

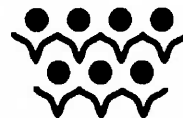
GUILDFORD PHILHARMONIC CHOIR

Registered as a Charity No. 1026337

President: Sir David Willcocks, CBE, MC

Conductor: Jeremy Backhouse

Accompanist: Jeremy Filsell



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

Secretary: Miranda Champion, End House, West Flexford Lane, Wanborough, Surrey, GU3 2JW ☎ 01483 810817

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

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

Guildford Philharmonic Choir Annual General Meeting

on Monday June 21st 2004 at 7:30pm at Christchurch Hall, Waterden Road, Guildford

Minutes

1. Apologies For Absence

- Apologies received from: Joanna Andrews, Marian Arbuckle, Jeremy Backhouse, Roger Barrett, Iris Bennett, Tony Cousins, Andrea Dombrowe, Laurie James, Mo Kfourri, Jean Munro, Susan Norton, Rachel Owen, Carol Terry.

2. Minutes Of The 2003 Annual General Meeting

- Minutes had been circulated prior to the meeting.
- Minutes were signed as a true record and copies placed on file.

3. Chairman's Report

• Thank You:

- to everyone who helped with the AGM catering - especially Rachel Edmondson & Jackie Alderton;
- to all the people who have helped the choir to go from strength to strength, especially in relation to the Russian concert;
- to Jeremy Backhouse and Jeremy Filsell who work so well together;
- to the committee.

• Running Of The Choir

- Many people do something which contributes to our success.
- Often you can't see things happening as they take place 'behind the scenes'.
- A tremendous vote of thanks goes to:
 - Christine Medlow for her outstanding music management
 - Prue who plays for auditions
 - Mike Golden for his Russian translations and pronunciation advice
 - Ron Medlow & Anna Jeffries for managing the door and box office at concerts
 - Chris Alderton for managing the front of house at concerts

• Adaptability Of The Choir

- Current choir members have joined during various eras of the choir ranging from the Neville Creed and Todd Handley times to joiners within the last four years.
- Approximately 60% of existing members are present at the AGM.
- In 1996 the Choir was cut off from the Guildford Borough organisation and had to decide whether to disband by joining other choirs, or to try to continue and become self-sufficient. We were determined to succeed as a separate organisation and with an enormous amount of 'pulling together' performed Elgar's Dream Of Gerontius in our first independent concert. On the day of the concert 'Gerontius' was ill, and Eugene Ginty saved the day by stepping into this role at the last minute. With over 750 tickets sold and despite not being up to our current high standards the concert was a huge success.
- We have now progressed onto performing 3 independent choral concerts a year and have accumulated enough funds to enable us to embark on our Contemporary Choral Classics Cycle, culminating in a commissioned work.

4. Conductor's Report

• Thank You:

- to John Trigg, the committee and non-committee members for their tireless work which enables me to focus on the music;
- to Jeremy for his wonderful piano playing each week.

• 2003-2004 Season Review – Hever Castle Concert

- Disappointed in Mozart Bassoon Concerto and that much of the orchestration was performed using an electric keyboard.
- Would have benefited from our usual staging rather than the rather cramped Loggia.
- A fun day out in a beautiful venue.

• 2003-2004 Season Review – Baroque Concert

- Brandenburg Sinfonia played their orchestral pieces with a fabulous sense of style.
- Soloists were semi-professional singers and gave a good account.
- Kuhnau's Tristis Est Anima Mea came off beautifully.
- Vivaldi's Gloria was known by many, as evidenced by the confident choral singing.
- Handel's Dixit Dominus flummoxed some people in rehearsals but in the performance the choral singing had just the right amount of Italianate verve and energy.

• 2003-2004 Season Review – Mayor's Christmas Concert

- The very last concert in the Guildford Civic with the usual mix of carols and orchestral numbers.

• 2003-2004 Season Review – Borough-promoted Concert

- Ed Gardner gave some very complimentary feedback after the Friday evening rehearsal.
- Haydn's Te Deum, a work I didn't know, was charming and certainly worth an outing.
- Beethoven's Ninth took longer to learn than I envisaged, so rehearsing for the American concert started later than anticipated.

