

VOLUME FIVE

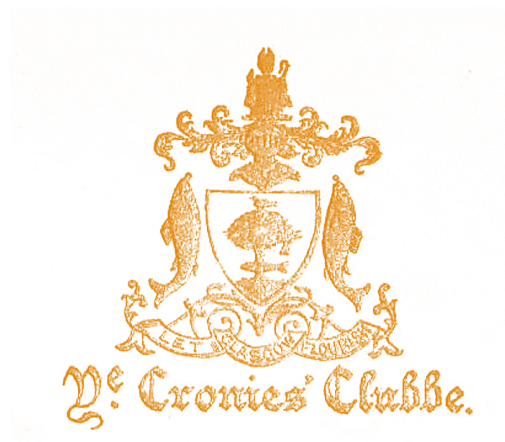
1980 – 2019



Our Story

A collection of minutes, pictures, programmes,
and anecdotes from the Ye Cronies Archives.

Collated by
David Cameron



CEAD MILE FAILTE

“One Hundred Thousand Welcomes”

A Note From The Past



2nd Nov. 2007.

Dear Jimmy

I was decanting an old Ye Cronies file in my 'archives' and came across the enclosed which might be of some use to you for comments.

The notes on interview with John Watson were by Joe Stirling, a friend of mine, who at that time was a freelance writer, collector of antiques, expert on porcelain + antique jewellery etc.

David Patrick + I had meetings with him to discuss a history of Ye Cronies, to become a booklet which members could give to their guests. Joe started, going through minute books etc, but by this time he was writing articles for the Scottish Field on a regular basis and eventually became its Editor. After some time + pressure from us, he finally admitted that he was unable to produce the goods - no money was involved!

There might be something worth extracting for your talk on December Ye Cronies .. but as they say - it's your shout!

Regards

Tom.

A Dedication

In Memory Of...

Thomas McKay

Past President (1988 - 1990)

&

John Watson

Concert Director (1961 - 2009)

They strived to record and
safeguard the club's history.

They planted the seed
for this entire series.

Thank you.

Contents

Volume Five

| | | |
|------------------|---|-----|
| | <i>Preface</i> | 1 |
| Chapter 1 | <i>The 1980s</i> | 3 |
| Chapter 2 | <i>The 1990s</i> | 39 |
| Chapter 3 | <i>Ye Cronies choir Songs (1993—2013)</i> | 76 |
| Chapter 4 | <i>The 2000s</i> | 88 |
| Chapter 5 | <i>Ye Cronies Choir Ladies Nights (2002 - 2015)</i> | 123 |
| Chapter 6 | <i>The 2010s</i> | 140 |
| Chapter 7 | <i>2018/19 Season: Concerts & Speeches</i> | 172 |
| Chapter 8 | <i>Membership Records (1980 - 2019)</i> | 202 |
| Chapter 9 | <i>Acknowledgements & Sources</i> | 205 |

END

Preface

Volume Five

“And now the end is here...And so I face that final curtain ”

It's incredible to think this journey has now come to an end!

When I first set out to collate the stories of Ye Cronies over the years, I genuinely had no idea how many secrets would be uncovered, or how many old associates of the club would get in touch to lend their memories. It has been an exhausting, but incredibly rewarding experience that has certainly helped me get through the long days in lockdown.

My guiding principle throughout this series has been to not underestimate any aspect of the club's activities on the basis that what may seem minor today will undoubtedly be a source of great interest to those in the future.

This rule may well have got the better of me in this final volume where you now have over 200 pages of material to digest, covering the last four decades of Ye Cronies events!

Despite having a rich treasure trove of material to assist in completing this volume, I had long harboured a degree of apprehension over how to approach this final chapter in the club's history. As mentioned in the preface to Volume Four, the closer we come to the present day, I've felt the need to ensure I don't misconstrue events or the acts of individuals that concerned the club.

This concern become far more pointed when debating over including a chapter on the 2010-2019 decade...especially given my role on the committee for half of it!

What you may notice in the latter half of this volume is a greater level of self-awareness, which meant I purposefully focused less on profiling individual Cronies members and drew more attention to the events and artistes that have made our concerts such a joy to attend.

Ultimately we all need more time to reflect on the actions of our most recent past, and I am sure a fresh pair of eyes will see an opportunity to return to this volume and update it appropriately once consequences have been put in context.

I sincerely hope my attempt to navigate the last 10 years does not diminish your enjoyment of this last chapter, or that it presents events in an unfavourable way to you, the reader. It was certainly not my intention to offend or pass judgement beyond what records had already stated.

Preface

Volume Five

These volumes should always be considered an “early draft” and open for revision and/or addition.

All efforts have been taken to explore and elaborate on many elements of the club’s history, but there remain plenty of gaps in knowledge (the early 1900s for instance). All that you’ve read in these five volumes has come from either personal recollections or online materials. What more might be discovered in the libraries of Glasgow and further afield is bound to be a surprise, and will no doubt add a further few hundred pages to this record!

I look forward to exploring these additional sources over time, and I absolutely welcome any others, perhaps far more qualified than myself, to make this series an even more accurate and colourful account of the club’s incredible journey.

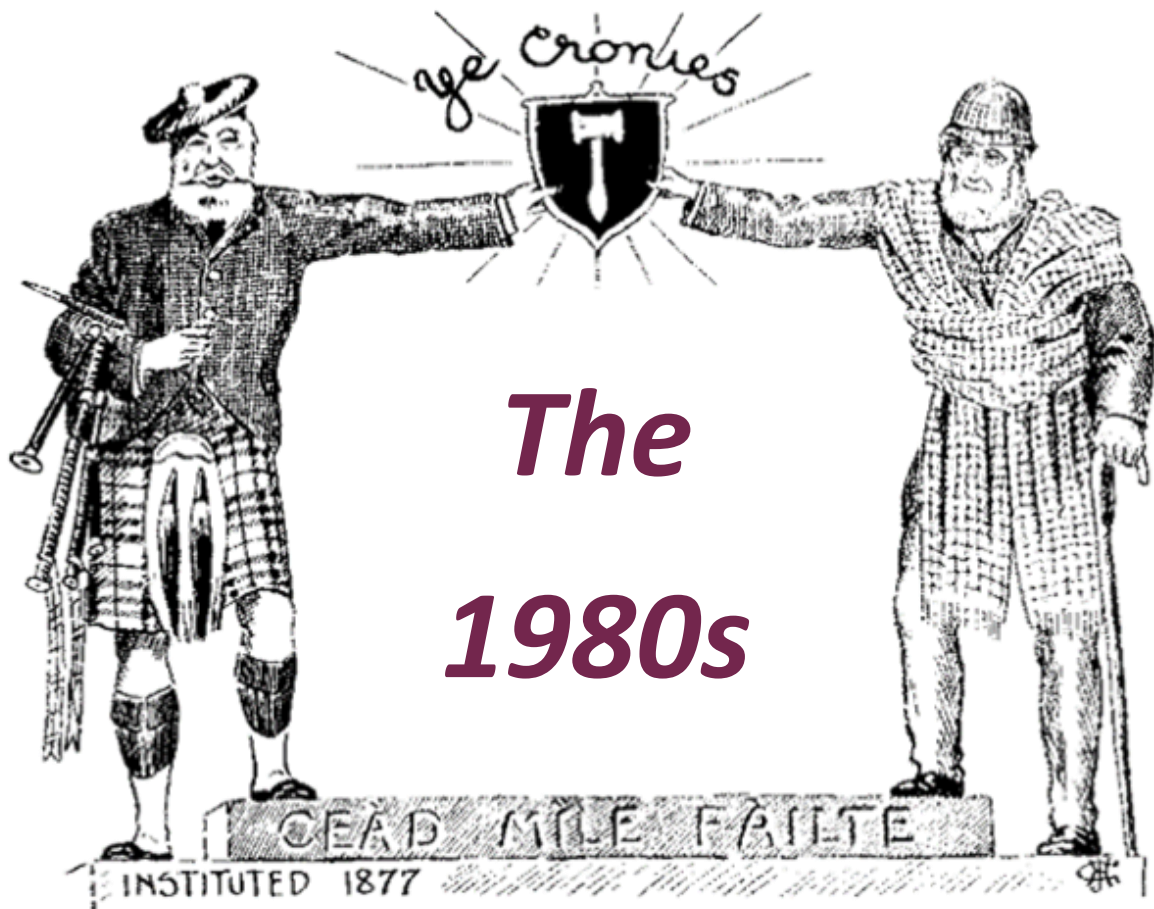
With all that said, I just want to thank every single individual who has contributed to this series. I have also included them by name at the end of each volume, but without their efforts this series would never have been completed.

And so, with a deep breath, I thank you all for your support over the last six months, and leave you to enjoy the most recent forty years of Ye Cronies!

David Cameron
18th March 2021

Our Story

Chapter 1



The

1980s

James H. Geddes Bursary | The Anonymous Donation | An Opera Award

Arthur T. M. Brown | Sir Willard White | The Stakis Grosvenor | Gala Night 1985

Ladies Night Plans | Kathryn Harries | Club Rules 1988 | Sergeant Major Churchley

Cronies in the 1980s

New Faces and “New Money”

The 1980s saw unprecedented growth within the Club, attracting large numbers of ‘corporate’ guests, a “changing of the guard” in key posts, and a significant increase in the club’s cash reserves.

New Secretary

Prior to the start of the 1980/81 season, James Stuart Deans announced he was stepping down from his role due to recently being diagnosed with cancer.

Having served in the role for the last 18 years, Mr. Deans was the second longest serving Secretary and so a fund was setup to contribute towards a ‘retirement gift’.



In total £399 was raised of which £267 was used towards a gift for Mrs. Deans. At Mrs. Dean’s request, the remaining balance was donated to the Cancer Research Campaign.

Mr. William David Patrick would succeed Mr. Deans in the role of Secretary and Treasurer, going on to match his time in the role for the next 18 years.

The Season “Grand Finale”

During the summer months of 1980, the committee felt, given the popularity of the annual “Ladies Evening”, that the event make for a fitting end to the Cronies season.

Having predominantly taken up the February slot in the Cronies calendar, the decision was made to move Ladies Evenings to March, starting in 1981. This black-tie event has remained the season finale for Ye Cronies ever since.

John Watson “Flies Solo”

Sadly Ye Cronies lost another long-time collaborator in 1981 in the form of James H. Geddes. Officially the club’s co-Concert Director alongside John Watson, Mr. Geddes focused on being the accompanist at each concert. With his passing, John Watson agreed to take on the role of Concert Director by himself, holding it for another 28 years.



The First Choir Conductor

In 1983, the Ye Cronies Choir took it upon themselves to appoint their first ever choir conductor— Mr. Jack Gardner. Together with recently appointed Ye Cronies accompanist, Mr. Arthur Brown, the two would lead the choir for the next 17 years.

Cronies in the 1980s

New Faces and New Money

Growing Relations with Royal Hospital for Sick Children

The 1980s saw a significant increase in funds being raised for the club's Children's Charity fund. Having had a relationship with the hospital for over 50 years now, since 1926, it was Ward 6b in particular that benefitted from the generosity of club members.



With the Baxter family continuing to provide toys to the ward each Christmas, the club's committee were given more leeway in deciding how funds would be distributed to charities beyond the RHSC. That, however, did not stop them from responding to specific requests from the Matron of Ward 6b, including a request for a new Baby Monitor.

Upon hearing this request, the club asked how much was required for a new monitor, and swiftly agreed to donate enough funds to purchase two! Further such requests for specific equipment would be received over the next 20 years, and on all occasions the club were quick to respond in kind.

Growth in Corporate Membership

Towards the end of the 1980s, Ye Cronies was attracting significant interest from the corporate world. With requests for corporate tables, and wine orders placed under company names, the pressure on both staff and artistes to adhere to the standard Cronies evening schedule despite the inflated numbers was becoming very apparent.

By 1988 the committee actually took to discussing how to REDUCE numbers attending, out of fear that guests were vastly outnumbering members.

The result of this was two-fold: firstly to restrict concert attendances to a maximum of 300; and secondly to limit members to inviting 3 guests each.

Ye Cronies Calendar

1980 - 1989

The Members Sign-in Book kept records of all events held in the 1980s

| Year | Month | Date |
|------|----------|------|
| 1980 | January | 31 |
| | February | 21 |
| | March | 27 |
| | October | 30 |
| | November | 26 |
| | December | 17 |
| 1981 | January | 29 |
| | February | 26 |
| | March | 29 |
| | April | 09 |
| | October | 29 |
| | November | 26 |
| 1982 | December | 17 |
| | January | 28 |
| | February | 25 |
| | March | 25 |
| | October | 28 |
| | November | 25 |
| 1982 | December | 16 |

| Year | Month | Date |
|------|----------|------|
| 1983 | January | 27 |
| | February | 24 |
| | March | 24 |
| | October | 27 |
| | November | 24 |
| | December | 22 |
| 1984 | January | 26 |
| | February | 23 |
| | March | 22 |
| | October | 25 |
| | November | 22 |
| | December | 20 |
| 1985 | January | 31 |
| | February | 28 |
| | March | 28 |
| | October | 31 |
| | November | 28 |
| | December | 19 |
| 1986 | January | 30 |
| | February | 27 |
| | March | 27 |
| | October | 30 |
| | November | 27 |
| | December | 18 |

| Year | Month | Date |
|------|----------|------|
| 1987 | January | 29 |
| | February | 26 |
| | March | 26 |
| | October | 29 |
| | November | 28 |
| | December | 17 |
| 1988 | January | 28 |
| | February | 25 |
| | March | 31 |
| | October | 29 |
| | November | 24 |
| | December | 22 |
| 1989 | January | 26 |
| | February | 23 |
| | March | 30 |
| | October | 26 |
| | November | 30 |
| | December | 20 |

CANCELLED

Ladies Night

No Records

Cronies Choir Night

Setting the Scene

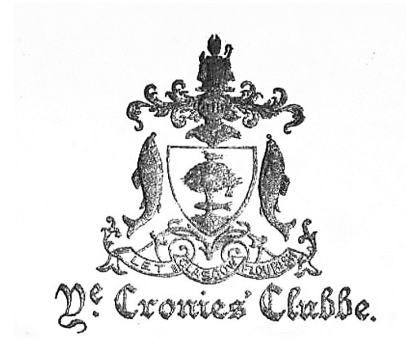
World events in the 1980s

- 1980** - *West Highland Way opened as the first of the official Long Distance Routes for walkers in Scotland.*
- 1981** - *Last manufacture of coal gas in the UK, at Millport, Isle of Cumbrae.*
- 1982** - *Compact Disc (CD) audio system is launched.*
- 1983** - *Wearing of car seat belts is made compulsory in Britain.*
- 1984** - *Scottish Poetry Library established.*
- 1985** - *“Les Misérables” opens in London.*
- 1986** - *Chernobyl Disaster in Ukraine.*
- 1987** - *Richard Branson completes the first transatlantic flight by hot air balloon, ditching a mile off the Mull of Kintyre.*
- 1988** - *Glasgow Garden Festival is held in Glasgow, one of five national festivals held in Scotland*
- 1989** - *The Fall of the Berlin Wall allowing East and West Germans to re-unite with one another.*

Our Timeline

The 1980s

1980s



29th January 1981

Frank Elliot Dobie, at the age of 95, gives his final performance at Ye Cronies, singing "The Road to Mandalay".



1982

The James H. Geddes Bursary for talented repetiteurs is setup in partnership with the Royal Scottish Academy of Music and Arts.



31st October 1985

Ye Cronies re-locates to the Stakis Grosvenor Hotel in Glasgow's West End.



28th January 1988

Ye Cronies Choir celebrates it's 21st Anniversary at the club's January meeting.

Committee Members

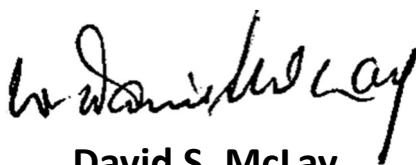
1980 - 1989

Ye Conies Club Presidents



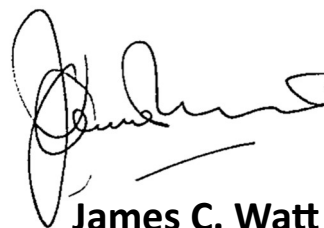
George B. Horspool

1980 - 1982



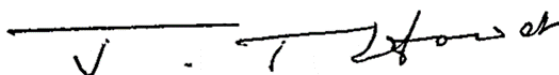
David S. McLay

1982 - 1984



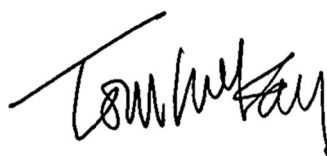
James C. Watt

1984 - 1986



James T. Howat

1986 - 1988



Thomas McKay

1988 - 1990

Vice-President

| | |
|------|------------------|
| 1980 | David S. McLay |
| 1982 | James C. Watt |
| 1984 | James T. Howat |
| 1986 | Thomas McKay |
| 1988 | Gordon Henderson |

Concert Director

| | |
|-----------|--------------|
| 1980 - 89 | John Watson |
| 1980 - 81 | James Geddes |

Choir Master

| | |
|-----------|---------------|
| 1980 - 83 | John Warren |
| 1983 - 89 | James Gardner |

Secretary / Treasurer

| | |
|-----------|-----------------------|
| 1980 | James Stuart Deans |
| 1980 - 89 | William David Patrick |

Accompanist

| | |
|-----------|-----------------|
| 1980 - 81 | James Geddes |
| 1981 - 89 | Arthur M. Brown |

Committee & Honorary Members

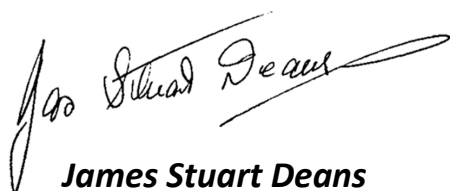
1980 - 1989

Ye Cronies Committee Members

| 1979 - 1980 | 1980 - 1981 | 1981 - 1982 | 1982 - 1983 | 1983 - 1984 | 1984 - 1985 | 1985 - 1986 | 1986 - 1987 | 1987 - 1988 | 1988 - 1989 |
|---------------------|------------------|-----------------|----------------|-----------------|----------------|-----------------|--------------------|-------------------|----------------------|
| William A. McAlpine | | James W. Coupar | | | Jack McDougall | | | John C. Mathieson | |
| Walter O. Hibberd | | | | James T. Howat | Thomas McKay | | Gordon Woore | Gordon Henderson | William K. B. Kinnis |
| Thomas McKay | | | Ian McDowall | | | Nimmo McKellar | | | John Danskin |
| Louis Stewart | John C. Matheson | | | | Alastair McLay | | Arthur T. M. Brown | | |
| David S. McLay | John Warren | | | Douglas Bankier | | | Ian McAlpine | | |
| John McDowall | James C. Watt | | Charles Baxter | | | Gordon Hamilton | | | Stuart Wallace |

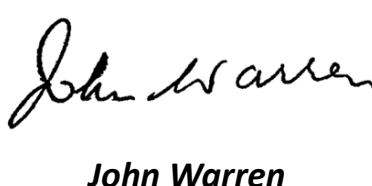
Ye Cronies Honorary Members

1980



James Stuart Deans

1980



John Warren

1980



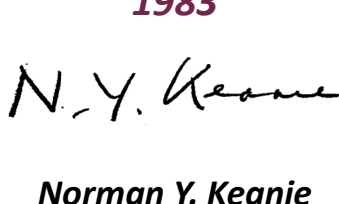
Louis Stewart

1982



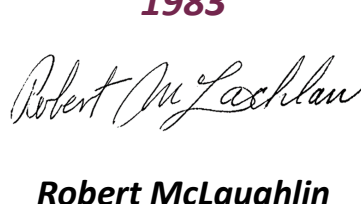
William Law

1983



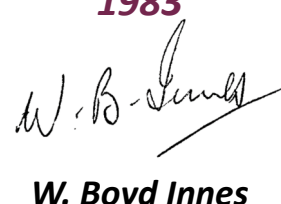
Norman Y. Keanie

1983



Robert McLaughlin

1983



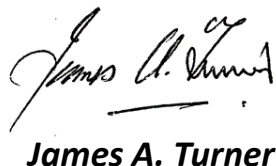
W. Boyd Innes

1986



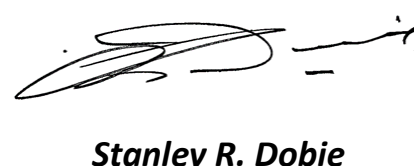
Charles Baxter

1987



James A. Turner

1987



Stanley R. Dobie

Ye Cronies Choir Night

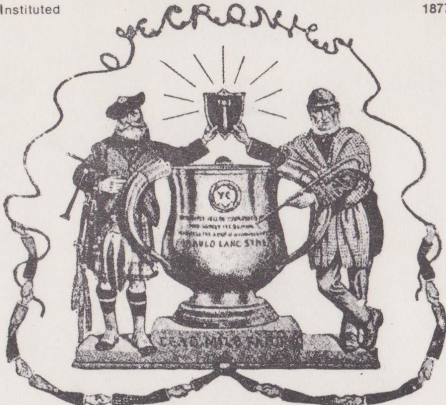
9th April 1981

At the end of the 1980/81 season the Cronies Choir arranged for a separate dinner for the friends and family of the Choristers. Held at the Royal Scottish Automobile Club on Blythswood Square.

As well as multiple performances by the Cronies Choir, the night also saw performances by Soprano Phyllis Cannan, Saxophonist Ronald Brown, and Violinist Angus Anderson.

Curiously, this would be a one-off evening for the Choir until the tradition was re-established in 2002

Instituted 1877



GRACE

Some hae meat and canna eat
Some wad eat that want it;
But we hae meat and we can eat
And sae the Lord be thankit.—Burns

Music composed by the late Montague Smith

Dinner

George - failed jockey
Architect - gratitti - hate Italian food.
Smoked Mackerel & Lemon
Wife, mistress, overdraft - all 3 overdue.
Don't worry - no need us both worrying
Scotch Broth
Big guns - Cannan
Che Faro - castrati
Samson - brought
the house down
Challenge to a duel.
Oedipus - all forgiven - Mum
Over my dead body - Dad
Buffalo Bill
False Teeth - Valse Triste
Letter - Rev. Elton Jones.
You work in every b-y pub in Glasgow
School children
- better armed.
Al Capone's birthday

Ron Brown -
thrown out of
Commons.
Black Bull etc.
Afghanistan
Russia 50m prisoners
Lawyers - make
C.S.s seem fast.
Briefs / No briefs
Racquel Welch
window cleaner
Good news for dead -
Rolling Stones disc.
Fire - burned his books
one not coloured.
Salmon - rising
clump.
Arthur takes poetic turns.

Gigot of Lamb en Croute
Buttered Brussels Sprouts
Chateau Potatoes
Rum Baba
Coffee
CENTRAL HOTEL : GLASGOW
Thursday, April 9, 1981

Phyllis - Che Faro - Caluck
Softly Awakes. - San Sains
Angus - Liebesleid. - Kreisler
Schöne Rosmarin - "
Chanson de Matin - Elgar
Choir - O Nancy's Hair
Rio Grande
Glory and Love - Gounod
Ronald - The Nearness of You.
Misty
Stranger on the Shore
Phyllis - Some Day My Heart Will Avenge
- Novello
John Anderson My Jo
Choir - The Isle of Mull
Speed your Journey. - Verdi
Whittenpoof Song
Angus - Czardas - Monti
Meditation - Thais - Massenet
Salut d'Amour - Elgar
Phyllis - Can't Help Loving That Man
Choir - Watchman ...

The James H. Geddes Bursary

1981

By the end of the 1980s, Ye Cronies had established it's Ye Cronies Opera Award, a first of its kind at the Royal Scottish Academy of Music and Drama. But the journey to this milestone was not a straight forward one, and involved a number of events throughout the decade, starting with the sad passing of James H. Geddes.

At the committee meeting 30th September 1981, it was announced that James Hain Geddes had passed away over the summer break.

Having been the Ye Cronies accompanist since 1953, and co-Concert Director alongside John Watson for the last 19 years, this was a huge loss to the club.

With a life long associated to music, the committee were keen to mark Mr. Geddes' passing in some way that would respect his passion for Glasgow's music scene. At the 1981 Annual General Meeting, it was proposed that a fund be setup to "further the interests of music, of which the late Geddes was dedicated". This was quickly agreed to on the proviso that Mr. Geddes' family had no immediate need for the funds which was later confirmed.



Six months following this decision, £439 had been raised by the Cronies membership, as well as £130 from the Cronies Choir, and a further £900 donated from the club's funds. - A total of £1,500, the equivalent of £5,880 today.

Relations between the RSAMD and Ye Cronies were still at a very early stage in the 1980s, but one that Concert Director John Watson was very keen to grow and harvest for the benefit of the club. With this in mind, the committee proposed the creation of a prize fund which would be award annually to a promising student of the RSAMD and assist them in their training as a repetiteur.

At the start of 1982, Secretary William David Patrick, and President George Horspool met with the RSAMD. The RSAMD advised against a "prize" during this meeting due to the complications it would cause within the Academy, but they embraced the idea and suggested a bursary be setup under the RSAMDs "Special Trust" fund. This bursary would act in the same way as a prize, whereby £100 would be awarded to a student each year.

The James H. Geddes Fund

1981

On 22nd April 1982 the committee donated £1,500 to the RSAMDs Special Trust:

“That there be gifted to the RSAMD Trust from the General Funds of the Ye Cronies an amount which together with other funds collected for this specific purpose, be termed the James H. Geddes Fund, to be operated within the RSAMD Trust the income to assist with the provision of a bursary to a student of the School of Music at the sole discretion of the Trustees of the RSAMD Trust.”

In creating this prize fund, it was hoped that the winner of the prize would perform at a Cronies concert shortly thereafter. Unfortunately this would prove difficult in the bursary's formative years. It would take a further two years before the club was informed of who the first two students to receive the bursary were, and by 1988 not one of the beneficiaries had yet to attend a Cronies concert.

At the 1988 AGM, Past President David McLay expressed his view that “the Geddes Fund was not operating as intended and appeared to have been absorbed into the general funds of the Academy's Charitable trust.”

Sadly, this did not come as a surprise to attendees of the AGM. Whilst there was no doubt the bursary was being distributed to students, discussions over how to resolve the lack of engagement between Ye Cronies and the RSAMD, and questions over whether the Funds were being used as expected, would extend into the 1990s.

A painful lesson had clearly been learned in the creation of the James H. Geddes Fund, as Ye Cronies realised it had given up all control over how their funds were being handled by the RSAMD.

This experience was, however, turned into a positive as it would eventually lead to the establishment of the Ye Cronies Opera Award in 1990, a fund that would see nominated Cronies members serve as its sole trustees.

The Anonymous Donation

12th April 1984

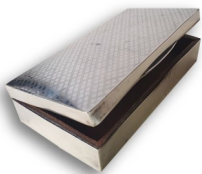
Two years after the establishment of the James H. Geddes Bursary, the Cronies committee would be approached by a member looking to make a very generous donation. The question was, how should the funds be used...

On the 12th April 1984, the committee was informed by the Secretary that a member of the club had made him aware of their intention to make a generous donation to the club:

“in appreciation of the contributions made by Messrs. Dobie and Watson to Cronies events, and the pleasure obtained over a very long number of years at Ye Cronies meetings.”

This donor wished to remain anonymous, and has done to this day, and they also left it to the committee’s discretion as to how these funds would be employed for the benefit of the club and its members.

By September 1984, the Committee had formed three ideas on how the proposed donation may be used:



Cigarette Box Plinth

The club has an unmarked silver cigarette box in its custody which, to this day, has an unknown origin. It was proposed that a plinth be added to this item. No mention was made as to what the plinth would say.



A Special Cronies Performance

Concert Director John Watson suggested the donor might want to have a performer of their choosing attend a Ye Cronies concert and the funds be used to pay their fee.



A Loudspeaker System

It was known that the facilities of the Central Hotel were in the decline at this stage and so the purchase of a new loudspeaker system was seen as a wise investment to allow individuals, such as the President, to be heard.

Interestingly, the committee decided that the third option was the preferred route and asked the Secretary to pursue this further.

The Anonymous Donation

The “Historical Sub-Committee”

When the committee reconvened in 1985 further conversations had been held between the Secretary and the mysterious donor which confirmed the member would prefer something tangible be purchased with his funds.

The Secretary had also been in touch with the Central Hotel and was given assurances that a better loudspeaker system would be provided, thus removing the need for Ye Cronies to purchase their own.

With the previous two remaining options not finding favour amongst committee members, Ian McDowell suggested:

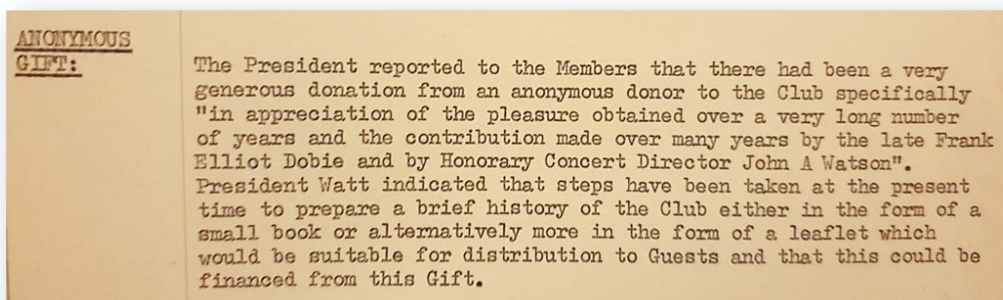
“The possibility of printing a brief history of the club in an attractive book form, using to some extent the speech made by Past President Norman Keanie on the event of the Club’s Centenary Meeting on 13th December 1977”

This was quickly agreed to, and by the end of the year a “Historical Sub-Committee” had been formed with professional writer of “Scottish Field” magazine, Joe Stirling, approached to lead the creation of content.

Over the next 6 months Mr. Stirling was provided with materials from the club’s archives, much of which has been used to form these volumes, but by the following spring the committee noted:

“Progress was being made, but possibly proving more difficult than has been anticipated”

It had now been two years since the anonymous member had first proposed a donation to the club, and with no real progress being made on confirming its use, the donor presented the committee with a cheque for £500 in advance of the club’s AGM in 1986.



[Extract of 1986 AGM Minutes]

The Anonymous Donation

The “Historical Sub-Committee”

Just prior to the AGM, Joe Stirling was invited to a committee meeting to provide an update on the progress he had made in forming content for a history booklet.

Having had time to consider the history of the club, it's interesting to note Mr. Stirling's initial thoughts were that:

*“...a history on its own would not provide interesting reading
and that what was required was the incorporation
of personal recollections and assistance of a social historian”*

This news was further compounded by news that Mr. Stirling had recently been appointed as editor of the “Scottish Field” magazine and was no longer in a position to dedicate time to the Cronies task.

With a growing frustration at the pace of development with regards the use of the donation, first raised two years ago, it was agreed that Mr. Stirling would pass on the notes he had gathered to date so that someone within the club may continue the work.

Unfortunately by 1988, no further progress had been made on the creation of a history booklet. With the £500 donation still sitting in the club's accounts, the Secretary insisted that action was necessary to “bring this matter to a head”.

The initial reaction of the committee was to propose donating the funds to the James Geddes Bursary, but given the issues already encountered with this initiative, such thoughts were quickly dismissed.

It was in October 1988, that Concert Director John Watson observed that the RSAMD did not offer any prize for opera singing and that perhaps Ye Cronies could consider investing in such a competition.

Most likely exhausted by the 4-year long journey up to this point, the committee were more than happy to explore this line of thought and agreed to propose the creation of an Opera Award at the club's AGM just a few weeks later.

The Anonymous Donation

Preparing an Opera Award

On 29th October 1988, it was agreed at the Ye Cronies Annual General Meeting that a new trust be setup by the committee with the intention of creating an Opera Award.

Having learned their lesson from the James H. Geddes Bursary, the committee proposed that the President, Vice-President and Secretary be trustees of this new prize fund, thereby ensuring Ye Cronies retained full visibility and control of distribution of funds.

By this stage the club had a significant amount of cash within its Bank account, and so the plan was to use some of these funds alongside the anonymous donation to establish a prize fund for the annual award.

After 4.5 years of debate, discussion and false hope of the use of the anonymous donor's funds, the next 6 months saw swift and definitive progress on the creation of an Opera Award.

- (c) RSAMD Opera Award. The President reported a meeting held at The Royal Scottish Academy of Music and Drama which had been attended on behalf of Ye Cronies by the President, the Concert Director, the Secretary and Dr. Kinnis. Subsequently Dr. Kinnis had prepared the necessary documentation to set up a charitable trust. The proposed deed had been submitted to the Inland Revenue who had indicated that it would be unacceptable if the objects of the Trust stated that if the Trust were to be wound up the funds would be returned to Ye Cronies. It would be acceptable to treat the Trust as a charity if on winding up the funds were transferred to another Trust with similar aims and the Committee agreed to proceed on this basis. The Secretary pointed out that within the Spring programme of RSAMD the date 19th March had been set aside for the judging of Ye Cronies Opera Award for the year 1990. He indicated that this was maybe slightly premature in that the members had not so far approved the award and that there would not be revenue funds available by that time. The Committee therefore indicated that they proposed to incorporate in the special resolution to the AGM of Ye Cronies that the Club would guarantee that in the first year the award would amount to not less than £400 even if all or part of this amount had to be donated in addition to the capital sum of £6,000 proposed subject to approval of members.

[Extract from Committee minutes—29th Sept. 1989]

The Special Resolution

1989 Annual General Meeting

Just a year after proposing the creation of an Opera Award competition, Ye Cronies passed a special resolution at the 1989 AGM confirming it was now firmly established.

SPECIAL RESOLUTION

The President reminded the meeting that it had been indicated in the previous season that it was intended to set up a charitable fund with a view to offering a prize for opera singing to the Royal Scottish Academy of Music and Drama. Since then a meeting had been held with officials of the Academy and with the assistance of the legal expertise of Dr. Kinnis a deed of trust had been drawn up which would be acceptable to the Inland Revenue as being a charitable trust. The President then moved the motion

"that "Ye Cronies" shall set aside an initial capital sum of £6,000 to fund a charitable Trust to be known as "Ye Cronies Opera Award"; further sums may be added to the capital from time to time; the funds shall be managed by the office bearers of the Club acting as trustees for the purposes specified in the Deed of Trust registered 23rd August 1989. Further, the first award in the sum of £400 shall be made in the Spring of 1990 and in the event that the income from the said capital sum is then insufficient the Club undertakes that, in the year 1990 only, such additional sum shall be paid into the Trust to enable the award to be £400".

The motion was seconded by Gordon Henderson and carried unanimously.

With the first competition scheduled for March 1990, the Ye Cronies Opera Award remains an annual event to this day, and has awarded its prize to 31 up and coming students who are studying Opera at the Royal Conservatoire of Scotland (formerly known as the Royal Scottish Academy of Music & Drama).

Ye Cronies Accompanist

Arthur T. M. Brown



Following the passing of long-time Cronies accompanist James Geddes, the club was quick to identify a successor for the role in the form of Mr. Arthur Thomas Millar Brown.

Born in Elderslie, Arthur gained his love of music from his parents, learning to play the piano as a child and was a secondary school music teacher at the Camphill High School in Paisley, where he would remain for his entire career.

Outside of his teaching profession, Mr. Brown always had a passion for amateur operatics and in 1948 he joined the Paisley Music and Operatic Society (PMOS) as both a chorus member and Assistant Musical Director, stepping up to Musical Director in 1961.

PMOS' annual show was originally hosted in the old Victory Theatre in Smithhills Street, Paisley, and primarily focused on productions of Gilbert and Sullivan. Arthur helped the society broaden its scope, introducing stage musicals to their repertoire and greatly enhancing their reputation across Scotland.

Arthur was also an accomplished pianist, often delighting members of PMOS with impromptu duets with the late David Orr. As an organist, Arthur also played for many churches including Paisley's Thomas Coats Memorial Church, where Ye Cronies' first Musical Director, Mr. Montague Smith also played.



Being a keen golfer, his membership of both Elderslie and Millport Golf Club's also saw his musical talents called upon for key events in their social calendars.

At the time of Arthur's appointment as Ye Cronies accompanist, had become the Assistant Head Teacher at Camphill High School, and two years away from retiring. Arthur's talents were clearly appreciated by the club as he also became the Cronies Choir's official accompanist, supporting their conductor Jack Gardner.

Arthur would step down from his roles with Ye Cronies after 19 years in 1999 by which point Ye Cronies, Elderslie Golf Club, and PMOS had each appointed him an Honorary Member, recognising his contributions to their respective clubs and activities.

A true music enthusiast until his death in 2012, Arthur sadly missed receiving a medal from the National Opera and Drama Association which was to mark his 65-year association with PMOS, but his contributions to Scotland's operatic scene remain to this day.

Notable Cronies Artistes

Sir Willard White



“Willard White provided an unforgettable evening during which he captivated us not only with his noble voice, but also with his commanding presence.”

[John Watson Millennium Reflections, 2000]

Born in Kingsland, Jamaica, operative Bass-Baritone Willard White was, completely coincidentally, first spotted by the wife of Honorary Member Sir John Barbirolli in the early 1960s. Despite this early connection to Ye Cronies, it would take another 15-20 years before Mr. White would take to the Cronies stage in Glasgow.

Evelyn Barbirolli (nee Rothwell) was visiting Jamaica while her husband was working and after hearing a young Willard sing with the Jamaican School of Music she took him aside and suggested he go study in London to further his potential.

Willard recalled that his voice had always caught people off-guard even at a young age....

*“When I was 13 years old and I had changed schools,
each student had to stand up and give their name to the teacher.*

*I stood up and I said ‘Willard White’
and everybody in the class just gasped...and then laughed?!*

*I wondered - ‘why are they laughing? I mean Willard is a strange name,
and then White? I mean I’m a black man...and so I thought it must have been that.*

*Shortly after that they were calling me all the names that could relate
to a low voices person—Thunder, Old Man, Rumbler...
and the one that stuck was ‘Bigger’ because I had a bigger voice than everybody else,
and so to this day some people still refer to me as bigger!”*

His father, a dockworker in Kingsland, decided against Mrs. Barbirolli’s advice instead purchasing a one-way ticket to New York City because “the flight was cheaper”.

