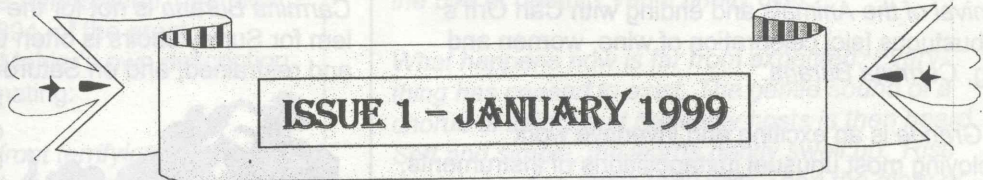


# Guildford Philharmonic Choir

## NEWSLETTER

Editor: Margaret Dentskevich



### Introduction – Michael Dawe,



GPC Honorary Secretary

I was delighted when Margaret asked me to contribute an introductory article, because this new venture - our first Choir newsletter - is one further tangible symbol of the recently-discovered self-confidence and new lease of life which the choir has established over the last year or so.

When Kathy retired and the Guildford Philharmonic, at the behest of its political masters, set sail in a totally new direction with the GPC not as securely on board as it might have wished, there was much pessimism about the long-term future. I will quite cheerfully admit that at the time I too had my doubts about the choir's chances of survival. I was wrong, however. What at first appeared to be a potential disaster has actually turned out to be the catalyst for a complete transformation.

If the general mood and morale of its members and the standard of its singing (which for us is as high now as I can remember) were the sole yardsticks by which a choir can judge its success, then we are well on the way. These alone, however, are not enough. There are practical considerations too, but under John Trigg's leadership these also have been addressed. A few successes, in no particular order:

- \* Through Chris Robinson's careful stewardship, we've built up a reasonably secure financial base.
- \* We've proved that we can successfully mount a full-blown "blockbuster" concert.



- \* We're developing our marketing and fund-raising activities (choir notelets really are a good idea – or will be, if you buy them!).
- \* We're slowly building up the social side of the choir, and people are now wanting to come to "extracurricular" activities .



- \* We're attracting increasing numbers of younger singers.
- \* We've maintained and shall

continue to develop our relationship with our friends in Freiburg, with or without the Borough's participation. The *St Matthew Passion* to be sung with them in Guildford Cathedral in the year 2000 is a mouth-watering prospect!

- \* Under Jeremy's direction we have succeeded in finding that elusive combination of providing the paying public with imaginative programmes to which they will come, and of providing the choir with fulfilling music that they will enjoy singing.

And the exciting thing about all of this is that we've done it ourselves, and not just sat back and waited for it to be served up by the Borough. No longer is the GPC just the "Borough" choir. It's now very definitely "our" choir. This has not come about despite the changes made by the politicians, but because of them. It's flowed directly from these changes, and has provided us with a wonderful opportunity to build on the foundations that have now been laid. It seems that we're now on the threshold of a golden era. A beginning has been made. It's now up to you, the members, to ensure that you and your Committee maintain the impetus.

This newsletter is but one element of that momentum. I therefore commend it to you and urge that you give both it and Margaret your fullest support.



## Concerts

# Nov

### Review of *Carmina Burana* and *Rio Grande* – Jane Garrett, Surrey Advertiser

Guildford Philharmonic's sell-out concert at the Civic on Saturday night was a jolly affair, full of wit, humour, sound and fury.

The programme started with Constance [sic] Lambert's *Rio Grande*, moving to Saint-Saens' *Carnival of the Animals* and ending with Carl Orff's rumbustuous [sic] celebration of wine, women and song, *Carmina Burana*.

*Rio Grande* is an exciting and inventive work employing most unusual juxtapositions of instruments, and happily exploring the potential of a choir, soloist, percussion, brass and a piano in his jazz-influenced setting of Sitwell's poem.

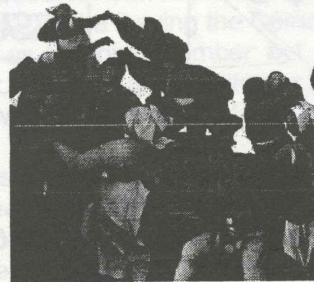
The Philharmonic responded well to conductor Jeremy Backhouse, and the jazz rhythms gave a welcome breadth to the orchestra's repertoire.