• 2003-2004 Season Review – American Celebration Concert

- Copland's Fanfare For The Common Man was an amazingly dramatic opening to the evening.
- Lauridsen's O Magnum Mysterium was beautifully sung and commented upon by many in the audience.
- Barber's Adagio For Strings played by the Forest Philharmonic Orchestra was a little ragged on this occasion.
- Stravinsky's Symphony Of Psalms was by no means straightforward but we gave a convincing performance which came across to the audience very forcefully.
- Copland's Old American Songs, with Jeremy Filsell at the piano, included Ching-a-Ring Chaw which was absolutely in place.
- Thompson's Alleluia was a strong performance which attracted comments such as 'how nice to hear the choir singing on its own'.
- Bernstein's Chichester Psalms was sung with great gusto and energy, but could have benefited from more rehearsal time
- Overall, it was a great evening of fine music performed with conviction and greatly appreciated by the audience.

• 2003-2004 Season Review – Russian Concert

- Rachmaninov's 3rd Piano Concerto performed by Jeremy Filsell was of the highest calibre, passionate, poetic and technically brilliant. A very special performance.
- Borodin's Polovtsian Dances was both vigorously and lyrically performed.
- Prokofiev's Alexander Nevsky presented a pronunciation challenge which we met very credibly, thanks to invaluable guidance from Mike Golden.
- The Forest Philharmonic Orchestra was mostly on great form and created some glorious sounds.
- Teresa Shaw's solo movement was really moving and the choir came across very forcefully with some truly compelling moments.
- A superb evening of high quality music and a good-sized audience with the added bonus of a good review and letter in the Surrey Advertiser.

• Future Concerts

- 2004-2005 Season concerts to include Elgar's Dream Of Gerontius (with Eugene Ginty as Gerontius again); Rossini's Stabat Mater; Vaughan Williams' Dona Nobis Pacem; Jenkins' The Armed Man: A Mass For Peace.
- 2005-2006 Season concerts to include Mendelssohn's Lobgesang and Holst's The Hymn Of Jesus and Choral Hymns From The Rig Veda.

• The Future Of The Choir

- Musically the choir is now very strong and gives highly self-confident performances of the highest standard. We should feel confident in anything we tackle in the future.
- Concert programmes are designed to balance popular works with less well-known pieces. We are becoming known for staging concerts that other groups shy away from and we should capitalise on this reputation.
- 2005 will see the start of the five-year Contemporary Choral Classics Cycle – an innovative new series highlighting extraordinary choral works from the late 20th and 21st century – classics of the future. Performances will include Karl Jenkins' The Armed Man: A Mass For Peace; Francis Pott's Song On The End Of The World; Richard Blackford's Voice Of Exile. The final year of the cycle will include a world premiere performance of a major new work, commissioned by us.
- The Contemporary Choral Classics Cycle should attract audiences from further afield, thereby broadening our appeal and catchment area.
- We need to establish a stronger personality and image through marketing and publicity etc especially now that the Guildford Borough funded concerts are using other choirs for their big choral works. We therefore need to disassociate ourselves from the Borough by changing our name to something more modern and marketable that reflects our programming, ethos and individuality.
- We need to rebrand so that we have a strong versatile logo and a single type face, colour and image for all publicity material that will be instantly recognisable and contemporary.
- **Questions & Comments From The Floor**
 - Clarification that there will be no concert with the Guildford Philharmonic Orchestra in the 2004-2005 season.
 - General consensus is very positive towards rebranding.
 - Renaming will not lose choir's history.
 - Any name ideas should be sent to Noreen Ayton.
 - Choir's new name will be introduced in the 2004-2005 season and we should ensure that the first concert is a sell out.

5. Treasurer's Report & Presentation Of Accounts

- A copy of the Treasurer's Report and the Accounts is on file.
- Question: Are copyright costs incurred for new works? Answer: Yes – for example 4.3% of net takings.
- Adoption of the accounts was proposed by Michael Taylor and seconded by Norman Carpenter, with all in favour of adopting the accounts.

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

- Officers were nominated, proposed and seconded via a Nomination Form which is held on file.
- Votes were unanimous, with no abstentions.
- Elections were as follows: Chairman – John Trigg; Secretary – Miranda Champion; Treasurer – Bob Cowell; Membership Secretary – Noreen Ayton.
- A Vice-Chairman role could be created to shadow the Chairman.