Notable Cronies Artistes

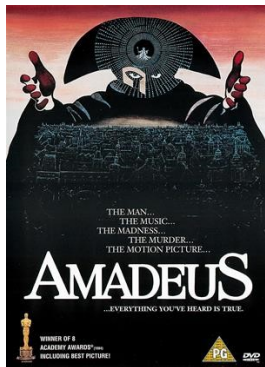
Sir Willard White

In New York Willard soon won a scholarship in 1968 to study at the prestigious Juilliard School alongside Bass Giorgio Tozzi, with his potential catching the attention of renowned soprano Maria Calla who invited him to her exclusive masterclasses in 1971.

May 1971 saw White make his stage debut as the runaway slave Jim in the Juilliard American Opera production of Hall Overton's opera *Huckleberry Finn*. Three short years later he made his professional stage debut with the New York City Opera's production of *La Boheme* where White took on the part of Colline.

1976 would see Mr. White make European debut, performing first with the Welsh National opera, and then with the English National Opera in London.

Venturing up to Scotland towards the end of the 70s, it would be White's appearances with the Scottish Opera in various productions that would create the opportunity to invite him to the Ye Cronies stage.



With such a distinctive and powerful voice, “Bigger” was asked to provide vocals for use in the 1984 Academy Award-winning motion picture ‘Amadeus’, dubbing over the actor performing an operatic solo of Mozart’s work on screen.

Five years later he was seen performing with the Royal Shakespeare Company as the title character in *Othello*, alongside Sir Ian McKellan as Iago, and Imogen Stubbs as Desdemona.

White went on to become one of the best-loved and most versatile opera stars of the last 40 years. Among his most memorable roles are Mephistopheles in Berlioz’s “The Damnation of Faust” and Porgy in *Porgy & Bess*.

In 1995 White was awarded a CBE, followed by a knighthood in 2004 for his services to Opera.

Now in his 70s, Sir Willard is still very active today, singing at the 75th anniversary of the Normandy Landings in Portsmouth.

His last visit to Scotland was in 2016, playing a water goblin in the production ‘*Rusalka*’.



Notable Cronies Artistes

Sir Willard White

[Cronies Programme from 22nd December 1988]

Margaret ... Waltzing, High in the Clouds.
The Gipsy and the Bird.

Willard ... O Isis and Osiris.
When a Maiden Takes Your Fancy.

Bobby + George ... Fiddle and Guitar.

Choir O Come All Ye Faithful
Silent Night..
Kwmbayah.

Margaret ... Rusalka's Song to the Moon.
Musetta's Waltz Song.
Bewitched, Bothered & Bewildered

Willard ... Song of the Vagabond.
I Got Plenty o' Nuttin'.

Bobby + George ... Fiddle and Banjo.
Twelfth Street Rag.

Margaret ... Summertime
Laughing Song.

Mgt. & John ... I'll See You Again.

Willard ... Sometime I Feel Like ...
Deep River
Ev'rytime I Feel de Spirit.

Mgt. & Willard ... Bess You Is Ma Woman Now.

Margaret Preece .. Soprano
Willard White .. Bass

Bobby Harvey .. Fiddle. George Hill. Guitar
+ Banjo.

David Watson ... Accompanist.

Ye Cronies Choir .. Cond. Jack Gardner. Acc. Arthur Brown.

A Change of Venue

The Stakis Grosvenor

In the first half of the 1980s the Cronies committee had started to receive a growing number of concerns and complaints from members regarding the quality of service and facilities offered by the club's chosen venue, the Glasgow Central Hotel.

Coupled with this growing dissent was the fact that the Central Hotel were gradually increasing their costs year-on-year, from £8.50 per head in 1981, to £10.50 per head in 1984.

After an initial investigation into alternative venues in 1982, particularly with the Holiday Inn on Argyle Street, it was found that there were no other viable options. That was until 1985 where relations with the Central Hotel appeared to hit breaking point.

At a committee meeting on 9th April 1985, the President reported that there had been a considerable number of complaints over the course of the past season regarding:

“the general attitude of hotel staff, and deteriorating condition of the hotel itself”

Hearing of the Cronies troubles over the last year, the General Manager of the Stakis Grosvenor, Mr. T. J. Kelly, approached the committee with an offer to become the new venue for Ye Cronies events.



Following several meetings with the Secretary and President, Mr. Kelly attended Ye Cronies' February concert as a guest in 1985 to better understand the club's requirements. It was soon agreed an attractive package could be arranged that would suit the club's needs.

A specially convened committee meeting was hosted at the Stakis Grosvenor Hotel in April 1985 where the details of the proposed contract between Ye Cronies and the Hotel were laid out to all attendees. Following this presentation, an adjournment was called as the committee inspected the hotel facilities and met with Mr. Kelly and several members of his staff.

A Change of Venue

The Stakis Grosvenor

Reconvening later that evening, the committee's vote was unanimous, and a switch of venues from the Central Hotel to the Stakis Grosvenor was agreed for the forthcoming 1985/86 season.

With costs guaranteed for two years, the Secretary noted that membership subscriptions could be kept at current levels with no risk of further increase. Given the growing 'corporate' attendance to Cronies events in the 1980s, this was welcome news to members at that year's AGM, who noted they "were not attending on the basis of business expenditure".



[Grosvenor Terrace overlooking the Botanical Gardens]

In reviewing the club's first season at the Stakis Grosvenor, the President remarked that he "considered [the] arrangements [to have] been very satisfying and a great improvement on the past."

If any criticism were to be made, it was that the hotel could offer a "wider wine list of better quality" and that a curtain be drawn across the "mirrored area behind the platform which was providing a distraction". Minor issues compared to the complaints levelled at the Central Hotel just a year prior.

A Change of Venue

The Stakis Grosvenor

Built in 1855 by J. T. Rocher, the West End's Grosvenor Terrace made an immediate statement upon its completion. With a venetian design and striking window formation overlooking Glasgow's Botanical Gardens, it would become one of only four A-listed terraces in Glasgow.

The "Old Grosvenor" hotel opened in 1938, just in time for the city's Empire Exhibition, and was situated on the eastern corner of the terrace at the cross roads between Great Western Road and Byres Road.

By the 1960s despite being in a very poor and run-down state, the hotel caught the attention of Glasgow-Cypriot hotel magnate Mr. Reo Stakis who realised the potential of its prestigious location and began forming plans for its regeneration.



**Grosvenor Terrace (c. 1920)
& Venetian Façade (c. 1956)**



The Stakis Organisation was well versed in the building and renovation of Scottish hotels and restaurants. In the 1940s he opened the "Victory" restaurant in Glasgow, offering affordable prices that changed the way the people of Scotland dined out. In comparison to this, in 1962 he purchased the Dunblane Hydro and returned it to a profitable state within six months.

With his eyes set on creating a new hotel in the city, Mr. Stakis purchased the "Old Grosvenor" in 1971 and to the surprise of many left it untouched for the next two years. Little did anyone realise that Stakis' plans extended beyond No. 1 and 2 Grosvenor Terrace, as he went about purchasing seven of its neighbouring flats.

By 1973, Mr. Stakis' vision became clear as he merged the flats into one large, classy hotel - "The Stakis Grosvenor" - and it soon became the Stakis Organisation's flagship venue.



**Stakis and The Grosvenor
(c. 1980)**

A Change of Venue

The Stakis Grosvenor

The Stakis Grosvenor might well be remembered for the wrong reasons due to its huge fire on the night of 7th January 1978 which completely destroyed the interior of the hotel, leaving just the venetian façade still standing. Fortunately no one was seriously injured in the blaze, and Mr. Stakis vowed to restore his treasured venue.

Caused by a chip pan fire in the kitchen, the fire took hours to wrestle under control, and wasn't helped by an ongoing fireman's strike at the time, meaning sailors and soldiers were responsible for battling the blaze.



It would take four years for the hotel to be rebuilt, eventually re-opening in 1982. Despite this near-tragedy occurring a full 7 years before Ye Cronies entertained the thought of moving to the Stakis Grosvenor, in a surprising way the club still saw its members sway influence over this monumental restoration in the form of Honorary Members Messrs. Stuart Wallace and Robert (Bob) Burnett.



As Partners of the architectural firm T. M. Miller, Wallace and Burnett were very close associates of Mr. Stakis, leading the design of many of his business ventures in and around Glasgow. Bob Burnett in particular was responsible for the design of another well known Stakis hotel in 1961—the Tinto Firs Hotel on Kilmarnock Road.

Both Wallace and Burnett would play a significant role in restoring the Stakis Grosvenor to its former glory after the fire of 1978 including the use of glass reinforced concrete to recreate the venetian façade.

Ye Cronies would make use of the Stakis Hotel for a total of 7 years, and the venue would represent the farthest-flung location of Cronies events to date, sitting outside of the main city centre quarter traditionally favoured by the club.

Mr. Stakis would go on to be knighted in 1988, and eventually sold his Stakis empire to the Hilton Group in 1999 for a reported £1.2 billion. Now titled the Hilton Glasgow Grosvenor, the former Cronies venue remains in operation today.



Gala Night

December 1985

19th December 1985

GALA NIGHT AT YE CRONIES



Janice Cairns (*left*) was launched spectacularly to operatic stardom last season when she took over the title role in *Madam Butterfly* at the last minute

She is slim, vivacious, and has the kind of confidence resulting from clear-sighted ambition being steadily fulfilled and an enthusiasm produced by that security to take certain artistic risks.

Janice Cairns trained at the Royal Academy of Music in Glasgow with John Hauxwell before studying for several years with Gobbi, making her debut as Desdemona in his production of *Otello* at the Thessaloniki Festival.

principal soprano, working with directors Graham Vick (title role in *Ariadne on Naxos*), and Elijah Moshinsky (Eva in *The Mastersingers*).

Janice Cairns, a fine Cio-Cio-San in the first run of this production, had developed into an outstanding interpreter of the long role. She sang with unfailing beauty of tone and delicacy of phrasing. She also penetrated with acute insight into the anguish of a woman whose illusions are inexorably stripped away, one by one.

On the 19th Janice's repertoire will range from "One Fine Day" to "Merry Widow". Janice is bringing along with her the distinguished Polish baritone Jacek Strauch who has done most of his singing in the German Opera Houses but is to sing the role of Count de Luna alongside Janice for Scottish Opera. They should manage a duet or two.

To accompany these two international artistes - Peter Stanger. He already knows that he'll be expected to play another Scott Joplin!

There will be an instrumentalist of as near the same calibre as we can muster.

The choir will be giving "Watchman" its annual airing and bowing to public demand, we'll also resurrect "The Gypsy Rover".

And you will be given an opportunity to try out your vocal chords on a couple of carols.

29th January 1987

[illegible]

Table Plan

Thursday 28th February 1987

| <u>"Ye Cronies"</u> | | |
|---------------------|---|-----|
| <u>TOP TABLE</u> | James C. Watt + 1, W. Boyd Innes, Ian L. Robertson, Robert Carswell | 5 |
| <u>TABLE 1</u> | John Q. Thorburn + 3 | 4 |
| <u>TABLE 17</u> | J.T. Howat + 5 | 6 |
| <u>TABLE 18</u> | Wm. M. Shearer + 3 | 4 |
| <u>TABLE 16</u> | W.A. McAlpine + 2, C.R. Erskine Hill + 1, Ian A. McAlpine + 2 | 8 |
| <u>TABLE 25</u> | John Beattie + 5 | 6 |
| <u>TABLE 9</u> | Jas N. Rennie + 5, Samuel Mackenzie | 7 |
| <u>TABLE 19</u> | Ian Simpson + 3, Alex Farquar, Iain G. Douglas + 1, W.P. Davie + 1, Angus J. Simpson + 3 | 13 |
| <u>TABLE 32</u> | Jack W. Gardner, Dr W.K.B. Kinnis, Dr N.J. McKellar | 3 |
| <u>TABLE 15</u> | Gordon K. Woore + 2, Geo. E. Timson | 4 |
| <u>TABLE 14</u> | Gordon Watson + 1, Jim Goldie, W.S. Burns + 2, C.M. Findlay + 1 | 8 |
| <u>TABLE 12</u> | Dr David McLay, Graeme Jackson, Dr J.D. Bankier + 1 | 4 |
| <u>TABLE 31</u> | Gordon B. Cosh + 4 | 5 |
| <u>TABLE 26</u> | Jas N. Cunningham + 1, S.L. Ingram, H.F. Glass + 1 | 5 |
| <u>TABLE 4</u> | W.O. Hibberd, Jas B. MacWilliam, William Jackson, Alex J.B. Milroy + 1, D.J. Graham + 1, Campbell White | 8 |
| <u>TABLE 27</u> | Ian C. Stanners + 2, Gordon G. Hamilton + 2 | 6 |
| <u>TABLE 22</u> | John Bolland + 3, Robert Heatley + 1 | 6 |
| <u>TABLE 30</u> | John Laird + 3 | 4 |
| <u>TABLE 20</u> | John Bracken + 1, John C. Mathieson + 1 | 4 |
| <u>TABLE 10</u> | W.A. Cuthbertson + 8 | 5 |
| <u>TABLE 21</u> | Adam Fleming, Andrew D. Garland + 4 | 6 |
| <u>TABLE 3</u> | Iain Shaw + 5 | 6 |
| <u>TABLE 5</u> | Stan Dobie + 5 | 6 |
| <u>TABLE 28</u> | Alister McLay + 3, Alan H.A. Stewart + 1 | 6 |
| <u>TABLE 29</u> | D.E.G. Munro + 4 | 5 |
| <u>TABLE 7</u> | George B. Horspool + 3 | 4 |
| <u>TABLE 11</u> | Charles Baxter + 3, John Danskin + 2 Douglas K Fulton + 1 | 9 |
| <u>TABLE 34</u> | J.C. Boland + 7 | 8 |
| <u>TABLE 35</u> | Frank T. Thomas + 3 | 4 |
| <u>TABLE 33</u> | Gregor Cameron + 5, Peter M. Howitt + 1, Charles W. Laird | 9 |
| <u>TABLE 8</u> | A.L. Brown, R. Bolland + 2, Colin Helley + 1 | 6 3 |
| <u>TABLE 36</u> | D.G. Brown + 3 | 4 |
| <u>TABLE 24</u> | F.A. Maguire + 2, J.K. Maguire + 1, C.D. Burgess | 6 |
| <u>TABLE 37</u> | David A. Orchardton + 3 | 4 |
| <u>TABLE 38</u> | G.D. Lodge + 3 | 4 |
| <u>TABLE 23</u> | Tom McKay + 2, Donald Forrester + 2 | 6 |
| <u>SECRETARY'S</u> | Wm. David Patrick, Ian Seymour, Arthur Tear + 1, R.R. Brown, | |
| <u>TABLE 6</u> | A.T.M. Brown + 1 | 7 |
| <u>ARTISTES</u> | John A. Watson + 2, 4 Artistes | 7 |
| <u>TABLE 2</u> | | |

Ladies Night Planning

March 1987

Given the high level of attendance to Cronies events in the 1980s, it may come as no surprise that seating plan arrangements included much larger tables than today's concerts.

As referenced below, long tables that accommodated up to 30 people were used at the Stakis Grosvenor. A stark contrast to the arguably more sociable round tables of 10 or 12 diners used at today's events.

TABLE PLAN

GROSVENOR HOTEL - LADIES NIGHT 1987.

Tables 1 - 5 appeared reasonable and left adequate space at the entrance doorway. Members sitting at table 5 however, have undoubtedly the worst position of seat within the Grosvenor Suite and, therefore, if this row could be cut down to four tables it would be an improvement.

Tables 6 - 11 each seating 30 persons appeared to be satisfactory except that possibly five tables instead of six would be perfectly adequate and give more space for movement.

Tables 12 and 14 each seating 20 persons are not recommended in conjunction with 30 persons at the long table in that the passage way left is excessively narrow and it provides a very poor seat to those who are sitting next to the passageway. Table 15 which had only 12 seated at it appeared to be a much better solution. Table 16 near to the emergency exit which had 16 people seated for some reason appeared to be very much longer than table 15, and caused some restriction of access to the doorway.

On the basis of these suggestions seating might be:-

| | | | |
|----------------|--------|---|------------|
| Tables 1 - 5. | 4 x 20 | = | 80 |
| Tables 6 - 11 | 5 x 30 | = | 150 |
| Tables 12 - 16 | 4 x 16 | = | 64 |
| Top Table | | = | 10 |
| Artistes. | | = | <u>10</u> |
| | | | <u>314</u> |

By reintroducing table 5 this could be increased to 334.

If the Hotel wish to retain tables 6 to 11 on the basis of six tables of thirty and to retain tables 12 - 16 at their existing size then it is recommended that the numbers seated at tables 12 to 16 be reduced to certainly not more than eighteen at each table. Possibly these comments also apply to tables 1 - 5. If table 5 is again excluded this would give a working total of 344; any number in excess of that is considered to be overcrowded.

Notable Cronies Artistes

Kathryn Harries

How about KATHRYN HARRIES...we thought we'd lost her when she became a regular at the Metropolitan Opera, New York. Not a bit of it! She loves coming to "Ye Cronies".

[John Watson, 2000 Reflections]

Ye Cronies were lucky enough to have a Bona fide television star on their stage in the form of the delightful Kathryn Harries.

Kathryn would make more than one guest appearance at Ye Cronies over the 1980s and early 1990s and was a true favourite amongst members.



Kathryn started as a junior with the Royal Academy of Music in 1968 completing her studies over the next five years, graduating from London University in 1973.



Kathryn started her career teaching singing and piano to local children and the local Polytechnic. It would be another four years before Kathryn would be invited to present the BBC award-winning programme "Music Time" alongside Australian Peter Combe and West End star Andrew Wadsworth.

Six years and 56 programmes later, Kathryn would leave the world of TV to make her operatic debut with the Welsh National Opera.

Her first role would be as a Flower Maiden in Parsifal, but having never studied Opera previously Kathryn was not convinced this was the career for her:

*I had always thought opera was ghastly. Truly and horribly ghastly.
I much preferred film, TV and straight theatre and,
having worked in TV for several years,
I found very little fulfilment in being a Flower Maiden."*

Fortunately WNO's musical director at the time, Sir Richard Armstrong, offered Kathryn a second role as Leonore in Beethoven's Fidelio which felt far more natural to her and saw her operatic career blossom.

"By my fifth ever operatic performance as Leonore...I felt as if I'd done it all my life!"

Notable Cronies Artistes

Kathryn Harries



Since 1983 Kathryn's career and reputation in the music industry soared. She would go on to perform at all the leading British opera venues including the Royal Opera House, English National Opera, the Edinburgh Festival and Glyndebourne Festival.

As well as going on to "conquer" the European scene, Kathryn would also make her mark across the Atlantic, headlining at all the major houses in the USA—Metropolitan Opera, New York City Opera, Lyric Opera of Chicago, San Francisco Opera and Los Angeles.

By the late 1990s, Kathryn had built up a repertoire comprising of more than sixty roles, and was highly active as a concert singer with the English Northern Philharmonia, and the BBC Symphony Orchestra at the Barbican

Since 2001 Kathryn has turned her attention to vocal coaching, and regularly gives master classes in the UK and abroad. Going on to become a vocal consultant for Northern Ireland Opera, Kathryn's reputation at home and abroad would see her appointed Director of the National Opera Studio in London in 2009.



Beyond music, Kathryn has been a huge supporter of a variety of charities since 1977 and has been responsible for organising and/or singing at hundreds of concerts raising over £400,000 over the last 40-plus years.

Being a keen long-distance walker, Kathryn would raise £86,000 for Speakability by walking from John O'Groats to Land's End in 2001. This incredible feat was followed up in 2006 by the "Opera Walk", a challenge created by Kathryn that saw participants walk from London to Cardiff, then up to Leeds and back to London, all in aid of the ENO and WNO Benevolent Funds.



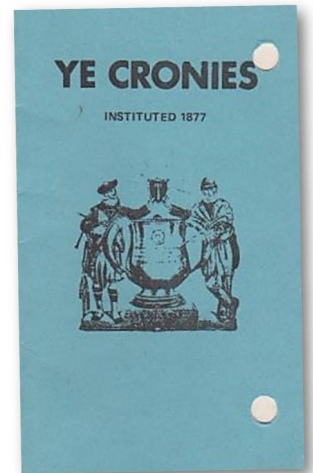
Club Rules

1988

Perhaps surprisingly, despite the Club's rules undergoing multiple changes over the last 100 years, we only have a copy of the original rules and those which existed in the 1980s.

All members were issued with a small booklet containing the complete set of Club rules.

Given the Club Constitution underwent a complete refresh in the mid-2010s, so it's an interesting exercise to reflect on how the Club was run during the 1980s based on the following statutes.



Club Rules

1. The Name of the Club shall be "Ye Cronies"
2. The Club shall consist of Ordinary and Honorary Members. The number of the former shall not exceed One Hundred and Twenty-five. Honorary Members shall have no voice in the election of Members, nor in the Management of the Club, but shall have all other privileges without complying with Rules 13 and 16.
3. The affairs of the Club shall be managed by a Committee of ten, by whom such Bye-Laws may from time to time be made as may appear to them necessary. A majority of the Committee shall be a quorum, the vote to be carried by a majority of those present.
4. The Committee shall consist of the President, Vice-President, and Secretary and Treasurer, and Concert Director, *ex officiis*, and six Ordinary Members, and shall be elected annually. The President and Vice-president shall retire at the end of two years' service, and shall not be eligible for re-election until one year has elapsed; the Vice-President, however, shall be eligible for election as President at the end of his period of service. The two Ordinary Members first on the list shall not be eligible for re-election to the same office for one year after they retire.
5. A General Meeting of the Election of Office-Bearers, Committee and Auditors, and other business, shall be held in October of each year.
6. Should any vacancy occur in the Committee during the year, it shall be filled by the Committee, the new Member holding office till the end of the year, when he shall be eligible for re-election at the General Meeting.

Club Rules

1988 (Cont.)

7. The Names of Candidates for admission, with the names of their Proposer and Sec-
onder—to whom the Candidate must be personally known—shall be sent in writing to
the Secretary, who shall enter the names in a book for the purpose; and, as vacancies
arise, the Candidates shall be balloted for in the order of their application, one black
ball in ten to exclude. Only the Members present shall be entitled to vote in the elec-
tion of Members. The Committee, however, shall have power to select from the list of
Candidates such as are capable of contributing to the entertainment of the Club and
to elect them as Members without ballot.
8. Honorary Members, not exceeding three in any one Session, may be elected by the
Committee.
9. The business year shall commence on the 1st October of each year and end on the
30th September following.
10. The Ordinary Meetings of the Club shall be held on the last Thursdays of the months
of October, November, December, January, February and March, power being re-
served to the Committee to alter dates if considered necessary.
11. The Members and guests shall dine together at the Ordinary Meetings, each Member
being at liberty to introduce guests.
12. No speeches shall be made at any of the Ordinary Meetings, except by express per-
mission of the Chairman.
13. Each Member resident within four miles of the Royal Exchange must attend at least
four, and other Members at least two of the Ordinary Meetings in each season, other-
wise he shall cease to be a Member, unless he can give the Committee a satisfactory
reason for his absence.
14. Not less than Eight days' notice of all Meetings shall be given by the Secretary to each
Member.
15. Each Member shall intimate to the Secretary any change of address, and all notices
sent to his last notified address shall be considered as duly delivered.
16. The amount of the Annual Subscription shall be reviewed annually and determined by
the Club in General Meeting.
17. No Member shall be entitled to the privileges of the Club until his Subscription be
paid. Any Member elected after 1st March in each year shall not be charged the Sub-
scription for that year.

Club Rules

1988 (Cont.)

18. Any Member guilty of ungentlemanly conduct shall be liable to censure, or expulsion, on a vote of a majority of the whole Committee.
19. Any Member ceasing to be a Member of the Club shall, ipso facto, cease to have any interest in or right to the funds or property of the Club.
20. The Committee shall have power to provide from the funds of the Club financial assistance to Artistes during the course of their studies. The amount and method of application of such assistance shall be at the discretion of the Committee, but not more than £200 may be disbursed in respect of any one Student Artiste, nor may any more than one such Student Artiste be assisted in any one period of three years.
21. The Books of the Treasurer shall be audited annually by two Ordinary Members, not Members of the Committee.
22. The foregoing Rules may be altered, or added to, at a Special Meeting of the Club called for that purpose, on a requisition of not less than Five Members, or at the Annual General Meeting.
23. All Notices of Motions shall be given in writing to the Secretary not less than Four Days before the Meeting.
24. All Rules of earlier date are rescinded.



Retiring Commissioner

Sergeant Major Churchley

Since the early 1960s Ye Cronies had employed the services of Sergeant Major Churchley as their “Commissionaire” to stand by the entrance of each Cronies event to collect payments and/or guest tokens at the door when members arrived.

Very little is known about our resident Commissioner as the only mention of him by name was in the minutes of 17th April 1986 when it was announced Sergeant Major Churchley planned to retire.

From our own research we believe we identified Alfred Leslie Churchley within Glasgow’s marriage register, which showed he was born in 1916 and met his wife while living in Glasgow prior to World War II. During the war he served with the Royal West African Frontier Force.

The RWAFF was a multi-battalion field force originally formed by the British Colonial Office in 1900 to garrison the West African colonies of Nigeria, Gold Coast, Sierra Leone and Gambia. During World War II the RWAFF served in Italian Somaliland, Abyssinia, and Burma of which we have to assume Sergeant Major Churchley also served.



Whilst Churchley was never a registered member of Cronies, the committee agreed that with over 20 years service to the club it would be appropriate to arrange a retirement gift, and to invite him to the club’s November meeting as a guest.

Records show that Churchley returned south after retirement, to Worthing Sussex, where he passed away at the age of 78 in January 1994.

The role of commissionaire would continue into the 1990s but in recognising Sergeant Major Churchley’s service to the club, this is a small side-note in how the Club tended to show its appreciation for the efforts of non-members in supporting Ye Cronies’ ongoing success.

Children's Charity

1980 - 1989

After supporting just two children's charities for over 50 years, Ye Cronies extended the list of beneficiaries from their annual fundraiser in the 1980s.

£1,040

East Park



£6,707

Yorkhill Children's
Hospital (Ward 6b)

£100

Save the Children



£200

Epilepsy Scotland

£1,900

Muscular
Dystrophy UK



£200

The Prince & Princess
of Wales Hospice

£500

Down's Syndrome
Scotland



£1,000

Cystic Fibrosis Trust

£250

Todhill Farm
Training Home



£450

Sunshine Fund for
Blind Babies

£350

Phillipshill
Hospital



£100

Hunterhill
Nursing Home

£400

Glenspean School for Handicapped Children

Donation Total

£13,197

The “Jack Duncan” Cup Winners

1980 - 1989



The 1980s saw the first ‘3-time winner’ of the Jack Duncan Cup in the form of John M. Simpson who won a brace of competitions in 1982 and 1983, before returning in 1985 to claim his hat trick.

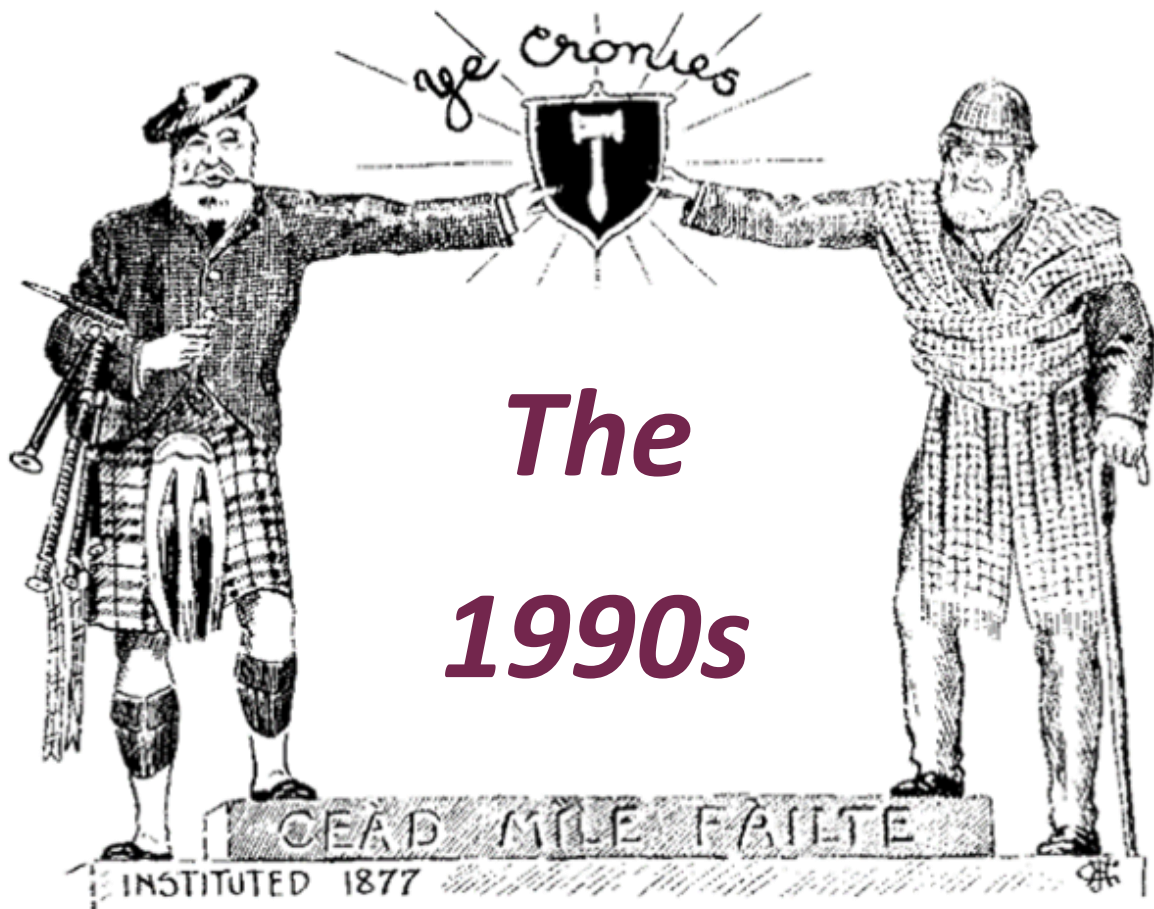
Other notable winners during this decade included Honorary Members Charles Baxter and Ian McAlpine, and another two-time winner, Gregor Cameron.

This decade also gave us the first insight as to where the Cronies were venturing for their rounds of golf each year as the Golf Convenor reported back to the Committee each year.

| Year | Winner | Course |
|-------------|-------------------|--------------------|
| 1980 | A. M. Munro | [Unknown] |
| 1981 | J. McDowall | [Unknown] |
| 1982 | John M. Simpson | [Unknown] |
| 1983 | John M. Simpson | [Unknown] |
| 1984 | Charles Baxter | [Unknown] |
| 1985 | John M. Simpson | <i>Williamwood</i> |
| 1986 | Gregor R. Cameron | <i>Williamwood</i> |
| 1987 | Gregor R. Cameron | <i>Williamwood</i> |
| 1988 | D. C. Neil | <i>Williamwood</i> |
| 1989 | Ian A. McAlpine | <i>Williamwood</i> |

Our Story

Chapter 2



The 1990s

Ye Cronies Opera Award | Stakis Normandy Hotel | Honorary Member J. Watson
Concert Director Notes | Marriott Hotel | Julia Strehle-Lynch | Retiring Secretary
Cronies Burns Supper | Margaret Preece | Angela Whelan

Cronies in the 1990s

Riding High

Following the “boom-time” years of the 1980s, the following decade saw a consolidation of the club’s new found popularity in Glasgow.

Administrative Adjustments



Following a decade of rapid growth in the club’s activities and attendance figures, at the start of the 1990s the Club Secretary made some amendments to the administration of the club’s accounts, specifically regarding the preparation of year-end accounts for approval at the AGM.

To date the club’s finances had ended each year on 30th September, just a few weeks before being presented to the committee. By the end of the 1980s this had put significant pressure on the Secretary and auditors to complete their reconciliations in just a few weeks. A Special General Meeting was called on 31st January 1991 where it was agreed that rule no. 9 of the Club’s Constitution would be amended, revising the club’s year-end to the 30th June.

Wanted: Cronies ‘Understudy’

By 1993 John Watson had been Concert Director for 32 uninterrupted years and questions started to be raised as to what the club would ever do without his musical touch.

Whilst John would go on to continue in the role for another 15 years, the 1993 AGM did note that the committee would work with John to source a Concert Director ‘understudy’. Unfortunately nothing ever came of this endeavour, but it was the first time the club had recognised the significant and fundamental value of the role was to the club that it required this level of forward planning.



Ye Cronies 120th Anniversary

With the success of the 1977 centenary dinner still fondly remembered by many members, the Cronies committee of 1997 felt compelled to recognise the club’s 120th year of operation.

With plans already afoot to celebrate the millennium with a new club tie, the committee took the generous decision to offer the current club tie for free to all members, thus clearing out their excess stock in advance of the fresh design in 2 short years.

Cronies in the 1990s

Riding High

A Higher Top Table

Today the President's 'top table' is positioned front and centre of the Cronies stage, but in 1995 the top table was a long dining table sat on a raised platform in the function room.

Positioned to face opposite the Cronies stage, the top table was at the back of the function room overlooking the audience. This setup was first introduced by President Bill Samuel at the start of the 1995/96 season and ensured he and his guests had the best acoustics and view of the concert.

By 2012 however, this decision was reversed as the long-table prevented diners from talking to anyone other than those sat directly beside them. Returning to a round table, the President's table was moved to the front of the room and allowed for greater engagement with guests, artistes and the Concert Director.

Ye Cronies Commissionaires

With the retirement of Ye Cronies' long-time Commissionaire Sergeant Major Churchley in 1986, the role would continue until the end of the 1998/99 season.

Unfortunately Cronies minutes do not make reference to who the commissionaires were during this period but it was noted at a meeting in 1999 that the role was to be disbanded on a "trial basis".

The reasoning for this decision was that members were now well versed in paying for their concert tickets in advance via posted cheque, and so the need for a commissionaire was greatly reduced. The trial basis quickly became permanent as no review of the trial was made and the role has yet to be re-introduced over 20 years later.

Introducing Past Memberships

With membership limited to 125, the club had close to 50 candidates on their waiting list requesting membership in 1999.

To address this, the committee introduced a "Past Member" status at the start of the 1999/2000 season, effectively creating membership vacancies by transferring infrequent members to a "Past" status which would recognise their continued association with the club but accept that their attendance would not be as frequent as an ordinary member.

The Past Membership status would be offered for the next 14 years before being ended at the start of the 2014/15 season on the basis that the club's membership was now capped at 200 and there had been no issues with waiting lists for quite some time.

Ye Cronies Calendar

1990 - 1999

The Members Sign-in Book kept records of all events held in the 1990s

| Year | Month | Date |
|------|----------|------|
| 1990 | January | 25 |
| | February | 22 |
| | March | 29 |
| | October | 25 |
| | November | 29 |
| | December | 20 |
| 1991 | January | 31 |
| | February | 28 |
| | March | 28 |
| | October | 31 |
| | November | 28 |
| | December | 19 |
| 1992 | January | 30 |
| | February | 27 |
| | March | 26 |
| | October | 29 |
| | November | 26 |
| | December | 17 |

| Year | Month | Date |
|------|----------|------|
| 1993 | January | 28 |
| | February | 26 |
| | March | 25 |
| | October | 28 |
| | November | 25 |
| | December | 16 |
| 1994 | January | 27 |
| | February | 24 |
| | March | 24 |
| | October | 27 |
| | November | 24 |
| | December | 22 |
| 1995 | January | 26 |
| | February | 23 |
| | March | 30 |
| | October | 26 |
| | November | 30 |
| | December | 21 |
| 1996 | January | 18 |
| | February | 29 |
| | March | ?? |
| | October | 31 |
| | November | 28 |
| | December | 19 |

| Year | Month | Date |
|------|----------|------|
| 1997 | January | 30 |
| | February | 27 |
| | March | 20 |
| | October | 30 |
| | November | 27 |
| | December | 18 |
| 1998 | January | 28 |
| | February | 26 |
| | March | 26 |
| | October | 29 |
| | November | 26 |
| | December | 17 |
| 1999 | January | 28 |
| | February | 25 |
| | March | 25 |
| | October | 28 |
| | November | 25 |
| | December | 16 |

CANCELLED

Ladies Night

No Records

Setting the Scene

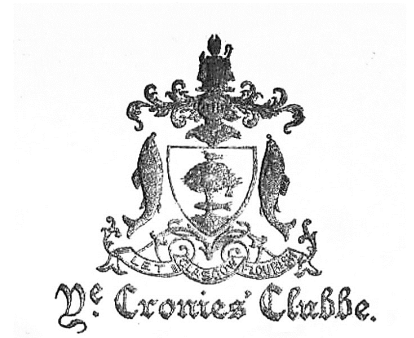
World events in the 1990s

- 1990** - *The Berlin Wall falls, signifying the re-unification of East and West Germany.*
- 1991** - *The Internet becomes available for unrestricted commercial use.*
- 1992** - *The Maastricht Treaty is signed, signalling the creation of the European Union.*
- 1993** - *The Queen announces that Buckingham Palace will open to the public for the first time.*
- 1994** - *The Channel Tunnel between England and France is opened.*
- 1995** - *The first Trans-Pacific hot air balloon solo flight is completed by Steve Fossett.*
- 1996** - *Damon Hill wins the Formula One Championship, becoming the first to repeat the success of his father in the sport.*
- 1997** - *Dolly the Sheep becomes the first cloned mammal.*
- 1998** - *The Good Friday Agreement is signed between Ireland and the United Kingdom.*
- 1999** - *Vladimir Putin becomes acting President of Russia.*

Our Timeline

The 1990s

1990s



19th March 1990

The first Ye Cronies Opera Award competition is held at the RSAMD and won by Elizabeth Davidson.



26th October 1992

Ye Cronies relocates its concerts to the Marriott Hotel, Argyll Street.



28th October 1993

Ms. Julia Lynch makes her first appearance as Ye Cronies' new accompanist.



October 1997

All members offered a free club tie to celebrate the club's 120th anniversary.

