

## March concert: Mozart, Verdi, Rossini, Britten

Tickets sales were worryingly slow at first. Perhaps people were hanging back because of the risk of snow, but they picked up eventually, and we estimate there were 167 in the audience on Friday and 109 on Saturday. Thank you, everyone, for what you did to encourage your friends to come. It made all the difference. Here is a quote from one audience member: *I can't tell you how much I enjoyed the concert last night. What an uplifting experience it was. The choir (as usual) just made a wonderful sound and I thought the orchestra was the best I'd heard them. The programme was so imaginative. Just a lovely contrasting selection. If I wasn't out to supper to-night I would have crashed - I would love to hear it again.*

Praise for the staging team came from the Rector, Adrian, who thanked them for putting the church back in perfect order for the Palm Sunday service next day.

## Library vocal scores

There was an exceptional amount of rubbing out to be done after the concert. Elizabeth hosted what was a marathon session this time, and provided some excellent coffee and biscuits, but with many hands making light work, the task was completed in just over two hours.

## Summer term: Concerts Friday 6 and Saturday 7 July – 1<sup>st</sup> choir rehearsal 19 April

Schubert: *Intende voci orationis*. This short work for tenor, chorus and orchestra was one of the last Schubert wrote before he died in 1828 at the age of 31. The words are taken from Psalm 5 *Give ear to my words, O Lord*, which we will be singing in Latin. Hiroshi Amako is the tenor soloist in this and in Mozart's *Davidde penitente*. As was common practice in his day, Mozart took an earlier work, his *Minor mass*, and re-cycled the Kyrie and Gloria in a different format, a cantata with words in Italian and some extra arias. Our three soloists are at present studying at the Royal Academy of Music: Hiroshi, Ilona Revolskaya, and Hannah Bennett. Bruckner's motet *Ecce sacerdos* and some incidental music Beethoven wrote for the play *The Ruins of Athens* make up the rest of the programme.

## Vocal scores

The Breitkopf edition of the Mozart vocal scores have an underlay in three languages. We will be singing in English, rather than in the Italian which Mozart used. The Schubert copies weren't available from any library, despite a great deal of searching, so we have had to buy them. We hope that you can accept a charge of £10 for music this term, some of it to cover the cost of hiring the Mozart copies and the rest for the purchase of the Schubert copies, which are yours to keep.

## Chamber Choir trip to Berlin (25 – 29 July)

A reminder for those going on this trip that they should let Gilliane have the balance of £620 per person sharing (or £690 for a single room) by **Thursday 10 May**.

## Safeguarding and Data Protection policies

We have discussed in committee recommendations by Making Music regarding our policies on safeguarding and data protection, and we are satisfied that adequate safeguards are now in place. Rosalyn Roulston has been our Safeguarding Officer for some time, and Chris Osman has volunteered to be our Data Protection Officer. If anyone needs further details of these policies, they should get in touch with Richard [treasurer@woodstockmusic.info](mailto:treasurer@woodstockmusic.info) and he will send you the complete documents.

## Emails

We guarantee that the email address we have for you will be used solely for WMS purposes. Some people have opted in to receive publicity from other organisations about local concerts, etc. Please let Evelyn know if you wish to be removed from that group, or to be added to it.

## WMS website

Will Clark maintains our website [www.woodstockmusic.info](http://www.woodstockmusic.info), on which you will find details of future concerts, and a list of the major works we have performed over the past 42 years.

## Tax returns

If you are a taxpayer, you might like to look at the annual reminder from Richard Sills about Gift Aid.

*Gift Aid rules for singers and players:*

Under Gift Aid rules, WMS can claim tax relief on all of our members' subscriptions, except for a portion which relates to tuition (as opposed to preparation for concerts) given by the music director. The committee has deemed this tuition element to be £6 per annum per choir member but £0 per orchestral member. So, on your tax returns for **2017-2018**, choir members should quote a Gift Aid figure of **£81**; and orchestral members should quote a Gift Aid figure of **£60**. However, choir members who joined in January should quote their full part-year subscription of £58. Sorry for the complications!

*Gift Aid rules for Patrons:*

We are very grateful to our patrons for their presence at our concerts and for their financial support. A single patron's subscription is £60. However, under the rules governing Gift Aid we can claim tax relief on just £25 of this, the remaining £35 being (approximate) ticket value and therefore ineligible for relief. The double patrons' subscription is £90, of which £70 is approximate ticket value and £20 donation. All patrons should quote the £25 (single) or £20 (double) figure when entering gift aid on their tax return. The business rate stays the same at £85, and is not eligible for gift aid. Those who are both members and patrons should simply aggregate the two figures.

## Subscriptions

We wish to encourage members to pay their annual subscriptions by a BACS payment into the WMS bank account. When the time comes for renewals in September, we will let you know the amount to pay for the forthcoming year: September 2018 to August 2019. For account details please contact me: [treasurer@woodstockmusic.info](mailto:treasurer@woodstockmusic.info). If you do not have facilities to make a BACS payment, a cheque will be quite acceptable.

*Richard*

## Community Centre Chairs

A deputy caretaker has been appointed by the Town Council and we are renewing our efforts to have chair moving provided once again. In the meantime, thank you if you have been able to help and for tackling the job without complaint!

## Winter concert 2018 - Friday 7 and Saturday 8 December. First choir rehearsal: Thursday 6 September.

Programme: Haydn's *The Seasons (Autumn and Winter)*. These are the two sections we didn't do in July 2016. Tchaikovsky also wrote some *Seasons* music for piano – one movement for every month of the year - and we shall be playing a selection of these in transcriptions for orchestra.

## Concert dates 2019

Many of you like to know our concert dates well in advance so that you can plan your holidays around them, so here they are for next year:

**Spring: 5 and 6 April**

**Summer: 12 and 13 July**

**Winter: 13 and 14 December**

**Please note that the summer and winter concerts next year are a week later than is usual for us.**

There have been several occasions recently when our concerts have coincided with those by other societies. It's unfortunate, but it can't always be avoided. We have circulated our dates for next year, so we hope there won't be too many clashes.

*Evelyn Hendy, Secretary, [choir@woodstockmusic.info](mailto:choir@woodstockmusic.info)*