7. Election of Additional Committee Members

- Additional Committee Members were nominated, proposed and seconded via a Nomination Form which is held on file.
- Votes were unanimous, with no abstentions.
- Elections were as follows: Jackie Alderton; Rachel Edmondson; Stephen Jepson; Alison Rawlinson; Michael Taylor; Hilary Trigg.

8. Appointment of Conductor

- All were in favour of appointing Jeremy Backhouse.

9. Appointment of Accompanist

- All were in favour of appointing Jeremy Filsell.

10. Appointment Of Independent Examiner Of Accounts

- Janet James was proposed by Bob Cowell, seconded by John Trigg, with all in favour.

11. Any Other Business

• Freiburg

- The Freiburger Bachchor were invited to join us in performing Elgar's Dream Of Gerontius, but despite giving them 2 years notice, their programming schedule could not accommodate our invitation. We offered to provide intensive workshop rehearsals to enable Freiburger Bachchor members to learn the music, but only 9 people were interested, so the workshops were cancelled.
- Bach's B Minor Mass was suggested as suiting both choirs.
- It was suggested that an alternative choir could be sought as our 'foreign exchange' choir.

• Yellow Folder

- The purpose of the yellow folder is to help monitor rehearsal attendance to ensure that members attend at least the minimum number of rehearsals for each concert, as required by Jeremy Backhouse.
- Reasons for absence are usually due to holidays or sickness etc.
- It was acknowledged that people often forget to sign the register, although this could affect whether they are allowed to sing in concerts.

• Choir Uniform

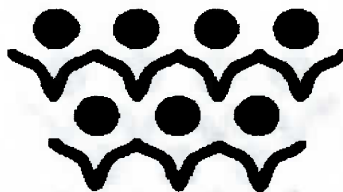
- Some viewed the choir's uniform as being 'provincial'.
- The history of the uniform was explained, including the extensive research that was done to decide on the best colour to use in the Cathedral for the ladies tops and scarves.
- The final uniform was decided upon by the Committee, rather than conducting a full choir vote, as it was necessary to convey a professional image that looked good in the Cathedral, and that addressed audience comments.

12. Date of next AGM

- Either Monday 20th or 27th June 2005.

13. Prize Draw

- John Trigg made the draw for 2 free tickets for mailing list applicants. B.C. Stace in Guildford was the winner.



GUILDFORD PHILHARMONIC CHOIR

BALANCE SHEET as at 30th April 2004

	2004 £	2003 £
FIXED ASSETS		
B01/B03 Assets account (Piano)	500.00	500.00
CURRENT ASSETS		
B04 Prepayments (Expenditure for next year)	783.38	1,161.13
Stock	1,256.70	1,258.05
Sub-total	2,040.08	2,419.18
B05 Sundry Debtors	3,222.36	3,276.21
Invoices outstanding	40.00	
Sub-total	3,262.36	3,276.21
Balances at banks		
Current account	3,943.59	10,558.41
Standard Life Account	17,151.79	29,821.36
TSB Term account	18,000.00	18,000.00
Bond 19 (Standard Life)	18,000.00	
Unbanked cheques	40.00	
B07 Sub-total	57,135.38	58,379.77
Cash	45.00	48.18
Music Account	58.60	143.63
B07 Sub-total	103.60	191.81
B08 Total Current Assets	62,541.42	64,266.97
CURRENT LIABILITIES		
Accrued rehearsal costs	(970.00)	(2,048.00)
Advanced income	(4,172.00)	(10,847.00)
Sundry Creditors	(38.00)	(250.05)
B09	(5,180.00)	(13,145.05)
NET CURRENT ASSETS/LIABILITIES (B10)	57,361.42	51,121.92
TOTAL ASSETS LESS CURRENT LIABILITIES (B11)	57,861.42	51,621.92
INCOME FUNDS		
B19 Reserve fund brought forward	51,621.92	48,949.59
Net Surplus/(Deficit) for the year	6,239.50	2,672.33
TOTAL FUNDS (B20)	57,861.42	51,621.92

NOTES TO THE ACCOUNTS FOR THE YEAR ENDED 30th APRIL 2003

1 Accounting Policies

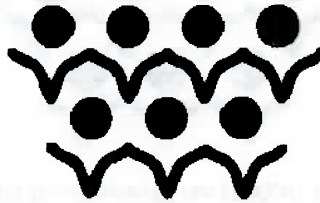
These accounts have been prepared under historical cost convention and in accordance with applicable accounting standards and the charities Statement of Recommended Practice; "Accounting by Charities".