Committee Members

1990 - 1999

Ye Conies Club Presidents



Gordon Henderson

1990 - 1992



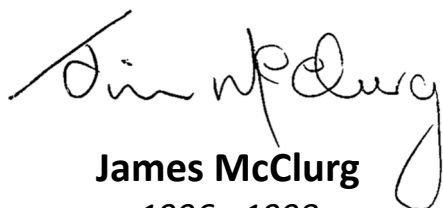
James Sim

1992 - 1994



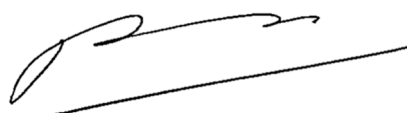
William Samuel

1994 - 1996



James McClurg

1996 - 1998



Robert Morton Milholm

1998 - 2000

Vice-President

| | |
|------|-----------------------|
| 1990 | James Sim |
| 1992 | William Samuel |
| 1994 | James McClurg |
| 1996 | Robert Morton Milholm |
| 1998 | Gordon Cosh |

1990 - 99

Concert Director

John Watson

Choir Master

James Gardner

Secretary / Treasurer

| | |
|-----------|-----------------------|
| 1990 - 98 | William David Patrick |
| 1998 - 99 | James Y. Miller |

1990 - 99

Accompanist

Arthur M. Brown

Committee & Honorary Members

1990 - 1999

Ye Cronies Committee Members

| 1989 - 1990 | 1990 - 1991 | 1991 - 1992 | 1992 - 1993 | 1993 - 1994 | 1994 - 1995 | 1995 - 1996 | 1996 - 1997 | 1997 - 1998 | 1998 - 1999 |
|----------------------|------------------|----------------|-----------------------|----------------|------------------|----------------|----------------|------------------|----------------|
| John C. Matheson | Donald Forrester | | | James McClurg | David Bankier | | | Iain Douglas | |
| William K. B. Kinnis | William Samuel | | Archie Brown | | | Robert McPhail | | | Stuart Wallace |
| John Danskin | | Andrew Aitken | | | William Johnston | | | David Orchardon | |
| J. N. Rennie | | | Robert Morton Milholm | | | Robert Burnett | | | Iain Bankier |
| Alan J. Baxter | | | | Gregor Cameron | | | Jack McKinney | | |
| Stuart Wallace | | Nimmo McKellar | | | Peter Howitt | | | William Marshall | |

Ye Cronies Honorary Members

1991



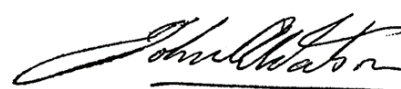
Walter O. Hibberd

1991



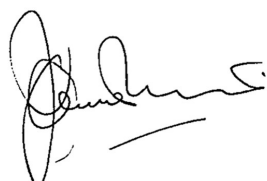
John M. Simpson

1992



John Watson

1992



James C. Watt

1992



Ian McAlpine

1997



James W. Gardner

1997



Arthur T. M. Brown

1997



W. David S. McLay OBE

Ye Cronies Opera Award

Founding

Following the unanimous agreement to setting up the Ye Cronies Opera Award in 1989, the committee committed to transferring £6,437 of the club's funds into the new Trust. This included the £500 donation made by an anonymous member in the mid-1980s, concluding nearly 6 years of efforts to find an appropriate use for them.

A judging panel was formed in agreement with the RSAMD, represented by international tenor Stefano Algieri, Scottish Soprano Patricia Hay, and Ye Cronies members Dr. William Kinnis and Mr. Gordon Stewart.

Initially open to final-year students of any undergraduate course at the RSAMD, and to any student of a postgraduate course, the first competition set for 19th March 1990 would see £400 awarded to the winner.

The first competition saw 8 finalists compete for the inaugural Ye Cronies Opera Award, with Miss. Elizabeth Davidson becoming our first winner after her recital of Weber's *'Kommt ein schlender bursch gegangen'* from *Der Freischutz*, followed by *'Prenid'* from *L'Elisir d'amore* by Donizetti.

Following the first competition, guest adjudicator Mr. Stefano Algieri informed the committee that he would like his fee to be donated to the Clydebank Hospice, a gesture that surely recognised how essential the competition would be for students in the future.

To date, thirty-one highly talented and promising students have succeeded in winning the Ye Cronies Opera Award, with many returning to the Ye Cronies stage as established performers in their own right.

The award remains a staple in the calendar's of both Ye Cronies and the Royal Conservatoire of Scotland (RCS), with the competition open to public audience.

*"Many years ago, after singing at a Ye Cronies dinner,
I was in conversation with the inimitable Cronie, John Watson,
and encouraged him to think seriously about setting up
an Opera Award at the RSAMD. The rest is history!"*

[Patricia Hay, Ye Cronies Opera Award Adjudicator & RCS Vocal Lecturer, 2016]

Given the troubled journey the club and successive committees endured throughout the 1980s to get to this point, the efforts of all involved must surely have been worthwhile for what is now an incredibly unique, valued and respected award in Glasgow today.

Ye Cronies Opera Award

Inaugural Programme

Royal Scottish Academy of Music and Drama



THE YE CRONIES OPERA AWARD COMPETITION

MONDAY 19 MARCH 1990

STEVENSON HALL

ADJUDICATOR: MR STEFANO ALGIERI
MISS PATRICIA HAY
DR WILLIAM KINNIS
MR GORDON STEWART

| | | |
|--------|--|-------------|
| 2.00 ✓ | PAULA O'SULLIVAN | |
| | Depuis le jour (from "Louise") | Charpentier |
| | Padre, germani, addio (from "Idomeneo") | Mozart |
| | --- | |
| 2.10 ✓ | ESTHER KULP | |
| | Ah non credea mirarti (from "La Sonnambula") | Bellini |
| | Rusalka's song to the Moon (from "Rusalka") | Dvorak |
| | --- | |
| 2.30 ✓ | LOTTIE HORSMAN | |
| | Addio, addio, o miei sospiri | Gluck |
| | Disprezzata regina | Monteverdi |
| | --- | |
| 2.45 x | HELEN LOTHIAN | |
| | La maja y el ruiseñor (from "Goyescas") | Granados |
| | Parto parto (from "La clemenza di Tito") | Mozart |
| | --- | |

3.00/continued over

Ye Cronies Opera Award

Inaugural Programme

THE YE CRONIES OPERA AWARD COMPETITION

MONDAY 19 MARCH 1990

STEVENSON HALL

ADJUDICATORS: MR STEFANO ALGIERI
MISS PATRICIA HAY
DR WILLIAM KINNIS
MR GORDON STEWART

| | | |
|------|---|-----------|
| 3.00 | JUDY SLATER | |
| | Va, laisse couler mes larmes (from "Werther") | Massenet |
| | Surabaya Johnny (from "Happy End") | Weill |
| | --- | |
| 3.10 | ELIZABETH DAVIDSON | |
| | Kommt ein schlanker Bursch gegangen (from "Der Freischütz") | Weber |
| | Prendi (from "L'Elisir d'amore") | Donizetti |
| | --- | |
| 3.25 | ALASDAIR BAKER | |
| | Non più andrai (from "Le Nozze di Figaro") | Mozart |
| | Ni sna, ni otdikha (from "Prince Igor") | Borodin |
| | --- | |
| 3.40 | NERYS JONES | |
| | O war ich schon | Beethoven |
| | Jewel Song | Gounod |
| | ----- | |
| | ----- | |
| | ----- | |
| | ----- | |

PIANIST: JOYCE FIELDSSEND

Ye Cronies Opera Award

John Watson Notes (1992)

18/5/92.

Dear David,

A highly successful
Y.C. Opera Award Competition with
a very worthy winner ... Miss Lisa
Milne (from Aberdeen). Only 21 -
a pupil of Pat McMaken - terrific promise.

Thirteen entrants (4 men) and the
standard very high.

Stefano Algieri was excellent -
gave them all encouragement - + didn't
claim 'expenses'. There's just a chance
that we might get him for Ladies
Evening 1993. ... he'd be ideal.

Off into "the wide blue yonder" tomorrow.

Be in touch when I get back on
the 18th June.

Yours, John.

Ye Cronies Opera Award

Winners (1990—1999)

1991

Joanne Dexter

Soprano



1990

Elizabeth Davidson

Soprano



1992

Lisa Milne

Soprano

1993

Colette Ruddy

Mezzo-Soprano



1994

Masako Somano

Soprano



1995

Felicity Hammond

Soprano



1996

Rachel Hynes

Soprano



1997

Renata Skarelyte

Mezzo-Soprano



1998

Allison Cook

Mezzo-Soprano



1999

Marianne Vidal

Soprano



Ye Cronies Opera Award

Winners (1990—1999)

“It is good to see in the last few years valuable ties being forged with the RSAMD. Many of the students we have listened to will undoubtedly go on to great things in the musical world.”

John Watson, Year 2000 reflections

Joanne Dexter

Soprano, 1991 Winner



From an early age Joanne seemed destined to become a singer. Raised in a musical family, she graduated from the RSAMD to become a soprano who could cross musical genres with ease.

Ms. Dexter has worked with a colourful array of performers from celebrated baritones Bryn Terfel and Sir Thomas Allen to comic legend Ken Dodd and Strictly Come Dancing judge Craig Revel Horwood.

Rachel Hynes

Soprano, 1996 Winner



Welsh soprano Ms. Hynes established herself on the operatic stage as critically acclaimed house principal at Scottish Opera in their production of Das Rheingold in 2000.

Following her success at the Ye Cronies Opera Awards, Rachel was also a finalist at the 2005 Wagner Society UK's Bayreuth Bursary Competition. Rachel continues to perform for Scottish Opera today.

Allison Cook

Mezzo-Soprano, 1998 Winner



Known for an extraordinary versatility and vocal range seldom found, Ms. Cook has garnered attention on an international stage.

Allison went on to become a member of Les Jeunes Voix du Rhin at the Opéra National du Rhin in Strasbourg, and has worked with some of the world's most influential artists including Sir Andrew Davies, Susanna Mälkki, Peter Eotvos, and Marc Minkowski

Ye Cronies Opera Award

RCS Staff Testimonies

In 2016, the Royal Conservatoire of Scotland ran a feature on their social media channels to highlight how valued the Ye Cronies Opera Award was to their staff and students.

Below are just a few extracts of their thoughts...

Dr. Gordon Munro, RCS Director of Music



“Associations with local companies and competitions are a hugely valuable form of partnership activity for the RCS. They provide a performance platform for our aspiring artists and they are an important means of showcasing the Conservatoire’s work around Scotland. We are very proud to have been working in collaboration with Ye Cronies for many years—they have provided invaluable support and encouragement for artists who have gone on to make international careers”

Prof. Stephen Robertson, RCS Head of Vocal Studies

“Over an extended period of many years Ye Cronies have shown extremely generous support for singers at RCS. It is all the more valued because so many of the individuals who are part of Ye Cronies are enthusiasts who have a sophisticated depth of understanding about the art of Classical singing and a number of them have been fine executants and musicians themselves.



We greatly appreciate their support which facilitates such a broad range of things for our students. We are proud of our association with Ye Cronies and very conscious of the very significant benefits which are conferred by their historic, uniquely Glaswegian, society. Long may Ye Cronies flourish!”

Timothy Dean, RCS Head of Opera



“Ye Cronies are one of our longest standing and generous supporters, and their competition is one of the most eagerly awaited events and hotly contested Competitions of the operatic year.

Previous winners have gone on to achieve considerable success in the profession and we all look forward to see who will be the next name on the coveted winners list”

Ladies Night 1990

Stakis Normandy Hotel

Towards the end of the 1980s, demand for tickets to the season-ending “Ladies Night” was so great that the strain on the Stakis Grosvenor hotel was becoming unavoidably apparent.

Unfortunately the end of the 1988/89 season saw catering at the Grosvenor described by the President as “wholly unacceptable”, and numerous complaints had been lodged with the committee from members and guests.

While the committee would meet with the Grosvenor events team to discuss these issues, preliminary discussions were also held with the Glasgow Central Hotel to explore the option of a return to the Cronies’ former premises.

Assurances were made by the Stakis Organisation to immediately address the catering concerns, with a new “executive chef” appointed to ensure no repeat.

With regards to other logistical issues with Ladies Night, specifically overcrowding and lack of overnight accommodation, the hotel suggested Ye Cronies consider using their larger venue in Renfrew called the Normandy Hotel.

Following a brief discussion of options at the 1989 AGM, where as well as the Central Hotel, the Royal Scottish Automobile Club was also proposed as an alternative venue, it was agreed to host the 1990 Ladies night at the Normandy Hotel on an “experimental basis”.



The Normandy Hotel (c. 1988)

This would be only the second time in the club’s history that Cronies events would be held across two venue in a single season. For 10 years between 1951 and 1961 ordinary Ye Cronies concerts were held at the St. Enoch Hotel whilst Ladies Evening’s remained at the Grosvenor Hotel on Gordon Street.

At the end of the 89/90 season, the committee hailed the “experiment” at the Normandy as a success, and it would remain the chosen venue for the club’s season ending concert for the next two years before the club consolidated their events into a single venue once more in 1992/93.

Honorary Member

John Watson

After 39 years as a member of Ye Cronies, Concert Director John Watson was voted in as an Honorary Member of the club in 1992.

John's passion for Ye Cronies was unquestionable, and he was arguably one of the most influential members of the club in recent times, particularly in shaping the quality of entertainment provided since becoming Concert Director in 1962.

Born and brought up in Clarkston, Glasgow, John's extra-curricular activities always centred around music, but it wasn't until he was stationed in Canada with the Fleet Air arm in 1943 that he would take up some formal singing lessons.



Returning from the war effort, John sang in various Gilbert & Sullivan productions, concerts and at dinners. Eight short years after first taking formal lessons, in what John considered the highlight of his career, he sang as lead tenor in the Glasgow Grand's production of Faust at the Theatre Royal.

As maybe expected of a Concert Director, John was always full of stories and memories of his time on the stage. Honorary Member and "peasant chorister" in the Faust performance, Bob Burnett, recalled one such anecdote during rehearsals:

"Sir Alex Gibson was conducting the orchestra at the time, and during a break in rehearsals John explained that he was struggling to see Sir Alex's 'entries'.

Sir Alex noted this feedback and agreed that he would wear his white shirt 'with longer cuffs' in future!"

In another story which demonstrated John's love of an audience, he recalled an occasion when he had just finished singing in a small village hall and was leaving the stage:

"I had just passed an elderly member of the audience who said: 'Aye Aye, I've heard worse who thought they were better'

...I'm still working out if that was a compliment or not!"

Honorary Member

John Watson

It was around this time in 1953 that John would first cross paths with Ye Cronies.

The stories on how John was approached to sing Burns Grace at Ye cronies have varied over the years. What all stories do agree on is that John's performance in concert at Netherlee Church was what first caught the attention of Cronies members.

Where accounts differ is over which member approached John to join the club first. One version of events claim future choir founder and President, Dr. John Warren first met John, whereas another says it was newly appointed Concert Director James (Jimmy) Hepburn.

Either way, John's first Ye Cronies performance was as a sprightly 28 year old on 26th November 1953 at the St. Enoch Hotel.

"Little could I have guessed that this initial introduction to Ye Cronies Club would, at least in part, reshape my life".

As well as becoming the Ye Cronies Concert Director in 1962, John would go on to become a founding member, and vital addition to the tenor line of the Cronies Choir.

"Whilst I was invited ostensibly to sing a few tenor solos I soon found that, more importantly, my remit was to sustain the top line of a rather odd sounding four part setting of Burns' 'Selkirk Grace'.

Mr Hepburn, who had played it over to me previously on the piano, assured me that it would grow on me. I still live in hope!"

John would hold the position of Concert Director for a total of 47 years, surpassing the previous record set by inaugural Director William (Bill) Storry by six years.

John had a marvellous love and knowledge of opera, with an extensive network that saw a wide range of talent appearing on the Ye Cronies stage. His introductions on Cronies nights were renowned for their humour, and incredibly he missed only three concerts in his entire tenure as Director.



Retiring in 2009, John's input to the concert programmes were sorely missed, other than a one-off return as Concert Director in the 2010/11 season, he would remain a member of the audience until his death at the age of 92 in 2018.

Concert Director Notes

November 1992

Ye Cronies ... 26th. Nov. '92.

When the competition for the 'Ye Cronies Opera Award' was held last May there were fourteen entrants. First to sing was LISA MILNE and I put down on my note-pad ... "if they're all this good we're in trouble!" Fortunately, altho' the standard was high, nobody quite matched Lisa's dazzling technique. Two weeks ago our opinion was endorsed by Sir Alexander Gibson when his panel of judges awarded Lisa the prestigious "John Noble Opera Award" out of a much larger and more experienced field.

Well, Lisa is with us this month at the Marriott. She's a delightful lass from Aberdeen and she has a great programme for us. You'll love her!

A year ago GEOFF TABICHOFF played his violin for us ... and was an immediate success. His choice of pieces and his jolly personality together with his virtuosity made him ideal 'Cronies' material. He positively jumped at the chance to come back and play for us, having enjoyed his last visit so much.

PETER STANGER is a brilliant accompanist ... but he's so much more. His Scott Joplin spots have become a feature of his visits and his interesting introductions make for the informality we enjoy.

I'm trying for a tenor this month but ^{if} he can't fit it in to his busy schedule I've a popular bass-baritone standing by with "Some Enchanted Ev'ning".

And, of course, THE CHOIR ... ta-ra!



Change of Venue

Marriott Hotel

Despite only just having taken up residence at the Stakis Grosvenor in 1985, Cronies members never appeared entirely comfortable at the new venue. By the 1990 AGM some amongst the membership had started to express their preference for a return to the Glasgow Central Hotel, having received word of recent renovations.

The President at the time was not as convinced as to the benefits of a return to the Central having personally seen the standard of events within the hotel recently. That said, the Secretary had started preliminary discussions with the Central Hotel's banqueting team to see whether a suitable contract could be drawn up.

By 1991, the committee began to accept that several of the concerns being voiced by members needed to be addressed and warranted discussion over a switch of venues.

The Stakis Grosvenor's pricing structure remained very competitive, so much so that a return to the Central made absolutely no financial sense to the Club's Secretary. The committee minutes of April 1991 did however note the Grosvenor's "inadequacy of the stage and lighting, very poor condition of the piano, and inconsistent results of the loud speaker system".

At the 1991 AGM, further complaints regarding poor parking, disabled access and acoustics strengthened opinion that a move was the only option.

The committee started to put the word out that they were seeking an appropriate venue with a competitive price attached.

At the end of the 1991/92 season the Holiday Inn, soon to be re-branded the Marriott, on Argyle Street approached the club with a very lucrative offer.



As noted in the committee minutes, the Marriott's facilities were very similar to the Stakis Grosvenor but "the accommodation would be more commodious".

On this basis Ye Cronies agreed to securing the venue for the 1992/93 season and, with a few exceptions, have remained there up to the present day.

Ye Cronies Accompanist

Julia Strehle-Lynch

Known to most members today as the “Ye Cronies Philharmonic Orchestra”, Julia Lynch has been a devoted part of the club’s concerts for over 25 years.

Julia’s first concert as accompanist for Ye Cronies remains unclear, but our records suggest she joined us at the start of the 1993/94 season on a part-time basis, before assuming the role full-time from January 1995 onwards.

Julia began piano lessons at the age of four at the North East Scotland Music School in Aberdeen, studying with Denis Matthews and David Parkhouse.



In 1982 Julia won a scholarship to study piano at the RSAMD in Glasgow with Laurence Glover and as a student went on to win all available prizes for piano solo, accompaniment, and chamber music!

Having gained her BA and completed a year of Postgraduate study, Julia was appointed as accompanist to the vocal studies department, and now holds the position of both Repetiteur and Vocal Coach.

Widely respected by both peers and students, Julia is one of the country’s busiest accompanists, but still finds time to support the Samling Foundation which furthers the talents of a new singers.

There is no doubt that Julia has become an integral part of Ye Cronies’ ability to attract such top performers to their evenings and for that are indebted to her.



We have to thank the Academy for the incomparable Julia Lynch, our regular accompanist par excellence.

Ye Cronies members and their guests stand in awe of her dexterity at the keyboard, with visiting artistes, without exception, singing her praises!”

[John Watson, Year 2000 reflections]

James H. Geddes Bursary

A Challenging Relationship

A Lost Cause?

The James H. Geddes Bursary for Repetiteurs may have celebrated its 10th anniversary in 1992, but sadly the Cronies committee were still struggling to fully understand how the funds were being used, and more importantly who the beneficiaries were each year.

The committee's view was that the funds invested into the RSAMDs Special Trust had effectively been diluted into the wider funds of the Academy and not operating as initially expected. Questions were being raised as to whether the club was entitled to ask for the remaining funds to be returned and re-directed to a better cause.

Negotiating a Refund

Past President George Horspool, who had been so instrumental in setting up the award in the early 1980s, remained good friends with the President of the RSAMD and agreed to start conversations with the Academy in 1996 regarding the re-imbursement of remaining funds from the Geddes Bursary.

By April 1996, Mr. Horspool had secured an agreement to reclaim £2,300 from the RSAMD, with the Committee quickly proposing that the funds be re-directed into the Ye Cronies Opera Award.

Proposing a Change of Name

This proposal garnered a favourable response from committee members, but Mr. Horspool's suggestion that the funds origins be respected by renaming the award the "Ye Cronies James H. Geddes Opera Award" was not.

Perhaps as a sign of how quickly the club had grown and changed through the 1980s it was noted that not many of the current membership knew long-time club accompanist Mr. James Geddes and therefore would not appreciate the purpose of re-naming the award. The proposed re-naming did however highlight how the two sets of funds had been raised for very distinct purposes - one for opera tuition, the other for repetiteur tuition.

Stalemate & Continued Support

All these discussions ultimately led to a stalemate, as at the 1996 Annual General Meeting it was agreed that the Geddes Bursary would remain as it was with the RSAMD.

The James G. Geddes Award is still given out on an annual basis today, and except for some additional funding that was given specifically towards it in 1999, the bursary is supported through a general donation made by to the Club to the Royal Conservatoire of Scotland's Special Trust each year.

Geddes Bursary

1999 Beneficiary

RSAMD

Royal Scottish Academy of Music and Drama

Our Ref: AIF.fb

12 October 1999

Miss Susan Ball
School of Music
RSAMD

Dear Miss Ball

THE JAMES H GEDDES BURSARY FOR REPETTTEURS

It is with much pleasure that I write to inform you that you have been awarded the above bursary, value £150, for 1999.

Mr Horspool, who is mainly responsible for establishing this prize in memory of James H Geddes takes a great interest in the Academy and its students. I am sure he would be pleased to hear from you – a little about yourself, your achievements and aspirations.

His address is: 163 North Street
Glasgow
G3 7DA.

Yours sincerely

A ISOBEL FOWLER (Mrs)
Director of Finance and Administration

Retiring Secretary & Treasurer

William David Patrick

On 29th October 1998, Mr. William David Patrick stood down as Club Secretary and Treasurer after 18 years in the role.

Whilst future President James (Jimmy) Miller took up the role of Secretary for the forthcoming season, it was agreed that a presentation should be prepared to recognise Mr. Patrick's time and efforts in maintaining the smooth running of the club.

By November 1998 the committee had arranged for a "Mr. A. Thomson" to paint a sea landscape of Mr. Patrick's view from his flat in Millport, Cumbrae.

Costing £400, the painting was framed with an added plinth and inscription before being presented to Mr. Patrick at the December 1998 concert.



Inscription reads:

*Wi' Gratefu' Thanks of Ye Cronies to—Wm. David Patrick C.A.
Hon. Secretary & Treasurer 1980—1998*

The painting was recently rediscovered by son-in-law of Cronies member Gregor Cameron, Mark Hughes, who had visited Mr. Patrick's grandson, Sandy Forrest, and noticed the painting hanging on his wall.



Having received the painting from his grandmother after Mr. Patrick's passing, Mr. Forrest was completely unaware of its origins or who indeed Ye Cronies were until now.

A Cronies Burns Supper

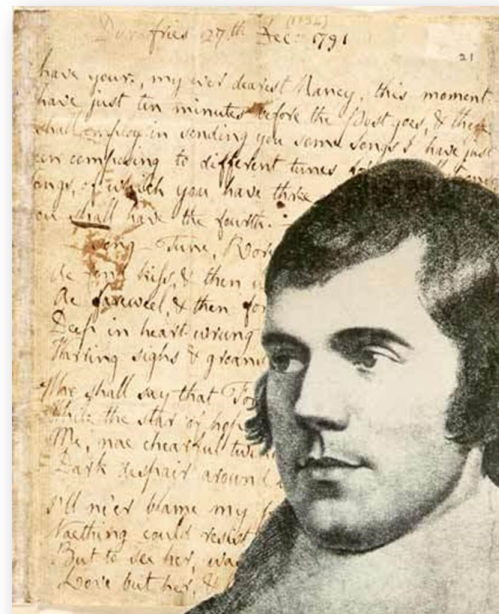
An Opportunity Missed?

At the end of each Ye Cronies concert, the artistes and audience join together for a chorus or two of Robert Burns' "Auld Lang Syne".

This tradition dates all the way back to the club's very beginnings where scots music was the only form of entertainment permitted on the Cronies stage.

What hasn't been a tradition is the celebration of Burns Night, despite Cronies always hosting a concert at the end of January around the same time at Burns' Birthday.

An attempt was however made to introduce an official Cronies Burns supper in the late 1990s...



At a committee meeting held on 23rd April 1998, Mr. Milholm noted to the committee that despite being a Scottish club it was odd that Burns didn't feature more prominently in January's concert:

Burns Supper Mr Milholm could not understand why the Club did not hold a Supper bearing in mind the strong Scottish association in the Club's earlier days. He was of the view that a small supper could readily be organised within the premises of Glasgow Art Club there surely being adequate talent within our own club to provide the entertainment. The Art Club premises were available on the evening of 22nd January 1999 which would be in addition to the normal monthly meeting on the 29th. The matter was meantime left in the hands of the Vice President to make tentative arrangements as he thought fit.

The committee were happy to allow Mr. Milholm to explore this idea further and he returned the following September with plans to host a supper at the Gallery of Glasgow Art Club on 22nd January 1999.

Burns Supper

Mr Milholm reported that he proposed a supper be held in the Gallery of the Glasgow Art Club on Friday, 22nd January 1999 this to take the form of a Celebration of Robert Burns the cost to be as for a normal dinner meeting except the allocation of total cost to be £18 to the host club and £7 to meet the outlays of Ye Cronies. Dress to be lounge suits and attendance to be restricted to 100 persons, members permitted to bring one guest only and the overall attendance to be on the basis of applications being treated as "first come, first served". Notice of the intention to hold a Celebration Dinner not to be advertised or discussed before the November meeting of the Club.

A Cronies Burns Supper

An Opportunity Missed?

Plans were at an advanced stage by November, with the Glasgow Art Club now booked for the 22nd, a budget for artistes agreed, and menu cards being drawn up. Attendance was to be restricted to 100 members and guests due to the constraints of the venue and the Secretary agreed to issue a notice to members at the start of December to invite applications.

Sadly, the high demand originally expected for this event did not transpire, and by the 17th December when the committee reconvened, difficult decisions had to be made over how best to boost numbers:

7. **Burns Celebration**

There had been a very low response from members to the letter advising them of the proposed Burns Celebration in the Glasgow Art Club on 22 January 1999 and asking them to complete and return the form indicating whether or not they wished to attend. It was agreed that at the December meeting following the Committee meeting the President would exhort members to return their forms, and do so by the end of December, and advise them that there would now be no limit on the number of guest places for which they could apply. The position would be reviewed immediately following the New Year holiday and a decision made on whether or not the event should take place. Attendance of approximately 80 would be needed for it to break even financially. Of the ticket price of £25, it was anticipated that £13 would go to the Art Club and £7 to Ye Cronies. (At 6 January the number of responses had not increased significantly and the event was therefore cancelled on the instruction of the President.)

As noted in the minutes above, ultimately the first ever Cronies Burns Supper was cancelled on 6th January 1999, 14 days prior to the event, due to low ticket sales.

Today, Ye Cronies still brings a little extra Scottish flavour to its January concert, but the club typically avoids hosting its new year event on the same week as Burns Night to avoid members becoming 'double-booked' and having to decide on which event to attend.



Notable Cronies Artistes

Margaret Preece

"Providing the voice for Phantom of the Opera in the West End, as well as The Sound of Music... Maggie Preece has made many appearances for Ye Cronies, and that's some cut in fee!"

[John Watson, 2000 Reflections]

To state that Margaret Preece is an acclaimed international vocalist and actress is an understatement, and certainly doesn't do justice to just how privileged Ye Cronies are to have her as a good friend.



Having won the John Scott and Peter Stuyvessant Foundation Awards whilst training at the RSAMD and the National Opera Studio, Ms. Preece never looked back as she quickly established herself as a versatile and highly respected artist with a great rapport and love for musical theatre.

Of all her roles over the years, there are two that stand out amongst all others...

The first was in 1991 Margaret would play the part of Carlotta at Her Majesty's Theatre in London's West End in Andrew Lloyd Webber's award-winning production of *The Phantom of the Opera* for 18 months. So memorable was her performance that she would be invited back to provide the vocals to actress Minnie Driver's performance in Joel Schumacher's feature film of the musical in 2005.

Margaret's second stand-out hit would come just a year later in another of Andrew Lloyd Webber's productions, playing Mother Abbess for two and a half years in *The Sound of Music* at the London Palladium. Once again her success in this production would lead to a national tour of the show where Margaret would clock up over 1,000 performances, and as recently as 2016 saw her return to the role in a brand new production in Dubai.



With her love of both classical and musical theatre concerts Margaret chose to release an album in 2008 called *Isn't It Romantic?* featuring seventeen glorious songs by Richard Rodgers.

In 2011 Margaret would show off her comedic side when she played Jean in the stage show *Dinner Ladies – Second Helpings*.

Margaret continues to be a big fan of Ye Cronies, and can frequently be found back in Glasgow, most recently performing in a new musical play called *Melania* at the Oran Mor.

Notable Cronies Artistes

A Note from Maggie Preece



“My memories of Ye Cronies are very fond indeed - and cover many years.

*My first performance at The Grosvenor Hotel in Kew Terrace -
where they met at that time, was in 1984, when I was still a student at
The Royal Scottish Academy of Music and Drama (now of course a Conservatoire).*

*My singing teacher at The Academy was the wonderful Pat Hay and she recommended
me to her friend, dear John Watson, who would find the entertainment each month
for Ye Cronies, and compered the evenings - and he invited me to come and sing to them.*

*I had a great evening and was welcomed very warmly, and so, from then on,
I was invited regularly over many years, and had many hugely memorable
and very happy evenings!*

*When I joined Scottish Opera, I coincidentally rented for a while, a flat two doors away
from The Grosvenor Hotel, which made it easy to nip next door and sing -
until they changed their venue!*

*John and I - and his wife, Pearl, became fast friends (and his son David, accompanied me
for a number of concerts too!), and after I left Scotland, I always came to stay with them
(and with John after Pearl died) when I sang for Ye Cronies - and we would invariably tuck
into some fine malt and talk about opera afterwards into the wee small hours!*

Notable Cronies Artistes

A Note from Maggie Preece (Cont.)

I became so fond of many of the Cronies - indeed Bill Samuel and I are still great friends - and was made incredibly welcome every single time I came whether it was to the members only evenings, or the ladies' nights. They particularly liked me singing songs from the operettas - which I have such a passion for.

I think I was asked to sing "Meine Lippen Sie Kussen So Heiss" from Lehar's operetta, Guiditta, every single time I came (and of course, I could flirt outrageously with my audience!) it has remained my signature tune ever since!

John Watson (such a fantastic MC and teller of stories and jokes he was!) nearly always sang a duet with me too - very often "This Is My Lovely Day" from the musical, Bless the Bride (where he could be the suave Frenchman, Pierre, and I the demure, Lucy!) as his fellow Cronies loved it! It always brought the House down!

I also sang some glorious operatic duets over the years, with many super tenors and baritones - and one particularly enjoyable evening was with the baritone, Willard White when we sang excerpts from Gershwin's Porgy and Bess.

I can only wish Ye Cronies many more years of terrific musical evenings (I hope the choir is still going strong incidentally?! How I loved listening to them!) and hugely enjoyable sociable and warm gatherings. It is at times like this, during this current pandemic, when we have been separated socially from one another, that we appreciate fully the value of sharing good times and great music in the company of others - and I hope those times will soon return again....

My greatest affection to you all and long may Ye Cronies continue! "

Maggie Preece

March 2021

Notable Artistes

Angela Whelan

Through the mid-to-late 1990s Ye Cronies welcomed a local 'musical prodigy' on stage in the form of Ms. Angela Whelan.

A trumpeter studying at the RSAMD, Angela was making waves on a global scale before she even graduated, with what Concert Director John Watson would term "her golden sounds!"

Below is an extract from The Herald that perfectly sums up the potential that lay in front of Angela in her musical career. Today she continues to perform with the highly acclaimed Fine Arts Brass Ensemble, and features regularly as trumpet soloist in Raymond Gubbay's festivals around the UK.



A life of luck and brass

12th March 1997

ANGELA Whelan is brimming with excitement. Little wonder, you might think. The young trumpet star has two prestige appearances in concerts with the BBC Scottish Symphony Orchestra and London Symphony Orchestra within the next month, a string of recital engagements at festivals in Perth, Malta, and Australia, and is sitting clutching copies of her first CD.

Not bad for someone who only graduated from the RSAMD three months ago. In fact, Angela - a completely refreshing, vivacious 22-year-old, with a buoyant personality that exudes infectious enthusiasm - should have graduated last July, but was busy at the time on her first tour to Australia.

All very impressive, but it's more than that. Angela, in fact, has been a well-known face on the Scottish music scene for some years, having been blooded in professional orchestras while still a student. (In fact, in a curious paradox, she was playing with professional outfits before she had the opportunity of playing in a student orchestra at college.)

At home, as soloist, she's been seen with the BBC SSO, going walkabout in the Tramway in one of Chinese composer Tan Dun's musico-theatrical extravaganzas, and, recently, playing a baroque concerto with the Scottish Bach Consort in Killearn.

Further afield, she's already played with the London Symphony Orchestra and the Philharmonia, and recently made her London recital debut at the Wigmore Hall.

Notable Artistes

Angela Whelan

And all this from a girl whose passion was biology, whose career intention was either industrial pharmacy or forensic medicine, and for whom the thought of playing the trumpet "had never crossed my mind until I was 15".

In fact, when she applied for entry into the RSAMD, not only had she been playing the instrument for just a few months, but, at the time, didn't even own a trumpet, and had to borrow two for the audition.

This is beginning to sound like a fairy tale, but there is, of course, a bit more to it than stardust. It's all to do with geography. Angela hails from Bathgate, which happens to have something of a brass band tradition - West Lothian is a huge brass band area, and Bathgate's town band is over 100 years old.



Though there was no tradition in Angela's family, one of her dad's workmates got her involved on cornet when she was eight. By the time she was 11 she was principal in the town band, and was already featuring as soloist and winning competitions.

While a player in the West Lothian Schools Brass Band, she met Nigel Boddice, then principal trumpet in the BBC SSO ("and a fantastic teacher"), who persuaded her (eventually) to switch to trumpet, and go for the RSAMD audition, for which he loaned her the trumpets.

She passed, needless to say, though she found first year "a bit of a no-go area - I was really young and it took me a good year to settle in". And, meanwhile, she got some money from the Prince's Trust to buy her own trumpet.

Though she was good, the competition was fierce and she couldn't get near the RSAMD's student orchestras. "There were four or five postgraduate trumpet players, so they got priority."

And thus arose the paradox. At the beginning of her second year, the phone rang and it was Nigel Boddice, explaining that one of his trumpet section was off sick. Could Angela help?

"I was so excited; I was just in second year, and had only been playing trumpet for 18 months, and that was me already playing with a professional orchestra."

Within a month the BBC was asking for her again: the beginning of a long and fruitful relationship with the SSO.

Notable Artistes

Angela Whelan

It became almost automatic that when the SSO needed a substitute they'd call Angela, which caused one bizarre episode in her second year.

She was due to take her second year trumpet exam at eight in the evening. One of the examining panel was Geoff Boulton, trumpeter in the SSO, who had to take the day off his orchestral duties. So the band booked Angela to do Geoff's job in a daytime recording session, from which she rushed directly to her exam, playing to the professional she had replaced that day.

(She's also played for Scottish Opera, and the Royal SNO have tried to book her, though she's never been free to take up that one.) Meanwhile, as she progressed through the RSAMD, the opportunities arose as the college gave her solo performances and entered her for scholarships and competitions.

Winning the Shell UK/LSO music scholarship in 1995 gave her a major breakthrough (as well as £6,000 with which she bought two trumpets and some training in Norway). The 21st anniversary of the partnership between the oil company and the LSO will be celebrated in Glasgow next month when Angela will play Arutiunian's Trumpet Concerto with the elite London band.



Before that, Glasgow concert-goers can see her this Friday, when, with the SSO's new principal trumpet Mark O'Keefe, she'll give the Scottish premiere of Mark Anthony Turnage's *Dispelling the Fears*, for two trumpets and orchestra: "An angry-sounding piece with a gorgeous lament at the end."

There's a strong practical streak in Angela's makeup. She's aware of the tough task she's set herself, trying to establish a career as a soloist, and of the loneliness of the long-distance trumpeter. (She's not looking forward to travelling alone to Australia this summer.)

SHE says: "I've thought about orchestral work; and it's still an option. I'm going to try my hardest with the solo career. I'm allowing 10 years, and if I've not made it - if I'm not making a living out of it - then I'll see if I can get a job."

With the conscious work she's doing - learning a strong, contemporary repertoire, playing recitals for Yamaha, being willing to take every useful gig she can fit in (including gala performances this year with the Grimethorpe Colliery Band), and with her new CD to use as a calling card to orchestras and agents - the girl is giving herself every chance.

Artiste Sponsorship

1990s

Jane Marie O'Brien

In 1993, the committee were contacted by a Ms. Jane Marie O'Brien who was requesting funding to obtain specialist tuition in America for six months.

Having performed for Ye Cronies in the 92/93 season, Ms. O'Brien's singing talents were fresh in the committee's minds and so £500 was authorised for use in supporting her in this venture.

This decision also happened to trigger an update to the club's constitution as sponsorship had previously been limited to £200 in any one season. A special resolution at the 1993 AGM revised this up to £500 to retrospectively allow the support given to Ms. O'Brien.



Today Jane provides private tuition to singers of all ages in and around Glasgow.



Ovidiu Haidu



Romanian pop-star Ovidiu Haidu had a rather different journey towards becoming an opera singer compared to most, with a his song "Pustoaico" proving a massive hit in his home country in the 1980s.

He would eventually move to London to take up operatic studies at the Guildhall School of Music and Drama in the early 1990s, and then moved up to Glasgow to study at the RSAMD.

