

GUILDFORD PHILHARMONIC CHOIR

Registered as a Charity No. 1026337

Stibby Copy
(Final version)

President: Sir David Willcocks, CBE, MC.

Chorus Master: Jeremy Backhouse

Accompanist: Jeremy Filsell



Chairman: John Trigg, 13 Vicarage Gate, Onslow Village, Guildford, Surrey, GU2 5QJ. Tel: 01483 566341/823084

Secretary: Stephen Jepson, Clereholt, Falday Glade, Holmbury St Mary, Dorking, Surrey, RH5 6PG. Tel: 01306 730383

Treasurer: Bob Cowell, 1 Penhurst, Shores Road, Woking, Surrey, GU21 4HP. Tel: 01483 770896

Membership Sec: Noreen Ayton, 51 Garrick Close, Hersham, Walton on Thames, Surrey, KT12 5NZ. Tel: 01932 221918

NOTICE

THE ANNUAL GENERAL MEETING of the CHOIR
will be held on **Monday June 25th 2001** at **Christchurch Hall, Waterden Road, Guildford**, immediately following a buffet meal with wine at **7.30pm**

AGENDA

- ✓ 1. Apologies for absence: *Mary Broughton, Kate Rayner, Judy Smith, Kate Peters, Iris Ball, Carol Hobbs, Gillian Sharpe, Annette, John Trigg, Rita Skold.*
- ✓ 2. Consideration of the Minutes of the Annual General Meeting held at Christchurch, Waterden Road, Guildford on Monday June 26th 2000, and, if agreed as a correct record, to adopt them.
- ✓ 3. Chairman's Report.
- ✓ 4. Chorus Master's Report
With programme of Concerts for the 2001-2002 Season and provisional dates for 2002-2003.
- ✓ 5. Treasurer's Report and Presentation of Accounts.
If agreed, the adoption of the Accounts.
- ✓ 6. Election of Officers: Chairman, Secretary, Treasurer & Membership Secretary.
The retiring officers are listed on the Choir's letterhead above. Nominations must be received in writing, duly proposed and seconded, including confirmation of the nominee's willingness to stand, by Monday, June 18th 2001. A suitable form has been posted on the Choir's Notice Board for this purpose. At his sole discretion, the Chairman may accept additional nominations up to the time of the election.
- ✓ 7. Election of Additional Committee Members: Not more than eight nor less than four additional committee members are to be elected.
The following are the retiring Committee Members; Jackie Alderton, Marion Arbuckle, Alan Batterbury, Elizabeth-Claire Bazin, Margaret Dentskevich, Laurie James, Hilary Trigg. Nominations must be received in writing, duly proposed and seconded, including confirmation of the nominee's willingness to stand, by Monday, June 18th 2001. A suitable form has been posted on the Choir's Notice Board for this purpose. At his sole discretion, the Chairman may accept additional nominations up to the time of the election.
- ✓ 8. Appointment of Chorus Master
Jeremy Backhouse has indicated his willingness to continue.
- ✓ 9. Appointment of Accompanist
Jeremy Filsell has indicated his willingness to continue.
- ✓ 10. Appointment of Independent Examiner of Accounts. *Brian Read*
11. Any Other Business *Alan Batterbury: Concert Manager ✓*
Which must have been notified to, and accepted by, the Chairman, at least 48 hours prior to the Meeting.
12. Date of next AGM

Stephen Jepson, Hon Sec, May 21st 2001. Rev June 24th 2001

GUILDFORD PHILHARMONIC CHOIR

Registered as a Charity No. 1026337

Minutes Book
Copy in
signature

President: Sir David Willcocks, CBE, MC.

Conductor: Jeremy Backhouse

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Chairman: John Trigg, 13 Vicarage Gate, Onslow Village, Guildford, Surrey, GU2 7QJ. ☎ 01483 566341.

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MINUTES of the ANNUAL GENERAL MEETING of the CHOIR

Held on Monday June 25th 2001 at Christchurch Hall, Waterden Road, Guildford at 8:15pm

The following were present at the Meeting.

The Choir's Chorus Master, Jeremy Backhouse, the four retiring Officers, nine of the ten retiring committee members, and 62 choir members whose names are on the associated register.