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.

3 Committee Members' Remuneration

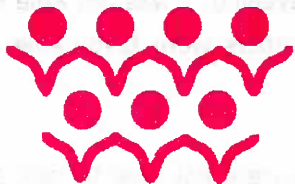
No remuneration directly or indirectly out of the funds of the charity was paid or payable to any committee member or to any person known to be connected with any of them.



GUILDFORD PHILHARMONIC CHOIR

INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 30th APRIL 2004

	2003/2004	2002/2003
INCOME	£	£
S01 Borough Grant	2560.00	2500.00
Donations	82.00	30.85
Friends	40.00	82.00
Patrons	1410.00	1280.00
Subscriptions	10515.00	10830.00
Tax refunds (Gift Aid/Covenants)	3184.35	3279.10
S02 Concert Income	30751.56	15582.48
Music sub-account contributions	1108.15	831.61
S03 Fund Raising	1649.52	2261.99
S04 Gross Interest	1848.46	1688.67
S05 Miscellaneous Income	0.00	0.00
TOTAL INCOME	53149.04	38366.70
EXPENDITURE		
S07: Fund raising costs		
100 Club prizes	680.00	650.00
Stock write-off	6.45	60.50
Other fundraising costs	23.40	134.12
Sub-total	709.85	844.62
S08: Donations		
Choir Donations	0.00	0.00
S09: Direct charitable expenditure		
Concert Expenses	31017.27	22253.44
Music Accounts Costs	1162.48	589.69
Rehearsal Costs	10031.20	9691.00
Sub-total	42210.95	32534.13
S10: Concert Administration costs		
Publicity	2251.09	976.43
Other costs	0.00	38.15
Sub-total	2251.09	1014.58
S11: General Administration costs		
Bank charges	0.00	13.50
Miscellaneous Admin costs	663.89	300.13
Presentations	26.45	-1.08
General Publicity	732.21	735.99
Repairs	30.55	
Subscriptions to other bodies	265.50	252.50
Uncategorized expenses	19.05	
Sub-total	1737.65	1301.04
TOTAL EXPENDITURE	46909.54	35694.37
NET SURPLUS (DEFICIT) FOR THE YEAR	6239.50	2672.33



GUILDFORD PHILHARMONIC CHOIR

AGM – 21 JUNE 2004

MUSIC DIRECTOR'S REPORT

As ever, I shall review the musical year we've just completed, give some indication as to programmes for the coming year and close with some thoughts on the future of the choir.

First though my personal thanks as ever to John and the committee, and other non-committee members, for all their support and tireless work they do on my and your behalf. They really do make my life so much easier, allowing me to concentrate on the music. It is much appreciated. I also normally thank Jeremy here for his wonderful playing week by week, and of course it goes without saying that I extend thanks and appreciation to him for that, but funnily enough, I have something to say about him later on!

So, our season began, or perhaps the summer finished, with our visit to Hever Castle and the open-air concert which included our performance of the Fauré Requiem. I have to say I was rather disappointed in the Mozart Bassoon Concerto performance and I was also surprised to learn on the day that the orchestral forces were going to be strings plus electric keyboard filling in the remainder of the orchestration – not ideal, especially for the distinctive colours of the Fauré. Additionally, I think we could have done with some of Stephen's staging for the rather cramped Loggia allocated to the choir, to help project the choral singing. But all in all it was a fun day out and a beautiful venue.

Our first concert of the Autumn season proper was the Baroque favourites on Saturday 29 November in the Cathedral. For this we were joined by the Brandenburg Sinfonia who played their orchestral numbers (Bach's Brandenburg Concerto No.3, the Pachelbel "Canon" and Albinoni's "Adagio for strings and organ") with a fabulous sense of style. On this occasion our soloists were drawn from the ranks of the semi-professional singer and on the whole gave a good account: you will forgive me if I thought the ladies in every way superior to the gentlemen! I was pleased to have introduced to the choir and the audience the glorious little motet by Kuhnau "Tristis est anima mea", which I thought came off beautifully. The Vivaldi "Gloria" was well known to many and this showed in the confident choral singing. The complexity of the Handel "Dixit Dominus" flummoxed some to start with, but by performance day, it had gathered momentum and the choral singing had just the right amount of Italianate verve and energy. What a great work it is!