It is hard to recognise in *The Carnival of the Animals* the same composer who created the great piano and organ works. Saint-Saens is wonderfully funny, with highly selective and elegantly minimalist scoring, and

the orchestra communicated its enjoyment.

*The Pianists* was a tour de force from Jeremy Filsell and Les Pearson, strings made great donkeys, and the lead cellist was a particularly poignant swan.

*Carmina Burana* is not for the squeamish. The problem for Surrey choirs is often that they are too polite and restrained, and on Saturday there was a tendency for the delivery to become tame as the volume receded.



A ferocity of articulation is required and a confident accuracy of intonation for the isolated chords. Neither were [sic] impressive, until the

work demanded full throttle. Then the choir rose to the occasion quite magnificently

# Mar

### Mahler and Bruckner on 13<sup>th</sup> March 1999 – Jeremy Backhouse

This concert will be one of the most exciting that the choir has ever been involved in. Some claim - but I think that after the concert you'll agree! The programme is made up of two great choral works of the latter part of the 19<sup>th</sup> century that never fail to impress and move.



The *Mass in E minor* by Bruckner will give the choir the fullest opportunity to shine. The work was commissioned for a service in 1866 in Linz Cathedral in Austria (where Bruckner was organist), although he substantially revised the work in 1882 and yet again in 1896, the year of his death — it is this latter version that we shall perform. The Mass uses wind and brass only and the choir are the "stars" throughout the work, Bruckner using no soloists on this occasion. Bruckner was at the time of composition becoming increasingly influenced by Wagner, although his influence is not evident in this Mass, which employs the contrapuntal style of Palestrina as well as other more homophonic textures, giving the choir the chance to show itself off at its very best.

Mahler's *Second* is one of the great symphonies of the classical repertoire and, although the chorus sings for only the last 12 of its 80 minutes, it remains a vastly popular work for choirs, including as it does some of the finest moments in all the choral repertoire. It would undoubtedly accompany me to my Desert Island! Because of the scale of the work - the Forest

Philharmonic Orchestra will field approximately 80 musicians, including for example quadruple woodwind, 10 French horns, offstage brass and a massive percussion section, together with a total choral force (us and the Wooburn Singers) of about 180 and our very own Jeremy Filsell at the organ - it is rarely performed outside the major national musical centres; I would hazard a guess that it has never before been performed in Guildford.

Mahler composed his *Second Symphony* during the summers of 1893 and 1894 (aged 33/34) in Steinbach am Attersee, Austria, at a time when he was absorbed with the *Knaben Wunderhorn* sets of folk-like poetry. His view of a symphony was that it should be like the world, containing everything; and everything is what we have in this work. There is infinite variety in the orchestral scoring, for example: despite the massive forces, Mahler often uses a minimal number of instruments to produce effects of extreme delicacy. And in the structure of the symphony there is a spiritual journey of endless fascination to be made.



The first movement is a re-working of a funeral march that Mahler composed a couple of years earlier. The second and third are lighter in mood, more dance-like, the third being a *Ländler* (a typical Austrian dance) which uses material from one of his *Des Knaben Wunderhorn* songs "St Anthony preaches to the

fishes". The fourth movement is a solo song for mezzo soprano (to be performed by Jeanette Ager, whom many of you will remember for her fine portrayal of the Angel in *The Dream of Gerontius* in March 1998) and uses a text from *Des Knaben Wunderhorn*, telling of the hope of blissful, everlasting life in heaven. The exquisite peace of the ending of this song is interrupted by the ferocity of the opening of the fifth movement. This marks the final stage of the journey through the symphony, culminating in the triumphant choral setting, with soprano and alto solos, of Klopstock's Resurrection Ode *Auferstehen*, (first heard by Mahler at the funeral, in 1894, of the great conductor Hans von Bülow). Mahler's own description of the last movement is fascinating:

