

**BISHOPWEARMOUTH CHORAL SOCIETY  
ANNUAL GENERAL MEETING**

**Wednesday 5<sup>th</sup> September 2018, 7.30 p.m.  
at Sunderland Minster.**

Minutes of last year's AGM have been published on the Society website – under Members' News. Anyone without access to these can request a paper copy from the Secretary (Tel: 522 7721) as long as this is made before the meeting. Nomination Forms for the elections are also available from the same source.

**AGENDA**

1. Apologies for absence
2. Minutes of last AGM
3. Matters arising
4. Chairman's Report
5. Treasurer's Report
6. Conductor's Report
7. Election of Officers
8. Election of Representatives
9. Any Other Business

## **BISHOPWEARMOUTH CHORAL SOCIETY ANNUAL GENERAL MEETING – 2016/2017 SEASON**

This was held at Sunderland Minster, on Wednesday the 6<sup>th</sup> September 2017. The meeting began at 7.30 p.m. with Christine Alder in the chair and 43 members of the Society present.

**Apologies for Absence :** NP, CR, EM, SW, LH, CL, JT, MA, GK, ES, and DC.

**Minutes of the last A.G.M. :** These had been previously circulated and were unanimously accepted as a true record.

**Matters Arising :**

- It was noted that the suggestion at the previous AGM should take part in a charity concert had been fulfilled by our involvement in the Sage concert in aid of Macmillan Cancer Support.

The following reports were presented at the meeting and are reproduced below.

**The Chairman's Report :** This report was presented by C.A :-

Welcome to this meeting and first rehearsal of the sixty ninth season of Bishopwearmouth Choral Society. Tonight gives us an opportunity to review last season and to look forward to the future.

Firstly I want to thank all of you here this evening and indeed those who are unable to be present, for your encouragement and support of the Society, especially in the last year. It was a busy year for us, and David will give us his review of our musical achievements, for, as well as, four concerts, we sang at the Citizenship ceremony, one funeral, and some of us were the backing group for the Young Singers. The venues in which we performed ranged from the Civic Centre, Ewesley Road Methodist Church, St. Hilda's Southwick, the Minster, the Sage, and that wonderful summer's evening in St. Mary's on Holy Island. Altogether a Good Year!

Our ties with Sunderland itself are deepening, and Ryton Choral Society remain firm friends. Socially, our coffee mornings have been very successful (Thank you Elizabeth), and what a wonderful time was had on Tanfield Railway (Thank you Cathy). Our numbers remain steady, but nevertheless not as good as they should be for tackling large works. However our Tenor section is certainly healthier than for many years, and for that I am most thankful.

Sadly, over the summer, three of our number, two past and one present, have died, and I attended their funerals, on your behalf, within the space of ten days. Gerry Brown, one of our basses, was such a lovely modest man, who made his contribution with no fuss, and enjoyed his music so much. I was surprised to learn just how good a violinist he was. He will be greatly missed. Ruth Robson was a member some years ago. She was a great character whose presence always enlivened proceedings, and whose firm ideas were evident, even in the matter of her funeral service.

And, of course, the death of Norman Duncan brings us almost to the end of an era, when Clifford Hartley, our founder, was Chairman and Conductor. I say almost, but not quite, for there are still one or two of us who are of that time. Norman was Treasurer of the Society for more than thirty years, his wife Betty a founder member, and "Choral" played a large part in their lives. He was a real gentleman, knowledgeable, meticulous, dependable and wise, and one to whom I frequently went to for advice when newly elected as chairman. The

Society is now in receipt of a detailed history of us, together with many other records stretching back over many years. We give thanks for his life and work. He had a large CD collection which his family wish to share with us, so when I get it, you will have the opportunity to choose anything you may want, for a small donation to Society funds.