Sunday 14 December saw us in the Guildford Civic (for the very last time) for the Mayor's Christmas Concert, for which we and the GSO offered the usual mix of carols and orchestral numbers. Nothing more to say!

The first concert of the New Year was on 21 February and was the Borough-promoted concert. This was Beethoven's Ninth and the "Te Deum" of Haydn. The latter was not known to me but I thought it was a charming work and certainly worth an outing. Ed Gardner appeared to enjoy his rehearsal with the choir

and said some very complimentary things about us at the end of the Friday evening. I was not able to be at the performance on the Saturday evening, but reports from choir members were favourable. I didn't receive any feedback from the promoters.

The Beethoven had taken rather longer to learn than I had envisaged, so we were not able to look at the repertoire for the March concert as early as I had hoped.

That March concert, on the 20th, was the "American Celebration" programme with the Forest Philharmonic Orchestra. This was a mixed programme of music purely for orchestra, unaccompanied choral and all the combined forces. The Copland "Fanfare for the Common Man" made for an amazingly dramatic opening to the evening. We followed this with Morten Lauridsen's exquisite anthem "O magnum mysterium" – beautifully sung I might say and remarked upon by many in the audience. The strings of the Forest Phil. played the Barber "Adagio for Strings" – perhaps a little ragged on this occasion. Stravinsky's fantastic "Symphony of Psalms" finished the first half. I thought we gave a really convincing account of this. I know some were not keen on the work and it was by no means straightforward, but, to judge by comments I received afterwards, it came across to the audience very forcefully. Copland's jolly "Old American Songs" with Jeremy at the piano opened the second half with every "Ching-a-Ring Chaw" absolutely in place! Randall Thompson's powerful "Alleluia" also seems to have been a hit with the audience – it was again a strong performance. 'How nice to hear the choir singing on its own' was one comment passed on to me. Bernstein's "Chichester Psalms" was sung with great gusto and energy, if a little light on accuracy when it came to the Hebrew text! I would like to have had a couple more rehearsals for this concert to make us feel more comfortable with the repertoire, but nonetheless it was a great evening of fine music performed with conviction and very much appreciated by the audience.

Our most recent concert was Saturday 22 May and was probably the highlight of the year. We know that we are more than fortunate to have Jeremy Filsell as our rehearsal accompanist, but who could have imagined the beauty and assurance of his account of Rachmaninov's 3rd Piano Concerto that evening? It really was playing of the highest calibre, passionate, poetic and, of course, technically brilliant. He and I have become good friends since I was appointed in 1995 and we enjoy a strong musical rapport as well – but this really was something special for us both.

Our contribution to the evening was firstly a dazzling performance of Borodin's "Polovtsian Dances" – both vigorous and lyrical – though mainly vigorous! And of course we performed Prokofiev's cantata "Alexander Nevsky". The notes here were not tricky, but the language presented a challenge which I think we met very credibly - thanks to Mike for his invaluable guidance. The Forest Philharmonic Orchestra was mostly on great form and created some glorious sounds. Teresa Shaw was really moving in her solo movement and the choir really came across very forcefully with some truly compelling moments. It was a superb evening of high quality music-making in front of a good-sized audience – and what a tremendous bonus that there was such a good review, and a letter, in the Surrey Advertiser to alert people to just how good we now are!

That brings us up to date - now to the future! Some of this information you will already have seen in our programmes.

As you know on **Saturday 30 October** we will be in the Cathedral for a performance of Elgar's glorious "Dream of Gerontius". Our soloists are Catherine Denley, Eugene Ginty (who sang it for us at such short notice and so powerfully last time) and Michael Bundy. The Forest Philharmonic Orchestra will play.

We will be in Holy Trinity Church for our Christmas concert this year on **Sunday 12 December**, for which I will put together a mixed programme of familiar and less well-known seasonal music.

On **Saturday 12 March 2005** we will perform Rossini's "Stabat Mater", with a Mozart concerto in the first half (either the Clarinet or one of the two Flute concertos). There will be a choral opening number, as yet undecided.

On **14 May 2005** we will sing two big works, Vaughan Williams' "Dona Nobis Pacem" and, in the second half, Karl Jenkins' "The Armed Man: A Mass for Peace".