Apologies were received from: Elizabeth-Claire Bazin*, Mary Broughton, Kate Rayner, Judy Smith, Kate Peters, Ros Plowright, Cindy Wilson, Ingrid Hardiman, Christine Medlow, Lesley Scordellis, Catherine Shacklady, Rima Sköld, Iris Ball, Iris Bennett, Carol Hobbs, Joy Hunter, Krystyna Marsden, Gill Sharpe, Rosey Storey, Bob Bromham, Tony Cousins, Chris Peters, Jody Tranter, Peter Andrews, and Max New. (* Committee).

1. **The Minutes of the Annual General Meeting held on Monday June 26th 2000** had been circulated prior to the meeting. There being no corrections, the Chairman signed them as a correct record.
2. **Matters arising:** There were no matters arising.
3. **Chairman's Report.**

John Trigg reported that this had been a good year in terms of concerts, if for no reason other than having had the local newspapers recording favourable criticisms of our performances! The down-side was that our audiences had been small on occasion. The Brahms Requiem had been well attended, due no doubt to the efficiency of the Borough's marketing and publicity machine. If we could only achieve 75-80% capacity audiences consistently ourselves, it would be excellent news. There was an obvious need to co-ordinate our efforts and improve on our own record here. John felt that we actually now had a good internal organisation, and that the concerts and choir itself were running particularly well. However, all the efforts of the committee could not replace the willingness (or lack of it) of individual members in selling tickets.

John wanted particularly to thank "the two Jeremys": Jeremy Backhouse continued to do a "smashing job" and as for Jeremy Filsell, we were still struck with a sense of wonder that, being lucky to have ever had him to accompany us at all, he was even willing to continue!

The Committee, too, had put in an enormous amount of effort, Bob & Stephen spending a lot of time on Choir work, and Noreen so organising new members and auditions that, with Jeremy taking them, we could all love our auditions - couldn't we? Jackie's continuing efforts on fund-raising - especially the Car Boot Sales - continued to make a substantial contribution to keeping the Choir financially afloat. Marion's management of the Friends and Patrons scheme - another financial benefit; Elizabeth-Claire's highly professional concert programmes so effectively succeeded at short notice by Lucy Jo and Jo; Margaret for the Newsletter; Laurie for his NFMS liaison; Alan for the time-consuming and sometimes thankless job on publicity, and, not least, Hilary for co-ordinating (and more) the catering.

Outside the committee, John made special mention of Christine Medlow, continuing to do sterling work as the Choir's Librarian. Few people realised how much more work this entailed

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than the results they actually saw. Thanks also to Roger Penny & Gill Sharpe with their internal ticket sales efforts, and to Chris Alderton (thanks via Jackie, please) for his Front-of-House liaison at concerts. And finally, thanks to all those who had assisted in so many other ways such as staging erection, and all those other jobs which kept cropping up. And while he was at it, John also wanted to thank Jim Miles (GBC Director of Leisure) in his absence, for his support, and even more, for his fiscal arrangements to our benefit!

At this point, by arrangement, Bob Cowell made a presentation on behalf of the Tenors, to Maggie van Koetsveld (finally retiring from the Choir) for her years of contribution to the Tenor section and the Choir in general.

Chris Robinson then offered, on behalf of the whole Choir, sincere thanks to John Trigg, together with the hope that a suitable successor for the job of Chairman should come forward soon to relieve him of the burden.

4. Chorus Master's Report.

Jeremy Backhouse's report (4 pages, including the draft programme of concerts for 2001-2002) is attached (on file).

Jeremy also commented that JF had become the Choir's Accompanist in 1992 (and would therefore shortly be starting his 10th season with us).

5. Treasurer's Report & Presentation of Accounts. (Bob Cowell's Report & Accounts attached).

Matters arising:

John Britten asked about the considerable increase in expenditure on publicity and, while acknowledging the wide resultant coverage, wondered if we had considered using the "What's On" section of the Surrey Advertiser. Alan Batterbury replied that he concurred, the "What's On" section having done us proud with the St Matthew Passion coverage in 2000 and the Cathedral being well-filled, possibly as a result. Both he and Bob had considerable doubts about the cost-effectiveness of hoarding ads, especially in the only sites we were able to obtain from the Borough.

Sheila Hodson asked why there was such a difference between the Donations in 1999/2000 and 2000/2001. Bob Cowell explained that the previous year had included the large contribution from the EC for the Freiburg visit (Matthäus-Passion).

In response to another question, it was confirmed that the Bradbeer Legacy had been spent (with Anne Bradbeer's approval) on the new Conductor's Stand.