*Once more we must confront terrifying questions. The movement starts with the same dreadful scream of anguish that ended the Scherzo. The voice of the Caller is heard. The end of every living thing has come, the last judgement is at hand, and the horror of the day of days has come upon us. The earth trembles; the last trumpet sounds; the graves burst open; all the creatures struggle out of the ground, moaning and trembling. Now they march in a mighty procession: rich and*

*poor, peasants and kings, the whole church with bishops and popes. All have the same fear, all cry and tremble alike because, in the eyes of God, there are no just men. The cry for mercy and forgiveness sounds fearful in our ears. The wailing becomes gradually more terrible. Our senses desert us; all consciousness dies as the Eternal Judge approaches. The trumpets of the Apocalypse ring out. Finally, after all have left their empty graves and the earth lies silent and deserted, there comes only the long-drawn note of the bird of death. Even it finally dies.*

*What happens now is far from expected: Everything has ceased to exist. The gentle sound of a chorus of saints and heavenly hosts is then heard. Soft and simple, the words gently swell up: 'Rise again, yes, rise again thou wilt!' Then the glory of God comes into sight. A wondrous light strikes us to the heart. All is quiet and blissful. Lo and behold: There is no judgement, no sinners, no just men, no great and no small; there is no punishment and no reward. A feeling of overwhelming love fills us with blissful knowledge and illuminates our existence.*

**May**

## CHASE: our concert on 29th May 1999 – Hilary Trigg

Our concert on 29<sup>th</sup> May '99 in the Cathedral is being held to support a local charity that you might not be aware of – CHASE. It was set up in 1994 to help those children who are not expected to reach their 19<sup>th</sup> birthday. CHASE aims to help in three main ways:

- by offering practical and emotional counselling
- with a community team living & working in Surrey, Sussex & SW London on 24-hour call
- with a small, purpose-built home-from-home, respite, palliative and terminal care centre called "Christopher's".

Christopher's is to be built on land given by the More-Molyneux family at Artington Manor Farm, part of the Loseley estate. The target opening date is 2000!

We've asked the Surrey Mozart Players to play for



us, and they will be delighted to help us support CHASE, providing their orchestra free of charge. The concert of French music includes the orchestra and our very



own Jeremy Filsell playing Poulenc's *Organ Concerto*. Please get your friends and family to put the date in their diaries - they'll be supporting us and a very deserving local cause.

CHASE will be publicising the concert as well as us, and are also trying to find a sponsor. It would be lovely if we could have something along the lines of a Champagne Reception after the concert. Does anyone have any contacts, for instance on the Research Park, who would be willing to sponsor a reception on behalf of CHASE?



## Fund-raising -- Introduction by Jackie Alderton

The choir's changing relationship with the Borough has meant that fund-raising has become essential. It is vital that we all try to support efforts to raise money wherever possible, be it special events or as ongoing projects, such as the multi-purpose cards now on sale.

These are initially selling well. To recoup our capital outlay we shall need to sell 2,750 before we start to

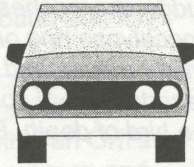
make a profit. If (when!) we sell all 5,000 (over a long term, of course), the choir could raise about **£900**. The cards will be on sale at all future rehearsals, so please .... **keep on buying!**

If anyone has other fund-raising ideas, please pass them to me, or to any other Committee member.

# Oct

## Car-boot sale in Guildford College Car Park - 16<sup>th</sup> October '98 – MD

The boot of Jackie Alderton's car was completely loaded with goods to sell when we set off at 8 am on a bright, cold morning. At the College, the turnout of cars and vans selling goods was poor, with at most only 16 vendors. However, there was a steady trickle of customers throughout the morning. Despite the low number of cars and customers, we made **£175**.



sale, and to **Jackie, Charlotte and Mary**, who braved the cold to run the sale. Apologies to Maralyn who could not be contacted and went to the wrong venue!

We intend to continue our trips to car-boot sales in the New Year -- the next expedition will be on 6<sup>th</sup> February, weather permitting. So if you're turning out your cupboards and have things that you don't want, please bring them along to rehearsal one Monday evening. We'll take them off your hands and sell them for the choir funds.