Members are obviously our lifeblood, and you may remember that last year at this time I asked you to put up a small recruiting poster in a permanent position in a place of your choice. Now is the time to check if it is still there. If it is not, we have plenty so that you may replace it, and why not try to find a permanent home for another one? New members bring a burst of enthusiasm and new life to us, and the more we have the healthier we shall be. Enthusiasm is sometimes difficult to maintain, so we need to help each other in this.

At this meeting we elect officers and section reps. for the coming year. The committee greatly benefits from constant renewal, so I urge you to think seriously about offering yourself for this work. Being a Section Rep. is not too onerous, and you know, it can be fun!

This year, as you will know from my letter, we have decided that subs. must rise to £100 (just less than £3 per rehearsal). It is three years since the last increase, and costs continue to rise.

I come now to the present season. I know that there has been some disappointment at the decision not to perform Christmas Oratorio. It was going to be very expensive, and scores were proving difficult to source and so we decided upon Britten and Chilcott, which will make a splendid December concert. Durufle and Poulenc will be a challenge and an American concert will round off the season, with possibly another performance of David's songbook for good measure. This programme enables the Young Singers to join us twice, which is a very good thing. Later on in the meeting you will be asked to vote on your choice for the third concert, either one of which will be exciting.

As I said at the beginning, this year is our sixty ninth season, which means that next year we shall be seventy! The committee wished to mark this milestone, so we shall reproduce the first concert we ever gave, with a performance of "Creation" by Haydn. We should like the season marked in other ways, and so I am issuing a "Chairman's Challenge". Over that season of 2018/19 we hope to have four social events, each one organised by one of the vocal sections. It may seem a long way off, but it is never too soon to start thinking and planning. The formal dinners we had for the fiftieth and sixtieth birthdays are not now well supported, so we need to come up with ideas that we will be excited by and which we would all want to support. In connection with "Creation" we hope to run a day's Choral Workshop for singers from throughout the region, and the committee will be working hard to bring this to fruition.

So that is the past, present and future. It only remains for me to thank David and Eileen for so expertly leading us, the Committee for their hard work, and all of you for your enthusiasm and support over the past year.

**The Treasurer's Report** : The Treasurer, SR, presented a number of points :

- Last season, our income exceeded our expenditure. We had two excellent BCS concerts in the Minster – the Mozart expensive, but worth it. As you can see from the balance sheet, we have had generous donations over the year. A special thank you to Cathy Lennox for the wonderful day at Tanfield Railway which raised £355 and to all others who have contributed in different ways.

- The expenditure for the Sage has not been reported with the other concerts as the costs were not all available for the end of the accounting period on June 30.
- Kay Atkinson took over the role of Patrons Officer in January and many thanks to her for her hard work, and others in the society for encouraging new Patrons to join us. As the Patrons Fees have not been revised for some years, the committee has approved an average increase of 10%.
- Through no fault of Stephen's, the Hire Library has been underutilised over the year. However we have already had several enquiries for the coming season.
- The Committee has decided to increase the subscriptions to £100 and £20 for students after holding them for three years. This is still incredibly good value. The increase in donations for coffee/juice and biscuits, last year, has paid for 5 rehearsals in The Minster and an orchestral player in a concert.
- Finally, bear in mind that old £1 coins will no longer be accepted after 15 October.

The Chairman thanked SR for her meticulous care of our finances and suggested that she was a worthy successor to Norman Duncan.

The accounts were unanimously accepted.

**The Conductor's Report was given by D.M :-**

This has been such a very rewarding year with Bishopwearmouth Choral Society. The three concerts we've had have all been of the very highest quality, and once again have succeeded in encompassing a broad stylistic spread. The mixture of hard work and enjoyment through the rehearsal periods has, I feel, had about the right balance, and although there is little doubt that the Mozart concert was the most challenging in terms of the difficulty of the repertoire, it didn't prove to be too large a hurdle to jump. The last concert at the Sage, however, was no pushover, containing as it did some of the most difficult music we've ever tackled.