Alan Batterbury asked why there had been no income from Sponsors for 2000-2001. BC responded that the high amount in the former year was actually due to an "anonymous" donation and that sponsorship for concerts was rarely obtainable.

Sue O'Connell asked if the committee would consider other means of promoting ticket sales such as quantity discounts. JT replied that this would be considered by the Committee, and that it had already been decided to revise the concessionary ticket terms for all concerts to encourage families.

Elaine Chapman asked what the position was concerning reserved seats at the Cathedral and BC replied that Patrons could reserve seats anywhere in the Cathedral at any price, and that there were in addition a limited number of £18 reserved seats in the front Nave rows available to choir members from Roger.

Sheila Hodson asked what the subscription for the next season would be and BC confirmed that it would remain unchanged.

Norman Carpenter Proposed that the Accounts and Report be approved and adopted. This was seconded by Roger Penny and passed by the meeting, unopposed.

6. Election of Officers: Chairman, Secretary, Treasurer & Membership Secretary

The relevant Nomination Papers are attached.

Stephen Jepson then explained that John Trigg, although duly proposed and seconded had not signed his acceptance of the nomination in the hope that someone else would agree to stand as Chairman. However, no-one else had come forward and SJ had ascertained from John that he would be willing to carry on provided the meeting wished it so. He was immediately re-elected by acclamation, unopposed.

The only nominations for the remaining three offices were those of the three retiring officers. Having agreed to stand again and having been duly proposed and seconded, they too were re-elected unopposed.

As a result of Elizabeth-Claire Bazin having left the committee due to pressure of work, it was agreed that the new committee should appoint their own Vice-Chairman.

7. Election of Additional Committee Members.

The relevant Nomination Papers are attached.

Eight additional members had expressed their willingness to serve on the new committee and had been duly proposed and seconded. John Trigg proposed that the meeting should elect them en-bloc, and this was also carried unopposed. The new additional members are therefore: Jackie Alderton, Jo Andrews, Marion Arbuckle, Alan Batterbury, Margaret Dentskevich, Rachel Edmondson, Amanda Freeman and Hilary Trigg.

John paid tribute to those committee members who had decided to retire, and said he was grateful that Laurie James had agreed to continue as liaison officer for the NFMS (now "Making Music") for the Choir.

8. Appointment of Chorus Master.

John Trigg proposed that Jeremy Backhouse be re-appointed Chorus Master (or "Conductor") for another year. This was immediately seconded by a large number of those present (Les Harfield was judged by the secretary to have been just in the lead) and carried with acclamation, unopposed.

9. Appointment of Accompanist.

Jeremy Filsell (who had consented to continue) was proposed by JT and again the quantity of hopeful seconders were too numerous to call although Norman Carpenter caught the secretary's eye. The proposed re-appointment was again carried (noisily) unopposed.

10. Appointment of Independent Examiner of Accounts.

Bob Cowell confirmed that Brian Moore had agreed to continue as Independent Examiner and proposed his re-appointment to the Meeting. This was duly seconded and again carried unopposed.

11. Any Other Business.

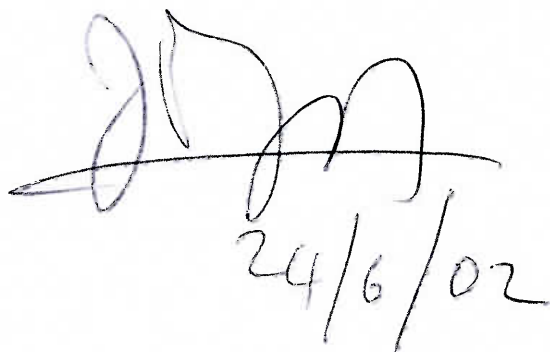
11.1. JT indicated that although he had only received one request for an "other business" item, he would be prepared to accept others from the floor.

11.2. (notified item) Alan Batterbury wished to raise the matter of a replacement Concerts Manager for Stephen Jepson, who had indicated his desire to relinquish this responsibility two years earlier. SJ explained that, although he was looking for more people to take supervision responsibility for staging rig and de-rig, it was not this aspect that he was seeking to relinquish - at least not yet! It was the task of setting out the vocal forces on the staging - or wherever else the Choir was performing - as the conductor wished. This entailed liaising with the conductor - usually Jeremy - obtaining the available forces list from the Membership Secretary and (except for the occasional performances elsewhere), using the established templates to arrange singing members on the staging or in their seats on stage. They also sometimes had to be persuaded to sit where they had been put!