A big "thank you" to everyone who donated items for

# Nov

## Quiz Night in St Nicholas' Church Hall - 14<sup>th</sup> November '98 – MD

After a slow start to ticket sales, Choir members rallied, with 60 attending on the night. They were not disappointed. It was a most enjoyable evening, even though our grey cells were put to the test. The supper was excellent, with a tasty choice of fillings to go in hot jacket potatoes, and plenty of fresh salad items. The pleasant surroundings of the Hall added to the enjoyment of the proceedings, and the profit for the evening was **£225**.

Many thanks go to –

- **Jackie Alderton**, who did a magnificent job of organising the event and devising the questions;
- The Question Master, **Geoff Bourne**, who kept things running smoothly and efficiently;
- The **cooks**, for a splendid meal;
- **Everyone who supported us** by buying tickets and coming along.



## Calling all gardeners – Hilary Trigg

My euphorbia, house leek and pampas grass are thriving; thank you to everyone who provided plants for last May's sale. We plan to hold another in May



or June, so please remember us when you're dividing or sowing seeds!



## 100 Club – Noreen Ayton

Here are the winners and their ticket numbers for 1998:

	£20	£15	£10
JANUARY	53 Mrs V. Wilkins	15 Susan Ranft	43 Michael Dawe
FEBRUARY	19 Adrian Buxton	71 Tony Macklow-Smith	46 Gillian Rix
MARCH	51 Jacqueline Alderton	9 Margaret Tingley	6 Roger Penny
APRIL	84 Robin Onslow	95 Michael Dawe	60 C. Jameson
MAY	30 Amanda Clayton	65 Bob Field	14 Enid Weston
JUNE	*** £100 prize: ticket 89 – Constance Spivey ***		
JULY	21 June Windle	5 Beatrice Wood	75 Judith Lewy
AUGUST	85 Hilary Trigg	16 Maggie van Koetsveld	81 Jean Munro
SEPTEMBER	29 Max New	70 Joanna Andrews	80 Maralyn Wong
OCTOBER	18 Kathy Stickland	48 Andrew Reid	21 June Windle
NOVEMBER	91 Noreen Ayton	44 Peter Herbert	13 Iris Ball
DECEMBER	*** £100 prize: ticket 31 – Susan Norton ***		

The 100 Club is open to all past and present members of the Guildford Philharmonic Choir and the Philharmonic Society. Numbers are renewed annually for £12, payable on 1<sup>st</sup> April, and profits go to Choir funds. New shareholders are welcome, as we'd like to sell all 100 numbers for the whole season. A draw is made at the first rehearsal of each month. June and July each year

are special, as you can see! A few numbers are still available at the time of writing for sale *pro rata*, to be entered monthly until March 1999. Please talk to me at a rehearsal, or phone 01932-221918 if you're interested. You've a far higher chance of winning a prize in this Club than in the National Lottery!

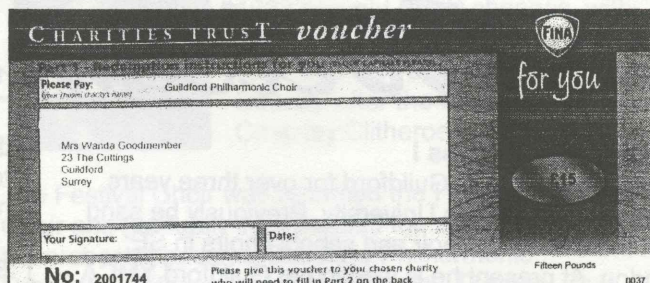
## Petrol card loyalty schemes – Rod Cuff

Until recently, I bought much of my petrol from a Fina filling station. I accumulated points (one for every £6 of petrol purchased) on the free "loyalty card" that the company makes available, and eventually decided to check out the gift catalogue to find something useless to acquire.

Instead, I was pleased to see you can exchange points for a voucher that you can give to any charity of your choice – including Guildford Philharmonic Choir! 30 points can be traded for a £5 voucher. This is a very easy way of contributing to choir funds without digging further into your pocket. Just hand your completed voucher to Chris Robinson and watch the smile spread over his face ... And don't forget £10 donated to choir



funds will entitle you to be a Patron and get your name listed as such into our printed programmes this year.