So in September we embarked upon a rather lovely Christmas programme. It was designed from the outset to contain a mixture of Christmas music, much of it from the 20th and 21<sup>st</sup> centuries. It was a programme *for* Christmas, rather than a concert at Christmas time. It involved the Bishopwearmouth Young Singers and featured them quite prominently. There was an interesting mix: pieces which are pretty recent from the pen of John Rutter were featured, such as All Bells in Paradise. The Four old English Carols of Holst were lovely and unusual. The usual Chilcott carols set with a bit of a swing went down well, as did two excerpts from my Christmas Carol Musical. The a cappella challenge was the Wassail Song from Vaughan Williams Five English Folksongs, which was given a very exciting and appropriately earthy rendition. The two carols by Ted Watson, There is no Rose and Pies Cakes and Puddings, were very beautiful and very funny, respectively. The audience got something to sing in the congregational carols, and then we ended the evening with the inimitable Twelve Days of Christmas by Chilcott which always brings the house down. It was a thoroughly enjoyable and impressively professional concert, duly acknowledged by our friend Philip Sanderson who wrote a fantastic crit about it.

The New Year saw us embarking on our really large concert, the Mozart Vespers and C Minor Mass. These two works are both some of the finest music to be found in the choral repertoire, and in different ways very demanding musically and technically. The C Minor mass we hadn't done for a long time, and with its large and technically demanding choruses containing coloratura semiquavers it was going to be a lot of hard work. It was. But we got there splendidly, and I have to say that this is one of the finest concerts we have ever done. Everything was fantastic. The choral singing was absolutely superb, secure, committed and total confident. Thrilling. We had some amazing soloists. There was one potentially threatening moment in the afternoon

rehearsal when it became clear that neither of the soprano soloists had been expecting to sing *Laudamus Te*. Without a second thought Laurie Ashworth stunned everyone by suddenly announcing that she would sing it. And she did – absolutely brilliantly, what a star. And I think that young lady may have totally stolen the show – in the company of Brian Stewart, our flautist, and Philip Cull, our oboist, and Sharon Clatworthy our bassoonist, when she gave the most exquisite performance of *Et Incarnatus Est*. It was absolutely breathtaking. But all the soloists were all terrific and a special mention must also be made of Sam Price, who took on the formidable task of being a soprano as well as a mezzo so that we could save ourselves the expense of hiring two sopranos as well as a mezzo to take on board the very unusual scoring of the mass which has two sopranos but no mezzo. The Vespers have the usual scoring for one soprano and one mezzo. It was lovely to Alexander Robin Baker back – he’s always fantastic –and to welcome for the first time the young Richard Pinkstone. The orchestra were fabulous. It was an evening of sublime music making at the very highest level.

In the summer we came to our combined concert with Ryton Choral Society in the Sage. My songbook. It was great to be able to do nearly the whole thing. The only thing we didn’t do was *Penny Lane* because we’d have had to hire a trumpet for one song only - and the trumpet part is virtuosic so I don’t like to think what the fee would have been like. Actually I met an old pal at the Sage on the afternoon of the performance. He’s a trumpet player. I said ‘Oh if I’d realised you were going to be here we would have done *Penny Lane*.’ He said ‘If I’d realised you were intending to do *Penny Lane* I’d have made jolly sure I wasn’t here!’