During the 1998/99 season, Ye Cronies had donated £1,000 to the RSAMD, and the Academy decided to award this to Mr. Haidu who was approaching the last year of his studies.

He would go on to join the chorus of the Scottish Opera in 2000, but his promising career was tragically cut short just six years later when he suffered a stroke and passed away at the age of 38.

Student Sponsorship

Ovidiu Haidu (1999)

Dear Mr. J. Miller,

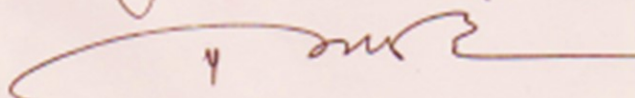
I am writing to thank you for your kind generosity which has enabled me to continue my studies at RSAMD.

I very much appreciate the help and hope to have the opportunity to thank you, Mr. Morton Millholme and Mr. John Watson in person.

Perhaps you would like me to arrange tickets for a performance of Carmen at the RSAMD in late June/early July, in which I shall be singing Don José.

Thank you again.

Yours sincerely,



OVIDIU HAIDU

Thank you letter from recipient of Elk award. Julia Lynch has had it for a while and forgot to hand it over. John Watson brought it in today (7/4/99).
H.

Children's Charity

1990 - 1999

By the 1990s, the committee frequently reviewed which charities were to receive the club's funds, the Children's Hospital, however, always remained the priority and was given the largest proportion of funds raised for children's charities.

£5,550

East Park



£17,476

Yorkhill Children's
Hospital (Ward 6b)

£1,225

Children 1st



£2,757

Epilepsy Scotland

£3,425

Muscular
Dystrophy UK



£600

The Prince & Princess
of Wales Hospice

£1,875

Down's Syndrome
Scotland



£3,425

Cystic Fibrosis Trust

£1,225

CLICK Sargent for
Children with Cancer



£2,250

Everest Trust

£525

East End
Reading Project



Donation Total

£39,808

The “Jack Duncan” Cup Winners

1990 - 1999



The 1990s saw a flurry of new winners of the Jack Duncan Cup, as well as two more “3-time” champions on the golf course in the form of Gregor Cameron and D. C. Neill.

1997 also saw the first known change in scenery.

After 12 years competing at Williamwood in Clarkston, the Cronies switched to Pollock’s golf course for the next 3 years leading up to the turn of the millennium.

| Year | Winner | Course |
|-------------|-----------------------|--------------------|
| 1990 | Ian A. McAlpine | <i>Williamwood</i> |
| 1991 | Basil W. Shearer | <i>Williamwood</i> |
| 1992 | Gregor R. Cameron | <i>Williamwood</i> |
| 1993 | D. C. Neill | <i>Williamwood</i> |
| 1994 | Robert M. Lightbody | <i>Williamwood</i> |
| 1995 | Robert Morton Milholm | <i>Williamwood</i> |
| 1996 | D. C. Neill | <i>Williamwood</i> |
| 1997 | Thomas O. M. Cordiner | <i>Pollock</i> |
| 1998 | William Marshall | <i>Pollock</i> |
| 1999 | David Selbie | <i>Pollock</i> |

The "Jack Duncan" Cup Winners

1995 & 1999 Results

1995 Golf Results

| | | | | |
|---|----------------|-------------|----|------------|
| | Jim Hoggart | (Scratched) | | |
| | Jim Carriff | 10 | 26 | |
| ① | Martin Milburn | 18 | 36 | 1st Member |
| | Danny Selbie | 13 | 27 | |
| ③ | Jim Sim | 9 | 33 | |
| ② | Basil Smeaton | 17 | 34 | 2nd Member |
| | Gregor Cromar | 18 | 19 | |
| | Jack Gardner | - | - | |
| | Darius Neill | 13 | 30 | |
| | Bill Samuel | | 18 | |

YE CRONIES GOLF OUTING

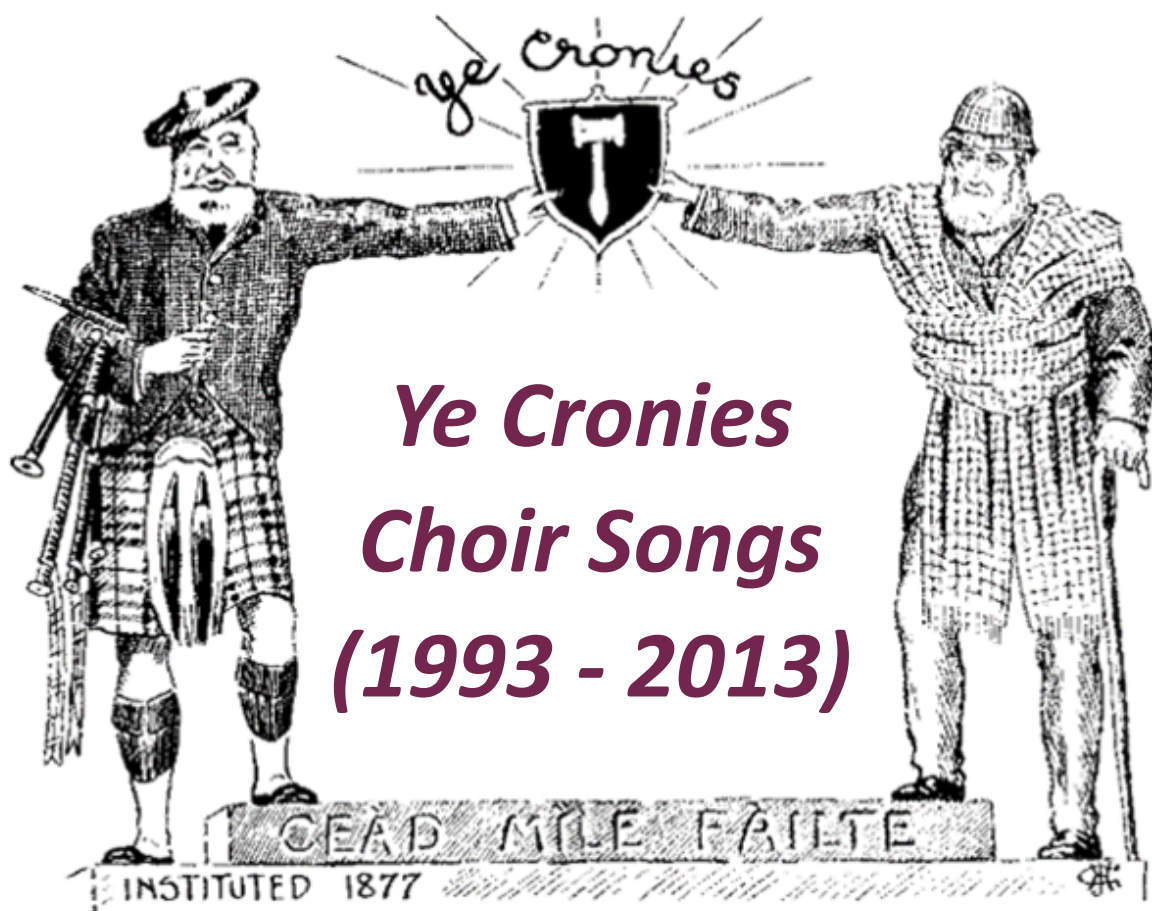
Thursday 3rd June 1999 @ Pollok Golf Club

| Starting Times | Points |
|-----------------|------------------|
| 1.30 W Marshall | 25 |
| W Cumming | 35 |
| 1.38 R Stuart | 30 |
| A McCluskey | 35 |
| G Cameron | Did not turn up! |
| 1.46 J Sim | 32 |
| D Selbie | 35 |
| R Cromar | 30 |
| 1.54 N Turner | 31 |
| T Cordiner | 32 |

NB Stableford Competition, Full Handicap
Mark gross score and points at each hole
Play from Tee Boxes

Our Story

Chapter 3



Ye Cronies Choir Songs

An Introduction

It should never be forgotten that Ye Cronies was first established based on two key principles - the singing of Scots songs or verse; and that all performances be sung solely by the club's members.

While Cronies has gone on to embrace music beyond just those of Scottish origin, and has brought in professional singers to fill their musical programmes, the Choir continues to bring together members to perform and entertain a Cronies audience, much like the club's founders

Another facet of the club's origins was its members writing their own songs, operettas and poetry.

In its earliest days, Ye Cronies was known to write or compose a few of their own songs and operettas.

Since the Choir's founding in 1967, several of its members have also taken to writing some "ditties" of their own.

Over the next few pages we have managed to gather up a number of these songs, each bringing their own flavour of humour And expressing their joy in being a part of an essential ingredient of a Ye Cronies concert—the Ye Cronies Choir!



“A Call to Arms”

By Arthur T. M. Brown (c. 1993)

Arthur Brown became the choir’s first accompanist in 1983 and would remain in the role for the next 17 years.

During that time he composed a couple of songs concerning the Cronies Choir, including this “ditty” to rouse the audience ahead of the choir’s performance.

“A CALL TO ARMS”

By Arthur T. M. Brown

Here to entertain you, We’re the Ye Cronies Choir
Every time we sing it is without amplifier.

We always have rehearsals tho’ it may not show!
Here’s out latest number and so on we go!

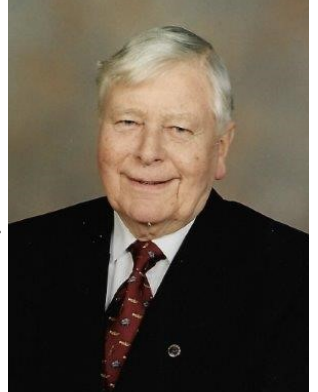


Arthur Brown's (Final) Farewell

Thursday 4th May 2000

Although a quiet and unassuming man, Cronies Choir accompanist Arthur Brown had a ready wit and from his vantage point was known to quietly noted every little mishap within the choir "for future use".

After 17 years with the choir, Arthur had decided to retire from his role and used his final Cronies Choir Ladies Night to remind chorists of these incidents in song and verse. Nothing got past his eagle eye but, in true gentlemanly fashion, the observations were never hurtful but always hilarious!



The following song was first performed on 4th May 2000 at the Choir Ladies Night in the Glasgow Art Club.

"A Final Farewell"

To the tune of "A Gordon for Me"

Now here's a wee chorus I'd like you to learn
And if you're successful my thanks you will earn
The tune is well-known, but the words will be new
Just lend me your ears and I'll teach them to you.

CHORUS

*The Cronies for me, the Cronies for me
If you're no' a tonie you've my sympathy!
You may be tone-deaf, but to sing you aspire
Come join us! You'll feel quite at home in the choir!*

I've sung this before, and it worked like a charm!
To repeat it tonight, Tom keeps twisting my arm
And so to avoid being labelled a bore
Some lines I've updated - e'en added some more!

Arthur Brown's (Final) Farewell

Continued (2/5)

To all Choir Members, having left you I'm sorry
Your keyboard work now's in the hands of Young Norrie.
He'll do very well, and I'll you a bob
He'll keep you to pitch, He's just **WRIGHT** for the job!

I'll miss Monday meetings where whisky flows neat
And singing comes second to the food that we eat!
I'll be there in spirit – I tell you no lies
To help **WILLIE MARSHALL** demolish those pies!
To things gastronomic oor Willie's a martyr
Those pies that I mentioned, they're only a "starter"
A promising fellow! – he never reneges!
My only conclusion – he's got hollow legs!

----- CHORUS -----

Now who'd be a **TENOR**? They sing up so high
It can be quite painful, but dammit they try!
A wee operation might help to relieve
The strain of those top notes they've got to achieve
And tenors are scarce! – not too many around
So cosset them kindly, e'en though they might be sound
Like so many cats with their tails in a knot! –
Just think what you'd pay for yon big Pavarott ---!

You **BASSES** at times have to sink very low
Deep down in the depths you're required to go
You try for an "E flat" with faces forlorn! –

Arthur Brown's (Final) Farewell

Continued (3/5)

But soon you recover and sing with great zest
Because you've been silent for twenty bars rest !
We can't do without you, for basic you be -
We must have a bottom for good harmony !

If top C's beyond you, and low notes a groan
Just sing in the middle as a good **BARITONE**
And there you'll be useful, that is if you're willing
In harmony's sandwich to act as the "filling"
Your parts can be tricky, especially when
The melody seldom comes into your Ken !
If your sight-reading's shaky and your ear is not strong
Just lean on your neighbour - an likely he's wrong!

----- CHORUS -----

I pick out **JACK GARDNER** - I "dig" him a lot, -
Who still with a golf club can hit a fair shot
There are times when he's placid, and times when he'll boil !
You answer is "bidding", - according to Hoyle !
He takes a wee dram and he knocks it down neat
Then finds that his podium's too small for his feet !
Regains his composure - he's "shaken, not stirred !"
But down on the floor there, he said a bad word!

Director **JOHN WATSON** is a wonderful bloke, -
For ev'ry occasion having just the right joke
We listen as though we'd ne'er heard them before

Arthur Brown's (Final) Farewell

Continued (4/5)

It's the way he tells them, - we laugh till we're sore!
He entertains old folk, it does his heart good
He also sings duets with Chris Underwood
If he keeps on improving, some day I would bet
He'll sing "Nessum Dorma", - on stage, - at the "MET"!

We're so chauvinistic, it can us perplex!
It's often a worry, this problem of sex
There's someone whose talent aye gives us a thrill
But membership? No! cause this person's a girl!
With digital magic she fascinates me.
And no one can read music faster than she
That's my fair opinion, and I won't budge an inch
This wonder of wonders is - **JULIA LYNCH!**

(personal plea, with acknowledgement to Lehar !-
Julia, O Julia, confide in my please
How do you play all those keys with such ease?)

----- CHORUS -----

Now young **TOM MCKAY**, a hard worker is he,
And one of his hobbies is photography
When he takes your picture, you've not to say "cheese"
He'd rather you thought about Glen Morang-e-e-s !
But nobody's perfect - not even our Tom
Last year his attempt went decidedly wrong
I hope there's no cock-up this time - or we'll kill 'im!
Remember your "Brownie" should be loaded with film !

Arthur Brown's (Final) Farewell

Continued (5/5)

Our venue tonight is devoted to Art
Now art is a subject to which I'm not smart
When I see a Picasso I think with a frown,
This picture would look just as well upside down !
But **ALISTAIR THOMSON** is as good as I've met,
If he paints a cow, it's a cow that you get !
They say that one day with his easel and stool
He made a quick exit, - that cow is a bull !

----- CHORUS -----

The Choir were all ready and poised for attack, -
This item they'd practiced and knew front to back !
And John had announced that wee ditty they love
About a "green valley down by an ash grove"
Then Jack gave his beat with a stiff upper lip
When the chap at the keyboard made a Freudian Slip
He played his wee intro, and no one knew why
He said "I'm not waiting ! - I'm just "PASSING BY" !

And now at long last this wee ditty must end
Or else I'll be driving you clean round the bend !
So let us conclude with that Chorus again,
And remember to end with the **THREE - FOLD - A-MEN!**

----- CHORUS -----

A-MEN !!

Ye Cronies Choirboys

By Ronnie Stuart (2006)

Ronnie Stuart became the Ye Cronies Choirmaster in 2000, serving in the role for 10 years before stepping down to choir accompanist for another 10 years. The following was another “ditty” in a similar vein to Mr. Brown’s, serving as a light-hearted call to arms and was first sung at the Cronies Choir Ladies Night in 2006.



“Ye Cronies Choirboys”

By Ronnie Stuart

We are Ye Cronies' Choir-boys,
we'll sing to you all night

We'll take a dram or two
but we'll never get too tight

And if you like our songs sure,
we'll sing to you all day,

And if you don't hard luck 'Cos
we'll sing them any way!

Ye Cronies' Choirboys
Words and arrangement by Ronnie Stuart

We're Ye Cronies in the Choir

By Alan Carlaw (2011)



Alan Carlaw was an avid member of the Ye Cronies Choir and in 2011 wrote the following lyrics to the tune "Much Binding in the Marsh". You will note the count in the final line that made light of the choir's occasional struggles to keep their timings correct!

"We're Ye Cronies in the Choir"

To the tune of "Much Binding in the Marsh"

By Alan Carlaw

We're Ye Cronies in the choir
We sing to you at every monthly dinner
And, Ye Cronies in the choir

You will notice none of us is any thinner
We eat so well at practices, you gals do trust us good,
And then when here at concerts, well – we don't refuse the food.
It's all a cunning plan you see to get us in the mood

We're Ye Cronies in the choir
We're Ye Cronies in the choir
We gathered once again back in October
Yes, Yes Cronies in the choir!

To play our part e really must stay sober
Not David here has drilled us well, he keeps us on our toes
And Ronnie's piano hits the key and then the music flows
But when we all are in the mood I guess it's 'anything goes'

We're Ye Cronies in the Choir

Continued...

We're Ye Cronies in the choir
We're Ye Cronies in the choir
Last winter really was a bloody cold one
And Ye Cronies in the choir!

Like us we're sure that you were bloody frozen
December snow prevented us from practicing our song
We came along and did our best just wondering how long
That we could last the concert through and not get all things wrong

Yes Ye Cronies in the choir!
Last verse - Yes Ye Cronies in the choir!
WE fear another season is now ending
And Ye Cronies in the choir!

To all our homes we folks will soon be wending
With summer not too far away
Its time for our outdoor ploys
Like gardening, or golf, or bowls, whatever one enjoys
When autumn comes we'll all be back to make melodious noise

We're Ye Cronies in the choir (See you next year),
Ye Cronies in the choir (Get home safely),
We're Ye "TWO - THREE - FOUR"
Cronies in the choir!

We're Ye Cronies in the Choir

Addendum

At the start of the 2012/13 season Alan wrote a further two verses to his song in recognition of choirmaster David Roger becoming Vice-President of Ye Cronies.

We're Ye Cronies in the choir
Another practice now brings us together
And Ye Cronies in the Choir
Find coming out's a joy whate'er the weather.

First we're in a member's house and then it's GHA
David's giv'n us all the tunes and Ronnie's here to play
We'll do our best to sing them well in our discordant way

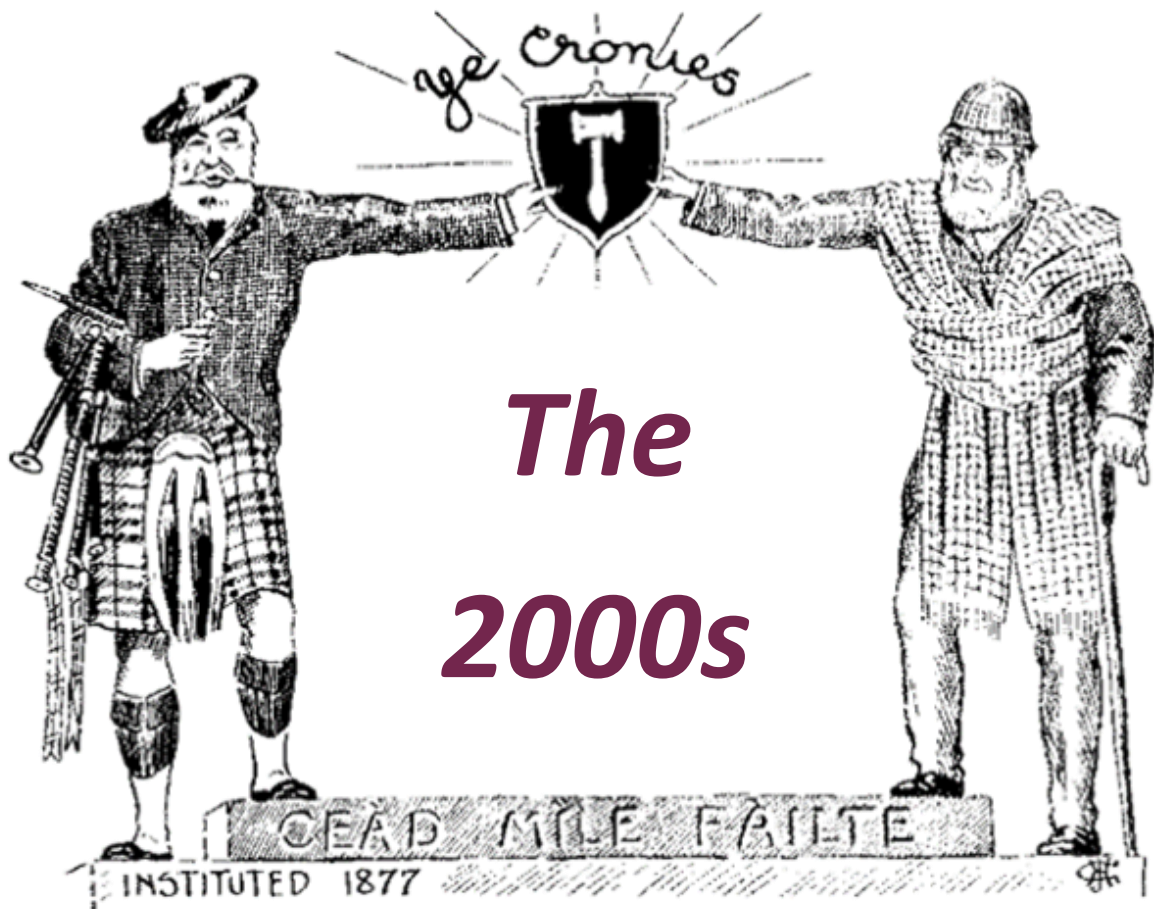
Yes, Ye Cronies in the choir.
We're Ye Cronies in the choir
Another one of us has been elected
And Ye Cronies in the choir!

We're sure it's just what all of us expected
Last month at 'Cronies AGM the Roger name was raised
He's from the choir, he must be good, so no one was amazed
We find Dave's now our own VP, let Gordon here be praised

Yes, Ye 2-3-4 Cronies in the choir!

Our Story

Chapter 4



The 2000s

Millennium Celebrations | 125th Anniversary Dinner | “Ye Cronies Nights”
George Donald MBE | Melissa Forshaw | James H. Geddes Winners |
A Thankyou from Yorkhill | Gordon B. Cosh

Cronies in the 2000s

Entering the Club's 3rd Century

Ye Cronies entered its third century of operation on 1st January 2000, And the first decade of the new millennium saw the club make the most of key milestones with plenty of memorable concerts.

A Near Miss?



At the start of the new millennium, the Club Secretary, Jimmy Miller, had opened up discussions with the Glasgow City Council to explore options over donating the club's archives and records to the city for safe keeping.

Unfortunately the council could not offer sufficient assurances as to the safe custody of the Cronies 'treasures', and more worryingly could not specify when or for how long they would be put on display for public viewing.

Fortunately for us, the committee decided in 2001 to not pursue this matter any further, and the Cronies archive was left in the hands of the Club Secretary for safe keeping. In retrospect had these discussions proved fruitful, this history series would never have been made, or certainly not as detailed as they are today.

Changing of the "Choir Guard"

After 17 years as the Ye Cronies Choir's first ever conductor, Jack Gardner, chose to step down at end of 99/00 season. With Gardner's "side-kick" and choir accompanist Arthur Brown deciding to step down at the same time, it meant the choir now had two crucial roles to fill in order to sustain the practices and performances of the choir.

Pianist and jazz enthusiast Norrie Wright would take up the role of accompanist for the choir, and the role of conductor went to the recently retired Ronnie G. Stuart.

Ronnie had only just joined Ye Cronies in 1997 and was known as one of the founding fathers of the UK crane hire industry following WWII.

As an accomplished pianist in his spare time, Ronnie would lead the choir for the next 10 years before stepping down in 2010 to become their accompanist in place of Norrie.



Ronnie Stuart
Choirmaster (2000—09)

Cronies in the 2000s

Entering the Club's 3rd Century

Supporting local talent

Ye Cronies started providing a general donation to the Royal Scottish Academy of Music and Drama (RSAMD) in 1999.

By this stage concert director John Watson had started inviting students of the RSAMD to perform at Ye Cronies nights, and so the donation was intended to reflect the approximate difference in fees paid to students compared to the professional artistes Cronies would invite on stage.



Donations to the RSAMD have now become an annual practice, with funds ranging between £1,000 and £2,000 depending on available funds. Today we have an RSAMD concert each year which has become a highlight of the Cronies calendar.

Past Presidents Association



In what would become a sidenote in the history of Ye Cronies, Past President Walter Hibberd proposed the creation of a Past President Association in 2001. Following a brief discussion the committee would agree to this proposal on the understanding that it would be run alongside and not within the club.

Sadly no further mention was made of the Association and it does not appear to have gone much farther. However, being a proud member of the club, Mr. Hibberd would leave £2,000 to the Ye Cronies Opera Award in his will following his passing in 2006.

Yorkhill Donations & the “administrative error”

In 2001, the club discovered that a misunderstanding had arisen concerning the recipients of the club's children charity funds during the handover between Club Presidents in 1997/1998 between Messrs. Patrick and Miller.

Whilst the club would normally donate its funds directly to Yorkhill's Ward 6b, the funds were sent to the Yorkhill Trust in 1997 in response to the hospital's Scanner Appeal.

Taking this to be the standard recipient of the funds, Mr. Miller had continued the practice until realising the error in 2001. Following some quick discussions with the Trust, it was agreed that funds received from Cronies would from now on be offered to Ward 6b first before being allocated elsewhere.

Fortunately during this confusion the Baxter family had continued to donate toys to Ward 6b on behalf of the Cronies each Christmas meaning the children did not miss out.

Ye Cronies Calendar

2000 - 2009

The Members Sign-in Book kept records of all events held in the 2000s

| Year | Month | Date |
|------|----------|------|
| 2000 | January | 27 |
| | February | 24 |
| | March | 30 |
| | October | 26 |
| | November | 23 |
| | December | 14 |
| 2001 | January | 18 |
| | February | 22 |
| | March | 29 |
| | October | 25 |
| | November | 22 |
| | December | 13 |
| 2002 | January | 31 |
| | February | 28 |
| | March | 28 |
| | May | 02 |
| | October | 31 |
| | November | 28 |
| | December | 12 |

| Year | Month | Date |
|------|----------|------|
| 2003 | January | 30 |
| | February | 27 |
| | March | 27 |
| | May | 01 |
| | October | 23 |
| | November | 20 |
| | December | 11 |
| 2004 | January | 29 |
| | February | 26 |
| | March | 25 |
| | April | 29 |
| | October | 28 |
| | November | 25 |
| | December | 16 |
| 2005 | January | 27 |
| | February | 24 |
| | March | 31 |
| | April | 28 |
| | October | 27 |
| | November | 24 |
| | December | 15 |
| 2006 | January | 26 |
| | February | 23 |
| | March | 30 |
| | April | 28 |
| | October | 26 |
| | November | 23 |
| | December | 21 |

| Year | Month | Date |
|------|----------|------|
| 2007 | January | 18 |
| | February | 22 |
| | March | 29 |
| | April | 27 |
| | October | 25 |
| | November | 22 |
| | December | 20 |
| 2008 | January | 31 |
| | February | 28 |
| | March | 27 |
| | April | 25 |
| | October | 30 |
| | November | 27 |
| | December | 18 |
| 2009 | January | 29 |
| | February | 26 |
| | March | 26 |
| | April | 30 |
| | October | 29 |
| | November | 26 |
| | December | 17 |

CANCELLED

Ladies Night

No Records

Cronies Choir Night

Setting the Scene

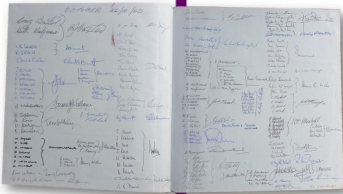
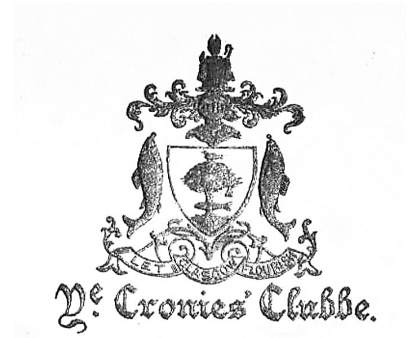
World events in the 2000s

- 2000** - *Queen Elizabeth The Queen Mother celebrated her 100th Birthday.*
- 2001** - *Foot-and-mouth disease spreads across the UK causing a crisis in British agriculture and tourism.*
- 2002** - *The Euro is officially introduced in the Eurozone countries, all former currencies cease to be legal tender on February 28th.*
- 2003** - *The supersonic passenger jet, Concorde, makes its last ever flight from Heathrow Airport in London to Bristol Filton Airport*
- 2004** - *A 428 million-year-old fossil found at Stonehaven is identified as the world's oldest-known creature to have lived on land*
- 2005** - *The first episode of the revived series of Doctor Who airs on BBC One.*
- 2006** - *Smoking is banned in any enclosed public spaces in Scotland.*
- 2007** - *Queen Elizabeth II becomes the oldest ever reigning British monarch, surpassing Queen Victoria.*
- 2008** - *The proton beam is circulated for the first time in the Large Hadron Collider*
- 2009** - *Whitelee Wind Farm, the largest wind farm in Europe, officially opens in Scotland.*

Our Timeline

The 2000s

2000s



26th October 2000

The last Members sign-in book is completed with agreement from the committee to stop the practice.



12th December 2002

Ye Cronies hosts its 125th Anniversary dinner at the Marriott Hotel.



26th October 2006

Mr. James Y Miller becomes the first member to jointly hold the positions of Club President and Secretary.



25th October 2007

George Donald, best known from the "Scotland the What?" trio is voted in as Ye Cronies Concert Director.

Committee Members

2000 - 2009

Ye Conies Club Presidents



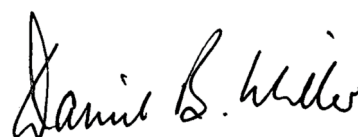
Gordon Cosh

2000 - 2002



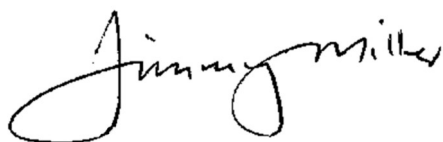
Andrew Aitken

2002 - 2004



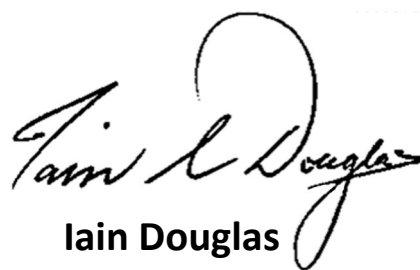
Daniel Miller

2004 - 2006



James Y. Miller

2006 - 2008



Iain Douglas

2008 - 2010

Vice-President

| | |
|------|-----------------|
| 2000 | Andrew Aitken |
| 2002 | Daniel Miller |
| 2004 | James Y. Miller |
| 2005 | Iain Douglas |
| 2006 | Anthony Cassidy |

Concert Director

| | |
|-----------|---------------|
| 2000 - 09 | John Watson |
| 2009 | George Donald |

Choir Master

| | |
|-----------|---------------|
| 2000 - 09 | Ronnie Stuart |
|-----------|---------------|

Secretary / Treasurer

| | |
|-----------|-----------------|
| 2000 - 09 | James Y. Miller |
|-----------|-----------------|

Accompanist

| | |
|-----------|---------------|
| 2000 - 09 | Norrie Wright |
|-----------|---------------|

Committee & Honorary Members

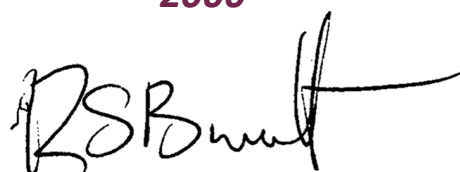
2000 - 2009

Ye Cronies Committee Members

| 1999 - 2000 | 2000 - 2001 | 2001 - 2002 | 2002 - 2003 | 2003 - 2004 | 2004 - 2005 | 2005 - 2006 | 2006 - 2007 | 2007 - 2008 | 2008 - 2009 |
|------------------|----------------|----------------|------------------|----------------|-----------------|----------------|-----------------|----------------|-----------------|
| Iain Douglas | A. Whyte | | | Graham Webster | | | Alistair Deakin | | |
| Ronald Stuart | | | Donald Forrester | | | Angus Simpson | | | Angus Matheson |
| Ian Bankier | | J. Danksin | | I. Stanners | Anthony Cassidy | | | Campbell Whyte | |
| William Marshall | Danny Miller | | I. Stanners | Norrie Graham | | | David McKenzie | | |
| Stuart Wallace | | Bill Samuel | | | K. Johnston | | | Neil Turner | |
| David Selbie | | | A. Stewart | | David McKenzie | Martin Sim | | | Jim Cuthbertson |

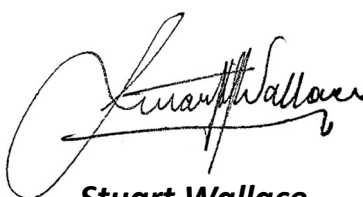
Ye Cronies Honorary Members

2000




Robert Burnett

2000



Stuart Wallace

2001



Thomas McKay

2002



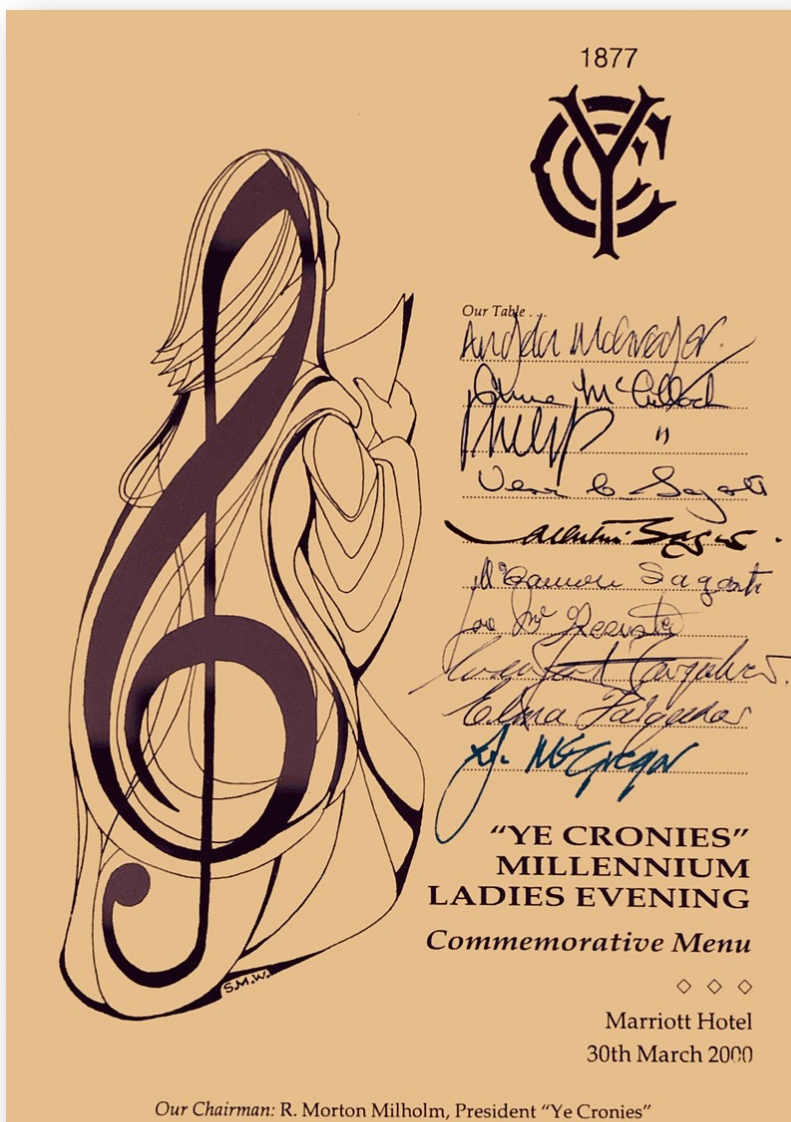
Alan Baxter

The Millennium Ladies Evening

30th March 2000

The start of the new Millennium saw Ye Cronies celebrate the “Year 2k” in style with a special season ending Ladies Evening on 30th March 2000 at the Marriott Hotel.

As well as some Cronies favourites on stage, attendees were given a special note from the President Morton Milholm, alongside a souvenir programme.



From our President,
R. MORTON MILHOLM

“The warmest of welcomes to all our ladies.

To mark the first Ladies Evening of the Millennium,

*This MENU CARD has been specifically designed
To allow you to record on the front cover
The names of those at your table so that,
As you reflect on this happy evening,
You can recall all those who shared it with you.*

*The back page can be used for notes, messages
And, if you are so minded, for doodles!”*

Auld nature swears, the lovely dears
Her noblest work she classes, O;
Her prentice han’ she try’d on man,
An’ then she made the lasses, O.

But gie me a cannie hour at e’en,
My arms about my deerie, O.
An’ war’ly cares an’ war’ly men
May a’ gae tapsalteerie, O!

[March 2000 Menu Card—Courtesy of Mr. Iain McGregor]

The Millennium Ladies Evening

30th March 2000

"The nicht drave on wi' sangs an' clatter"

Ye Cronies Fayre

Terrine of Marbled Salmon
with crisp seasonal leaves
and a tomato and basil dressing



Cream of Wild Mushroom Soup
flavoured with Vermouth



Roasted Escalopes of Turkey Breast
with a marsala sauce
Served with fondant potatoes
and a panache of seasonal vegetables



Pear and Almond Flan
with a vanilla cream



Freshly Brewed Coffee
served with chocolate mints



*Presented to us by
Banqueting Manager
Mark Duncan
and his excellent staff*

*"Fayre -thee -weel,
thou first and fairest!"*

Our inimitable Concert Director
John Watson
has been a member of
"YE CRONIES"
for almost half a century.

Yet he continues to astound
us at all our meetings
with his selection and unique
manner of presentation of
our extremely talented artists

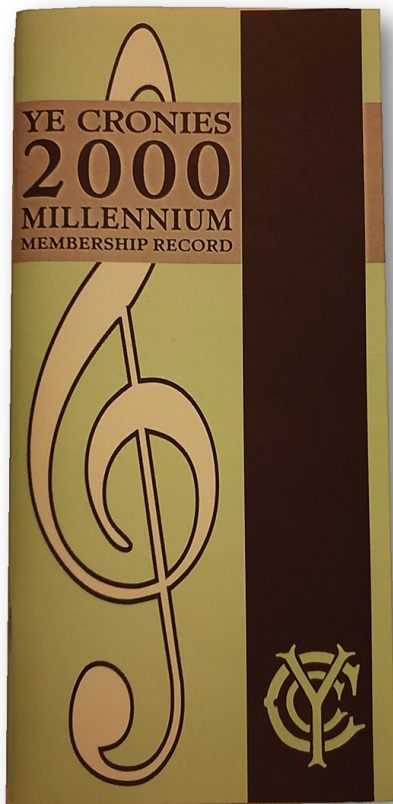
For our delectation tonight
he will yet again present
guests of the highest calibre
who will be complimented
by the astonishing talents of
Julia Lynch

and of course . . .
"YE CRONIES" CHOIR
under it's conductor
Jack Gardner
and accompanist
Norman Wright

Our Vice-President
Gordon Cosh
will express our thanks!