I imagine some other petrol companies facilitate charitable contributions too – dig out that catalogue from your glove pocket and take a look.



## Members and personalities

Who else should take pride of place in our first issue but our Chorus Director?!

### Jeremy Backhouse, *Chorus Director*

Jeremy was appointed GPC Chorus Director in January 1995, succeeding Neville Creed (now Chorus



Master of the London Philharmonic Choir). Since coming to Guildford, Jeremy has worked closely with conductors such as Jonathan Willcocks, En Shao and Vernon Handley, as well as conducting concerts with choir and orchestra alike. In November 1996 he conducted a performance of

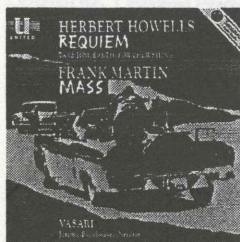
Howells' *Hymnus Paradisi* and Szymanowski's *Stabat Mater* as part of the Guildford Philharmonic's subscription series. 1995 and 1996 saw him conducting the Guildford Philharmonic in the highly popular outdoor Summer Festival concerts in Shalford Park, complete with firework display, and in 1997 he helped set up a competition to find the GPC's Young Choirboy and Choirlord of the Year.

He began his musical career in Canterbury Cathedral where he was Head Chorister, and later studied music at Liverpool University. He spent five years as Music Editor at the RNIB, where he was responsible for the transcription of print music into Braille. In 1986 he joined EMI Records as a Literary Editor, and since April 1990 he has combined his work as a Consultant Editor for EMI Classics with his career as a freelance conductor and record producer.

From 1991 to 1995, he was Music Director of Streat-ham Choral Society and the BBC Club Choir, working closely with the Kensington Symphony Orchestra, the Amoeba Orchestra and the Surrey Sinfonietta.

Jeremy is also the conductor of the Vasari Singers, widely acknowledged as one of the finest chamber choirs in the country. Since winning the prestigious Sainsbury's Choir of the Year competition in 1988, they have performed regularly at London concerts - on the South Bank, at St John's, Smith Square, at the Barbican Centre and at the Wigmore Hall - as well as in the cathedrals of Canterbury, Chichester, Winchester, Hereford, Ely and Peterborough. Each year on Christmas Eve, the choir sings *Midnight Mass* at Westminster Abbey.

Jeremy and the Vasari Singers have broadcast frequently on BBC Radios 3 and 4, and have made a number of recordings on the EMI Eminence, United



and Guild labels. Their recording of Howells' *Requiem* and Frank Martin's *Mass* was nominated for a *Gramophone Award* in 1995.

In April 1995, Jeremy worked for the first time with the BBC Singers - the country's leading professional choir - in a programme of works by Lennox Berkeley broadcast on BBC Radio 3, and has since conducted them in broadcast programmes of Holst, Rubbra, Massenet and Delibes. Subsequent work with the BBC Singers has included a programme of music by Phyllis Tate and Arnold Bax.

In 1996 he also established a close rapport directing the Kent Youth Choir and Kent Youth Chamber Choir, with whom he toured Italy that summer, conducting the group in moving performances in the Duomo and

Santa Croce in Florence and in St Mark's, Venice.

Most recently he has been working with the Brighton Festival Chorus as an assistant conductor; and in September 1998 became the Music Director of the

Wooburn Singers, only the third conductor in the distinguished 30-year history of the choir, following Richard Hickox and Stephen Jackson.

And now *Welcome* to new & returning members!

#### **Richard Austin, Bass I**

Richard has been in Guildford for over three years, studying music at the University. Previously he sang with the University choir and school choirs in SE London. At present he is working at Guildford YMCA – **Gillian Rix**, who also works there, encouraged him to join GPC. When not at work, he likes to go go-karting, and helps at the Discovery Centre (which provides facilities for 5- to 16-year-old children).

He likes most kinds of music, though early music is his favourite. He plays recorder and flute, and at one time played in a jazz band. Richard enjoys being a member of GPC and hopes to bring more people along.