But everything else in the songbook we did do, and actually this made it an extremely demanding concert. A lot of those arrangements, as you now know, are really hard. Some of them were original Kings Singers arrangements transcribed by me for SATB, and they are very very tricky. I spent quite a lot of time adding further to the string arrangements I had already added, and there was one new piano part as well which was added to the mix. Some of the songs we’d never done – *Scarborough Fair* for example. Some of them we’d tried but gave up on as they weren’t ready for previous performances – like *The Moon’s a Harsh Mistress* and *Time Was*. I have the feeling that I was pretty picky about what was going on with these arrangements – I mean in terms of the quality of preparation and quality of singing. Maybe because they were my arrangements. Maybe also because I can identify with so much of this music’ much of which has been written within my lifetime. The outcome though was terrific so well worth it. The sound of the choirs together was absolutely glorious – rich, well blended and bang in tune. As Paul McCreesh might have said, stonking. And the Young Singers made their usual refreshing and heart warming contribution, with their young voices changing ever so slightly the sound, in a good way. My new arrangements worked well, especially *Scarborough Fair*, which after two or three months of grindingly hard work was a triumph – it really did sound fantastic. I know I’ve said this already but I am so pleased we did the whole book, not only because that was an achievement in itself, but also because hopefully we can keep it in the repertoire. We have the books – I personally bought them so they can be used by anyone I allow to use them, and the concert is an inexpensive one with a string quintet and piano as the only scoring.

It was fun to have Sally Harrison along singing Gershwin, Cole Porter and Jerome Kern – she was very free so it was quite a challenge following her around but it was a fun challenge. And the Tyne Theatre choir were impressively slick with their *Into the Woods* and *Wicked* medleys. It was a very enjoyable evening and I gather it raised a substantial amount of money for MacMillan. I’d like to do it again sometime.

Many thanks to all of you who managed to do a repeat performance and also support Ryton when we had a rather nice day out at Holy Island. It was a fun experience – a somewhat crowded space in there, but it was lovely to sing in such a beautiful place and also to be able to repeat the performance we’d done the previous weekend without any proper rehearsal time. It did show that we had learnt everything thoroughly and it had stuck in the memory and the voices.

Apart from the main concerts let's not forget that we also did another Citizenship Ceremony – or rather you did, I was in Rome. I've had a bit of flack about that from a certain accompanist friend of mine - I can't imagine why. But I gather it all went off very well so many thanks for doing it.

And a special thanks to those of you who turned out to sing at my pupil Lucy Walker's granny's funeral. I did appreciate it so much, and it was so very kind of you all. They were so very grateful to everyone and I have a card here from Lucy and her mum which I really have to read out to you.

Now on to the season ahead of us.

Well the original work for this December was to be Bach's Christmas Oratorio. I have been having a think about this for some time, and after a lot of thought suggested that in fact we should try to build on the very successful concert we did last Christmas, where we did a deliberately popular and Christmassy programme, and at which there was a very good audience. And I was also concerned that we had a very expensive programme in March next year, and the Christmas Oratorio is also expensive with a substantial orchestra and four soloists.

So we have decided that instead I would like to do the following lighter programme, which proved very successful indeed at Ryton last Christmas. The programme will be Britten's Ceremony of Carols in its version for SATB but with the original harp accompaniment. And I have a terrific harpist lined up to do it. Then there's a particularly lovely piece quite recently from the pen of Bob Chilcott called *On Christmas Night*. Its scored for organ flute oboe and harp. It consists of 8 carol settings all interspersed with readings. Its absolutely lovely. Ryton did it with a soprano soloist but we're going to do it with the Young Singers, as it was originally written for upper voices and SATB. And instead of the organ, I have written string parts (when am I not writing string parts?!) so we can have our usual string quintet and piano ensemble. We may throw one or two other things into the mix. A carol by local composer Will Todd and one carol scored for choir and strings by John Rutter called What Sweeter Music. It will be lovely.

In the new year we are tackling our big concert of the season. And big it is. We have the Duruflé Requiem and Poulenc Gloria two masterpieces of the 20<sup>th</sup> century by two of the finest French composers of the century. Both really quite challenging. The Duruflé uses twentieth century modality and elements of plainsong interwoven into a very unusual but incredibly beautiful musical language. The Poulenc is spectacular with huge choral and orchestral effects – very exciting and rhythmic, and then with moments of incredible beauty.

Now the third concert is where we get to make a choice this evening. There are two possibilities.