Millennium Celebrations

26th October 2000



Ye Cronies Members Directory

For the start of the 2000/01 season the Cronies committee had arranged for a special commemorative Millennium Membership Directory.

With President Gordon Cosh responsible for collating material for the publication and Honorary Member Stuart Wallace providing the artwork, the booklet would be handed out free to all members.

Inside its pages was a roll-call of all members with an accompanying photo. John Watson provided some commentary on how the club had developed over the last 50 years, and William Marshall arranged for the club's various silverware and Office Bearer gavels to be photographed.

Issued to members at October's concert, the response was overwhelmingly positive and the venture was a huge success!

Ye Cronies 'Millennium' Club Tie

For the start of the 2000/01 season, the design of the official Ye Cronies club tie was refreshed by Past President Bill Samuel.

Doing away with the colour-coded designs introduced for the Club's Centenary Year (Maroon for Past Presidents, and dark blue for Ordinary Members), this new "Millennium" design was for use by all members regardless of position.

This design would remain the club's only tie for the next 11 years before a new edition was released in 2011.



Ye Cronies Opera Award

Winner (2000—2009)

2000

Gum Ho Shin

Baritone



2001

Miranda Keys

Soprano



2002

Anouschka Lara

Soprano



2003

Edel Shannon

Soprano



2004

Catriona Holt

Mezzo-Soprano



2005

Madeleine Shaw

Soprano



2006

Susan Boyd

Mezzo-Soprano



2007

Kirstin Sharpin

Soprano



2008

Jung Soo Jun

Tenor



2009

Maria Kozlova

Soprano



Ye Cronies Opera Award

Winner Testimonies

Catriona Morison (nee Holt)

Mezzo-Soprano, 2004 Winner



Scottish-German Ms. Morison continues to delight audiences across the globe, winning the BBC Cardiff Singer of the World competition in 2017, as well as her BBC Proms debut in 2019.

"In my first year opera school, I remember the buzz in the concert hall from the Cronies who were there. Their excitement and support for the singers didn't waver once throughout the whole evening, and by the end I had already planned my programme for the competition the following year!"

That time came soon enough and I experienced that buzzing atmosphere in the concert hall, this time on stage. I enjoyed every second of performing in that competition, and was thrilled to be awarded 1st prize at the end of the evening."



Kirstin Sharpin

Soprano, 2007 Winner



After graduating from the RCS as Master of Opera with Distinction, Ms. Sharpin continued her studies at the Cardiff International Academy of Voice with Dennis O'Neill, as an Independent Opera Postgraduate Fellow and Samling Artist.

Having gone on to international acclaim, Kirstin is a bursary recipient of the International Opera Awards, and holds a Goodall Scholarship from the Wagner Society of Great Britain.

"The boost that came with winning the Ye Cronies competition came at a critical moment for me, reinforcing my confidence and confirming that the direction I was taking was the right one."

The prize money also meant I was able to travel to auditions that lead to my being able to stay for the second year of my Opera course - a very important year - and I will always be hugely grateful for that."

125th Anniversary

12th December 2002



At the conclusion of the 2001/02 season, the committee noted that the following December's concert would represent the club's 125th Anniversary and felt inclined to recognise this milestone with a special black tie dinner.

With a sub-committee formed in April 2002, arrangements were made with the Marriott Hotel to hold December's dinner on the 12th, one day short of the club's first ever concert 125 years previously in 1877.

Honorary Member Stuart Wallace was asked to design a commemorative programme cover for the evening, and Concert Director John Watson looked to have music representative of the club's earliest years be performed by the guest artistes.



As well as the committee's preparations for December, two members with connections to the whisky industry, Brian Morrison and Ian Bankier each arranged for a set of commemorative whisky bottles to be presented to the committee from their respective distilleries—Bowmore and Burn Stewart—in celebration of the milestone.

The Committee agreed that the President, Vice-President, Secretary and Concert Director would receive one bottle each, with the remainder being entered into a draw at the January 2003 concert. Tickets for the draw were sold at £10 each with all proceeds going towards the club's children's charity fund.



The event itself was considered a huge success with performances from favourite of Ye Cronies over the years including Soprano Jane Irwin, Tenor John Hudson and the highly talented Melissa Forshaw on violin.

125th Anniversary

Members Notice



Ye Cronies

Instituted 1877

22 November 2002

Dear member

125th Anniversary Dinner , Thursday 12 December 2002

As you know , the Club's 125th Anniversary is to be celebrated at a special **black tie** dinner on 12 December. An application form for the dinner is enclosed together with the menu , a drinks order form (which should be sent direct to the hotel) and details of the entertainment. Please ensure that your application forms and cheques are posted in time to reach me **no later than Monday 9 December.**

Would members please note the following:

- The hotel has very substantially increased the spirits prices on the drinks order form and is no longer offering Black Label at a heavily discounted price. We have protested about this but to no avail. The Committee will be considering the Club's response to this at its next meeting.
- The hotel has agreed a special rate of £60 per head for bed and breakfast for members wishing to stay overnight after the December dinner. Members should quote code CAGS when making reservations. The hotel will endeavour to hold this rate for the rest of the season but is not guaranteeing to do so. If there is a change for any future dinner I will advise members of this when the application forms are sent out.
- A photographer is being arranged for the December dinner. The plan is that he will go around taking table photographs during the meal , and hopefully a shot of the full assembled company will be feasible. The proofs will be on display at the January meeting for members to order and purchase.
- The December dinner is expected to finish around half an hour later than usual , ie at approximately 11pm (the bar will be open till midnight). The starting time is unaltered at 6pm for 6.30pm.
- It has been decided to dispense with the sederunt books (the books which members sign on arrival at meetings) as they no longer serve any useful purpose.
- Finally , I shall be abroad on holiday from 23 November till 9 December. If during that period any member wishes to vary what he put on his application form or has any other messages for me would he please send me an email , fax or letter , or leave a message on my answerphone. The President , Andrew Aitken , has kindly agreed to field any important matters that require action before my return. His telephone number is 0141 776 4275..

The 125th Anniversary meeting is shaping up to be a night to remember and it is hoped that as many members as possible will attend.

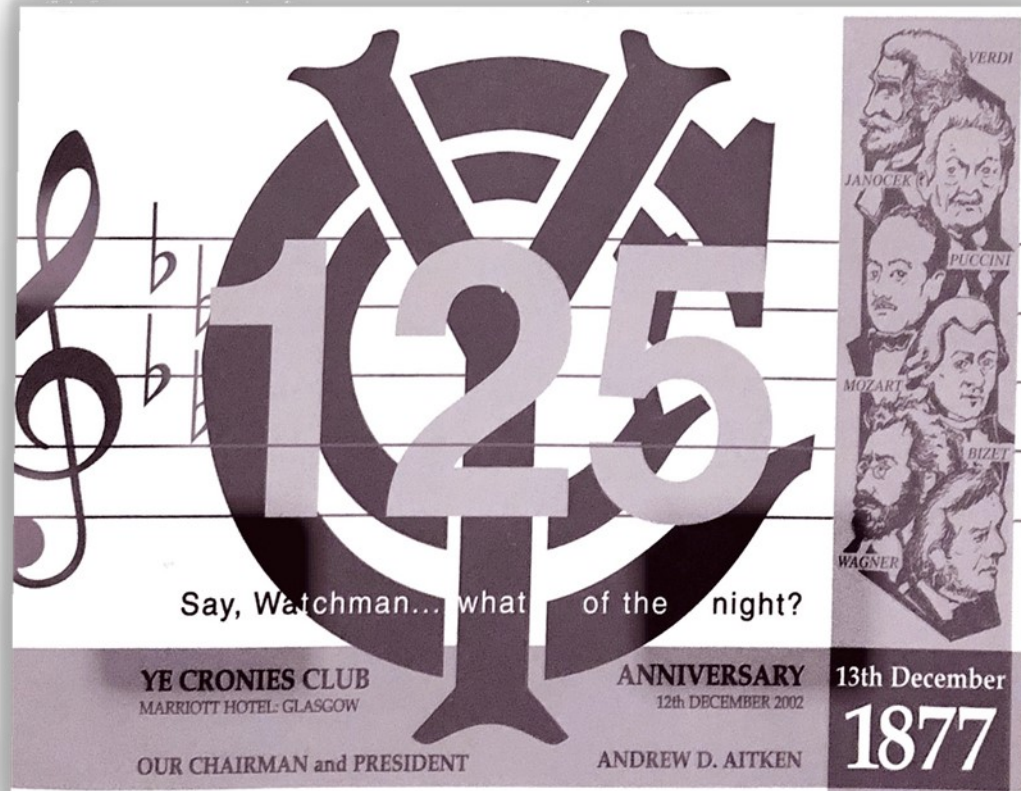
Yours sincerely

Secretary

J Y Miller CA Secretary and Treasurer

125th Anniversary

Souvenir Programme Cover



Ye Cronies Club 1877 - 2002

Formed in 1877, with it's first meeting taking place on 13th December of that year, "Ye Cronies Club" has, from the simplest of beginnings, evolved to become a unique and sophisticated organisation bringing musical pleasure to succeeding generations within and beyond the membership over one hundred and twenty five years. Significantly throughout it's existence, the Club has, coincidentally, retained a maximum membership of one hundred and twenty five!

From the outset, those entrusted with Club organisation have laid emphasis on vocal and instrumental musical entertainment. Speeches have been discouraged apart, naturally, from the time honoured "Vote of Thanks" and, as with this evening, when exceptional circumstance has demanded. Nothing has changed! From the outset until the mid 1950's, although recommended guests were introduced from time to time, entertainment was normally provided from within the membership.

With the informal introduction of John Watson as Concert Director following his election to the club in 1956, the meetings, although not departing from the time honoured format, have gradually changed emphasis. The post meal concert programme, through John's own musical talent, knowledge and influence, saw the introduction of principal singers from operatic clubs within and beyond the City. John, although tentatively at first, gradually introduced his own particular leavening of humour to these once solemn monthly proceedings!

The Club is presently graced by remarkable local and international students from R.S.A.M.D., singers with starring roles in opera throughout the United Kingdom and beyond together with extremely talented musicians whose performances never cease to delight and often amaze our members and their guests. This evening's "VOTE OF THANKS" to be proposed by Vice President Danny Miller will, undoubtedly echo the privilege and pleasure experienced by so many members and their friends over the last one hundred and twenty five years.

125th Anniversary

Menu

Terrine of Marbled Orkney Salmon
on Saffron and Chive Dressing

*

Cream of Tomato and Potato Soup
flavoured with fresh Basil

*

Roast Lamb Chop
with Apple Chutney and Red Wine Sauce
Chef's Selection of Vegetable and Potatoes

*

Lemon and Ginger Cheesecake
on a light Mandarin Coulis

*

Freshly brewed Coffee and Chocolate Mints

125th Anniversary

Musical Programme

Selkirk Grace - Choir

Toast To The Club - The President

Concert Director & Compere - John Watson

For a very special occasion - a very special cast

Ros Sutherland

Scottish Soprano, Ros Sutherland as you know, an international artiste.

Jane Irwin, Mezzo

From the north of England.

Did you see The Herald "Crit" of her recital with Julia?

"World Class" it said.

John Hudson

Probably one of the best British tenors we've produced for many years.

Jason Howard

Up from Wales to sing the lead in Rigoletto,

would be hard to better as a Verdi baritone.

Our Instrumentalists

Melissa Forshaw

A violinist, has graduated from New York's Julliard School of Music
and is setting out on what is foreseen as a brilliant career.

That incomparable accompanist Julia Lynch

And of course our choir

Conductor: Ronnie Stuart

Accompanist: Norman Wright

Auld Lang Syne

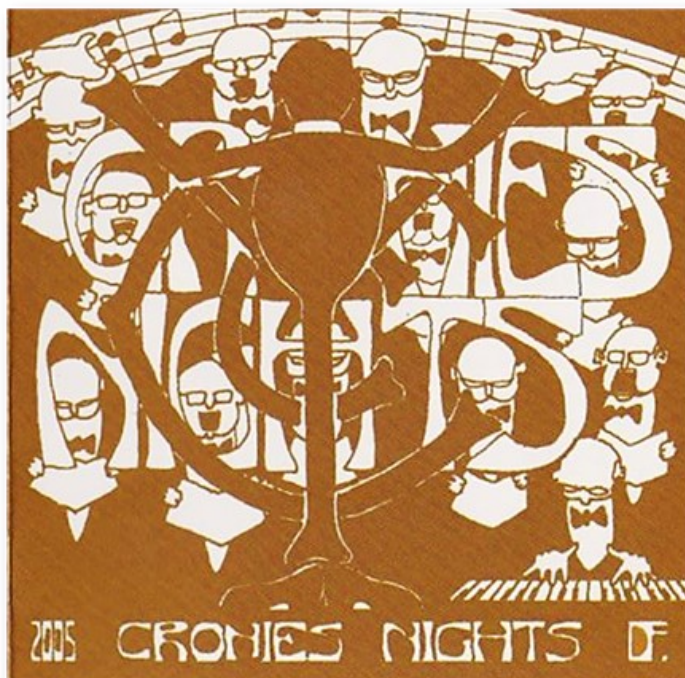
Ye Cronies Nights CD

2005

In 2004, the committee received a letter from Cronies member Ian Douglas who asked that the club consider compiling a musical CD consisting of performances from various Ye Cronies nights.

This proposal was considered “in principle, a good idea” although the committee voiced a preference for a video rather than audio production.

President Andrew Aitken knew of someone familiar with such productions and invited Tony Currie to record and edit the CD album.



Live recordings were taken of the first three concerts in 2005, and a sub-committee of Jimmy Miller (Club Secretary), John Watson (Concert Director), Ronnie Stuart (Choirmaster), Norrie Wright (choir accompanist) and Ian Douglas was formed to decide on a suitable playlist.

The committee reviewed the proposed playlist and signed off on the production of 314 CDs to be sold to members and guests. The CDs would go on sale for the first time at the October 2005 concert for £12 each.

Sadly by the end of the 2005/06 season only 161 CDs had been sold. With the club needing 300 sales to break even, the committee reduced the price to £10 for the following season, before giving CDs away for free at the Ladies Night in March 2007.

Cronies Nights - Ye Cronies And Guests - Rec 2004-5 (CD Album)
Used Very Good

Condition: Very Good
"Very good condition."

Price: £9.99

Buy it now

Add to basket

Best Offer:

Make offer

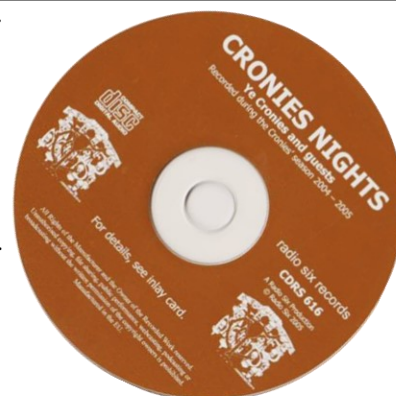
Add to list

The remaining stock would eventually be written off on the club's accounts, but many copies still exist today in the Cronies archive, and some have even been spotted for sale by private sellers on the auction website eBay!

Ye Cronies Nights CD

CD Insert

*"Cronies Nights" is an album of recordings compiled at a few of the concert events of the 2004-2005 season. It truly reflects some of the excellent performances we have enjoyed from **JOHN WATSON** our concert director, **JULIA LYNCH** our accompanist, the Choir and visiting artistes. As compere and raconteur, John's unique humour and turn of phrase coupled with his knowledge of music have embodied the ethos of "Ye Cronies", bringing us great enjoyment for over 50 years.*



*The Choir, led by choirmaster **RONNIE STUART** and accompanist **NORRIE WRIGHT** start off the proceedings with the "Selkirk Grace" followed by the beautiful 'Ellan Cannin'. We then have a nostalgic wander through a Monastery Garden and this selection of the Choir's well-loved songs expertly performed finishes with a sail over the sea to Skye.*

*"Turkar" performed by Koshka is an amazing example of Russian gypsy folk music classically played by **OLEG PANOMAREV** and **NIGEL CLARK**.*

***ANGELA WHELAN** and **SIMON LENTON**, virtuosos of the trumpet, enthrall the audience with the 'Cat Duet' and Gershwin's 'They Can't Take That Away From Me!' Continuing with trumpet and tuba virtuosity, the Thistle Brass ensemble give rousing renditions of 'Valparaiso la Parade' and the 'William Tell' overture!*

*Favourites of Ye Cronies, **GERAINT DODD** and **ELLIE JONES**, the dynamic duo from Wales, show their versatility in singing arias and songs from musicals. Geraint's 'Nessum Dorma', powerfully sung, is contrasted by 'Bonnie Mary of Argyll' sung with great feeling and emotion, while Ellie contrasts 'The Maidens of Cadiz' with Nascio Herb Brown's popular 'Love Is Where You Find It'*

***JANE IRWIN**'s beautifully expressive mezzo-soprano voice charms with a classic from 'Carmen' and a 'Ye Cronies' favourite from Gershwin's 'Porgy and Bess'.*

*Some artistes are making their 'Cronies' debuts. Listen to the rich tone and clarity of diction of **PETER SAVIDGE**'s wonderful baritone voice in 'Zurga's Aria' and likewise **ALAN BECK**'s impressive tenor voice in 'With A Song In My Heart' and his duet with our favourite diva **MARGARET PREECE** singing 'All I Ask of You' from the Phantom.*

John and Margaret bring the house down with 'This Is My Lovely Day', a fitting finale to a vintage selection from Ye Cronies concerts.

A New Concert Director

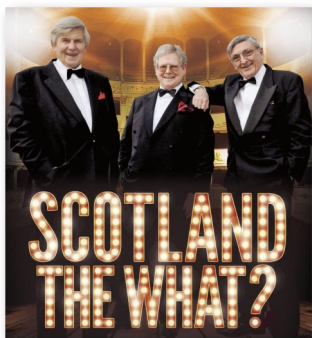
George Donald MBE



On the 4th September 2006, John Watson announced to the committee that the upcoming season was to be his last as Concert Director, stepping down from the role after 50 years.

Discussions over finding a successor to John had first begun as long ago as 1997 when it was first suggested an 'understudy' but 10 years on no suitable candidate had been found.

Several "feelers" were sent out to individuals in 2006, including Music Box's Linda Ormiston and Chris Underwood of the RSAMD, but it would be Mr. George Donald who would accept the role in April 2007.



George was best known for his work alongside Stephen Robertson and William "Buff" Hardie as the trio called "Scotland The What?". George was the "musical brains" of the group and an accomplished pianist. Their debut show at the 1969 Edinburgh Festival was an instant hit, but it wouldn't be until 1983 that the trio would decide to formally turn into professional entertainers...up to that point George had been Deputy Rector of Perth Academy!

George's personal flair and style of entertainment initially raised some eyebrows within Ye Cronies as suggestions of "community singing" and more light-hearted recitals appeared in the Concert Director's notes. Some members were moved to complain that the magic of John Watson's presence on stage and behind the scenes was being sorely missed.

The Committee felt this rather unfair to George - given John's 50 years in the role, how could George possibly establish a similar reputation in such short order? - Instead the committee focused on supporting George through his tenure, ensuring a fair balance of entertainment was achieved.

Artiste Sponsorship

Melissa Forshaw

Violinist Melissa Forshaw made her Ye Cronies debut across two concerts in 1997, the latter seeing her announce that she had become the first Scot to ever be offered a full undergraduate programme with the prestigious Julliard School of Music in New York.

The only catch in this offer was that she would have to finance the four-year programme herself.

Having already established herself with the National Youth Orchestra since aged 13, Melissa's raw talent naturally led to Ye Cronies seeking ways to best support the young musician.



The Cronies committee agreed to sponsor Ms. Forshaw to the tune of £500, the maximum permitted under the club's constitution at the time. Realising the level of financial support required over four years would be substantially more than this, Past President Bill Samuel took it upon himself to setup the 'Melissa Forshaw Trust' with the goal of raising £12,000!

Thanks to Mr. Samuel's efforts, and those of various bodies and fellow cronies members he reached out to, £6,000 was raised over Melissa's first two years of study, with Concert Director John Watson personally donating the third instalment of £3,000 in 2000.

For Melissa's final year of study, John would reach out once more to the Cronies membership and gathered up the final £3,000 to see her complete her degree.

Upon her return to Scotland Melissa would perform at Ye Cronies' 125th Anniversary Dinner in December 2002, and had started to appear as guest leader with numerous orchestras, including the Royal Scottish National Orchestra. This would be followed-up in 2003 with Melissa leading the Edinburgh String Quartet on a tour of Scotland.

In 2004, still only aged 25, Melissa was appointed Assistant Concert Master with the Orchestra of the Royal Opera House. She would go on to lead them for much of the Royal Ballet's repertory, and the Orchestra's final concert of the 2006 Tuscan Sun Festival in Cortana under Antonio Pappano.

Thanks to the leading efforts of Bill Samuel and John Watson the significant support provided by the club has seen Melissa's career go from strength to strength ever since.

Artiste Sponsorship

Melissa Forshaw

The Forshaw family have always been very grateful for the support given by Ye Cronies and its membership through Melissa's formative years, and would update the club on her progress via Concert Director John Watson.

Brian & Christine Forshaw

Dear Mr Watson,

Melissa is now home for the summer after another very successful year in New York during which she passed all the necessary examinations for the year 2000/01.

During the year Melissa returned to play with the Royal Scottish National Orchestra as a soloist in Bach's Double Violin Concerto with Edwin Paling and also at the Hogmonay Concert with the RSNO in the Usher Hall in Edinburgh. She was also invited to lead the orchestra in a concert conducted by the orchestra's principal guest conductor, Marin Alsop.

As a consequence of this concert Marin Alsop has invited Melissa to join her at the Cabrillo Festival in San Jose, California in August 2001.

Melissa also gave a very successful opening concert at the Westbourne Concert Series at the Merchants Hall in Glasgow.

On January 1st 2001 Melissa was the soloist at the New Years Day Concert in the Royal Concert Hall.

On 26th June Melissa will be joined by a pianist from the Juilliard School in a Lunchtime Concert at Adelaide's the place.

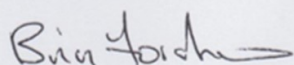
Tickets £5 at door... 209, Bath St, Glasgow... 12.30pm

In July Melissa is again joining the internationally renowned Soprano Kathryn Harries at the Coverwood Concerts in Surrey.

Melissa's return reminds us that we are at that time of year when we have to think of finances and therefore I am contacting you regarding continued sponsorship towards her fees at the Juilliard School.

Once again our heartfelt thanks for all the help given by yourself and members of "Ye Cronies"

Yours sincerely,



Melissa Forshaw

News Coverage (1/3)

“Nothing but the best for the best”

Published in The Herald—10th August 1998

IT'S been on the cards for a long time now that violinist Melissa Forshaw was destined for a promising career. Playing the instrument since she was seven, she swept through the conventional gamut of exams and, by 13, was playing with the National Youth Orchestra of Great Britain.

By 16 she was on the competition circuit, getting concertos and solo recitals under her belt, and was studying with Lydia Mordkovitch, the Russian concert violinist. She also had an anonymous benefactor and a top-class violin on loan.

However the cards might have played for her, the whole deck went up in the air earlier this year when she learned that she had won a place at the incredibly prestigious Juilliard School of Music in New York.

Not only is the 19-year-old one of a very select handful - they were out to choose a maximum of 20 from over 200 of the best young violinists in the world - she is immediately distinguished by being the first Scot ever to be offered a full four-year undergraduateship at the school of music which is, by general agreement, the best in the Western world.

And the quality and prestige of the institution and its graduates should not be understated. It has trained and produced some of the top musicians on the planet. A list of its former students reads like a roll call of universal greats: from Itzhak Perlman to Nigel Kennedy and Cho Liang-Lin on violin; from New York Met conductor James Levine and trumpeter Wynton Marsalis, to Yo Yo Ma, the greatest living cellist (who also teaches there now).

Stellar company indeed. Simply, they train the best: around two-thirds of Juilliard graduates are acting professional musicians holding the top jobs as orchestral leaders or soloists.

It's tempting to say that the offer of a four-year course there was beyond Melissa Forshaw's wildest dreams. But it wasn't. "It's always a name that's cropped up, it's always a name I've known, and I've always had a dream that I might go there. Now I'm fulfilling it."

After she felt the need to move on from her former teacher, Lydia Mordkovitch, she took lessons from another Russian, Marat Bisengaliev, and - crucially - from the great Hungarian violinist Gyorgy Pauk, who suggested the possibility of the Juilliard to her.

Plans began to take shape - catastrophically interrupted last year by a five-month mystery virus, never identified by doctors, which left her totally out of commission, housebound, fearing she might not play again, and so weak at the end of it that, when she did try to play, her mother had to hold the violin for her while she worked the bow.

Back on her feet, she secured a Sir James Caird Travelling Scholarship to try her hand at the Juilliard in what's called a pre-audition: a sort of "here I am, what do you think" session.

Melissa Forshaw

News Coverage (2/3)

But, given the distance she would be travelling in the first place, she decided to visit other illustrious music colleges in the States to test the reaction.

And what followed became the biggest adventure of Melissa Forshaw's life, with a spectacular outcome that went beyond even her own wildest imaginings.

First call was the New England Conservatoire in Boston where she played to the head of the violin faculty. She was offered a place there and then without further audition. "A nice start," she reflected with some understatement.

Then on to the legendary Bloomington Music School at Indiana University (training ground of the immaculate violinist, Joshua Bell). There she played to the violinist Miriam Fried. And an offer from Bloomington followed in due course.

And then on to the Big Apple and the Lincoln Centre, where the Juilliard School of Music is housed. She had two days in which to set in motion the biggest change possible in the life of any musician.

She managed to start at the top by getting hold of Joel Smirnoff, head of the violin faculty at Juilliard and first violinist in the Juilliard String Quartet. On hearing her play, Smirnoff said immediately that Melissa was "definitely" the sort of material they were looking for.

He wanted other members of staff to hear her, and took her to Ronald Copes, who is also the second violinist in the Juilliard Quartet. He listened to her, said he'd be interested to take her on, and promptly gave her a lesson.

Then she was taken to Sally Thomas, who had been the assistant of the late Ivan Galamian, perhaps the most celebrated of all the Juilliard's great teachers (responsible for the training of, among others, Itzhak Perlman and Pinchas Zukerman).

"I really hit it off with her, had two lessons, and learned a lot," said Melissa. "And it was she who said I should come over for a formal audition."

In February this year she headed back to New York for that audition, this time in the company of her father, Brian, a well-known Glasgow musician and assistant principal trumpet in the Royal Scottish National Orchestra.

"Now this," she said, "was a scary experience." Auditions take place before the entire violin faculty: about 16 of them with the guru of them all, Dorothy DeLay, in the middle. The audition was supposed to be 10 minutes (for which the young musician was to have an hour's worth prepared). Her audition lasted 20 minutes.

Then she and her dad went out to "do" New York. On returning to the hotel there was a message from Sally Thomas, saying that she'd like Melissa to see Mannes College (another famous music school) while she was in town.

Melissa Forshaw

News Coverage (3/3)

So off they went again. She played to the violin faculty at Mannes College and (this is getting repetitive) was immediately offered another scholarship.

Back home, and with an instruction not to contact them, she had to wait a month to hear from the Juilliard. When the word came through on April 2 that she had been accepted and was to be offered a four-year undergraduate course, and one of the school's own scholarships - the Boris Neuman Violin Scholarship - she went through the roof.

Today, Melissa makes her final Scottish appearance at the Fringe, before heading off to New York next week where she will be catapulted into activity.

She will have placement exams in her first week, and will begin her studies with Sally Thomas. She will also be put into a string quartet and the Juilliard Symphony Orchestra - whose conductors have included Leonard Bernstein, Sir Georg Solti, Zubin Mehta, and Mstislav Rostropovich. For the best, nothing but the best.

The money - with no official support from her native country (surprise, surprise - the great Scottish track record of not recognising and supporting our best talent continues unabated) - is going to be a worry.

There is a solid phalanx of sponsors: her original anonymous benefactor, a group of (also anonymous) Scottish businessmen who've set up a trust, her Juilliard scholarship, another Caird Travelling Scholarship, the Mark Scott Trust, and the Scottish International Education Trust.

It will, of course, cost her parents an arm and a leg. And that's before questions of mandatory summer school costs, and the nightmare possibility of expensive instrument costs rear their head.

A quiet determination permeates the family attitude. "It's a wonderful opportunity," said her mother, "so we will just get on and do what we have to do."

As for Melissa herself, there's little need to ask how elated she is. I reminded her that, three and a half years ago, at our last interview, when I asked about her aims, she was reserved and expressed no burning ambition.

And now? "Absolutely changed. I want to make it; as big as I can."

James H. Geddes Bursary

2000 - 2009 Winners

The Royal Conservatoire of Scotland (RCS) have been able to recover a list of recipients of the James H. Geddes Bursary for Repetiteurs dating back to 1999.

This bursary awards up to £250 to a student of the RCS for the purposes of furthering their musical education and training.



2000

2000
Matthew Brown



2006/07

2001
Catherine Borner



2001

2003
Erika Ludin



2008

2004
James Grossmith

2005
Maki Yoneta



2005

2006 / 07
David Jackson

2008
Susannah Wapshott



2009

2009
Adam Laslett

James H. Geddes Bursary

Matthew Brown, 2000 Winner

5th September

Dear Mr Horspool,

I am writing to thank you for your support of the RSAMD with particular reference to the James H Geddes Bursary for Repetiteurs, of which I was this year's grateful recipient.

I have recently finished my studies, gaining a Master's degree in composition from the RSAMD. Before moving to Glasgow I studied for a music degree at Cardiff University. I am presently setting out on a career in various areas of music including performance, composition, and teaching. Over the summer I had several concerts in the Edinburgh fringe festival both in the capacity of pianist and composer and am optimistic about my career in music.

I have always had a particular interest in performing with singers, both in Cardiff and more recently in Glasgow, and am delighted for this to have been recognised by this bursary.

With many thanks and best wishes,



Matthew Brown

James H. Geddes Bursary

Winners: Where are they now?



Catherine Borner - 2001 Winner

www.northlondonchorus.org/catherine-borner/

Catherine Borner studied piano and flute from the age of ten at the junior department of the Royal Academy of Music. After graduating from the University of York, she trained on the repertoire courses at the RSAMD and the Guildhall School of Music and Drama.

Catherine went on to join the North London Chorus as their accompanist in 2005 and teaches piano privately at the James Allen Saturday School for the Performing Arts.

James Grossmith—2004 Winner

James had won a scholarship for postgraduate conducting studies at the Royal Scottish Academy of Music and Drama (RSAMD) before completing a further year as a repertoire scholar at the Academy.

Many accolades came James' way in 2003, including the Hugh S Robertson prize for Orchestral Conducting, the Peter Morrison Prize for contributions to the musical life of the Academy, and the Silver Medal of the Worshipful Company of Musicians.



Following his studies, James would first become the Director of Choral Music at the RSAMD before being appointed chorusmaster of Scottish Opera. Today James continues to work as a freelance conductor and has directed many orchestras including the BBC Scottish Symphony Orchestra and London Sinfonietta.



Maki Yoneta—2005 Winner

Prior to being awarded her Bursary in 2005, Maki had already established herself on the international stage, winning the Birmingham International Piano Accompaniment Competition - the only competition for the accompanists in Europe. This was closely followed up with a performance for the First Minister of Scotland at Bute House in Edinburgh.

Having moved to New York City in 2011, Maki now works as a music teacher at the New Jersey Japanese School and runs Rhythmic classes in NYC.

James H. Geddes Bursary

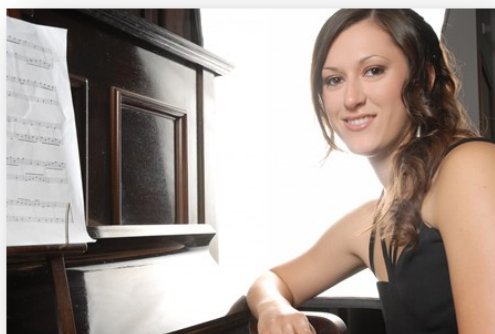
Winners: Where are they now?

David Jackson - 2006 & 2007 Winner

David completed his training at the RSAMD as an opera coach and immediately took up Fellowship with the Winston Churchill Memorial Trust which helped him enhance his rehearsal skills and help in correct language pronunciations and performance techniques for operatic productions.



Now based in Paris, David is founder of 'Ensemble 1904' a chamber ensemble specifically dedicated to promoting British music from the 20th century (1904 referring to the signing of the Entente Cordiale).



Susannah Wapshott - 2008 Winner

www.susannahwapshott.com

Following a scholarship at the RSAMD Susannah started working at Scottish Opera as a junior répétiteur in 2008 before joining the permanent Music Staff. Making her conducting debut with Carmina Burana at the Edinburgh Fringe Festival in 2009, Susannah then became Assistant Conductor at Scottish Opera.

Beyond Scottish Opera, Susannah was Music Director for Edinburgh Grand Opera 2014-2017, conducting productions of *L'elisir d'amore* and *La Bohème*. Her most recent appointment is to the Helensburgh Oratorio Choir as Music Director.

Adam Laslett - 2009 Winner

Australian Adam Laslett studied piano at the Canberra School of Music at the Australian National University before completing a postgraduate répétiteur course with the RSAMD.

He worked as a répétiteur for opera productions such as *Ariadne auf Naxos* and the original world premiere of Prokofiev's *War and Peace*, and for two years he became the personal pianist and coach of the internationally successful dramatic tenor Ian Storey



His passion as a piano accompanist had taken him to Germany, Italy, the Netherlands and the USA. Since 2013 he has been engaged as a solo coach with conducting duties at the Bielefelder Theatre.

Children's Charity

2000 - 2009

The 1990s saw record totals being raised for the club's chosen children's charities. With the Baxter Family continuing to donate toys to Yorkhill's Ward 6b on behalf of Ye Cronies, it allowed funds to be further distributed amongst other beneficiaries.

£10,500

East Park



£24,500

Yorkhill Children's
Hospital (Ward 6b)

£4,875

Children 1st



£1,275

Cystic Fibrosis
Trust

£4,875

Muscular
Dystrophy UK



£5,025

CLICK Sargent for
Children with
Cancer

£300

East End
Reading Project





Donation Total

£51,350

Royal Hospital for Sick Children

A Letter of Thanks

ROYAL HOSPITAL FOR SICK CHILDREN



Telephone
0141-201 0000

Yorkhill
Glasgow G3 8SJ

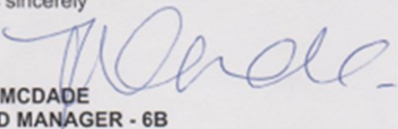
TMCD/MM

Typed: 20 12 00
Dear Mr Patrick

I am writing to thank you all for your generous donation to ward 6B. It was really kind and thoughtful of you all and I am sure that the presents the children receive on Christmas day will be a real tonic.

Hope you are all well and have a very merry Christmas and once again thanks for thinking of us at this time of year, it really helps.


Yours sincerely



SR T MCDADE
WARD MANAGER - 6B

Yorkhill NHS Trust

Dalnair Street
Glasgow, G3 8SJ
Telephone 0141 201 0000
www.show.scot.nhs.uk/yorkhill



TMCD/EW

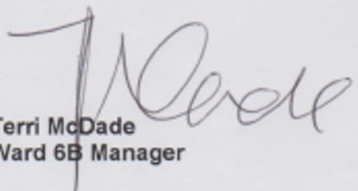
22 July 2003

Dear Sirs

Thank you again for your continuing support and fund-raising. With your £2,000 we are planning to purchase a computer system for Ward 6B. This will be ideal to keep our teenage patients entertained during their hospital stay. As you can imagine keeping this patient group happy is quite a challenge!

Thanks once again for your continuing generosity.

Yours sincerely



Terri McDade
Ward 6B Manager

The “Jack Duncan” Cup Winners

2000 - 2009



Having changed course to Pollock in the late 1990s, the 2000s saw a plethora of venue changes over the decade, including a trip to the east coast of Scotland and Royal Troon.

One notable winner of the Jack Duncan Cup during this period was Past President Gordon B. Cosh with back-to-back wins across two distinct courses. This was perhaps not as such a surprise from a veteran of the Walker Cup team 40 years earlier in 1965!

| Year | Winner | Course |
|-------------|--------------------|--------------------------|
| 2000 | Andrew D. Aitken | [Unknown] |
| 2001 | Mark G. Lironi | <i>Royal Troon</i> |
| 2002 | Norrie Graham | <i>Bruntsfield</i> |
| 2003 | Graham H. Webster | <i>Lenzie</i> |
| 2004 | Gordon B. Cosh | <i>Lenzie</i> |
| 2005 | Gordon B. Cosh | <i>Killermont</i> |
| 2006 | David J. McKenzie | <i>Killermont</i> |
| 2007 | David J. McKenzie | <i>East Renfrewshire</i> |
| 2008 | Steven F. Hamilton | <i>East Renfrewshire</i> |
| 2009 | Neil W. Turner | <i>Pollock</i> |

The “Jack Duncan” Cup Winners

Gordon B. Cosh

50 years on, it's a family affair in the Walker Cup

Published in The Herald—9th September 2015

The years fairly hurtle by. “Looking back, it’s another event that makes you realise that you age very quickly,” said Gordon Cosh with a sighing chuckle as he reflected on his Walker Cup appearance for Great Britain & Ireland a misty half a century ago. Here in 2015, it will be his grandson, Jack McDonald, continuing the family ties in the biennial battle with the USA at Royal Lytham this weekend.



Back in 1965, Beatle-mania was at its hysterical, shrieking peak on the other side of the Atlantic. The ‘Fab Four’ may have been dominating the US hit parade but in the tranquil world of amateur golf it was a ‘Tenacious Ten’ from these shores who were trying to make a breakthrough with a different kind of hit as they travelled to Baltimore for another crack at the Americans.