#### **Bob Bromham, Tenor II**

Following his retirement, Bob has returned to the GPC after an absence of seven years. While he was away, he kept in touch with the choir through friends, and is "delighted and honoured" to be able to come back. He enjoys music of many kinds.

#### **Pat McCully, Soprano II**

Pat originally came from the Wirral, but has lived in West Horsley for five years. She discovered GPC through a newspaper ad, and, after visiting other local choirs, decided we were the most relaxed and friendly. She has two young children, and has a part-time job as personnel officer at a College of Further Education.

Despite not having sung in a choir since being at school 20 years ago, Pat passed her audition and was grateful for the positive advice given by Jeremy in his assessment. She finds GPC to be well-organised but approachable, rehearsing in an excellent venue.

#### **Chris Newbury, Bass I**

In June Chris will finish his training to be a jewellery designer and maker. He is currently studying at the Sir John Cass School of Jewellery in London. He and his wife moved into the Guildford area about a year ago. Before joining the GPC he sang in church (and in the bath!). His favourite music is by Fleetwood Mac, but he did particularly enjoy *The Rio Grande*.

Shortly before auditioning for the GPC, Chris was in Devon, but wanted to practice in advance for what might be required. He used the GPC Web site to find

the audition requirements and printed them off, clearly to good effect! His feelings about the GPC? "In my honest opinion, it's a really friendly bunch of people."

#### **Sue O'Connell, Alto II**

Sue's favourite music is by Mahler, so she's particularly looking forward to the March concert. Before she had her children, Sue used to sing with the Leeds Festival Choir and the BBC. Now she works for the SCC Music Department with the Surrey Youth Orchestras and Choirs. Sue says that the SCC Music Department is aware of problems and lack of finance facing Surrey choirs. They are supportive of all music in the county, but unfortunately lack the funds to give financial assistance.

Since joining GPC, Sue says she has felt at home in the friendly atmosphere.

#### **Kate Plackett, Alto I**

Kate has recently returned to GPC after a five-year break, during which she was busy having two children. Previously she sang with choirs in Cambridge and Loughborough and at London University. She has a variety of interests including guitar, painting, writing and running, as well as looking after her family. She says "It's nice to be back after five years away; it's a surprise to see so many familiar faces!"

#### **Vicki Steele, Soprano II**

Vicki joined the GPC in October. She lives in Wokingham and teaches at a primary school in Bookham. Her previous choral experience was in the choirs of Cardiff and Cambridge Universities, and her favourite music is by Bach. Vicki enjoys playing tennis and badminton.

#### **Clair Strudley, Soprano I**

Claire is working as a physiotherapist and living in Chichester. As a girl she was in the Kent Youth Choirs, and at that time Jeremy Backhouse was their conductor. Recently she discovered through the Internet that Jeremy was conducting our choir and decided she would like to join us. Twentieth-century choral music is her favourite, but Claire also enjoys chamber music and madrigals.



## Choir history: Delving into the past – Anne Philips

My earliest recollection of hearing the "Festival Choir", as it was then called, was in December 1952. They sang Handel's *Messiah* at the Technical College, Stoke Park, accompanied by the Guildford Municipal Philharmonic Orchestra, leader Tate Gilder, under the baton of Crossley Clitheroe - programme price 6d!

During the next few years I went regularly to their performances: sometimes to the Orchestra and the Bice Bellairs Ballet in the Tech, and other times to the Odeon Theatre at the top of the High Street for a programme by the Orchestra and Crossley Clitheroe.

In 1958 I happened to come into conversation with Mr Clitheroe, who lived in our village. Kindly man as he was, he asked the question, "Do you sing? Why don't you come along to my choir?". Before long I found myself going along on a Monday evening at 7.15 pm to the old Methodist Church at the junction of North

Street and Woodbridge Road. During this time, the smaller, more "select" Philharmonic Choir was in existence.



1962 brought about changes, with the arrival of Vernon (Tod) Handley, who was appointed Musical Director after the sad death of Crossley Clitheroe.