The first will be an American Programme. The items would be: Adagio for Strings by Samuel Barber in its SATB arrangement. Beautiful and tragic music.

Stomp your feet and Ching a ring Chaw – two American Folksongs arranged for choir and two pianos by Copland. Great fun.

Chichester Psalms by Bernstein. All in Hebrew – some of the words are a bit of nightmare till you get your tongue and teeth around them but great great music from one of the great American figures of the twentieth century.

Added to that Eileen and I would play – having the luxury of the two pianos – the Symphonic Dances from West Side Story which of course are stunning.

The second programme would be :

My Gershwin Arrangements i.e. my arrangements for SATB plus piano of They Can't take that away from Me, The Man I love, Let's call the Whole Thing off, Fascinating Rhythm. If we do this I'll add string parts for sure. My Jerome Kern Medley – four numbers in a continuous medley, namely Smoke gets in your eyes, The way you look tonight, Can't help lovin' dat man , Pick yourself Up. Again scored for strings and piano. My Carpenters Sequence scored for piano and strings.

And a work so far not created ie my arrangements of Cole Porter again probably in a medley.

Now there is a rider to all of this and I need to tell you what else has been happening in my musical life over the last twelve months so that you can have a bit of context. In the last twelve months or so I have been fortunate enough to be pretty pivotal in starting up two new concert series, both at venues which are near to me in Whitley Bay. They involve two churches. One is St Mary the Virgin in Whitley Bay and the other is Elsdon Avenue in Seaton Delaval. Both have been very successful and have involved mainly chamber music recitals. Flushed with the success of the season just gone we have planned another season at each venue.

At St Mary's I suggested a whole lot of things they might be interested in for this coming season but I added to the mix my songbook sung by yourselves. To my surprise and I have to say delight too, they went for it. The concert we would perform this in would be on the 30<sup>th</sup> June which is exactly a week after our own concert here in the Minster on 23<sup>rd</sup> June. Now this is all fine. But I have to point out that if we are doing the American programme, then we would have to try and find time in our schedule to relearn and prepare for a very high quality concert series from the songbook. This would of course entail us starting rehearsals early and meeting at 7pm for the summer term .

If, however, we went for the Gershwin, Kern and Porter we could just repeat this programme at St Mary's . I have explained this to the St Mary's committee that it could be either songbook or Gershwin Porter and Kern and they are fine with it and actually don't need to go to press until later this month.

I'd be very happy with either programme - aside from the issue of extra work being created with the American programme . There isn't a great deal of difference in the costs, so I leave the ball entirely in your court. One thing I do need to emphasis is that I need everyone to commit to the concert at St Mary's. This is a series of very high quality concerts and I obviously can't give a concert there with reduced forces from the choral society. So I need everyone to commit to the 30<sup>th</sup> June as well as the 23<sup>rd</sup>.

So to conclude, many thanks to everyone for the great success which we've achieved this year. Thanks especially to our hard working committee who do so much to make things work as efficiently and as successfully as they do. Thanks to Eileen for her great help at my side as not only accompanist but also as an absolutely invaluable choral trainer. And thanks to all of you for being such great choristers and such fun to work with. Long may it continue.

The Chairman expressed everyone's thanks to David but said that the report did not reflect the many hidden hours of work he has put into preparing concerts and for which we were hugely indebted.

Several reports had been previously provided via the web-site (and not presented verbally) but the Chairman noted them and made some comments on each.

**The Patrons' Officer's Report** was prepared by K.A.

During the past year there has been a slight change in our Patrons' numbers. Rev. Canon Sheila Bamber our Honorary Patron relocated. 3 subscriptions were not renewed however 1 new Life, 3 new Senior and 1 returning Patron have helped to keep the numbers stable with a slight increase to 42.