Various suggestions were put forward but no volunteer to take over the task was forthcoming. Noreen Ayton had agreed to assist with setting out seat labels and would continue to do so. Mo Kfoury suggested that the Lions Club might be willing to assist with staging rig and de-rig. SJ explained the additional difficulties of using untrained, non-professional labour to do this.

- 11.3. Norman Carpenter requested that, for future concerts, someone could be appointed to co-ordinate Front-of-House activities. This was unanimously agreed, and Norman put forward Max New as a suitable candidate. Laurie James was suggested as a possible alternative. JT agreed to ask Max (not present).
 - 11.4. Norman Carpenter also requested that the prospectus for the next season could be published earlier than last year. AB replied that it would be ready the following week.
 - 11.5. Margaret Parry offered to draft a recruiting message. The committee welcomed the offer.
 - 11.6. Elaine Chapman recommended that handbills for each forthcoming concert be handed out to the audience at the preceding concert. This was accepted as a good idea provided enough volunteers were forthcoming.
 - 11.7. John Parry asked what steps the committee took to avoid date and programme content clashes with other local choirs. SJ explained about the ASC Anti-clash Diary.
 - 11.8. Jeremy Backhouse reminded the members present that the next season's rehearsals would start on Monday September 3rd 2001.
12. **Date of next AGM.** Monday June 24th 2002.

Stephen Jepson.



24/6/02

**Annual General Meeting
25 June 2001**

**GUILDFORD PHILHARMONIC CHOIR
(Registered Charity No.1026337)
REPORT AND ACCOUNTS FOR THE YEAR ENDED 30TH APRIL 2001**

Report of the Hon. Treasurer

- 1 The Committee and Brian Moore, the Independent Examiner, have considered the choir accounts and do not feel that there are any issues, which they are required to bring to the attention of the Charity Commissioners.
- 2 Last year I reported my efforts to produce accounts reflecting the true expenditure for the year. Except for £2-45 attributable to last year, this has been achieved. The complete picture for the 100 Club is now apparent.
- 3 The surplus for the year has reduced to £2,820 and this is largely attributable to losses on concerts. I was particularly pleased with increased income from tax refunds, up from £2778 to £3090. This is due, in part, to more people embracing the new Gift Aid setup but also due to increased income from Friends and Patrons. This increase has been achieved in the face of a reduction of 1p in the standard rate of income tax resulting in the Choir receiving £1-34 less per subscription. In previous years we received a grant from the Guildford Philharmonic office of £1,500 but I now apply directly to the Head of Leisure Services and this has resulted in a grant of £3,000. You will have noted the reference to Borough financial support in our publicity material.
- 4 The Concert Sub-Account summary is as follows:-

	Income	Expenditure	Total
Belshazzar's Feast	4081	8793	(4712)
Mozart Mass in C Minor	5860	8884	(3024)
Carol Concert	-	105	(105)
Brahms Requiem	555		555

The concert programme therefore had a deficit of £7,436

- 5 Fundraising activities made a profit of £1815 (£1,245) which was effectively reduced to £1283 by the need to write off the stock of notelets at a cost of £741.

The proceeds were as follows: -

100 Club	£528
Car Boot Sales	£350
Change	£ 71
Drinks	£208
Events	£334
Goods	£ 99 excluding the effect of writing off notelets
Newsletter	- £ 13
Socials	£425
Other fundraising	£ 53