The Festival Choir was renamed the Philharmonic Choir and gradually incorporated the small choir; and the orchestra became Guildford Philharmonic Orchestra, with leader William Arnon. The new Civic Hall was completed and became the venue for our concerts. Our choir ventured into lesser-known works under Tod Handley's baton, and some recordings were made. I always found the rehearsals great fun, although it was hard work.



## News of members



Congratulations to **Krystyna and Jonathan Marsden** on the birth of James Antony on 11<sup>th</sup> October 1998. James weighed in at 8lb 10oz and is a little

brother for Mark, who is nearly three years old.

Krystyna sings in the Alto II section of the choir, and hopes to be back with us again soon.



## General items

### Our Internet Web site – Rod Cuff

GPC was one of the first UK choirs to have an Internet Web site. When I first built it over three years ago, I decided to start a sister site to contain links to all the other Web sites of British choirs that I could find – 20 or so – and declared it with cheerful arrogance as *the* definitive list. Rather to my surprise, the idea caught on; and *British Choirs on the Net* now has links to nearly 300 sites, while a further 60+ choirs can be contacted by e-mail. More come in almost literally every day, and several correspondents have told me that they've found a new choir to sing with by working through BCN.



This has given GPC's site (whose Internet address is <http://ourworld.compuserve.com/homepages/rodcuff/gpc.htm>) a lot of visibility. Thousands of "visits" to it have been made from all over the world.

I've had e-mail from as far away as Australia, New Zealand, Hong Kong and Colombia, and made several good "e-friends" in the USA through it. We've gained audience members through it, and (more importantly!) some new choir members too.

During each rehearsal I leave a binder on the front window-sill with a colour printout of much of the content of these sites. Currently it has the history of the choir, full details of this year's programme, audition requirements, biographies of The Two Jeremies, a list of our sponsors and corporate members, and an illustrated set of links to other music-related sites. If you're on the Internet yourself, you can also lose many hours of productive time by following the many links that pepper the descriptive text – for instance, to sites discussing most of the composers whose works we perform.

## Soloists' bouquets – Hilary Trigg

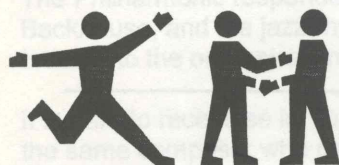
I managed to persuade Secrett's Flower Shop to provide bouquets for our *Gerontius* concert. Does anyone think they could find a donor for the

Bruckner/Mahler concert? It's the first concert of the International Music Festival, and we'll give them publicity in return.

## WANTED!! New officers for the Choir Committee

Under the GPC's present Constitution, our Chairman, John Trigg, will be ineligible for re-election at the 1999 AGM, as he will have served his full term of office.

Given the problems and changes currently faced by the Choir, the Committee has decided to make a special review of the Constitution. It will be proposing to the AGM an amendment that would allow John to continue his good work as our Chairman for a further two years.



The Committee are urgently looking for a Choir member who would be willing to join them as **Vice-chairman**, to be a

potential successor to John in 2001.

At the 1999 AGM we shall also be looking for a new **Treasurer**. Christopher Robinson, the present incumbent, will be leaving the Committee. He intends to stay on as a singing member; but, having been Treasurer for five years and Auditor for three years before that, now wishes to reduce his commitments.

It is likely that we shall also be looking for a new **Secretary** to replace Michael Dawe. Michael may be moving permanently to another part of the country in the not-too-distant future.

Any volunteers? If you might be interested in any of these opportunities to serve the Choir, please have a word with John, Chris or Michael about what would be involved, without commitment on either side.



## Letters to the Editor

Here's the ideal chance for you to have **your** say! We'd like to hear your views on anything related to the Choir's activities or music - send or give your letters to the Editor.

You can find a colour version of this newsletter on the Choir's Internet Web site. In that version, many topics in the text are treated as "clickable" links that will take you to other sites that may be of interest.

Newsletter design and layout by **Rod Cuff**. Rod is now a freelance editor/writer, proofreader and Internet specialist (Information research and/or Web site design). He would be delighted to discuss with you any work proposals you may have!