Looking a little further ahead, on **29 October 2005**, we will sing Mendelssohn's "Lobgesang" ("Hymn of Praise") which includes the Symphony No.2 and Holst's "The Hymn of Jesus", possibly adding some of the Holst "Choral Hymns from the Rig Veda" as well.

The 2005 Christmas concert will be on Saturday 10 December.

Our concert dates for 2006 are 25 March, 20 May and 18 November.

I now just want to spend a few minutes giving my view of where the choir stands at present and how we need to progress in the future. From a musical point of view, the choir is now very strong and gives highly self-confident performances. You and I have a great rapport and this communicates very evidently to our audiences. Of course we would love more tenors and there is always room for other improvements, but we should feel very positive about ourselves and our ability to perform to the highest standard. We should feel confident in anything we tackle in the future.

You will know from my programme planning that I always try to find a balance of popular works and the less well known – either within a concert or throughout the season's concerts. It has become clear that this type of programming works well for us. We might not fill the cathedral with "Messiah" but we can with Mahler. We can and should be staging those concerts that other groups shy away from. This is something for which we are becoming known and we should capitalise on it. In essence, we can afford to present concerts of carefully-chosen "niche" repertoire and not feel we have to compete with the Borough concerts and other local choral societies.

The programmes that I am putting together for the future years will be accessible to all but will also be characteristic of us. I won't be neglecting standard repertoire but I will be trying to build a more distinctive style of programming for the choir. For example, from next year, we will be establishing a five-year "Contemporary Choral Classics Cycle". This will be an innovative new series that highlights extraordinary choral works from the late 20th and early 21st centuries – classics of the future – paired with well-established masterpieces. Each year, starting with the Karl Jenkins work next May, we will perform a work that I consider will be core repertoire in years to come. So, in 2006 it will be the intensely powerful "Song on the End of the World" by Francis Pott, commissioned and first performed by the Three Choirs Festival in 1999. In 2007 we will perform a deeply moving work by Richard Blackford

called "Voice of Exile" which features – rather like "African Sanctus" - recordings from around the world of refugees, hostages, talking and singing, etc. all combined with the composer's own music. These works we will pair with the like of "Belshazzar's Feast" or Rutter's "Requiem" to attract punters. My intention for the final year of the cycle is to give a world premiere performance of a major new work that has been commissioned by us. This would be an exciting cycle and one that I think would attract attention and audiences from further afield, London included. We should be broadening our appeal and catchment area in this way.

To go hand in hand with this style of programming, it is of the utmost importance that we try to establish a stronger personality and image for the choir through our marketing, publicity and other material (e.g. programmes). At present I believe we are still perceived by some as being a poor relation of the Borough's Guildford Philharmonic organisation – tied to their apron strings. It's my view that this is holding us back and maybe doing us damage. If the Borough is going to be using the Guildford Choral Society for some of its big choral concerts, then it can only be more detrimental to us in the public's perception. There is no question in my mind that we should be disassociating ourselves from the Borough by changing our name* to something more modern and marketable that reflects our programming, ethos and individuality. Alongside a change of name, we need to think more about marketing ourselves more positively in this competitive field. It is a question of "re-branding"; you all know what this entails – a strong versatile logo, a single type face for all publicity material, a single colour and image that will be instantly recognisable – all that sort of thing – all contemporary looking.

I really think this is vitally important for the long-term future of the choir. I do feel we are at a crossroads now; it could lead us to exciting new pastures where we stand out from the run-of-the-mill and parochial, or we could stay forever struggling against our past associations. The choir is in very good health and we can have the confidence to re-establish ourselves as a forward-looking group who sings both core and contemporary repertoire to the very highest standards – very much the philosophy on which the choir was originally formed by Vernon Handley fifty-odd years ago.

So, thanks for another great year's singing, and here's looking forward with high hopes and optimism to a great NEW future!

Jeremy

**Footnote:*

If anyone has an idea for re-naming the choir during the summer break, please phone, e-mail or write to Noreen with your suggestion. She is compiling a list for review by members of the choir, hopefully during the autumn. Send your ideas to

Noreen Ayton, 51 Garrick Close, Walton-on-Thames, Surrey. KT12 5NZ

Phone 01932 221918

e-mail noreenayton@voicesforhospices.freeserve.co.uk