ACM 26/6/01

GUILDFORD PHILHARMONIC CHOIR

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 30th APRIL 2001

	1999/2000	2000/2001
	£	£
INCOME		
Borough Grant	1250.00	3000.00
Concerts: GBC	1613.20	555.00
Choir	21908.61	9940.45
Donations	3271.05	188.90
Friends	140.00	155.00
100 Subscriptions	77.00	1178.00
General fund raising	1382.30	1162.21
Sale of goods	162.24	99.00
Gross Interest received	134.79	1996.59
Miscellaneous receipts	865.00	15.65
Music sub-account contributions	601.28	304.10
Patrons	590.00	900.00
Social events	729.72	658.80
Sponsors	850.00	0.00
Subscriptions	10823.90	10722.56
Tax refunds on covenants	2778.36	3089.87
TOTAL INCOME	47177.45	33966.13
EXPENDITURE		
Direct charitable expenditure		
Choir concerts	21625.08	16795.00
Music sub-account hire charges	493.85	253.10
Rehearsal fees	6754.00	6561.40
Rehearsal room hire	3145.00	3140.00
Staging depreciation	625.00	0.00
Sub-total	32642.93	26749.50
Fund raising costs		
100 Club prizes		650.00
Cost of stock sold	102.18	22.24
GBC concert ticket purchases	1435.20	0.00
Social event costs	274.32	233.51
Write-off of Notelets		740.56
Other fundraising costs		169.06
Sub-total	1811.70	1815.37
Administration costs		
Bank charges	31.50	4.50
Miscellaneous	345.79	451.62
Presentations		59.23
Publicity	1941.87	1413.38
Subscriptions	212.00	229.56
Sub-total	2531.16	2158.29
Bradbeer Legacy		422.82
TOTAL EXPENDITURE	36985.79	31145.98
NET SURPLUS (DEFICIT) FOR THE YEAR	10191.66	2820.15
Plus surplus attributable to previous year	341.84	2.45
Total this year	10533.50	2822.60

GUILDFORD PHILHARMONIC CHOIR

BALANCE SHEET as at 30th April 2001

	2000	2001
	£	£
ASSETS		
Balances at banks		
Barclays High Interest account	352.73	6,468.01
Current account	2,989.92	2,231.18
TSB account	10,152.83	14,638.96
TSB Term account	18,000.00	18,000.00
Sub-total	31,495.48	41,338.15
Cash		
	329.04	114.54
Sub-total	31,824.52	41,452.69
Other assets		
Assets account	500.00	500.00
Prepayments	600.00	595.49
Stock	838.00	81.20
Sundry Debtors	3,649.76	3,472.40
Sub-total	5,587.76	4,649.09
TOTAL ASSETS	37,412.28	46,101.78
LIABILITIES		
Accrued rehearsal costs	(715.00)	(1,758.00)
Advanced income	0.00	(5,461.00)
Sundry Creditors	(661.00)	(23.90)
TOTAL LIABILITIES	(1,376.00)	(7,242.90)
NET ASSETS	36,036.28	38,858.88
REPRESENTED BY		
Reserve fund brought forward	25,502.78	36,036.28
Net surplus/(deficit) for the year	10,191.66	2,820.15
Additional surplus from previous year	341.84	2.45
Reserve fund carried forward	36,036.28	38,858.88

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30th APRIL 2001

- 1 Accounting Policies
These accounts have been prepared under historical cost convention and in accordance with applicable accounting standards and the charities Statement of Recommended Practice; "Accounting by Charities".
- 2 Assets
The charity has contributed £2,500 to the Association of Surrey Choirs' purchase of staging for performances in Guildford Cathedral. This investment is now fully written off although the charity as a founding member of the ASC has a continuing interest in the staging.
The Broadwood grand piano used for rehearsals is held on the books at a nominal value of £500. It is NOT being depreciated as any depreciation would be immaterial.
- 3 100 Club income and liabilities for 2000/01 are completely included in this year's accounts.
- 4 Committee Members' Remuneration
No remuneration directly or indirectly out of the funds of the charity was paid or payable to any committee member or to any person known to be connected with any of them.

GUILDFORD PHILHARMONIC CHOIR

AGM – 25 JUNE 2001

MUSIC DIRECTOR'S REPORT

As in previous years I will start by reviewing the musical year, then follow with one or two other points and finish with the programme for next season. And as ever, I will try to make it brief!

Well I suppose the year started at the end of August – a sort of pre-season warm-up – when some of us appeared at the Open Air theatre at Crystal Palace to take part in a Baroque concert with the Brandenburg Sinfonia. The day before Sally and I had returned from a week on a barge with George, and Jeremy and Jenny Filsell and her two children, so my head didn't quite seem to be in work mode. But it was good to have been asked to take part and was all very good fun; who will ever forget the antics of Mr Henry Kelly in his efforts to entertain us and the assembled crowds that evening?!