The breakdown of our Patrons is as follows:-

|                |    |
|----------------|----|
| Life Patrons   | 20 |
| Senior Patrons | 16 |
| Adult Patrons  | 3  |
| Family         | 2  |
| School         | 1  |

Patrons' ticket sales throughout the year still represent about a third of the audiences we attract.

The only change to Patrons' Fees was an increase of £1 for Adult Patrons' from £24 to £25.

2016-2017 Season Fees:-

|                |      |               |      |
|----------------|------|---------------|------|
| Senior Patrons | £12  | Adult Patrons | £25  |
| Family         | £36  | School        | £50  |
| Life           | £120 | Corporate     | £150 |

Emailing information to Patrons' is proving cost effective so any updates or indeed new email addresses are most helpful. If possible please forward these to me.

Finally, I need to thank Sheenagh for all her help in guiding me through the process of an in-coming Patrons' Officer, Claire too. Their meticulous organisation and support have been invaluable.

**The Concert Manager's** was prepared by D.C :

**1<sup>st</sup> Concert - An English Christmas**

Setting up for the concert we were faced with accommodating the Christmas tree as in the previous year and this proved possible by leaving out one section of the stage but needed 3 bungee ropes to prevent sopranos falling into the tree! Softer seats were provided for the Patrons in the audience by Minster Staff moving out several of the centre pews with only one pew either side removed on Saturday morning to accommodate the small orchestra. Owing to an AgeUK Carol Service on the Friday afternoon the larger centre pews were moved to the back of the nave so that they could be used for seating. This proved to be a better arrangement all round. The whole chorus was accommodated on the staging giving space on the front of the dais for the Young Singers; men were positioned on the right, altos in the middle and sopranos to the left. It was noticed that the Christmas tree acquired an extra knitted bauble at some point before the concert!! David's use of a microphone to introduce carols and encourage audience participation worked well. There was a problem when we were unable to get early access to the Café and Kitchen due to the keys being kept in a key safe. Only two pews were put back at the end of the concert, the softer chairs were left in position for the members of the Sunday morning congregation to appreciate a softer seat for the service!! Clearing away took 45mins thanks to everyone helping.

54 members sang in the concert. 22 Sopranos, 10 Altos, 10 Tenors, 12 Bases.



## 2<sup>nd</sup> Mozart C minor Mass and Solemn Vespers

Christmas tree gone and a very quick setup entirely due to two of our Iranian brethren, Majid and Ashkan, from the Minster congregation who had come in to pray before their baptism on Sunday and insisted on putting up the staging. One drawback we found at the end was the handles holding the legs in position were turned rather tightly!!!

Extra pew moving was not necessary as the Minster team had already replaced six of the longest middle pews with padded chairs and we were allowed to leave them for the Sunday. I was granted access to the Key Safe which meant that we were able to get into the café and kitchen early to prepare for the patrons pre-concert nibbles.

The Mozart was a strenuous but rewarding sing for the choir but David took pity on us and allowed us to sit during the Laudate but we still had to sing!! The conductor lost his baton at one point and nearly his trousers at another but that's another story! The chorus numbered 53 singers; First Sopranos 11, Second Sopranos 10, 11 Altos, 10 Tenors, 11 Basses

## 3<sup>rd</sup> Song on the Tyne at the Sage

It is always a relief for me to go to a concert in the Sage at Gateshead where I have no responsibility for opening the venue, moving seats, staging, chairs etc... Thanks to Neil Pont for the organisation of Ryton, Bishopwearmouth and BYS Combined Chorus seating and the organisation of the event. The Friday combined rehearsal in the Minster was a bit of nightmare as pews had been moved and tables setup for the Craft Fair in the Minster on the Saturday. Thanks to Heather Crawford (Minster Warden) and her helpers who worked with us to make the rehearsal possible. Over 80 singers were put in 5 rows West to East in the central nave and a small adjustment on the night to bring the piano nearer helped. Thanks to all who cleared 80 chairs away at the end of the rehearsal so that Heather could sort out her Craft Fair tables first thing on the Saturday morning.

