the year's music-making, but will endeavour to give you a view based on my inevitably initial impressions of the choir.

I imagine that if there is one word that were to sum up the season 1994/5, it would be 'disruption'. You started the season back in September 1994 looking forward to another successful year under Neville's direction, never before having heard my name. However, the Autumn was dominated by Neville's impending departure and beginning the onerous task of finding a replacement for him. I get the impression from chatting with some members of the choir - and I would like to endorse this fully - that an enormous debt of gratitude is owed both to the committee, and more especially to Peter White, who provided an invaluable element of continuity to the Christmas season and a long period of transition.

After bidding Neville a fond farewell after his last two concerts, the Carol Concert and Bach's Christmas Oratorio, 1995 came in and the search for a new chorus master was on in earnest. The element of disruption continued as you were confronted with a number of unfamiliar faces and differing methods during January, at the same time trying to learn the Verdi/Scriabin/Berlioz programme. It goes without saying that I was delighted and honoured to have been appointed to the post and look forward very much to maintaining and improving the already high standards set by a list of distinguished predecessors. The hand-over period was again subject to disruption as I had to fulfil obligations with another choir in London that also rehearsed on Monday evenings; once again we should be grateful to Peter for having so readily filled in throughout this period. I thought the Verdi/Scriabin/Berlioz concert on 4th March was a great success. The combined forces of our choir and the Goldsmith's Choral Union, all enthusiastically conducted by Brian Wright, made a tremendous sound in the cathedral, although I soon realised that the acoustic contrives to swallow most of the words from the choirs. The most memorable element of the evening was perhaps the light show that accompanied Scriabin's *Prometheus: A Poem of Fire*. Stunning effects, exuberant singing and for me very much an 'enlightening' experience - or should I say even a baptism of fire!

And so we came to Tod Handley's *Apostles*. Very briefly, I would like to try finally to dispel any bad feelings that might still linger about that concert. To my mind, our rehearsals had progressed extremely well; Tod's own deep satisfaction after his first, Monday night rehearsal was very evident; indeed, he was almost embarrassingly complimentary of the choir and me, and what we had achieved. The Thursday night rehearsal, as we all know, was a less happy affair, the far from acceptable acoustic at St Saviour's, to my mind, instigating a dramatic loss of collective choral confidence. Tod's handling of the situation that evening and on the Saturday afternoon may not have been what many people had expected, but from that we must learn positively and put it down to experience. My approach on both days, including my conversation with Tod after Saturday's rehearsal, centred around drawing from both parties that which was necessary for you to be able to perform to the best of your ability that evening. That the concert was as successful as it was is a great credit to the choir and I think the final words of the subject should be left to that erudite, perspicacious, grossly-underrated critic for The Advertiser, Shelagh Godwin, who wrote that the music was "superbly sung, with great conviction and consummate accuracy".

And so now to the summer concert, and the first concert that I feel I have my hands fully on the reins. I hope now we can look forward to some sort of stability. The repertoire for the Shalford Park concert is, I suspect, mostly unfamiliar and perhaps not the usual choral society fare; an increasingly varied repertoire, the balancing traditional with the more unusual, is something I hope to bring to the choir in my time with you. Anyway, the evening should be thoroughly enjoyable, if all goes according to plan and I would urge you to make a night of it, bringing along as many friends and relations as you can.

For the season ahead, there are a number of exciting projects. I should perhaps say that it is a programme that was largely in place before I was appointed, so does not necessarily reflect my influence, although I must say it balances very nicely standard repertoire with more challenging contemporary works. When planning the 1996/7 season, I look forward to liaising closely with Kathy (and possibly En Shao) with regard to the choir's contributions. New works include *Great is the glory* by Jonathan Willcocks (son of Sir David) conducted by the composer - the concert also features Parry's *Blest pair of Sirens* - a wonderful sing! Another new work *O Captain! My Captain!* by an amazingly enthusiastic Scouse composer, Stephen Watson, we will give in concert in early March as well as record at Abbey Road Studios, London. Later in March, I look forward to meeting your friends of the Freiburg Bach Choir when they come to Guildford for the Dvorak *Stabat Mater* - that promises to be a grand occasion. The ever-popular Verdi *Requiem* in May will be followed by an equally popular - we hope - Opera Pops extravaganza in July. All this, along with rehearsal dates and venues, can be found in the new schedule.

On that schedule, I have maintained the idea of a Minimum Rehearsal Requirement, on which I hope you will keep a close eye - which leads me to speak very briefly about collective and individual choral responsibility, an aspect of belonging to a choir that I consider of extreme importance. Even in a choir of this size, every single person matters, both vocally, socially and organisationally. My view of a fully successful, committed choir is one where everyone contributes to the life of the choir in all its aspects in as positive way as they possibly can. Rehearsal attendance is of course the most basic responsibility and I would hope that everyone would come to most rehearsals. Then and only then can I get the very best out of the choir. Singing in a choir is a team game; to miss a practice may be to let your team mates down. Where would England be now if Rob Andrew had missed the session when his team was practising drop goals! So if rehearsals are unavoidably missed, then I would expect people to work on the music at home. Scores should be worked on at home anyway if, individually, you feel you need so to do. Of course, it is my job to prepare the choir for performance and that I will do to the best of my ability, but you are the ones that have to perform the music, so you must feel confident in yourselves of your ability to sing the work in hand. Please feel that you can speak to me, directly or via a Voice Rep or committee member if you prefer, if there are any difficulties or if you have something of a more general nature to say, but please don't ever let anything fester!

One of the options for an incoming Director is the immediate re-auditioning of the entire choir. You will no doubt be relieved to hear that that is not an option I will take up, but, in a small change to re-audition procedure and so that I get an opportunity properly to hear each individual voice over the next couple of years, I will want to hear everyone sing a prepared song, in addition to the usual ear-tests and sight-reading.

That's it then - thank you welcoming me so readily. I am already enjoying my time with you and look forward very much to continuing to work together in the future, establishing a strong musical and social rapport and building on the high standards that very evidently have already been achieved in the past.