The season proper started with the concert at the end of October which consisted of the glorious C minor Mass by Mozart. We also sang that brilliant motet by Haydn "Insanae et vanae curae" and the orchestra played the Symphony No.40 by Mozart. Even now when I think of this concert I still get that horrible dark sinking feeling when you know you've really cocked up! The moment the orchestral manager asked for the orchestral parts and I realised they were on my desk in Catford ... just ghastly! So thanks for your patience and understanding that afternoon! The Symphony was of course rehearsed very well and sounded really good on the night, I thought. I also think that the fact we had so little rehearsal on the Mass in the afternoon focused minds and made us concentrate all the more in the evening. There were some fabulous moments both from soloists (Helen Neeves singing of the "Et incarnatus est" was just heaven) and from the choir. And for once, the Surrey Advertiser agreed with our assessment that this was choral singing of high calibre: "... the choir sang with a conviction that would have warmed the composer's heart. In the complex runs of the *Cum Sancto Spiritu* fugue they were well drilled and flexible in tone and dynamic". All's well that ends well one might say.

We were then into carols and the usual Mayor of Guildford's concert, organised (although I'm not sure if that is quite the right word to use!) by the Rotary Club of Guildford, and again sharing the platform with the Guildford Symphony Orchestra and Darrel Davison. The concert itself seemed to go well and the performances suitably festive, though I personally think the format is a little tired and needs re-thinking. Also, I have to say that I personally find the behind-the-scenes politics that seems habitually to surround this event both unnecessary and tiresome. At any rate, I (and I think the committee too) would welcome your thoughts on whether there is a need for change here, and if so, how.

In the New Year we embarked on the German Requiem of Brahms. It seemed that many people knew this already and perhaps this helped those who were singing it for the first time to learn it more quickly. In any event, we were able fairly swiftly to move beyond the mere note-bashing to think about more interesting musical points. To direct us, we were privileged to have the highly experienced David Hill, conductor of the Bach Choir in London and Organist and Choirmaster of Winchester Cathedral Choir. He was very impressed with the choir and dared to go into minute detail in the Friday rehearsal. For the Saturday afternoon rehearsal he seemed more tense and this seemed to communicate to the choir making the singing sound hesitant; but by the evening everyone seemed more relaxed and determined to give of their best. Certainly there was some really fine singing and, sitting up in the auditorium for once, I felt really proud of the choir. David Hill has since repeated to a number of my friends who sing in the Bach Choir how well prepared he thought the choir was, and how well you sang.

Perhaps this is a good point to make one other brief comment. Since going "independent", my role has become more one of conductor of the choir than of chorus master. Now I'm personally very happy about this and there are very many other benefits, not least of which is that we have built up a really strong musical rapport between us – you know how I operate in rehearsal and concert and I think I know how best to approach you collectively, drawing out the best performances; and we move from rehearsal period to the concert itself fairly effortlessly and without any great angst. But the downside perhaps is that now we are less used to guest conductors and it may be that it takes us longer to adapt to a different style and method. I think it is important that we are aware of this in the future when we welcome more eminent guest conductors. Mind, having said I'm afraid you're stuck with just me for all the next season!

We were then into our May concert and preparation for the Vaughan Williams "Sea Symphony". Wonderful work and wonderfully performed on the day by you, the Forest Philharmonic Orchestra (my favourite of the orchestras we use) and two lovely soloists in Caroline Lenton-Ward and Bertie Rice. In the rehearsal I know the orchestra was overplaying and you felt ... well, shall I say, "submerged"! But by the evening the balances were mostly good and the choir came across really well, with only the occasional moments when the orchestra let rip! And once again we received plaudits from The Advertiser, which, amongst other positives points, specifically picked out the "really fine soprano" line for particular praise! Incidentally it is a mark of the stature of our performances this year that the press not only have been to all our concerts, but have written extremely positive reviews as well. We shouldn't let appraisal of this concert go by without mentioning Jeremy's playing of the Rachmaninov Second Piano Concerto, which was stunning playing and at the same time wonderfully lyrical. It was quite by chance that last year, when I was thinking of which Really Popular Work should fill the first half of this concert, Jeremy mentioned to me that he was playing this work a couple of months earlier in Hemel Hempstead – decision made! He was fabulous and I'll even forgive him forgetting to give me a lift to the concert that evening, making me arrive with only a couple of minutes to spare, having ordered a taxi from the Posthouse hotel at twenty past seven!! As we have said before, we are very lucky to have him and I hope we will feel able give him a decent celebration of his 10 years with the choir this coming September.