Since its inception in 1922, GB&I had won the Walker Cup just once – at St Andrews in 1938 – and the record books were littered with 11-1 and 10-2 drubbings. Cosh, now a sprightly 76, joined a side that was skippered by the great Irishman, Joe Carr, and featured prodigiously talented Englishmen like Michael Bonallack, Clive Clark and Michael Lunt as well as the redoubtable Scots, Ronnie Shade and Sandy Saddler. Cosh, himself, was a dab hand with the sticks. “I had a reputation of being a good player but a bit wild off the tee,” he said with a smile. “The course suited me, though.”

It seemed to suit everybody else too. By the end of the first day, GB&I held a commanding 8-3 lead. They were still five points in front heading into the final singles session and were just a couple of points away from an historic first win on American soil.

“Typically, the US woke up and came back very strong,” said Cosh, who picked up three points from a possible four and won both his singles encounters as he added considerable weight to the war effort.

The American onslaught was relentless, though, and it was the aforementioned Clark who had to salvage the situation in spectacular style on the very last green when he trundled in a raking putt of 35-feet to pinch a half-point and earn GB&I a 12-12 draw.

The “Jack Duncan” Cup Winners

Gordon B. Cosh (Continued)



[The 1965 USA and GB&I Walker Cup Teams]

“You moved your head, you moved your body, but how the hell did you move the hole to get in the way of the ball?”, gasped a relieved team skipper Carr at the time, after this hands-over-the-eyes finale.

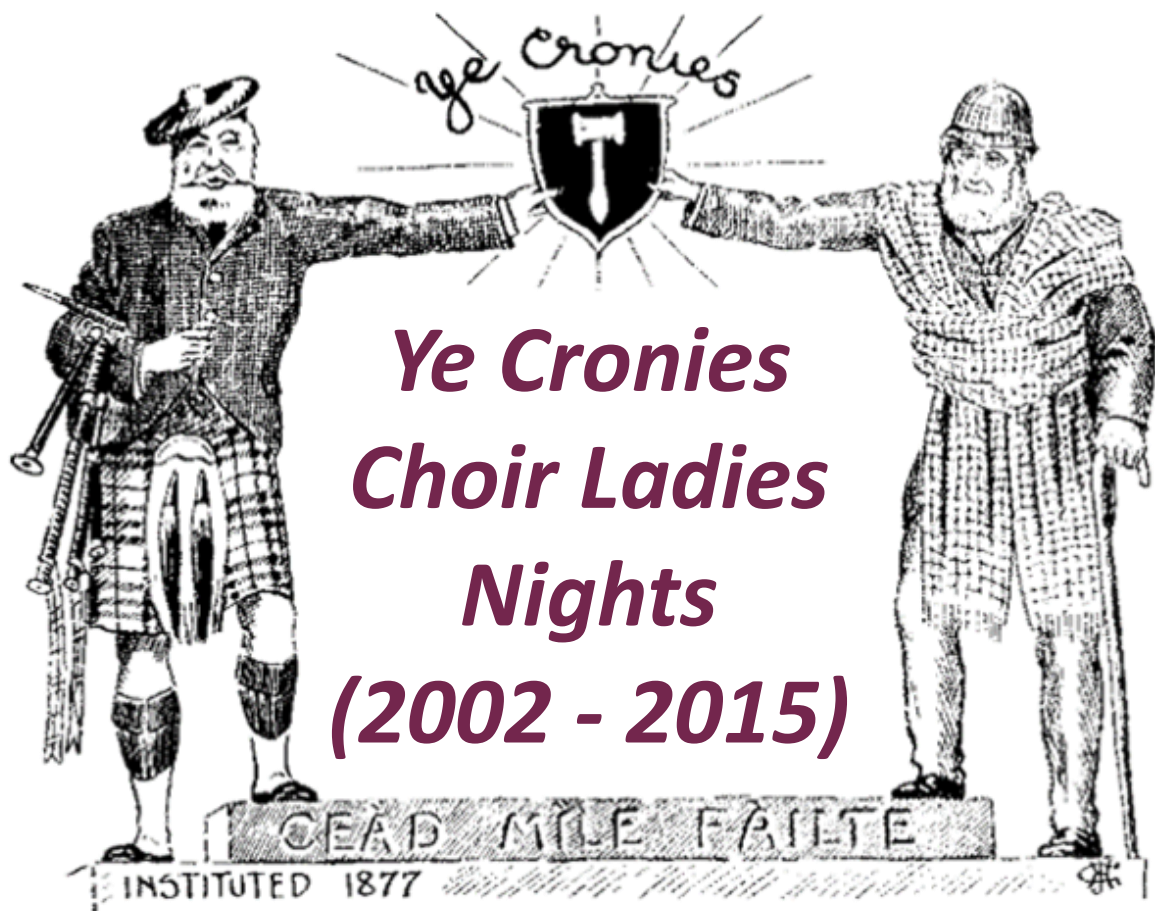
“That was probably the best putt I’ve ever seen,” recalled Cosh, who was among the posse surrounding the 18th green for that hold-your-breath moment. “We had a fantastic opportunity to win that match but that putt on the 18th was the outstanding moment of the whole event just when it looked like it had all slipped away from us.”

A formidable competitor during the times of the true career amateur – “in the peak season we’d be playing golf 35 hours a week and working 25 to 30 hours a week” – Cosh will make the trip down to Lytham this weekend to watch his grandson compete among a new generation while catching up for a blether about the good old days with some well kent faces from the past.

“I’m sure it will bring back a lot of memories,” added Cosh, who won the Scottish Amateur Championship at Muirfield in 1968 during his purposeful pomp. “I’m very proud of Jack. The sheer depth of players there is now in the amateur game makes it very difficult to get in so he has done very well. I’ll try and watch as much of it as I can and I’m sure it will be a lot easier watching from the side-lines. We are all experts from there, aren’t we?”

Our Story

Chapter 5



Ye Cronies Choir

Annual “Ladies Night”

In 2002 the Ye Cronies Choir created their own event the “Ye Cronies Choir Ladies Night”, held at the end of each Ye Cronies season especially for the choir and their families.

This was not the first time the choir had “gone it alone” in hosting their own private concert for choir members as we know John Watson had arranged a similar evening at the RAC club on 9th April 1981, but no reasons are recorded as to why this did not return for another 21 years.

Thanks to the efforts of Past President Tom McKay, the 2002 event would mark the start of an annual event for choir members and their families to join together and celebrate the end of another successful Ye Cronies season.

Between 2002 and 2015, with the exception of one, these events were hosted at the Gallery room of the Glasgow Art Club and would see the choir perform for their guests, alongside a couple of guest artistes, and of course a solo performance by choir conductor and accompanist Mr. Ronnie Stuart.

One of the highlights of these evenings were the unique programme covers that were designed and drawn up by long-time choir member Mr. Donald Forrester.

Thanks to Mr. Forrester, we have obtained copies of each of these menu covers and have reserved the following pages to present each one in turn with the odd observation or two by the designer himself.



Ye Cronies Choir Ladies Night

2nd May 2002

“The interior of the Art Club was designed by Charles Rennie Macintosh and I adopted Forrester's version of Art Nouveau for the lettering etc.”



Ye Cronies Choir Ladies Night

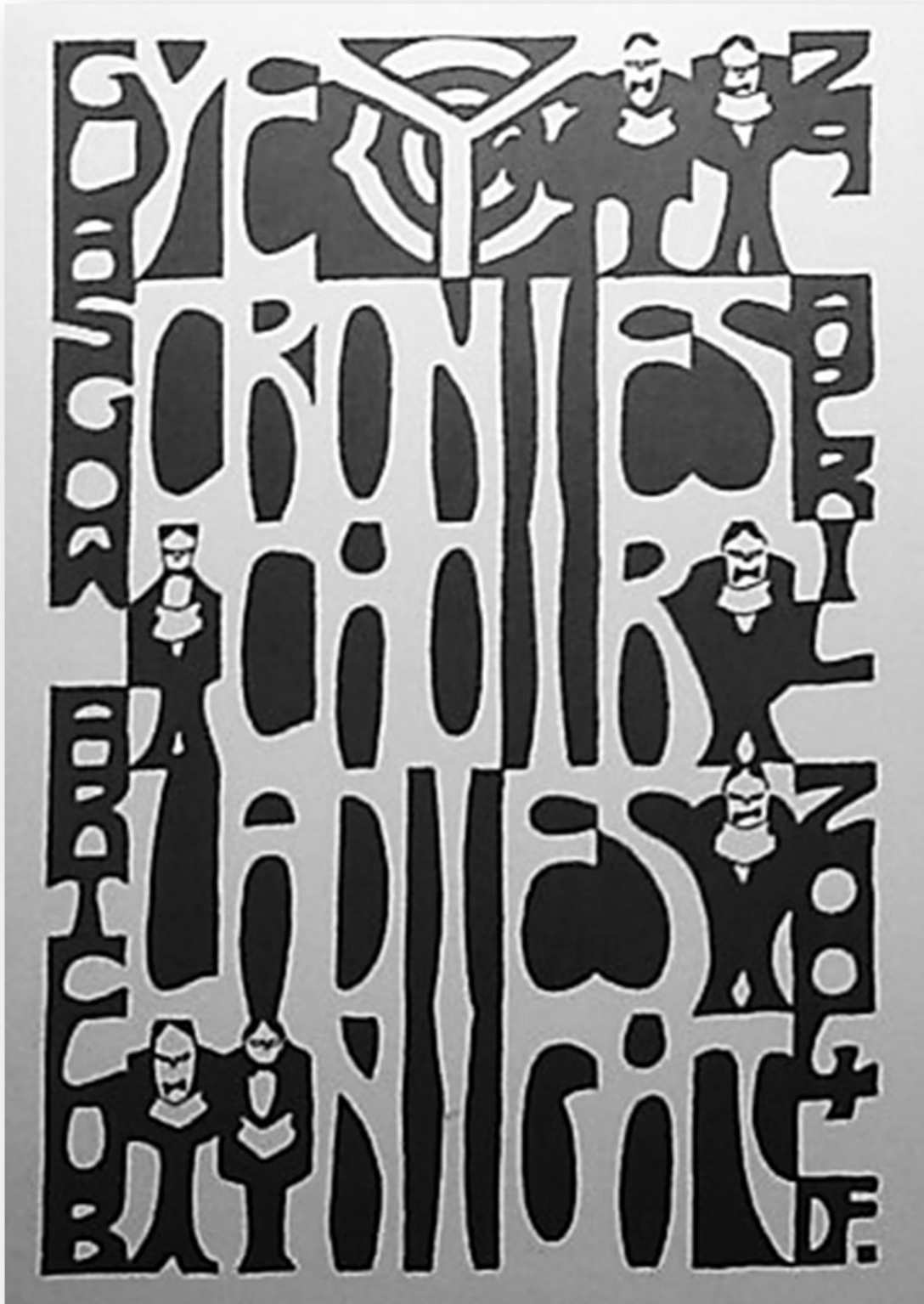
1st May 2003



Ye Cronies Choir Ladies Night

29th April 2004

“All the covers contain the same information, the title, the venue, the date and the logo and for a bit of fun these were sometimes not easily found.”



Ye Cronies Choir Ladies Night

28th April 2005



Ye Cronies Choir Ladies Night

28th April 2006



Ye Cronies Choir Ladies Night

27th April 2007



Ye Cronies Choir Ladies Night

25th April 2008

"We made a point of occasionally featuring John Watson on the covers"



Ye Cronies Choir Ladies Night

30th April 2009



Ye Cronies Choir Ladies Night

30th May 2010



Ye Cronies Choir Ladies Night

28th April 2011

"Some covers incorporate architectural features of the Art Club - front entrance, fireplace, gallery doors"



Ye Cronies Choir Ladies Night

27th April 2012

"In celebration of the 10th Choir Ladies Night we made a collage of the first 9 covers for that year's menu"



Ye Cronies Choir Ladies Night

26th April 2013



Choir Correspondence

August 2013

Following the 2012/13 season Past President Tom McKay announced his intention to step back from co-ordinating the choir's activities, including their annual Ladies Night. Tom issued the following letter to inform all choir members his decision.



Dear Fellow Choristers
Ye Cronies Choir 2013-2014

Tues. 13th August. 2013.

After 18 years as your 'Choir Co-ordinator' (for want of a better description) I have decided to pass the responsibility of organising the Choir Practices etc. into the capable hands of our Choir Master, David Roger. He has been diligently issuing E-mails on my behalf and also keeping me informed of our singing programme for some time now, so the transition should be painless, especially as he has agreed to the arrangement.

The Choir Ladies Night was an excellent culmination of a successful season, and we were so pleased that Russell Linn was able to attend, his last social outing before he sadly passed away. He will be sorely missed by all our members. We also lost a great supporter and benefactor of the Choir, Laura Campbell, shortly after the Choir night. Her floral arrangements in the Art Club were legend, and our condolences have been expressed to her husband Alan, and to Alistair Thomson, a friend and companion for many years; he gave a most moving eulogy at her funeral service.

On a slightly brighter note, may I thank all the Choir hosts & hostesses for their support over the years, in having the practices in their homes and providing us with the necessary 'lumpy stuff'! Please continue to support David in his new role.

A final thanks to all who helped me in the 14 years of the Choir Ladies Night, a special thanks to Donald Forrester for the artistic menu covers. David Roger and Gordon Wilson will now be responsible for this special evening, so please give them the support I have enjoyed over the years.

This is my last hand-written (especially for David) epistle, it will join the many I have on file in my 'Choir Memory Box'

All the very best for the new Season

Regards

Tom McKay.

**Choristers
'are able
to sync'
heartbeat**

CHOIR members do more than sing in harmony - they synchronise their heartbeats, a study has shown.

Their pulses rise and fall in unison, depending on the nature of the work they are performing.

Scientists in Sweden brought together 15 teenage choristers from a high school in Gothenburg and asked them to perform three different choral exercises - monotone humming, singing the Swedish hymn 'Harlig Jorden (Lovely is the Earth)' and chanting a slow mantra.

As the 18-year-olds performed, their heart rhythms were recorded.

The results showed that the music's melody and structure had a direct effect on their hearts.

Singing in unison had a synchronising effect, so that the heart rates of all the singers tended to increase or decrease at the same time.

Lead scientist Dr Björn Vickhoff, from the University of Gothenburg, said: "Singing regulates activity in the so-called vagus nerve, which is involved in our emotional life and our communication with others, and which, for example, affects our vocal timbre."

"Songs with long phrases achieve the same effect as breathing exercises in yoga."

Next the team plans to investigate whether the biological synchronising of choral singers also creates a shared mental perspective.

Collective acting and singing is often an expression of collective will, Dr Vickhoff said. "Research shows that synchronised rises contribute to group solidarity."

Ye Cronies Choir Ladies Night

25th April 2014

"The 2014 Ladies Night was held in the premises of the GHA Rugby Club as the Art Club gallery was under major renovation, hence the theme of that year's cover."



Ye Cronies Choir Ladies Night

24th April 2015

"When Tom decided that he wished to pass on the organising I decided to do the same in 2015, hence the tongue in cheek photos of us which featured on the final cover that year"



Our Story

Chapter 6



The 2010s

A New Club Tie | Jamie MacDougall | Guest Concert Directors
Constitutional Change | Andrea Baker | Aiden McCusker | John Watson Quaich
Jung Soo Yun | A Thankyou from East Park | Sir Thomas Allen

Cronies in the 2010s

“Holding Steady” in difficult times

Being so recent, the 2010s are a difficult decade to summarise objectively, however the following summarises some of the key changes over the last 10 years of the Club’s history.

Economic Impacts to Attendance Numbers

There is no doubt that the economic downturn that hit the world in 2008 had a sizeable impact on Ye Cronies in the form of membership numbers and attendees.

After 20 years of solidly high attendance figures, between March 2008 and March 2011 the average attendance at a Ye Cronies concert dropped from 307 to 208. By 2019, with the club about to face the restrictions of a global pandemic, Ye Cronies boasted 186 ordinary members and had reported an average attendance of 215 per concert.



Whilst the club is by no means in a precarious position, new methods of attracting a wider and younger membership will likely set the tone for the 2020s and beyond.

A New Choirmaster

In 2009, Ye Cronies Choir accompanist Norrie Wright sadly passed away, leaving the need for a pianist to support choir practices and performances.



The incumbent Choirmaster Ronnie Stuart, who had been in the role since 2000, took the decision to step down from his role and assume Norrie Wright’s position as accompanist. This move triggered the introduction of Mr. David Roger to the conductorship at the start of the 2009/10 season, leading the choir for the next decade.

Five Year Committee Terms

In a rather curious side-note, the Cronies Committee of 2012 noted that the Constitution had no rule regarding for the maximum tenure of ordinary committee members.

Whilst this had traditionally been set at 3-year terms, it was by no means a stated limitation as committees back in the early 1900s saw some serve for 10 years or more.

Clearly a number of members were keen to retain their positions on the committee and so it was agreed that a notional limit five years would be permitted until wholesale revision to the club’s constitution were undertaken in 2014, formally setting the limit at 3 years.

Cronies in the 2010s

“Holding Steady” in difficult times

Concert Re-Branding

Over the course of 2017, two of Ye Cronies’ concerts would receive a “face-lift” of sorts with some careful re-branding as to their themes.

The first was the annual “Ladies Night”, an absolute highlight of the Cronies calendar since its very earliest days.

In light of changes in modern society, and some concern that single members felt excluded if they did not attend with a partner, the club’s season ending black tie event was re-titled the “Gala Night”.



The second change was to the December event which other than signalling another year of the club’s operation since its inception on 13th December 1877, was just run as any other ordinary concert. From 2017 onwards, the December event would emphasise its festive spirit and was opened to all friends and family.

The response to these “re-brands” was immediate, particularly in the case of December’s concert which saw the club’s highest attendance for a December meeting in over 10 years, with 309 in attendance.

New Club Secretaries & “Going Digital”

After 12 years as Secretary & Treasurer, including 4 years serving as Vice President and then President, Jimmy Miller announced his retirement from all office-bearing roles in 2010.

Taking his place as Club Secretary was new Cronies member Mr. Graeme Campbell who set out to bring Ye Cronies communications and financial management into the digital age.

Sadly Graeme was forced to resign just three years later due to ill health, and resulted in Mr. David Cameron becoming the club’s Secretary in 2014.

Over the next six years, David would continue in his predecessor’s efforts to transfer Cronies correspondence onto email, introduce digital banking of payment services, and launch the club’s first ever website—www.yecronies.co.uk.

Ye Cronies Calendar

2010 - 2019

| Year | Month | Date |
|------|----------|------|
| 2010 | January | 28 |
| | February | 25 |
| | March | 25 |
| | April | 30 |
| | October | 28 |
| | November | 25 |
| | December | 16 |
| 2011 | January | 27 |
| | February | 24 |
| | March | 31 |
| | April | 28 |
| | October | 27 |
| | November | 17 |
| | December | 15 |
| 2012 | January | 26 |
| | February | 23 |
| | March | 29 |
| | April | 27 |
| | October | 25 |
| | November | 29 |
| | December | 20 |

| Year | Month | Date |
|------|----------|------|
| 2013 | January | 31 |
| | February | 28 |
| | March | 28 |
| | April | 26 |
| | October | 31 |
| | November | 28 |
| | December | 18 |
| 2014 | January | 30 |
| | February | 27 |
| | March | 27 |
| | April | 25 |
| | October | 30 |
| | November | 27 |
| | December | 18 |
| 2015 | January | 29 |
| | February | 26 |
| | March | 26 |
| | April | 24 |
| | October | 29 |
| | November | 26 |
| | December | 17 |
| 2016 | January | 28 |
| | February | 25 |
| | March | 31 |
| | October | 27 |
| | November | 24 |
| | December | 15 |

| Year | Month | Date |
|------|----------|------|
| 2017 | January | 19 |
| | February | 23 |
| | March | 30 |
| | October | 26 |
| | November | 23 |
| 2018 | December | 14 |
| | January | 18 |
| | February | 22 |
| | March | 29 |
| | October | 25 |
| 2019 | November | 22 |
| | December | 13 |
| | January | 31 |
| | February | 28 |
| | March | 28 |
| | October | 24 |
| | November | 21 |
| | December | 12 |

CANCELLED

Gala Night

No Records

Cronies Choir Night

Setting the Scene

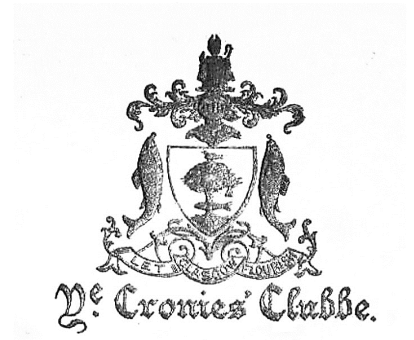
World events in the 2010s

- 2010** - *Iceland's Eyjafjallajökull volcano erupts, leading to the closure of airspace over the UK and Western Europe.*
- 2011** - *The England cricket team won The Ashes series 3–1 in Australia.*
- 2012** - *London hosts the 30th Olympic Games, with Team GB winning 29 Gold medals.*
- 2013** - *Andy Murray becomes the first Briton to win Wimbledon since Fred Perry in 1936, and the first Scot since 1896.*
- 2014** - *Glasgow hosts the 20th Commonwealth Games, with Scotland winning 19 Gold medals.*
- 2015** - *UNESCO gives World Heritage status to the Forth Bridge, one of Scotland's best-known structures*
- 2016** - *With odds of 5000-1 at the start of the season, Leicester City win the English Premier League*
- 2017** - *Property magnate and media mogul Donald Trump is inaugurated as 45th President of US*
- 2018** - *V&A at Dundee, designed by Kengo Kuma, opens as a museum of design*
- 2019** - *Hollywood icon Doris Day, famous for her roles in films such as Calamity Jane, dies aged 97 from pneumonia.*

Our Timeline

The 2010s

2010s



25th October 2012

BBC Scotland's "voice of classical music" Jamie MacDougall joins Ye Cronies as its new Concert Director.



18th December 2014

Local musicians 'The Ayoub Sisters' make their Cronies debut shortly before working with global record producer Mark Ronson.



30th March 2017

The John Watson Quaich is introduced as an additional reward to the annual Ye Cronies Opera Award winner.



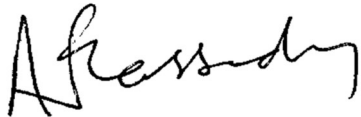
13th December 2018

Ballerina Polina Guseva from the Rostov State Opera performs scenes from "The Nutcracker"

Committee Members

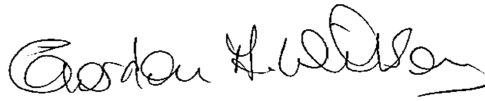
2010 - 2019

Ye Conies Club Presidents




Anthony Cassidy

2010 - 2012



Gordon Wilson

2012 - 2014



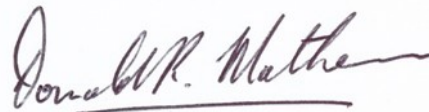
David Roger

2014 - 2016



Michael Graham

2016 - 2018



Donald Matheson

2018 - 2020

Vice-President

| | |
|------|-----------------|
| 2010 | Gordon Wilson |
| 2012 | David Roger |
| 2014 | Michael Graham |
| 2016 | Donald Matheson |
| 2018 | David Cameron |

Concert Director

| | |
|-----------|------------------|
| 2010 - 13 | George Donald |
| 2013 - 19 | Jamie MacDougall |

Choir Master

| | |
|-----------|-------------|
| 2010 - 19 | David Roger |
|-----------|-------------|

Secretary / Treasurer

| | |
|-----------|-----------------|
| 2010 | James Y. Miller |
| 2010 - 14 | Graeme Campbell |
| 2014 - 19 | David Cameron |

Accompanist

| | |
|-----------|---------------|
| 2010 - 18 | Ronnie Stuart |
| 2018 - 19 | Julia Lynch |

Committee & Honorary Members

2010 - 2019

Ye Cronies Committee Members

| 2009 - 2010 | 2010 - 2011 | 2011 - 2012 | 2012 - 2013 | 2013 - 2014 | 2014 - 2015 | 2015 - 2016 | 2016 - 2017 | 2017 - 2018 | 2018 - 2019 |
|--------------------|------------------|-----------------|----------------|----------------|----------------|----------------|----------------|------------------|-----------------|
| Angus Matheson | | Graham McWiggan | | | Roy Henderson | | | Andrew Primrose | |
| Campbell Whyte | John Sharp | | | Michael Graham | | | | Colin McClatchie | |
| Hunter Kirkpatrick | | Ian Mundie | | | | Martin Sim | | | George Rice |
| Neil Turner | Derrick Milligan | | | Hugh Campbell | | | Tom Arbuckle | | |
| David Muirie | | | | Ian Lightbody | Don Matheson | | | | Robert Marshall |
| Jim Cuthbertson | | Norman Walker | | | | John Taylor | | | David Roger |

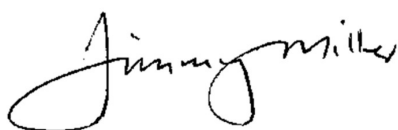
Ye Cronies Honorary Members

2010



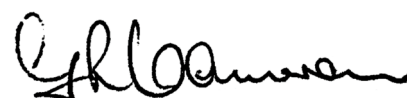
Angus Simpson

2011



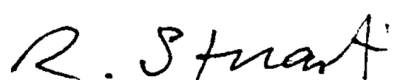
James Y. Miller

2018



Gregor Cameron

2018



Ronnie Stuart

Tie Redesign

2011

Eleven years after the launch of the club's "Millennium" tie design, Cronies member Donald Forrester took it upon himself to re-design the tie once more.

In simplifying Mr. Samuel's original design, Donald focused on the Ye Cronies emblem against the same navy blue and dark green striped background as before, and remains our current version of the club tie today.



George Donald

Passing of a Concert Director

After just 3 years in his new role as Ye Cronies Concert Director, George Donald fell ill prior to the start of the 2010/11 season and had to take a sabbatical from the role to recuperate.

In his place, former Director and Honorary Member John Watson made a welcome and 'heart-warming' return to the stage, with hopes of seeing George return for the 2011/12 season.

George would make his return in October 2011, but by the following March his health was faltering once again and led him to reluctantly step down from his directorship permanently. Sadly George would pass away at his home in Perth just over a year after leaving Ye Cronies on 30th September 2013 at the age of 79.



Left—Right: Bill Hardie, George Donald & Steve Robertson
of "Scotland the What"

*"We came to be known as couthy
and classy - it was George who
made us classy."*

[William "Buff" Hardie, 2013]

With George's resignation, the Ye Cronies committee were once again charged with seeking his successor in the role for the 2012/13 season.

Following complaints over the process followed when selecting John Watson's successor previously, the committee agreed that a shortlist of candidates would be drawn up with input from the general membership, with the committee's preferred candidate being put forward for final consultation.

This approach would prove rather academic however, as the preferred candidate's qualifications for the role had already been tested on the Cronies stage when he stood in for an absent George Donald at the November 2011 concert, his name was Mr. Jamie MacDougall.

New Concert Director

Jamie MacDougall

Born in Glasgow's Dennistoun, a young Jamie MacDougall would spend his time listening to his grandpa's Franco Corelli records and sing Panis Angelicus around the piano.

"So from the age of five, whenever someone asked me what I wanted to be when I grew up, I'd tell them in no uncertain terms: 'tenor'"

Jamie would actually begin his musical studies by taking up the violin, but voice was always his passion and would see him becoming the first student to specialise in it as he was accepted into the music school at Douglas Academy.

With training at the RSAMD, and a postgraduate at London's Guildhall, the "glossy, dark-hued tone and charming stage manners" of Mr. MacDougall opened doors with the likes of Deutsche Grammophon and Hyperion, Trevor Pinnock, Graham Johnson and the Orchestra of the Age of Enlightenment.



Sadly Jamie was involved in a car accident that forced his career in an unexpected direction in his early 20s. Whilst carving out a solo career and lodging with pianist Malcolm Martineau, Jamie had borrowed Malcolm's car and had a head-on collision with another car in central London.

Whilst he walked away apparently without a scratch, Jamie would eventually discover the real damage had been done internally to his neck and upper thoracic, which slowly impacted on his ability to sing.

Continuing his solo performances into the 1990s, the damage to his throat began to become apparent to audiences and took a toll on his confidence:

"One night I seized up in the middle of Handel's Acis and Galatea in Salzburg, and went to see an osteopath on the suggestion of a friend. She told me that the top of my spine was so far out that she was surprised I hadn't trapped a nerve!"

In 1999, it would be a chance call from BBC Scotland that would change Jamie's fortunes and his career path quite dramatically.

New Concert Director

Jamie MacDougall

Having asked if he would present regular host Iain Anderson's programme of BBC Scotland while he was on holiday, Jamie discovered the joys of being a broadcast presenter and quickly noted the opportunities it could bring him in terms of time with his family and space to rebuild his voice.

Shortly after this opportunity, BBC Radio Scotland offered Jamie a full-time position and since 2001 he has been the nation's voice of classical music. In 2003, Jamie moved to television when he presented and sang at the BBC Proms in the Park from Glasgow as part of the Last Night of the Proms festivities—an event he has anchored ever since.

The year 2003 also saw Jamie get together with musical director Michael Barnett and fellow Scottish tenors Ivan Sharpe and Alan Beck to form the kilt-clad *Caledon*.

Performing together for the next ten years, they travelled the world and in Jamie's eyes gave him the opportunity to regain his confidence performing on stage.



Despite having a discography of over 45 titles covering baroque, classical, German, and Scottish music, it would not be until 2013 that Jamie would release his first solo album.

Titled *Inspirations*, Jamie recorded a number of his favourite songs from his youth, including his father's personal favourite "Danny Boy". Jamie would go on to dedicate the album to his father's memory..



As one of Scotland's most versatile singers, performers and broadcasters, Ye Cronies were incredibly lucky to make contact with Jamie through the club's accompanist Julia Lynch.

Having held the role of Concert Director since 2012, Jamie continues to work on a global stage and uses his extensive network to secure some of the best names in music for the Cronies stage.

Having fully recovered his own singing voice, Jamie's most recent work has involved a co-production with Scottish Opera to stage an adaption of Jimmy Logan's one-man play *Lauder!* That helped mark the 150th anniversary of the Theatre Royal, Glasgow.

Guest Concert Directors

The “Stand-ins”

Being a full-time professional, there have been occasions where Concert Director Jamie MacDougall hasn't been able to compere the Cronies evenings in person. Whilst Jamie has always been responsible for arranging the Cronies entertainment, he has called on guest hosts to take his place on the Cronies stage over the last nine years:



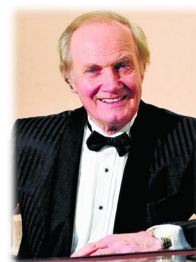
Gordon Cree—November 2012

Singer, actor, entertainer, compere and musician, there is no debating that Mr. Cree is a man of many talents!

Boasting many platitudes including Scottish Young organist of the year 1990, Fellow of the Guild of Musicians and Singers in 2012 and the Scottish Music Hall and Variety Society's Lifetime Achievement Award in 2019, Ye Cronies were thoroughly looked after!

Peter Morrison—December 2012

Greenock's singing star Peter Morrison will be well known to some as the baritone who performed around the world and hosted the BBC TV series "Songs of Scotland". Having retired in his 70s, Peter would make a one-off return to the stage in hosting Ye Cronies for its 2012 festive concert



Richard Morrison—November 2015 & January 2017

From Morrison Snr. to Morrison Jnr, Peter's son and fellow baritone Richard hosted two Ye Cronies events between 2015 and 2017. Based out of Germany during his first charge as Cronies anchor, Richard has had a flourishing operatic career on the European stage. By 2017 Richard started to embrace the lighter side of music, making regular appearances with John Wilson and his orchestra.

Alistair Digges—December 2015

Alistair started his musical studies as a horn player before going on to enjoy a busy career as an operatic tenor and concert soloist. As a graduate of the RCS and the Royal College of Music International Opera School, Alistair is now the musical director of Scotland's professional touring company Opera Bohemia who joined him at Cronies' 2015 festive concert.



Nicolas Zeukulin—February 2017

Nicolas moved from classical singing into arts management in 1999, taking up roles with the Royal Scottish National Orchestra and Scottish opera.

Nicolas was the RCS' Head of Artistic Planning by the time he stood in for Jamie in 2017, but was soon to become the new Executive and Artistic Director of the National Youth Orchestras of Scotland, a role he still holds today.

Ye Cronies Constitution

2014 Revisions

In 2013 the Ye Cronies committee felt the Club's Constitution was in dire need for a refresh. This was undertaken by Past President Michael Graham, with the final draft being presented by the committee to the 2014 AGM for approval.

This represented the first wholesale change of the Club's rules since its founding in 1877 and helped ensure all statutes accurately reflected how Ye Cronies is being run today.

1. Name

1.1 The name of the Club shall be "Ye Cronies"

2. Purpose

- 2.1 The purpose of the Club is to provide musical entertainment to its members, usually but not exclusively, on the last Thursday of each month commencing October each year through to the following March.
- 2.2 To provide funds where appropriate, to financially assist artistes during the course of their studies.

3. Membership

- 3.1 The Club shall comprise 200 **Ordinary** Members or such other numbers as the Members in General Meeting shall from time to time agree. Ordinary Members may vote at any general meeting of the Club.
- 3.2 The Committee may appoint **Honorary** Members at their discretion and on the basis of the Committee's appreciation and recognition of services provided by such member. Such Honorary Member shall have no voting privileges and shall not be counted towards a quorum of the Club membership. Such member is not required to pay any subscription.
- 3.3 Any candidate seeking membership of the Club shall make application in writing to the Secretary along with the names of a member proposer and seconder, to whom the candidate must be personally known, and sent to the Secretary. The Secretary shall enter the name of the said candidate and others in order of their respective applications. Members shall be admitted only on a majority of votes of those members of the Committee present at an ordinary business meeting of the Committee.
- 3.4 All Ordinary members shall be entitled to all rights and privileges of the Club and share in its responsibilities. It shall include support of its purposes and constructive contribution to its programme and activities. No member shall be entitled to privileges of the Club until his subscription has been paid.
- 3.5 Each Ordinary member is expected to attend at least three of the musical evenings during the period October to March. The Committee may remove such member for his failure to give the Committee a satisfactory reason for their continuing absences. Such member shall be entitled to represent themselves at any meeting to discuss this issue and to present their reasons for such failure.
- 3.6 Each member is encouraged to introduce guests to the Club's musical evening dinners.
- 3.7 Each member shall intimate to the Secretary any change to their contact details. They consent to their contact details being made available to other members.
- 3.8 All notices sent to a member's last known address, whether postal or email, shall be considered as duly delivered.

Ye Cronies Constitution

2014 Revisions (Cont.)

- 3.9 Unless a member has intimated in writing to the Secretary that they do not wish their address, telephone number and email address disclosed to other members, they shall be deemed to have consented to such disclosure. The Secretary may disclose such consented information to any other member upon request given by such member in writing or by email. Any such information is to be regarded as otherwise confidential and is not to be used for commercial purposes.
- 3.10 Any member guilty of ungentlemanly conduct, or having their subscription overdue for a period of three months will be liable to censure or expulsion on a vote of the majority of the whole Committee and any such member shall ipso facto cease to have any interest in or right to the funds or property of the Club.
- 3.11 The business year of the Club shall commence on 1st July of each year and end on 30th June the following year.
- 3.12 The annual subscription due by members shall be determined at the Annual General Meeting of the Club which shall be held in October of each year and shall be intimated to each member immediately thereafter.
- 3.13 The quorum for any General Meeting of the Club shall be 15 per centum of the ordinary Membership.

4. Committee

- 4.1 The affairs of the Club shall be managed by a Committee whose numbers shall comprise not more than ten including the officers referred to in 4.2 hereof.
- 4.2 The Officers of the Club shall be President, Vice-President, Secretary and Treasurer
- 4.3 The Committee may appoint other officers of the Club but not members of the Committee including, by way of example, a Concert Director and Musical Director.
- 4.4 Members who wish to be considered for election to the Committee shall declare their interest in writing to the Secretary not later than fourteen days prior to the Annual General Meeting and in the event that there are more applications than vacancies an election shall be effected by secret ballot at the Annual General Meeting.
- 4.5 The President and Vice-President shall retire at the end of a period not exceeding two years' service and shall not be re-elected to the Committee until one year thereafter has elapsed. The Vice-President shall be eligible for election as President at the end of their period of service. Ordinary Members may serve up to a period not exceeding three years and shall not be eligible for re-election to the same office for a period of one year after retirement.
- 4.6 Any Officer of the Club may resign provided that any such resignation be made in writing or by email and delivered to the President or Secretary. Unless such resignations is by its terms effective on a later date it shall be effective on delivery to such Club Officer and no acceptance by the Club shall be required to make it effective. Any Officer of the Club may be removed from office at any time with or without cause by a majority vote of all active Ordinary members, present and voting at a general meeting of the Club.
- 4.7 The quorum of any meeting of the Committee shall be 6. Any business conducted shall be decided on a majority vote. In the event of a tie the Chairman shall have the vesting vote.

Ye Cronies Constitution

2014 Revisions (Cont.)

5. Duties of Officers

- 5.1 The Club President is responsible for fulfilling the mission of the Club. He presides at meetings of the Club and the Club Committee, appoints all sub-committees and has general supervision of the operation of the Club.
- 5.2 The Vice-President is responsible for supporting the President in his duties and to provide a vote of thanks at the Club's concert dinners.
- 5.3 The Secretary is responsible for the Club records and correspondence, retains custody of the Club's Constitution and all other records and documents of the Club: He keeps an accurate record of the meetings and activities of the Club and the Club Executive Committee, maintains an accurate and complete roster of individual members of the Club including the address, email address and status of each individual member. The Club Secretary provides notices of meetings as required by the Constitution giving at least fourteen days notice. All notices or motions by any members should be given in writing to the Secretary not less than fourteen days prior to any general meeting including the Annual General Meeting.
- 5.4 The Treasurer is responsible for effecting Club financial policies, procedures and controls. He receives and disperses with the approval of the Club, all Club funds and keeps an accurate account of all transactions. The Treasurer shall make financial reports to the Club annually and the Club Committee quarterly and upon request. The books of the Treasurer shall be examined annually by two ordinary members not being members of the Committee.
- 5.5 The offices of Secretary and Treasurer may be combined in one and the same person.
- 5.6 The Committee has the power to agree an appropriate honorarium for the Secretary and Treasurer from time to time.
- 5.7 The Committee shall discharge all business of the administrative affairs of the Club and shall consider all matters concerning the welfare of the Club. All actions of the Committee shall be submitted to the Club at its Annual General Meeting.