The Chorus numbered 88 singers; 33 Sopranos, 17 Altos, 11 Tenors, 16 Basses, 11 Young Singers I'm not sure if these numbers were exactly as on the night!!

## Extras

On a very wet day in February many of us turned up to sing at the **Citizenship Ceremony** in the Civic Centre. Thanks to all who made it and especially those who carried the keyboard and amp up for Eileen. Always an interesting event, this time we were seated in the Council Chamber itself rather than high up in the public gallery.

For those of you who enjoy singing and took up the invitation to support the Young Singers in their concert, **Musical Moments**, I hope you managed to sing The Shove!! I needed some *mogadon* after that!!

Many of us also joined (*some like me at the last minute*) Ryton Chorus at St Mary's Church on Lindisfarne for the **Holy Island Festival**. It was very rewarding singing in such an historic setting on such a beautiful day and coming out after the concert to hear the seals singing was extra special.

## Observation from concerts

*'Singing is good for you'*; So be ready at the start of rehearsals/concerts, learn the music, watch the conductor, keep with the beat and follow the conductor's interpretation in rehearsal and performance.

The Chorus at the last count consisted of 22 Sopranos, 11 Contraltos, 10 Tenors and 12 Basses a total of 55 I look forward to a challenging 69<sup>th</sup> season starting with 'What Sweeter Music' followed by Duruflé & Poulenc and a choice for the third concert..

As always I would like to thank David and Eileen for their hard work and patience.

I would also like to thank everyone who helps set up & clear away for rehearsals and concerts in the Minster; we pride ourselves in leaving the Minster neat and tidy, ready for Sunday morning worship. *With everyone's help we can clear away and setup in under an hour after the end of the concert. This is a huge achievement and relies on all members to play their part even if it is only moving a few chairs – it all helps.*

A huge thank you to the Minster staff for setting up the soft seating in the patron's area of the nave and allowing us to leave it ready for the Sunday services.

Also thanks to those who make the rehearsal interval coffee; run the coffee mornings, organise the weekly raffle (*You have to be in it to win it!!!*), those who make the concert interval refreshments and Young Singers supporters, in fact everyone who mucks in and helps in any way - these things don't happen by magic and all money raised keeps the society going!

Finally – well – I just know you're waiting for some humour.

*Q: How many bees do you need to start a bee choir?*

*A: A hundred!*

*Q: What do you call a computer that sings with powerful emotion?*

*A: A-Dell*

*Q: Did you hear about the soprano who couldn't find a singing partner?*

*A: She had to buy a duet yourself kit.*

*Q: What did the choir director tell the chorister who couldn't sight read?*

*A: You're nothing but treble.*

### **Choice of Third Concert –**

The choice between the American Concert and the Gershwin / Kern / Porter arrangements was then put to a vote. There were 19 votes for the first option and 25 votes for the second option – so our third concert will now be the Gershwin / Kern / Porter arrangements.

### **Election of Officers** – These were conducted as follows :

| For the post of |            | Proposed by | Seconded by |                    |
|-----------------|------------|-------------|-------------|--------------------|
| Chairman        | C.Alder    | JC          | FG          | carried by meeting |
| Secretary       | E.Watson   | JC          | FG          | carried by meeting |
| Treasurer       | S.Riddle   | JC          | FG          | carried by meeting |
| Soprano Rep.    | J.Lorraine | JK          | LL          | carried by meeting |

Deputy Chairman )

Tenor Rep. ) There being no nominations for these three posts, it was agreed that an Extraordinary

Bass Rep. ) General Meeting would be held on 20.9.2017 to allow nominations to come forward.

### **Any Other Business :-**

- EM reported that she had not received the email circulation, although she had been kept informed by other members.

There being no other business, the meeting closed at 8.15 p.m.

Eileen Watson,  
Hon.Secretary.