That just about rounds off the concerts we have sung this season. For some there is the Vivaldi "Gloria" coming up this Saturday which promises to be a good day out. About this concert, I would just like to reiterate what I said a couple of weeks ago at a rehearsal. There is no question that it is very good to be asked by the Brandenburg Sinfonia to sing with them in their concerts and very worthwhile to sing (and be seen to be singing) in venues outside Guildford, especially London. On balance I think we are right to be accepting these dates, despite the downside that only part of the choir is required and the potential for it being divisive. Broadly speaking, on occasions such as this I choose singers who are in or on the verge of being in the semi-chorus to make up the smaller choir; by approaching it this way the aim is to provide the best possible group of singers who can maintain the high standards of the full choir and produce the best possible musical results. Those are my sole criteria. I really hope this doesn't cause ill feeling as these sorts of date don't come up that often and we really should not allow it to affect the friendly atmosphere of the choir. And please, if you are not in the semi-chorus and feel that you should be, there is every opportunity to prove it to me at audition!

And so to my annual plea for renewal of individual commitment to the choir ...

Last year I said that there should be no question of picking which concerts you want to sing or not depending on the repertoire, nor of deciding how many rehearsals you feel it necessary for you personally to learn any given work. In some quarters this holds as true this year as it has done in previous years and I would ask you again to make sure you commit yourselves as fully to the choir as possible. Noreen from time to time gives me figures of rehearsal attendances or a list of people not singing a concert, and the numbers can be very disturbing – big gaps in certain voice parts (especially more recently in the sopranos) that leave them significantly weakened. So please, for me, for your fellow singers and for the overall good of the choir, do as much as you can with the choir.

And talking of voice parts, I am very aware that we need numerically to strengthen certain areas of the choir – of course, we always need tenors but we also need more sopranos, so please spread the word ...

So, to next season ...

Saturday 3 November 2001

Handel: Messiah
GPC/Brandenburg Sinfonia/Jeremy Backhouse
GPC promotion

Sunday 16 December 2001

Mayor of Guildford's Christmas Concert
GPC/GSO/Jeremy Backhouse/Darrell Davison
Guildford Rotary/GPC promotion

Saturday 2 February 2002

Mozart: Vesperae solennes de confessore, K.339
Haydn: Nelson Mass
GPC/Surrey Mozart Players/Jeremy Backhouse
GPC/Charity promotion

Stephen Jepson

From: "Stephen Jepson" <jepson@feldaysys.freemove.co.uk>
To: "Robinson, Chris" <cjdr@cjdr.screaming.net>
Sent: 24 June 2001 02:17
Subject: Minutes of 2000 AGM/Constitution change

Dear Chris,

I have just remembered that I intended to place this, my rendering of your apropos comments last year, in front of you before submitting to the membership at this year's AGM for "approval as a correct record" so that you could haul me over the coals for any misrepresentation of what you actually said. Can you let me have your comments asap please?

Matters arising: *[from the minutes of the previous year's AGM]* Chris Robinson presented a short item on the Choir's Constitution.

The Committee had attempted to hold an Extraordinary General Meeting on June 19th to amend Item 5b of the Choir's Constitution. The Committee's intention had been to seek the Members' approval for the removal of any reference to a time limit on a Chairman's term of office. The current wording limits his/her term "normally" to five years. Due to opposition led by Chris Robinson (who was responsible for the current wording), the Committee had agreed to abandon the EGM.

Chris now explained why he believed it was both unnecessary and counter to the wishes of the majority of Members to change the wording of Item 5b. He pointed out that while it was healthy for the Choir to have regular changes of Chairman, the present wording did not preclude a person from serving more than five years in "abnormal" circumstances. Furthermore, the whole business of getting approval from the Charity Commissioners and the Membership for an unnecessary change was time wasting. There should be no change without a compelling reason, and he did not believe that this issue was a compelling one. The real issue was the lack of persons offering themselves for election to the post. His opposition to the change in wording was definitely not a criticism of John Trigg's tenure, which he felt had been admirable in every way. However, John had now served for five years and no one had come forward to give him a break.

While agreeing with Chris about the real issue, Stephen Jepson said that he had proposed the amendment because he (and the majority of the Committee) felt that the inclusion of the word "normally" in clause 5b made nonsense of the five-year limitation. He felt this was inappropriate in a Constitution. However, the Committee appreciated the strength of feeling against the suggested change and had therefore already abandoned the idea.

Regards,

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