6. Winding Up

- 6.1 In the event of the winding up of the Club, any remaining assets after all liabilities have been discharged shall not be paid or transferred to any member or members of the Club, but shall be transferred to an organisation whose objects are similar to those of the Club and whose rules preclude the distribution of income and assets among its members. This shall be decided by a majority of those present and attending at a Special General Meeting called for the purpose.

7. Miscellaneous

- 7.1 The foregoing rules may be altered or added to at a special meeting of the Club called for that purpose on a requisition of not less than ten members at the Annual General Meeting and in connection with which fourteen days notice will require to be submitted to the Secretary. A simple majority of those present and attending shall be sufficient for any such alteration or addition. In the event of an equality of votes the President shall have a casting vote.
- 7.2 In the event of two or more Club Constitution amendment proposals presented to the same meeting by Members, which the President determines to be in conflict with each other, only the proposal receiving the highest majority of votes shall be adopted.

All rules of the Club and addenda thereto insofar as not coinciding with the rules contained herein, are hereby revoked.

Notable Artistes

Andrea Baker

Described as possessing a “luscious and full-bodied tone”, British-American mezzo-soprano Andrea Baker featured quite frequently on the Ye Cronies calendar between 2014 and 2016.

Making her American singing debut in 1994 with the San Francisco Opera, Andrea would go on to sing her first operatic solo stage role under conductor Donald Runnicles who later became conductor of the BBC Scottish Symphony Orchestra.



Ye Cronies first crossed paths with Andrea when she was invited by the Royal Conservatoire of Scotland to adjudicate the 2014 Ye Cronies Opera Awards.

In this non-performing role Concert Director Jamie MacDougall realised Ye Cronies were missing out on witnessing the intensely passionate and distinctive vocal performance of a woman who was a trailblazer for the African American community on the operatic stage.

Having set numerous firsts as an African American to sing in various performances such as Wagner’s *Ring Cycle*, and *Carmen* at the Sydney Opera House, Jamie was determined to not miss an opportunity to have Ms. Baker grace the Cronies stage.



Andrea attended her first Cronies concert in January 2015 and would provide a very distinctive programme of music compared to the Scottish and operatic songs Ye Cronies were used to.

Performing heart-wrenching scenes from her self-written, produced and directed show “Sing, Sistah, Sing!”, Ye Cronies were taken on a journey that celebrated the sound and extraordinary breadth of the African American female voice, through a retelling of some of their most incredible life stories.

Such was the success for Andrea’s Cronies debut, that she was invited back the following year to perform at the 2016 annual Children’s Charity fundraising concert in November.

Having moved to Scotland in 2010, Andrea continues to tour with her stage show and has also turned her attention to documentarian, impressing many with her presentation of the BBC documentary “A Man’s a Man for a’ That, Frederick Douglass in Scotland”.

Artiste Sponsorship

Aiden McCusker

During the 2014/15 season, the Cronies saw the RSNO Junior Chorus "Changed Voices" Section take to the Cronies stage and their performance left the audience stunned.

Following this appearance one member of the choir, Aidan McCusker, contacted Cronies Choirmaster and Club President David Roger with the following letter requesting financial support to attend a series of events hosted by the National Youth Choir of Scotland:

NYCoS Funding Request

Aidan McCusker

Date: 11/05/2015

Dear Mr. Cameron:

Earlier this year I had the opportunity to sing at a Ye Cronies dinner in the Marriott Hotel with the RSNO Junior Chorus Changed Voices Section, you might remember my solo at the start of "He Ain't Heavy, He's My Brother". At this event I had the chance to find out a lot of what Ye Cronies does and also the financial help you sometimes offer to youth projects.

In March I had an audition to be a part of the National Youth Choir of Scotland. This is a choir for young singers aged 16 - 25 to develop their choral skills with those of the same age. The events I will be taking part in this year are as follows:

5-11 July - Residential course in Edinburgh.

3 August - Concert as part of Edinburgh Festival Fringe and the International Kodály Symposium, hosted this year by NYCoS. St Cuthbert's Church, Edinburgh. Daytime rehearsals followed by concert 6pm-7pm

12-13 August - Performance of Berlioz *Lélio* as part of Edinburgh International Festival. This concert is with Orchestre Révolutionnaire et Romantique conducted by Sir John Eliot Gardner.

22-24 August - Repeat performance of the Edinburgh Festival *Lélio* concert in La Côte-Saint-André, France.

28 August - Fauré Requiem by Candlelight, St Giles' Cathedral, 10.15pm. (Edinburgh Festival Fringe)

As an 18 year old with a conditional offer for the BMus course at Glasgow University, this membership would be invaluable experience to prepare me for the professional world of music. Previously, I have been a choir boy with Westminster Cathedral Choir and Paisley Abbey and currently sing tenor with Sherbrooke St. Gilbert's in Pollockshields.

The total cost of the summer course is £500 and any contribution that Ye Cronies could make toward that would be greatly appreciated.

I have included a reference from Frikki Walker, who is the conductor of the changed voice section of the RSNO Junior Chorus.

If you would like a reference from John Gormley, who is organist and choirmaster of Sherbrooke St Gilbert's, the address is 240 Nithsdale Road, Glasgow G41 5AD.

Yours Sincerely,

Aidan McCusker

Artiste Sponsorship

Aiden McCusker

FRIKKI WALKER, BA, ARCO(CHM), ARSCM, PGCE

May 2015

To whom it may concern,

Reference re: Aiden McCusker

I have known Aiden for many years, through his membership of the RSNO Junior Chorus.

For the last four years or so, he has been a member of the Changed Voices section of that choir, which I conduct. For the last two years, he has effectively led the tenor section of that choir with confidence and integrity.

Aiden has a lovely, clean and naturally warm voice, and is an intelligent musician with well-developed aural skills, a solid knowledge of theory, and is an excellent sight-singer. Always singing with a natural sense of line and phrase, Aiden enjoys learning the meaning behind the text of the music he sings, as well as possessing a genuine interest in music history and the context and background behind the music.

Aiden always prepares thoroughly, memorises music quickly, and always performs with composure, involvement and musicality.

Aiden is a thoroughly modest, helpful and enthusiastic young person, who is always positive, hard working and reliable in every way. These attributes also mean that he works well in a team situation, and is very popular amongst his peers.

It is a testament to his abilities and potential that Aiden has been offered a place in the National Youth Choir of Scotland, and I am certain that his vocal development and musicianship skills would benefit hugely from his attending the course.

There is no-one more committed, hard-working and deserving of your support, and I cannot recommend Aiden highly enough to you.

Yours, sincerely,
Frikki Walker

It was quickly agreed that £100 would be paid towards Mr. McCusker's training.

Aiden has continued his musical studies, and this past year started a course at the Royal Northern College of Music.

Ye Cronies Opera Award

New Awards and Format Changes

On the 50th anniversary of the Ye Cronies Choir founding, one of its original members, John Watson, decided it was time to retire fully from performing on the stage as its lead tenor.

This marked a significant day for Ye Cronies as John had been an influential figure within the club since the early 1950s in various roles.

To mark this occasion, the Cronies choir arranged for a silver salver to be engraved and presented to John at the season-closing Gala Night in March 2017. On the same evening, it was also announced that the committee had arranged for a new “John Watson Quaich” to be presented to the winner of the Ye Cronies Opera Award each year going forwards.



The Opera Award was first established following a conversation between John and RCS vocal coach Patricia Hays in the late 1980s, and so the committee felt the introduction of an award under John’s name was a fitting tribute to his many years of service to the club.

The Ye Cronies Opera Award format had remained largely unchanged since its inception, but its growing popularity amongst students meant changes became necessary after the 2017 competition attracted 23 singers, each performing two musical pieces. The competition would last over four hours!

For the 2018 event, the RCS agreed to introducing a ‘closed-doors’ preliminary round, with the top 10-12 competitors going through to the public final, making for a much more palatable 2 hour competition that Cronies members could enjoy.

The latest adjustment to the competition also came in 2018 when choirmaster David Roger arranged for future winners of the Opera Award to perform at Glasgow’s Merchant House with Westbourne Music.

Ye Cronies Opera Award

Winner Testimonies

2010

Michel De Souza

Baritone



2011

Stephen Chambers

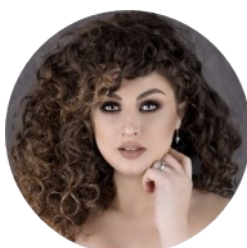
Tenor



2012

Anush Hovhannisyan

Soprano



2013

Jessica Leary

Soprano



2014

Arshak Kuzikyan

Bass-Baritone



2015

Eirlys Myfanwy Davies

Mezzo-Soprano



2016

Euros Campbell

Baritone



2017

Charlie Drummond

Soprano



2018

Rose Stachniewska

Soprano



2019

Stephanie Stanway

Soprano



Ye Cronies Opera Award

Winner Testimonies

Anush Hovhannisyan *Soprano, 2012 Winner*

www.anushhovhannisyan.co.uk



Ms. Hovhannisyan has gone from strength to strength since winning in 2012. Starting her career as a member of the Jette Parker Young Artist Programme in 2013, Anush began performing at the Royal Opera House Covent Garden.

In 2017 Anush represented her home country of Armenia at the BBC Cardiff Singer of the World 2017, and more recently was named by The Times as 'The Face to Watch' in Opera 2020.

"I had a chance to sing at a Ye Cronies evening and I loved how attentive the audience were, how they were reacting to all our musical and verbal jokes. I will never forget the warmth and generosity of Ye Cronies and I hope they continue their support to students who will be grateful for the kindness they get during the most crucial years of launching their career."



Eirlys Myfanwy Davies *Mezzo-Soprano, 2015 Winner*

www.eirlysmylanwydavies.com



A 2017 London Welsh Young Singer of the Year winner, Samling Artist and named Voice of the Future at Llangollen International Festival, Eirlys is a recent Young Artist graduate from the *National Opera Studio*, London.

Eirlys is in high demand on the concert platform with regular performances all over the UK, as well as guest appearances with many of Wales' most renowned male voice choirs.

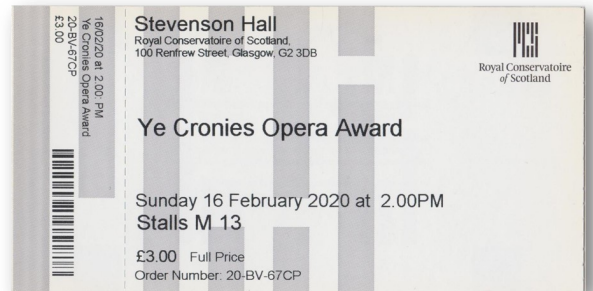
"Winning the Ye Cronies opera award was a triumphant end to my time at RCS. I remain incredibly grateful for both the practical assistance and extraordinary enthusiasm provided by Ye Cronies."

"As a young musician I know how rare it is to find organisations who are this encouraging of young people in the classical arts, and I am very proud of my association with such a prestigious and supportive organisation."

Ye Cronies Opera Award

30th Anniversary

Sunday 16th February 2020 saw the Royal Conservatoire of Scotland (RCS) and Ye Cronies host the Ye Cronies Opera Award Competitions for thirty consecutive years. An incredible achievement, and one that had seen 31 up and coming students of the RCS —24 women and 7 men—awarded funds to further their training and development.



Whilst the format, cash prize, and adjudication have all undergone changes over the years, the objectives of the competition have remained steadfast in its focus on rewarding the very best opera singers that the RCS has to offer.

From the very first winner in Soprano Elizabeth Davidson, to the latest winner in 2020, Bass-Baritone MacArthur Alewel, each student has impressed us with the strength of their voice and emotion in their performance.



Ye Cronies Opera Award

30th Year Programme

PROGRAMME



Royal Conservatoire
of Scotland

Ye Cronies Opera Award

Sunday 16 February 2020 / Stevenson Hall / 2.00pm

An annual prize awarded by Trustees on the result of a competition, to make provision for the subsistence and tuition of advanced students of opera. Candidates will be required to sing two substantial and contrasting operatic arias.

The winner of the Ye Cronies Opera Award must be intending to continue full-time or part-time studies in opera at the Royal Conservatoire of Scotland, another college of music, a university department of music or with a private teacher approved by the Head of Department.

Adjudicator: Linda Kitchen

Sara Nealley **Soprano**
Laura Heikkilä **Piano**

GIUSEPPE VERDI (1813-1901)
'Caro Nome' from *Rigoletto*

JONATHAN DOVE (b.1959)
'Adelaide's Aria' from *The Enchanted Pig*

Jolyon Loy **Baritone**
Mark Sandon **Piano**

PYOTR ILYICH TCHAIKOVSKY (1840-1893)
'Vy mne pisali' from *Eugene Onegin*

RICHARD WAGNER (1813-1883)
'Wie Todesahnung...O du mein holder Abendstern'
from *Tannhäuser*

Emily Hodkinson **Mezzo-soprano**
Mark Sandon **Piano**

VINCENZO BELLINI (1801-1835)
'Se Romeo t'uccise un fuglio' from *I Capuleti e I Montecchi*

MARK ADAMO (b.1962)
'Things Change, Jo' from *Little Women*

Karina Bligh **Soprano**
Mark Sandon **Piano**

GIUSEPPE VERDI (1813-1901)
'Volta la terrea fronte alle stelle' from *Un Ballo in maschera*

ROBERT STOLZ (1880-1975)
'Spiel auf deiner Geige' from *Venus in Seide*

Ye Cronies Opera Award

30th Year Programme (Cont.)

Hasmik Harutyunyan **Soprano**
Mark Sandon **Piano**

FRANCESCO CILÈA (1797-1848)
'Lo son, l'umile ancella' from *Adriana Lecouvreur*

PYOTR ILYICH TCHAIKOVSKY (1840-1893)
'Kuma's arioso' from *The Enchantress*

HC Lea Shaw **Mezzo-soprano**
Mark Sandon **Piano**

WOLFGANG AMADEUS MOZART (1756-1791)
'Parto, parto ma tu ben mio' from *La Clemenza di Tito*

MAURICE RAVEL (1875-1937)
'O la pitoyable aventure' from *L'Heure Espagnole*

Jessica Hurst **Soprano**
Mark Sandon **Piano**

JULES MASSENET (1842-1912)
'Il est doux, Il est bon' from *Hérodiade*

GIACOMO PUCCINI (1858-1924)
'Donde Lieta Usci' from *La Bohème*

1st MacArthur Alewel **Bass-baritone**
Jose Javier Ucendo Malo **Piano**

GIUSEPPE VERDI (1813-1901)
'Come dal ciel precipita' from *Macbeth*

WOLFGANG AMADEUS MOZART (1756-1791)
'O Isis und Osiris...' from *Die Zauberflöte*

Amy Strachan **Soprano**
Amy Chang **Piano**

GEORGE FREDERIC HANDEL (1685-1759)
'Cor di padre' from *Tamerlano*

ANTONÍN DVORÁK (1841-1904)
'Měsíčku na nebi hlubokém' from *Rusalka*

2nd Lauren Young **Soprano**
Jose Javier Ucendo Malo **Piano**

GEORGES BIZET (1838-1875)
'En vain pour éviter' from *Carmen*

FRANCESCO CILÈA (1866-1950)
'Acerba voluttà' from *Adriana Lecouvreur*

There will now be a short break followed by the adjudication

Artiste Sponsorship

Jung Soo Yun

Korean tenor Jung Soo Yun has sung for Ye Cronies on many occasions since he won the Ye Cronies Award in 2008 whilst a student at the RCS.

His performances at Cronies nights caught the attention of two members in particular—Jim Cuthbertson and Peter Queen. After speaking with Jung Soo in late 2011, Jim and Peter established that in order for Jung Soo to continue his studies in the UK he would require some support in securing a longer-term visa to remain in the UK.



In August 2011, the UK Government introduced “Exceptional Talent” visas to encourage world leaders, or those that show promise to become world leaders in the fields of science and the arts, to come to the UK to live and work to help them realise their full potential.

At this point in time, Mr Yun's credentials were impeccable and included First prize winner of the Montserrat Caballe International Singing Competition in 2011, the Richard Tauber Prize in 2010, and the Stuart Burrows International Voice Award in 2010. He had also performed for Prince Charles at St. James' Palace.

With the full backing of Messrs. Cuthbertson and Queen, Jung Soo Yun became the first South Korean artist to be granted an Exceptional Talent visa to enter the UK. Issued on the basis of his tremendous contribution to the arts and his future potential as one of the world's greatest tenors, Jung Soo continues to perform with the Welsh National Opera, as well as guest appearances at various festivals around the country.

“I had such a great support from Ye Cronies during my time as a student at the RSAMD.

I received great financial support after winning the Ye Cronies competition in 2008 which allowed me to carry on my student life in Glasgow. And of course, I really could be able to develop my stage experience and confidence through their concerts.

After graduation, Peter and Jim, real Ye Cronies gentlemen, helped me to finally obtain an Exceptional Talent Visa from the Arts Council England so I could carry on my professional opera career in the UK. This would not have been possible without their help.

I really appreciate and always would like to be a part of Ye cronies”

[Jung Soo Yun, 2016]

Children's Charity

2010 - 2019

£5,315

East Park



£19,087

Yorkhill Children's
Hospital (Ward 6b)

£5,115

Children 1st



£1,275

Children's
Classic Concerts

£1,000

Muscular
Dystrophy UK



£1,000

CLICK Sargent for
Children with Cancer

£2,100

Medicinema



£3,480

Turner Syndrome
Support Society

£1,215

Music in Hospitals
and Care



Donation Total

£42,677

Children's Charity

East Park Thank You



TO All at 4e Cronies

[Handwritten signature]

[Handwritten signature]

Thank You so much for your continued support over one years. We *really* really really appreciate it.

From all at
East Park

Kushna
class 2

[Handwritten signature]
class 7

Jordan
Siobhan

MATTHEW John Linn

yvonne
class 6

[Handwritten signature]
carmen
class 2

James H. Geddes Bursary

2010 - 2019 Winners



2012



2013



2014



2016

2010

Ayako Kanazawa

2011

Daniel Congalves

2012

John Luke Kirton

2013

Matthildur Anna Gísladóttir

2014

Hannah Quinn

2015

Marija Stuckova

2016

Erik Garcia

2017

David Todd

2018

Laura Hiekkila

2019

José Javier Ucendo



2017



2018



2019

James H. Geddes Bursary

Winners: Where are they now?



Matthildur Anna Gísladóttir - 2013 Winner

Icelander Matthildur graduated with an MMus in Repetiteurship from the Alexander Gibson Opera School at the RCS in 2014.

Following a winter at the RCS working as an opera coach, Matthildur took up work across the UK and further afield with the likes of Clonter Opera, Icelandic Opera and the Lyric Opera Studio in Weimar.

Based out of London Matthildur continues to work as a repetiteur and accompanist.

Hannah Quinn - 2014 Winner

Hannah graduated with a distinction from the RCS with an MMus in Repetiteurship and was the Music Director for the City of Carlisle Orchestra for its 2013/14 season.

More recently Hannah has held various repetiteur and conductorship positions with the National Opera Studio, the Royal Ballet, and Glyndebourne.



In 2018, Hannah joined the English Touring Opera as Head of Music Staff for the company's spring season.



Erik Garcia—2016 Winner

Following his bursary award, Erik made his debut as Conductor in *The Day After* by Jonathan Dove at the RCS, an original production by the English National Opera.

For the 2018/19 concert season he was also chosen to be the very first repetiteur of the Dutch National Opera Studio in Amsterdam, which led to him becoming sole repetiteur and conductor with Germany's *Theatre Krefeld* in Mönchengladbach.

Notable Artistes

Sir Thomas Allen

Sir Thomas Allen is one of the most renowned lyric baritones of his generation who's work with Scottish Opera in recent years allowed him the opportunity to take to the Cronies stage on two occasions in 2018 and 2019.

Known for his commanding stage presence as well as outstanding vocal and acting prowess on the operatic stage, he has mesmerised audiences from across the world for over forty years since his operatic debut in 1969.



Encouraged by his father he took up playing the organ in his early teens and sang in the local church choir. At 18 years old, Allen would interview for, and succeed in obtaining, a place with the Royal College of Music. Studying with the likes of Hervey Alan (Singing) and Harold Darke (organ), Allen would end his four year course by winning the prestigious Queen's Prize which would attract the attention of numerous orchestras.

Following a summer with the Glyndebourne Festival Opera chorus, Allen would start his professional operatic career with the Welsh National Orchestra and made his operatic debut as Marquis d'Obigny in Verdi's *La traviata* in 1969.

The 1970s would see Allen make his Covent Garden debut where he became the first British baritone in opera history to play Pelléas in Debussy's *Pelléas et Mélisande*, and by the end of the decade he became a freelance singer.

In a career that has seen Allen travel the world, from the Metropolitan Opera to the Salzburg Festival, by way of Royal Opera tours in South Korea and Japan. His performances and support of the musical arts during this time saw him appointed Commander of the Order of the British Empire in 1989.

In recent years, Allen has played an innumerable number of roles, exemplifying his huge range of repertoire; ranging from Sweeney Todd in the 2003 ROH production of Sondheim's famous musical to Woody Allen's acclaimed LA Opera production of Puccini's *Gianni Schicchi* in 2018.

In 1999 Allen was knighted for services to opera, becoming Sir Tom, recognising his support to many music-related foundations, choirs and charities throughout his career. In choosing to donate his Cronies fees to our children's charities just sums up how much Sir Tom performs for the love of music above all else.

The “Jack Duncan” Cup Winners

2010 - 2019



Sadly the 2010s saw the number of participants in the “Jack Duncan” cup reduce dramatically to the point that the competition was put on hiatus after the 2016 event.

The final competition saw four members compete for the cup, with Mr. John Sharp winning the tournament for a second time.

This is not the first time that the cup tournament has been put on hold, and hopefully it can return once again should sufficient interest be gathered in the future.

| Year | Winner | Course |
|-------------|------------------|------------------|
| 2010 | Mark G. Lironi | <i>Pollock</i> |
| 2011 | [No Competition] | - |
| 2012 | Stuart Yuill | <i>Kilmacolm</i> |
| 2013 | Neil Turner | <i>Kilmacolm</i> |
| 2014 | Norrie Graham | <i>Kilmacolm</i> |
| 2015 | John Sharp | <i>Kilmacolm</i> |
| 2016 | John Sharp | <i>Kilmacolm</i> |
| 2017 | [No Competition] | - |
| 2018 | [No Competition] | - |
| 2019 | [No Competition] | - |

Our Story

Chapter 7



2018/19 Season:

***Concerts
& Speeches***

25th October 2018

Concert Director Note



A Note from our Concert Director

Ye Cronies Members Night – 25th October 2018

Dear Cronies....

Welcome back to season 2018-19. I hope you had a wonderful summer and that you are looking forward to some fabulous evenings together this autumn.

As always Julia Lynch is at the Cronies baby grand ready to launch into all those incredibly difficult accompaniments!

My opening night is a line up born from my recent appearances at Scottish Opera and Holland Park Opera's joint production of Strauss' *Ariadne aux Naxos*.

Swedish soprano Julia Sporsen received some stunning reviews as the composer in *Ariadne*...

"Julia Sporsén's soprano glows in the role [of the composer]."

*Erica Jeal, The Guardian ******

She's flying in from Stockholm specially to join us. A sensational presence as well as a singer I'm in no doubt she will thrill and excite. Also, those of you who saw her in the trouser role will finally get to see her in a lovely frock!

Joining Julia is her Music Master from *Ariadne* - the bass baritone Stephen Gadd. He was superb at Holland Park and Scottish Opera goers will know him from last season's *Flight* and *La Traviata* when he gave a terrific account of *Germont Pere*.

He has sung major roles at all the UK's opera companies and his rich powerful voice will ring at the Marriott on Oct 25th.

Our instrumentalist is the clarinetist Lawrence Gill. He's played in all of Scotland's top orchestras currently with Scottish opera however a very keen chamber musician he's often to be heard in concert with the Paragon and Hebrides Ensemble.

I hope you will join us this October and be the wonderful, warm and appreciative audiences you always are, cheering on these top-class artists.

Jamie MacDougall

25th October 2018

Artistes & Menu




Julia Sporsen
Soprano



Stephen Gadd
Baritone



Lawrence Gill
Clarinet



Yc Cronies

October Menu

*Italian Broth
with Parmesan Bread*
★

*Roast Braised Beef with Heather Ale Sauce
Served with Market Vegetables
& Roast Sea Salt Potatoes*
★

*Tiramisu with Biscotti
or
Biscuits and Cheese*
★

Tea/Coffee & Mints

Marriott Hotel 25th October 2018

25th October 2018

Vice-President Vote of Thanks

Mr. President, fellow Cronies, and esteemed guests...on behalf of us all, I wish to extend a very hearty vote of thanks to all the artistes who have graced us with their musical talents this evening.

I am told this is meant to be a short expression of thanks on behalf of the audience, and should never under any circumstances:

- *Last longer than 3 minutes*
- *Repeat the Concert Director's introductions*
- *Become an evaluation*
- *Or be prepared in detail!*



David Cameron
Vice-President
(2018—2020)

It's clear I have a lot to learn already, but I will thank you for your patience as I remind us all how lucky we have been this evening.

It goes without saying that these evenings would never take place without our Concert Director, Jamie MacDougall.

Jamie your our gate-keeper to such magnificent talent year-after-year, and you never disappoint as proven this evening.

Gentlemen, we should never under-estimate the effort taken to host these concerts, and for that Jamie we do thank you.

And what, dare say, is a Director without their Accompanist?

Julia your dedication and passion for Ye Cronies outshines us all! We thank you from the bottom of our hearts for continuing to support our "WEE" get togethers, and trust you will stick by us for many more concerts to come! Julia Thank you.

And now to our visiting Artistes...

Some of you I'm sure firmly believe having one Julia on stage is a dream come true but to have TWO Julia's with us this evening was to truly spoil us rotten!

Julia Sporsen, we appreciate you taking the time to stop by "Sunny Scotland" to entice us with your beautiful voice. We wish you well with your onward travels and "Haste ye back!"

25th October 2018

Vice-President Vote of Thanks

Stephen Gadd, you may not be aware but Jamie does on occasion give the audience a wee heads up on what to expect on the night. His closing line in his letter to us last month was “Richard’s rich and powerful voice will ring at the Marriott on the 25th!”. How true he was, and we thank you for joining us this evening!

And of course our instrumentalist, Lawrence Gill.

Lawrence, I must confess to having “dabbled” in the Clarinet myself when I was younger, and tonight I could only watch on and wonder what might have been! It certainly brought back memories of how difficult putting together the instrument was!

Thank you so much for this evenings recital. I know you do a lot of work with Scottish Opera and so I hope to see you on stage again in the near future! Thank you!

Gentlemen, you always leave your best to last!

Let us not forget that Ye Cronies was founded on the musical talents of its members, and so the Cronies Choir represents both our past and our future. It is therefore a delight to hear the Choir in such fine fettle!

David, I know choir numbers are a little low at present, but I am reminded of the saying “from small acorns mighty oaks grow!”. Gentlemen, thank you for keeping the roots of Ye Cronies firmly planted and we look forward to your return in November!

And so Mr. President, in closing, I say once again thank you to all those who entertained us this evening, and to all members and guests for joining us for our opening concert to this fantastic season to come!

Presented by David Cameron

22nd November 2018

Concert Director Note



A Note from our Concert Director

Ye Cronies Members Night – 22nd November 2018

Dear Cronies....

Thank you for October gentlemen. All the artists thoroughly enjoyed your hospitality and undivided attention during their performance. We can add them to the very long list of artists who would love to come back.

This November is adding up to another evening of vocal splendor and virtuosic playing.

Jenni France is one of the UK's most sought after sopranos. She is no stranger to Scottish audiences with a number roles with Scottish Opera including Flight and Strauss' Ariadne aux Naxos. She recently gave the world premiere of George Benjamin's opera Love and Violence at the Royal Opera House Covent garden repeating her performance at Dutch National Opera. We are in for a real treat gentlemen as her on stage presence is as captivating as her stellar voice.

I've paired her with an old friend of hers **David Lynn** an Irish tenor who finished off his vocal studies at the RCS opera School last year. He performed brilliantly at the George Square concert in Glasgow for the European games pining out top C in the famous Fille du Regiment. A feat he will repeat this month so hold on to what little hair some of you have!

Our star instrumentalists are the **Sergeant / Watt Duo**. They've been a duo since 2013 and have built up a substantial repertoire that takes them from early European Baroque to modern Latin America.

Laura Sergeant is a freelance cellist from Larbert who was a member of the European Union Youth Orchestra, and previously played in the Pacific Music Festival in Japan and the Singapore Friendship Festival. She regularly plays with the RSNO, Scottish Opera and Scottish Ballet and is a member of the Sino-pia String quartet who perform in music clubs throughout Scotland.

Born in Aberdeen, **Ian Watt** has appeared as a recitalist as far as China, Brazil and the USA and has performed with the BBC Scottish Symphony Orchestra, Hebrides Ensemble, the Los Angeles Chambers Orchestra and City of London Sinfonia. He has been awarded prizes in international competitions in both Europe and America and his three recordings with Nimbus Records have been met with critical acclaim. This is a return to Cronies for Ian.

Jamie MacDougall

22nd November 2018

Artistes & Menu



Sophia Troncoso
Soprano




David Lynn
Tenor



Laura Sergeant
Cello



Ian Watt
Guitar



November Menu

*Smoked Haddock Tart
with Potato Onion Salad*
★

*Slow Cooked Loin of Pork with Apple
Served with Black Pudding Mash, Roast Carrots
& Peppercorn Sauce*
★

*Chocolate Torte with Sugared Peanuts
Served with a rich Chocolate Sauce*
or
Biscuits and Cheese
★

Tea/Coffee & Mints

Marriott Hotel 22nd November 2018

22nd November 2018

Vice-President Vote of Thanks

Mr. President, fellow Cronies, and esteemed guests...I am sure you will agree we have had a fantastic evening of entertainment tonight!

I fear my first vote of thanks may have set a very high bar for myself but keeping it “short and sweet” seemed to work, so I shall look to repeat that feat tonight!

Jamie, once again we must thank you for organising a superb concert! We were very sorry to hear that Ms. France had to call off at such short notice, and I do hope you pass on our best wishes to her swift return to the stage.

That said, tonight’s line-up highlighted your own powers of recovery as well as how lucky we are to have you directing our musical events! Jamie, we thank you so much!

Gentlemen, the Ye Cronies Philharmonic Orchestra was finely tuned and in full force this evening! I was reading an article recently on the role of an accompanist, and I felt one passage in particular summed up our appreciation for Julia perfectly:

The whole song repertoire is a piano art form.

When you think of the great song composers - Schubert, Brahms, Fauré, Debussy...hardly any of them sang, but they all knew how to play a piano!

If you begin to understand that, you’ll appreciate the last thing an accompanist does is JUST “accompany”!

With that in mind, Julia thank you so much for creating another special evening for us all!

And now to our visiting Artistes...

Sofia, as I’ve already mentioned, we received some rather unfortunate news last week. But, if ever the cliché “every dark cloud” had meaning, tonight was it!

The winter nights may have drawn in, with ever darker clouds upon us, but you were our absolute silver lining this evening. We are honoured to have one of Scottish Opera’s Emerging Artists with us tonight, and especially at such short notice which we are incredibly grateful for. Thank you Sofia!

22nd November 2018

Vice-President Vote of Thanks

Once again, Jamie warned us in advance of this evening that David Lynn would be hitting a top C that stunned Glasgow at the recent European Championship Game.

I'm just surprised those of us who didn't make it down to George Square that day didn't still hear it from our own living rooms!

David, its been fantastic having you join us this evening, and as the Cronies Choir keep reminding me "we are always on the look out for tenors", so we dearly hope to see you back again soon!

Upon hearing we were to have a guitar / cello duo this evening, I did struggle to imagine what that might sound like...and in some respects that was understandable given how special a performance we witnessed this evening!

Ian, I still recall vividly your last performance with us and how incredibly nimble you are with the music you play on the guitar!

And Laura, not many here tonight will appreciate how long our families have known one another, but it's hard to believe that tonight is the first time I've ever seen you play the Cello! I couldn't have wished for a better night to have finally seen you play. Your solo was beautiful! I sincerely hope you enjoyed your first visit to Ye Cronies tonight!

Ian, Laura – thank you for a terrific performance tonight, and we hope to see you again in the near future!

Now Gentlemen, that leads me to the Cronies Choir!

Firstly thank you David for leading our men in some stirring numbers once again this evening. It's great to see numbers are strengthened!

I think I speak on behalf of all of us when saying that a Cronies night would not be complete without the Choir's immeasurable contribution. Based on tonight's performance, I'm even more excited by the thought of some heart-warming and festive tunes from the choir in December! Gentlemen, Thank you!

Mr. President, in closing, I would just like to draw attention once again to our children's charity fundraiser this evening.

22nd November 2018

Vice-President Vote of Thanks

Our members may not be aware of how significant a difference this annual event makes to the lives of local children and as Secretary I was recently reminded of this by the Glasgow Children's Hospital Charity.

As a means of thanking you, the audience, I would just like to leave you with these words from one of the beneficiaries of your donations tonight...

The sights and sounds of the hospital can have a significant impact on the experience and wellbeing of children and their families.

The clinical, sometimes intimidating, medical rooms children enter have now been transformed into brighter and more cheerful spaces where decorations ensure that the operating table is not the first thing a child sees or concentrates on when preparing for a life-saving procedure.

Ye Cronies continual support to the Glasgow Children's Hospital Charity has made a huge difference to the paediatric environment and is enjoyed by many."

Gentlemen, with a lump in my throat, I can say nothing more than thank you for your kind generosity tonight!

Presented by David Cameron

13th December 2018

Concert Director Note



A Note from our Concert Director

Ye Cronies Festive Night – 13th December 2018

Dear Cronies....

December has begun, and preparations are well underway to bring you a Christmas Cronies to remember!

We welcome a dynamic young group, **New Antonine Brass**. Formed in 2014 by musicians studying at the Royal Conservatoire of Scotland, they have recently appeared in concert at the Usher Hall in Edinburgh as emerging artists and appear for us under the auspices of Live Music Now Scotland. Their music covers a broad range of styles, including classical, contemporary, jazz, Scottish traditional and pop, and well as their own superbly played programme they will lead us in some seasonal favourites.

Making her debut at Cronies is mezzo soprano **Rebecca Barry**. She is currently postgraduate at Royal Northern College of Music studying with Cronies favourite Jane Irwin. Julia Lynch has raved about her since she worked with her in Florence in the summer and describes Rebecca as a 'warm, flexible mezzo full of fun and character'

Baritone **Alexey Gusev** was last with us as a student at RCS. Now he's an Emerging Artist at Scottish opera. His voice is as rich as you remember it, and he's even more assured on stage.

Jamie MacDougall

13th December 2018

Artistes & Menu



Rebecca Barry
Soprano



Alexey Gusev
Baritone




Brass Antonine
Brass Band



Polina Guseva
Ballet

Ye Cronies



December Menu

*Cream of Butternut Squash Soup
with Herb Crème Fraiche & Croutons*
★

*Chicken Supreme, Chestnut & Sage seasoning
served with Kilted Sausage, Brussel Sprouts, Glazed
Carrot, Swede & Sea Salt Roast Potatoes*
★

*Salted Caramel Cheesecake,
Vanilla Sauce & Toffee Popcorn*
or
Biscuits and Cheese
★

Tea/Coffee & Mints

Marriott Hotel 13th December 2018

13th December 2018

Vice-President Vote of Thanks

Mr. President, ladies and gentlemen, friends, family, and colleagues...what a way to kick start the winter festivities!

I had a thank you message arranged here, but Ladies & Gentlemen, this man is feeling very poorly this evening. A round of applause please for Jamie who has lasted the whole night!

Jamie, thank you once again for arranging a fantastic concert! Considering it has only been 3 weeks since our last gathering, AND that you've caught a nasty cold in that time, you have outdone yourself once again!

As we take a chance to reflect on the last year, Jamie we thank you for all your efforts on behalf of Cronies.

I hope you get a chance to rest over the next few weeks, and wish you and your family all the very best in 2019!

Julia...words begin to fail me when considering the significant amount of time and effort you dedicate to supporting each and every one of our concerts.

Thank you once again for supporting our guest artistes this evening, and we wish both you and Ralph a very merry Christmas!

And now to our visiting Artistes...

Rebecca, I read with interest this week that you have been studying under Jane Irwin in recent years.

Being a frequent visitor to Ye Cronies, I'm sure Jane shared a word or two of advice ...and even if she didn't, you have left us stunned this evening! Your addition to the Cronies Choir was especially touching.

Thank you so much for travelling up to be with us tonight, and particularly at such a busy time of year. We wish you a safe journey home, and thank you!

Ladies and Gentlemen...from Ye Cronies debutante last year, to an Emerging Artiste with Scottish Opera this year...we can only thank Alexey for honouring us with a return performance this evening!

13th December 2018

Vice-President Vote of Thanks

Alexey, its fantastic to hear you back on stage again - Figaro was outstanding - and we are so pleased to hear how successful a year it has been for you! Thank you so much.

And of course, we cannot forget our special guest appearance from Polina!

Having looked through the history books of Ye Cronies, we were once known to host the odd ballroom dance, but I think tonight must be the first time we have enjoyed some ballet on stage!

Polina, your Nutcracker was a Christmas cracker! Thank you so much for joining us this evening, and for bringing something a little extra special to our festive concert!

As for the New Antonine Brass...Firstly, thank you for setting such a welcoming tone to the night as we entered the hall...nothing defines a Christmassy feeling than the wholesome and warm sound of a brass band, and your Christmas Medley nailed it.

Thank you so much for your performance tonight, and for playing some traditional favourites!

And so we come to the Cronies Choir!

Gentlemen, what can I say?? I'm not here to provide a critique, and I know David Roger will be providing you with his own scores out of 10 in due course, but...

Silent Night...simply beautiful! And a special thanks to the Tenors who were low on numbers only two months ago!

And as for White Christmas...all I can say is thank you! Thank you so much!

And so in closing Mr. President, I would just like to thank all our members and guests for joining us this evening. I hope you have thoroughly enjoyed yourselves, and on behalf of Ye Cronies I would like to wish you all a very merry Christmas and a prosperous New Year!

Presented by David Cameron

31st January 2019

Concert Director Note



Ye Cronies Proudly Presents Our January 2019 Artistes



Lee Bissett *Soprano*

Having previously represented Scotland at the BBC Cardiff Singer of the World Competition, Lee has gone from strength to strength on the internal stage.

Having established a firm relationship with the Longborough Festival Opera, the Times newspaper acclaimed her 2017 performance as “an overwhelming and richly luminous Isolde”.



Yvonne Howard *Mezzo*

Recently hailed by the international press as surely one of the finest singing actresses this country has produced, Yvonne has enjoyed a varied and exciting career in concert and opera throughout the world since her debuts with both the Royal Opera Covent Garden and English National Opera in 1991.

Her recent operatic roles have included Dejinera in Hercules at Buxton Festival, Irene in Theodora in Strasbourg, and Leonore/Fidelio in Fidelio for the Royal Opera.



Katherine Bryan *Flute*


Winner of the prestigious Audi Music Competition, Katherine was appointed Principal Flute with the Royal Scottish National Orchestra at the age of 21, a position she holds today in addition to appearing as concerto soloist with leading orchestras worldwide.

2017 saw the premiere of a new concerto "The White Road", written for Katherine by Scottish composer Martin Suckling.

Katherine is currently a lecturer in flute at the Royal Conservatoire of Scotland and Chetham's School of Music in Manchester.

31st January 2019

Menu



Ye Cronies.

January Menu

*Chicken & Duck Terrine
with Wild Mushrooms & Gooseberry Relish*
☆

*Beef Olive with Tarragon, Red Wine & Onion Jus,
served with Parsley Crushed Potatoes
& Market Vegetables*
☆

*Lemon Tart with Blueberry Meringue
or
Biscuits and Cheese*
☆

Tea/Coffee & Mints

Marriott Hotel 31st January 2018

31st January 2019

Vice-President Vote of Thanks

Mr. President, fellow members, and welcome guests...the essence of all beautiful art, all great art, is gratitude....and what a lot we must be thankful for this evening!

Jamie, you arranged another superb line-up of performances this evening, our first of 2019! I must say your Burns was also very tenderly delivered!

It's incredible to believe we are now past the half way point of the season, but the variety you have provided us with thus far has been greatly appreciated, thank you.

Julia, it's great to see you back in action this evening, and I'm glad your husband Ralph was able to join us in advance of the Ye Cronies Opera Award competition next month.

I can't thank you enough for the time and dedication you give to the Club each month, not to mention the support you provide to all the performers, thank you!

And now to our visiting Artistes...

Firstly, our Soprano debutante Lee Bisset.

I always like to do some background research on our visiting artistes each month, and the quote that caught my eye, one of Lee's many plaudits, was from Opera Magazine who described your performances as "full and creamy, with heart-rending expressivity".

I can now appreciate how true those sentiments are. Your song choice took us on a roller-coaster of emotions, and we are very honoured to have you join us this evening. We wish you a safe journey home, and the very best of luck for tomorrow!

Now in continuing my "swotting up", I also came across an interview with our visiting Mezzo this evening – Yvonne Howard.

In this interview Yvonne was asked what advice she would give young aspiring singers starting their careers. In big bold letters were the words – DON'T. READ. REVIEWS.

Now whilst I don't intend to have you listen to any reviews I might have (!), I would like to recite some other words of wisdom you shared in the same interview –

BE A SINGER — BE HONEST — BE COMMITTED AND TRUE TO YOURSELF

31st January 2019

Vice-President Vote of Thanks

Yvonne, we could not have asked for a truer and more committed performance than what you gave us tonight. Thank you so much for choosing to visit us on such a dreich and frozen night, and we hope to see you return in the near future! Thank you so much.

It was great to see Katherine back on the Ye Cronies stage! Her love for music just shone through (despite forgetting her cello!). On such a cold winter night she certainly warmed our hearts!

As for my “swotting” exercise, I did note Katherine’s choice of a desert island disc included “Songs of Robert Burns” as sung by Eddi Reader...now we couldn’t secure Ms. Reader’s services this evening but we sincerely hope the Cronies Choir more than made up for her absence!

We thank Katherine once again for joining us this evening, and we would welcome her back in a heartbeat!

And last, but by no means least, we must thank our resident performers – the Cronies Choir!

Gentlemen, after a beautiful and delicate performance last month, its great to see the richness of your voice come through this evening. Your Border Ballad was very spirited!

Thank you so much for all your time and commitment to both practice and performance month after month. And I can’t wait to see what you bring to our final two concerts of the season!

And so in closing Mr. President, I would just like to thank you all, members and guests, for joining us this evening. I hope you have thoroughly enjoyed yourselves and wish you all a safe journey home!

Thank you.

Presented by David Cameron

28th February 2019

Concert Director Note



Ye Cronies Proudly Presents...

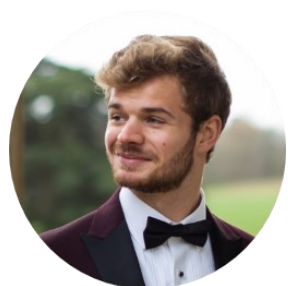
The Royal Conservatoire of Scotland's Young Artistes



Lisa Willems
Soprano



Emily Hodkinson
Mezzo



Matthew McKinney
Tenor



Thomas Chenhall
Baritone



Ryan Corbett
Accordion

28th February 2019

Menu



February Menu

*Roasted Tomato & Red Pepper Soup
with Basil Oil & Croutons*

☆

*Salt & Pepper Roast Pork
with Chive Mash, Carrot, Swede
& Trimmed Green Beans*

☆

Banana Mille-Feuille

or

Biscuits and Cheese

☆

Tea/Coffee & Mints

Marriott Hotel

28th February 2019

28th February 2019

Vice-President Vote of Thanks

Mr. President, fellow members, and welcome guests...

Personally I always look forward to our 'Emerging Artiste' concerts as you are always sure of some surprises, and something a bit different from the norm.

Tonight was by no means an exception, but it was certainly EXCEPTIONAL!

You will have noticed that we had a Jamie MacDougall shaped hole on stage this evening, but we are very lucky to have such talent within the Ye Cronies Philharmonic Orchestra with our very own Julia stepping into Jamie's shoes!

Being an evening all about the Royal Conservatoire and its emerging talent, we could not have asked for a better compere. Julia you should be deservedly proud tonight!

Thank you for all you do for the Club, and especially for all the support you've given our artistes in the lead up to this evening's concert, it was fantastic!

I know our singers put a great amount of effort into planning and preparing tonight's concert for us, it has clearly been a group effort to put on such a superb performance and so I firstly want to thank you all collectively for the effort taken both on stage and behind the scenes to make tonight run so smoothly.

I feel I could wax lyrical on each of your performances, but I am conscious of time so...I shall do my best to keep it short and sweet!

Lisa – What a voice! From the opening number there was no mistaking your presence on stage! It's great to hear you are attracting international attention and just hope you find a chance to visit us again soon. Thank you!

Emily – May I just say your dress is beautiful tonight! It was only surpassed by your song choice! Elegant and delightful in equal measure – thank you!

Matthew – "Heart on sleeve, and not very intelligent"...on behalf of the Cronies Choir tenors, we stand by you in challenging the latter! I must say though, I think we all became tenors tonight as you brought our hearts out too. Thank you so much for some very touching performances.

Vote of Thanks

February 2019

Thomas – Far be it for me to critique your performance, but the words “rich and velvety” came to mind in hearing you tonight. You were the perfect remedy to a dark and gloomy Scottish night. Thank you!

And finally, we wish you all, with great sincerity, the very best of luck in your ongoing studies and future careers on the stage. It goes without saying you will always be welcome back to Ye Cronies and we look forward to seeing you all again soon!

Now having thanked our singers this evening, it would be remiss of me not to recognise the teenage prodigy in the room...Mr. Ryan Corbett

I bet when you all saw accordion in our line-up tonight you didn't expect a performance like that!

Ryan, I must say I have been fascinated by the various news stories that came up when googling your name online! From stories of teaching yourself the Accordion at the age of 10, to winning the Directors' Recital Prize at St. Mary's Music School just 7 years later.

You are clearly a star of the future, proven only last month with your success over in China and your standing ovation tonight!

We are truly honoured to have had you join us this evening and thank you for taking the time and effort to share your musical talent (and your bumblebee) with us! Thank you.

And so from our guest prodigy we turn our attention to the resident journeymen...the Cronies Choir!

Gentlemen, thank you once again for some stirring and impassioned songs this evening. Your time and effort in rehearsals, alongside David's calm and collected direction is definitely paying off!

You may have given us a 10/10 performance tonight but I am sure this was but a warm up for “the big one” next month, and I am sure we are in for a treat! Thank you

Vote of Thanks

February 2019

In closing Mr. President, I think a moment should be taken to recognise and reflect on the very special relationship Ye Cronies has with the Royal Conservatoire of Scotland.

Let us not forget that the students on stage tonight, are being taught by one of the World's top 5 institutions for performance art!

And as members of Ye Cronies, we should all be proud of our part in supporting these emerging artistes. From the Ye Cronies Opera Award, to the annual donation the club makes towards supporting RCS students in auditioning for roles across the world, we are one of very few clubs who do this.

With that in mind, I want to thank you, our members and guests, for enabling the Club to support the RCS and its students in this way.

I hope you have thoroughly enjoyed yourselves and wish you all a safe journey home!

Thank you.

Presented by David Cameron

28th March 2019

Gala Night Artistes



Sir Thomas Allen *Baritone*

Renowned Baritone, Sir. Thomas Allen joins us once again this season for our Gala Night. Known for his commanding stage presence as well as outstanding vocal and acting prowess, he has mesmerised audiences from across the world for over forty years since his operatic debut in 1969. Having thoroughly enjoyed our company last year, Sir Tom is looking forward to leading another wonderful evening!



Aoife Miskelly *Soprano*

Irish National Opera star Aoife joins us in March for her Cronies debut. With accolades including BBC Northern Ireland's Young Artists Platform Award, and finalist for the Kathleen Ferrier Award, Aoife will bring her full repertoire to the stage for our entertainment.



Heather Lowe *Mezzo*

Heather studied at the Royal Northern College of Music, and the National Opera Studio, supported by Scottish Opera. As a Samling Artist alumni, and finalist in the Maureen Lehane Competition, Heather's distinct voice will bring a little something extra to our musical line-up.



Kanako Ito *Violin*

Having started playing the violin aged 5 in Northern Japan, Kanako's career has seen her grow to become concert mistress with the Kansas City Symphony, before making the move to Scotland with her husband in 2010. An internationally renowned musician, Kanako has won competitions in Geneva, New Zealand, New York and Germany. Her Cronies debut is therefore highly anticipated!

With Special Guest Appearances by...



Martin Storey
Cello



Liana Storey
Piano



Stephanie Stanway
Soprano

*Ye Cronies Opera
Award Winner 2019*

28th March 2019

Menu



Ye Cronies.

March Menu

Spring Vegetable Salad
Served with Pancetta & Cherry Balsamic Dressing
☆

Fillet of Chicken
with a Plum, Sage & Caramelised Onion Filling
Served with Dauphinoise Potatoes
& Mediterranean Roasted Vegetables
☆

Seville Orange Cheesecake
with Chantilly Cream & Chocolate Twill
or
Biscuits and Cheese
☆

Tea/Coffee & Mints

Marriott Hotel

28th March 2019

28th March 2019

Vice-President Vote of Thanks

Mr. President, ladies and gentlemen...I think we can all agree that was a fantastic concert to top off an incredible season of Ye Cronies!

I'm not sure there are enough words to truly express our gratitude to all those involved in tonight's performance, but I shall do my best!

Firstly to our visiting "von Trapp" family - Kanako, Martin and Liana! Thank you so much for spoiling us with all your musical talents tonight!

I think we now know the acid test of any strong marriage is to get the couple on stage with a violin and cello! And as for a happy family? Throw in their daughter with a piano too!

Liana – From the opening bars you played alongside your dad tonight, you had our hearts!

We sincerely hope you all enjoyed this evening as much as we did, and we would love to see you return in the very near future! Thank you!

I wasn't sure if this would be mentioned tonight, but I read with interest that our Soprano, Aoife, and Mezzo, Heather, performed together at the Welsh National Opera last year...as Cinderella's two evil step-sisters!

I couldn't understand how these two singers could ever possibly encourage a chorus of boo's and hisses from an audience given the jaw-dropping performances we witnessed tonight...

...well I couldn't until I came across reviews describing them as:

Mischievous;
Flirtatious; and
Show-stealing!

Ladies, I think we saw all that and more from you both tonight. Absolutely captivating, and we feel all the luckier for it! Thank you!

Now Ladies and Gentlemen, last year we were incredibly lucky to have Sir Thomas Allen join us for his Cronies debut...and we must have made an impression as it was a delight to see him return to our stage this evening to audition for the Cronies Choir!

28th March 2019

Vice-President Vote of Thanks

Sir Thomas, thank you so much for joining us once again for a superb night of entertainment! We truly appreciate your support for our “wee gathering” up here in Glasgow, and should you wish to complete the hat-trick you are welcome back any time!

From a true veteran of the stage, we come to the future of it...!

Ladies and Gentlemen, I am so glad you all had the opportunity to hear this year's Ye Cronies Opera Award winner on stage tonight – Stephanie Stanway!

The quality of the competition has increased significantly in recent years, and with Stephanie being the last participant to perform in this year's event I am sure it was a test of her nerves more than anything else!

Stephanie, we are so grateful that you've been able to join us tonight, and hopefully in a less stressful setting! The emotion you bring to your music is truly absorbing and wish you all the best with the remainder of your studies! Thank you!

And so we come to the headline act of the evening...the resident Cronies Choir!

Gentlemen, in my first speech this season I noted how sorry I was to see numbers were low within the ranks, but I'm so pleased to see you've made a stern recovery in such a short space of time...and the rehearsals are clearly paying off!

Morte Criste always gives me the goosebumps, and tonight was no exception – touching and spirit rousing in equal measure!

We are at the end of yet another season and I can hear David Roger's sigh of relief from here!

But gentlemen, on behalf of the entire room, we thank you for your efforts throughout these last 6 months, and I trust you will all enjoy a well-earned rest over the summer break!

We look forward to seeing you back in October! Thank you!

Some of you may have noticed I've yet to address the two most important people in the room tonight...

28th March 2019

Vice-President Vote of Thanks

JAMIE MACDOUGALL & JULIA LYNCH!

I wanted to reserve the last vote of thanks of the season to you both, as there is absolutely no question that Ye Cronies would be at a huge loss without your continued support and efforts month-after-month.

Julia – the support you give each performer can never be appreciated enough! But in reflecting on this season, it would be remiss of me not to pass on the thanks of all our members for hosting what was one of the all-time best student-led concerts last month, it was absolutely fantastic and all thanks to you and your students!

Jamie – You always keep me on my toes as each concert approaches...and I'm not sure I can thank you for that (!)...But you never fail us on the night!

Your eye for talent is priceless, but more importantly you're judgement over which artistes will most enjoy our evenings, and us them, is invaluable! Thank you so much for another terrific season of music!

Jamie, Julia – thank you again!

And so in closing Mr. President, I would just like to thank you all, members and guests for joining us this evening. I hope you have thoroughly enjoyed yourselves, and on behalf of Ye Cronies we hope to see you back again next season!

Good Night!

Presented by David Cameron

24th October 2019

Club President's AGM Remarks

Gentlemen,

I could not have wished for a more enjoyable year as President of Ye Cronies. Thanks to Jamie and Julia, we had a splendid range of performers throughout the season. For me the outstanding evening was in February, dedicated to the Royal Conservatoire of Scotland's Emerging Artistes.



Although it is a Ye Cronies' tradition not to give standing ovations to artistes, the spontaneous ovation given to the accordionist Ryan Corbett was quite understandable. Jamie is being asked to consider a second Emerging Artistes evening this season. Sir Thomas Allen so enjoyed his visit at the 2018 Gala Night that he volunteered his services free of charge for the 2019 Gala.

The final of the Ye Cronies' Opera Award Competition was again fiercely contested and a super afternoon's entertainment. Stephanie Stanway was a worthy winner as was obvious when she came to entertain us at Gala Night.

We are exceptionally fortunate in having the tireless efforts of our Concert Director, Jamie MacDougal and our Accompanist Julia Lynch. The work they do both before and during the concerts cannot be praised enough and we owe them both our grateful thanks.

The Cronies Choir under their conductor, David Roger, are also due our thanks for the time they give rehearsing and for their rousing performances. Their singing of the Selkirk Grace and their spot in the programme are one of the things that make Ye Cronies unique and maintain the traditions of the Club.

I would like to pay tribute to the tremendous work put in by David Cameron, our multi-tasking Vice-President/Secretary/Treasurer. He really is one of the most efficient people you could find. Thanks also to the Committee who keep me on my toes and have the best interests of the Club at heart although sometimes this involves heated debate. Particular thanks to Tom Arbuckle who completes his three years on the Committee and steps down at the AGM.

24th October 2019

Club President's AGM Remarks

The Marriott Hotel provides us with good table service and the food has definitely improved this year. The price of drink continues to be a point of contention but seems to be in line with that charged at similar establishments. We are still trying to improve bar service prior to the dinner as it is unacceptable, especially if one has guests, to leave them for several minutes to get drinks at the bar. The other problem which cannot be overcome is the shortage of capacity in the Ladies toilets which necessitates an extended duration of the interval in December and March.

After another disappointing attendance at the October Concert and a general review showed that overall attendance was only an average of 50% of members, we decided to issue a questionnaire to find out if there were any particular reasons. Winter holidays abroad appeared to be a major factor and not to do with the Ye Cronies offering. "If it ain't broke – don't fix it!" seemed to be the message. We are, however, fixing the financial shortfall by increasing the subscription to £60 but leaving the dinner/concert cost at £40. We are also trying out some tweaks to the format of the evening to endeavour to ensure more consistent timing of the start and finish times of the concert.

You will find attached to these remarks, a Summary Table and Narrative which show the results of the Consultation with members.

Thank you for doing me the honour of being your President and I look forward to another enjoyable year.



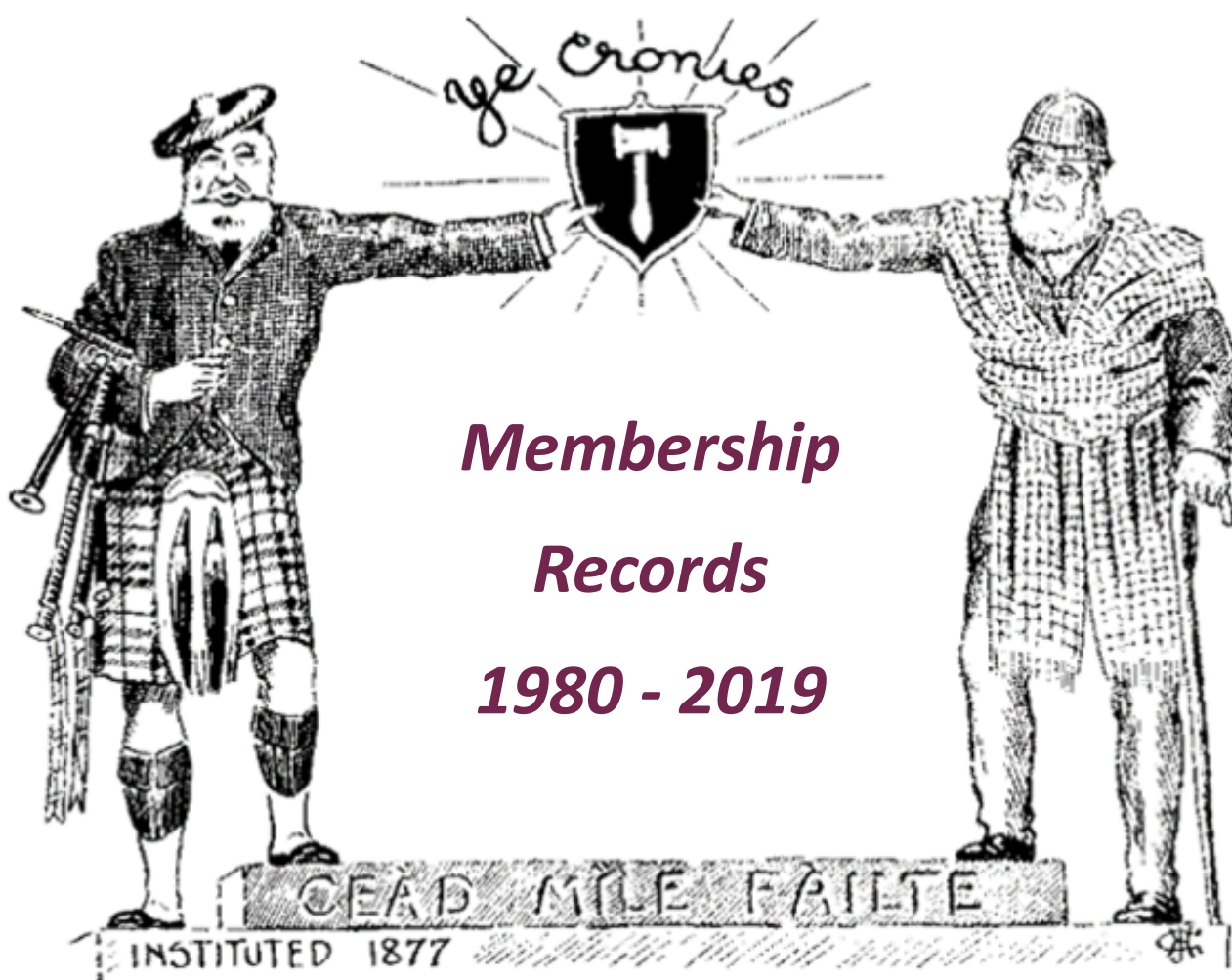
Don Matheson

Ye Cronies President

(2018—2020)

Our Story

Chapter 8



Membership

Records

1980 - 2019

Ye Cronies Membership Records

1980 - 2019

The following data has been gathered from the minutes books, and in particular the Secretary and Treasurer's Reports at the Annual General Meeting.

| Year | Total Membership | Average Concert Attendance | Ticket Price | Membership Subscription | Membership Waiting List |
|------|------------------|----------------------------|--------------|-------------------------|-------------------------|
| 1980 | 121 | 178 | £10.00 | £20.00 | - |
| 1981 | 128 | 197 | £10.00 | £20.00 | 10 |
| 1982 | 127 | 224 | £10.50 | £20.00 | 25 |
| 1983 | 121 | 190 | £11.00 | £20.00 | 19 |
| 1984 | 129 | 207 | £12.50 | £20.00 | 14 |
| 1985 | 129 | 239 | £13.00 | £20.00 | 1 |
| 1986 | 127 | 242 | £13.50 | £20.00 | 24 |
| 1987 | 125 | 268 | £14.00 | £20.00 | 28 |
| 1988 | 131 | 301 | £14.50 | £20.00 | 21 |
| 1989 | 122 | 286 | £15.00 | £20.00 | 17 |
| 1990 | 125 | 294 | £16.00 | £20.00 | 12 |
| 1991 | 125 | 304 | £16.00 | £25.00 | 11 |
| 1992 | 125 | 314 | £16.00 | £25.00 | 3 |
| 1993 | 125 | 307 | £16.00 | £25.00 | 19 |
| 1994 | 123 | 327 | £16.00 | £25.00 | 16 |
| 1995 | 125 | 333 | £16.00 | £25.00 | 12 |
| 1996 | 124 | 323 | £16.00 | £25.00 | 8 |
| 1997 | 120 | 345 | £16.00 | £25.00 | 5 |
| 1998 | 122 | - | £16.00 | £25.00 | 3 |
| 1999 | 122 | 327 | £16.00 | £25.00 | - |
| 2000 | 125 | 332 | £27.00 | £25.00 | 50 |
| 2001 | 124 | 311 | £27.00 | £25.00 | 45 |
| 2002 | 125 | 328 | £29.00 | £26.00 | 38 |
| 2003 | 126 | 329 | £29.00 | £30.00 | 41 |
| 2004 | 123 | 318 | £29.00 | £30.00 | 48 |
| 2005 | 118 | 303 | £29.00 | £30.00 | 42 |
| 2006 | 123 | 278 | £29.00 | £35.00 | 34 |
| 2007 | 138 | 309 | £29.00 | £35.00 | 21 |
| 2008 | 142 | 307 | £29.00 | £35.00 | 24 |
| 2009 | 150 | 260 | £29.00 | £35.00 | 21 |

Ye Cronies Membership Records

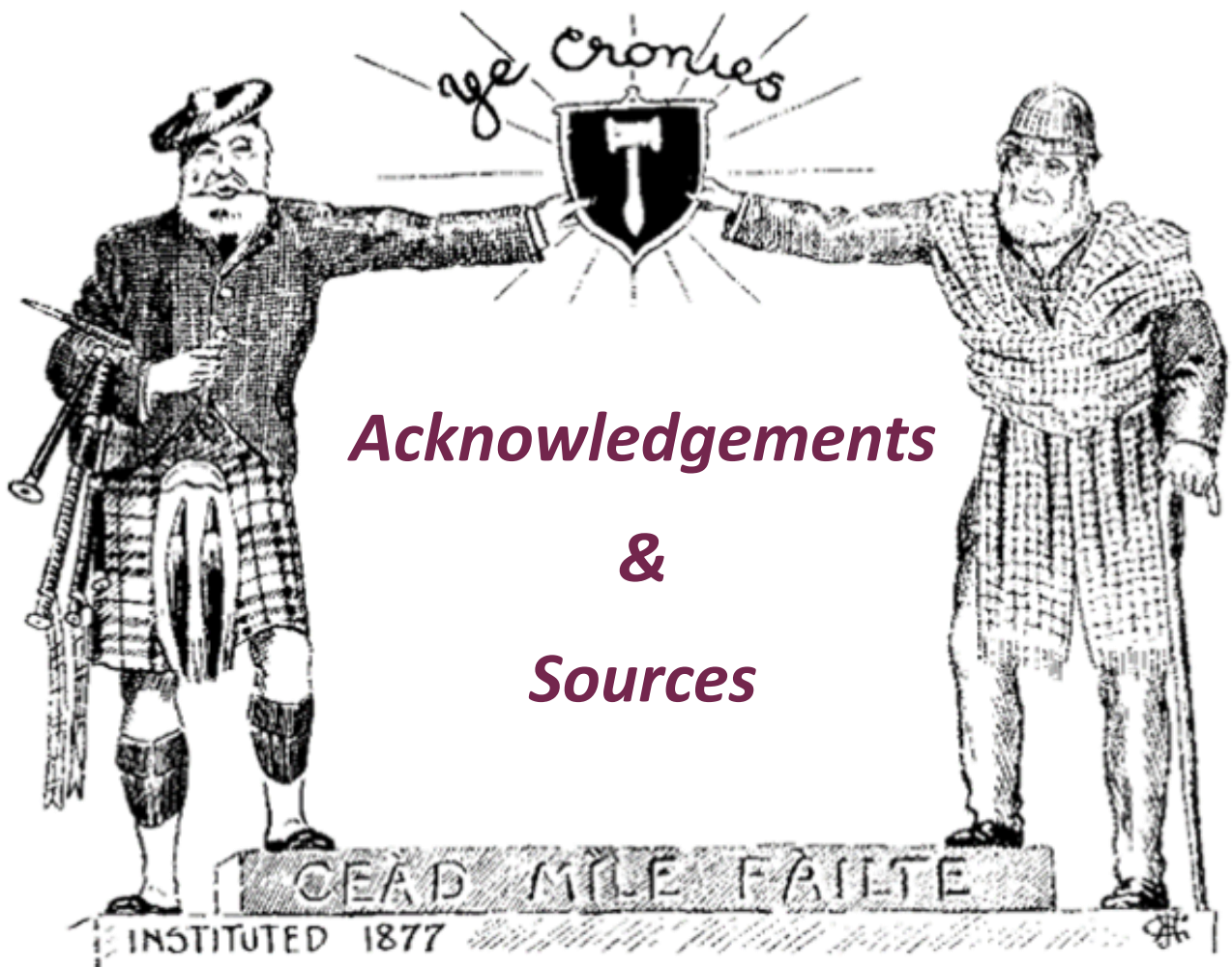
1980 - 2019

The following data has been gathered from the minutes books, and in particular the Secretary and Treasurer's Reports at the Annual General Meeting.

| Year | Total Membership | Average Concert Attendance | Ticket Price | Membership Subscription | Membership Waiting List |
|------|------------------|----------------------------|--------------|-------------------------|-------------------------|
| 2010 | 159 | 231 | £35.00 | £35.00 | 16 |
| 2011 | 174 | 208 | £35.00 | £35.00 | 0 |
| 2012 | 177 | 220 | £40.00 | £40.00 | 0 |
| 2013 | 161 | 213 | £40.00 | £50.00 | 0 |
| 2014 | 182 | 203 | £40.00 | £50.00 | 0 |
| 2015 | 181 | 194 | £40.00 | £50.00 | 0 |
| 2016 | 178 | 207 | £40.00 | £50.00 | 0 |
| 2017 | 194 | 217 | £40.00 | £50.00 | 0 |
| 2018 | 194 | 209 | £40.00 | £60.00 | 0 |
| 2019 | 186 | 215 | £40.00 | £60.00 | 0 |

Our Story

Chapter 9



Acknowledgements

&

Sources

Acknowledgements

Volume Five

Special Thanks to the many contributors to this volume:

Alan Baxter

*

David Black

*

Isobel Buchanan

*

Bob Burnett

*

Douglas Cameron

*

Gregor Cameron

*

Fergus Dobie

*

Sandy Forrest

*

Donald Forrester

*

Norrie Graham

Sharon Kirk

*

Fiona & Mark Hughes

*

Iain McGregor

*

Jamie MacDougall

*

Donald Maxwell

*

Margaret Preece

*

Phyllis Senior

*

John Sharp

*

Ralph Strehle

*

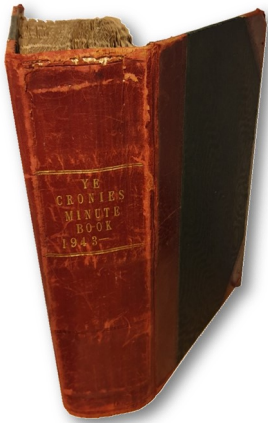
David Watson

Without their support and access to additional materials this publication would be far less informed than it is.

Primary Sources

Volume Five

Thanks to Club Secretaries William David Patrick, James Y. Miller, and Graeme Campbell, the following original records were used to provide the bulk of material presented in this volume:

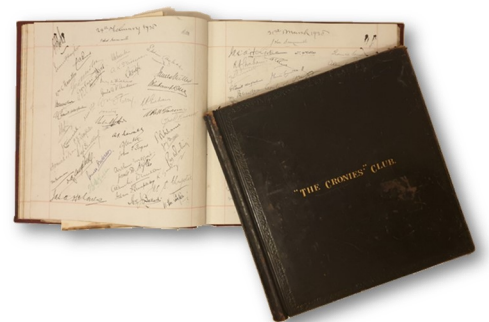


Ye Cronies Minute Books

Minutes of Committee and Concert meetings

Ye Cronies Members Sign-In Registers

A page representing each concert held,
with signatures of all members in attendance.
Dating from 1980 to 2001.



Ye Cronies Guest Books

Register of all guests of members who attended a
Ye Cronies event between 1906 and 2001.

Additional Sources

Volume Five

Additional information has been gathered from external sources to provide both context and insight into the activities individuals concerned.

Stakis Grosvenor Hotel

- <https://glasgowwestend.todaynews.co.uk/2017/02/17/news/events/hilton/amp/>
- <https://www.heraldscotland.com/opinion/18542603.days---fire-grosvenor-hotel-1978/>
- <https://www.flickr.com/photos/23666168@N04/28696083972/in/photostream/>
- <https://www.theglasgowstory.com/image/?inum=TGSA05137>
- https://en.wikipedia.org/wiki/Stakis_Hotels

Kathryn Harries

- <http://kathrynharries.co.uk/about.html>
- <https://operaprelude.org/kathryn-harries>

Sergeant Major Churchley

- <https://specialcollections-blog.lib.cam.ac.uk/?p=987>
- https://en.wikipedia.org/wiki/Royal_West_African_Frontier_Force

Angela Whelan

- <https://www.worcesternews.co.uk/news/regional/10832817.trumpeter-tunes-up-for-festive-concert/>
- <http://www.fineartsbrass.co.uk/aw>
- <https://www.heraldscotland.com/news/12076579.a-life-of-luck-and-brass-michael-tumelty/>

Ovidiu Haidu

- https://ro.wikipedia.org/wiki/Ovidiu_Haidu
- <http://oviduhaidu.blogspot.com/2006/10/please-post-your-stories-and-memories.html>

Additional Sources

Volume Five

Margaret Preece

- https://en.wikipedia.org/wiki/Margaret_Preece
- <http://margaretpreece.com/>
- <https://www.standard.co.uk/showbiz/miming-minnie-s-standin-snubbed-7237531.html>

Joanne Dexter

- <https://www.jodexter.co.uk/biography/>

Rachel Hynes

- <http://www.rachelhynes.co.uk/biography/>

Allison Cook

- <https://www.allisoncook.eu/>

George Donald

- https://www.goodreads.com/author/show/17093568.George_Donald
- <https://www.scotsman.com/news/obituaries/obituary-george-donald-mbe-comic-and-teacher-1559402>

Melissa Forshaw

- <https://www.heraldscotland.com/news/12253335.nothing-but-the-best-for-the-best/>
- <https://www.heraldscotland.com/news/12129387.talent-with-no-strings-attached/>
- <http://www.roh.org.uk/people/melissa-carstairs>

Gordon B. Cosh

- <https://www.heraldscotland.com/sport/golf/13709661.50-years-on-its-a-family-affair-in-the-walker-cup/>

Additional Sources

Volume Five

Susannah Wapshott

- <http://susannahwapshott.com/biography.php>

Catherine Borner

- <https://www.northlondonchorus.org/catherine-borner/>
- <https://www.musicteachers.co.uk/teacher/20ab8d92c980d5012d40>
- <https://www.bromleysymphony.org/biographies/>

James Grossmith

- <https://www.bach-cantatas.com/Bio/Grossmith-James.htm>

Maki Yoneta

- <https://www.tapinto.net/towns/montville/events/invitation-to-a-voyage-piano-slash-soprano-duet-at-mi>

Adam Laslett

- <https://theater-bielefeld.de/person/adam-laslett.html>

David Jackson

- <https://www.wcmt.org.uk/fellows/stories/david-jacksons-story>

Catriona Morison

- <https://catrionamorison.com/index.php/de/#home>

Kirstin Sharpin

- <http://www.kirstinsharpin.com/>

Thomas Allen

- [https://en.wikipedia.org/wiki/Thomas_Allen_\(baritone\)](https://en.wikipedia.org/wiki/Thomas_Allen_(baritone))
- <https://www.askonasholt.com/artists/sir-thomas-allen/>
- <http://www.roh.org.uk/people/thomas-allen>
- <https://www.ram.ac.uk/people/thomas-allen>

Additional Sources

Volume Five

Andrea Baker

- <http://andreabaker.org/>
- <https://www.singsistahsing.com/>
- <https://www.thenational.scot/news/16399816.andrea-baker-scottish-storytelling-civil-rights-movement/>

Robert Burnett

- http://www.scottisharchitects.org.uk/architect_full.php?id=401915#:~:text=Robert%20Stirling%20Burnett%20graduated%20DA,still%20in%20practice%20in%201994.

Laura Heikkila

- <http://nocpok.fi/esiintyja/laura-heikkila/>

David Todd

- <https://www.david-todd.co.uk/>

Erik Garcia

- <https://erik-garcia.com/>

Jon Luke

- <https://jon-luke-piano-teacher.tripod.com/>

Hannah Quinn

- <https://hgo.org.uk/cast/hannah-quinn/>
- <https://www.wab.edu/connect/wabnews/articles/~board/news/post/96-students-6-schools-1-voice-apac-choir-2016>

Matthildur Anna Gisladdottir

- <https://opera.is/en/folk/matthildur-anna-gisladdottir/>
- <https://www.lhi.is/profile-main/15674>

Additional Sources

Volume Five

Jose Javier Ucendo

- <https://www.clonter.org/event/opera-prize-3/>

Jamie MacDougall

- https://www.heraldsotland.com/arts_ents/13121252.how-a-car-crash-set-career-of-tenor-back-two-decades/
- <http://www.operascotland.org/person/4499/Jamie-MacDougall>
- <https://www.bbc.co.uk/programmes/profiles/3q72NTRVwbx2WDF7TpQqcW7/jamie-macdougall>
- <http://www.loganartsmanagement.com/jamie-macdougall.html>
- <https://www.paviliontheatre.co.uk/shows/caledon-scotlands-tenors/>

Laura Heikkila

- <http://nocpok.fi/esiintyja/laura-heikkila/>

David Todd

- <https://www.david-todd.co.uk/>

Erik Garcia

- <https://erik-garcia.com/>

Jon Luke

- <https://jon-luke-piano-teacher.tripod.com/>

Nicolas Zekulin

- <https://www.nyos.co.uk/about/board/nicolas-zekulin>

Peter Morrison

- http://wiki.scotlandonair.com/index.php?title=Peter_Morrison

Richard Morrison

- <https://musicscotland.com/products/richard-morrison-songs-my-home>

Additional Sources

Volume Five

Alistair Digges

- <https://www.alistairdigges.com/biography/>

Eirlys Myfanwy Davies

- <http://www.eirlysmyfanwydavies.com/>

Anush Hovhannisyan

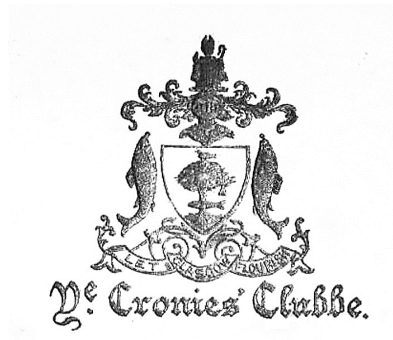
- <https://www.anushhovhannisyan.co.uk/>

Arthur Brown

- <https://www.heraldscotland.com/opinion/13081419.arthur-brown/>
- http://www.derek-drennan.co.uk/Music/Music_Background_PMOS.html
- <https://www.facebook.com/pmos1908>

Further Information

Volume Five

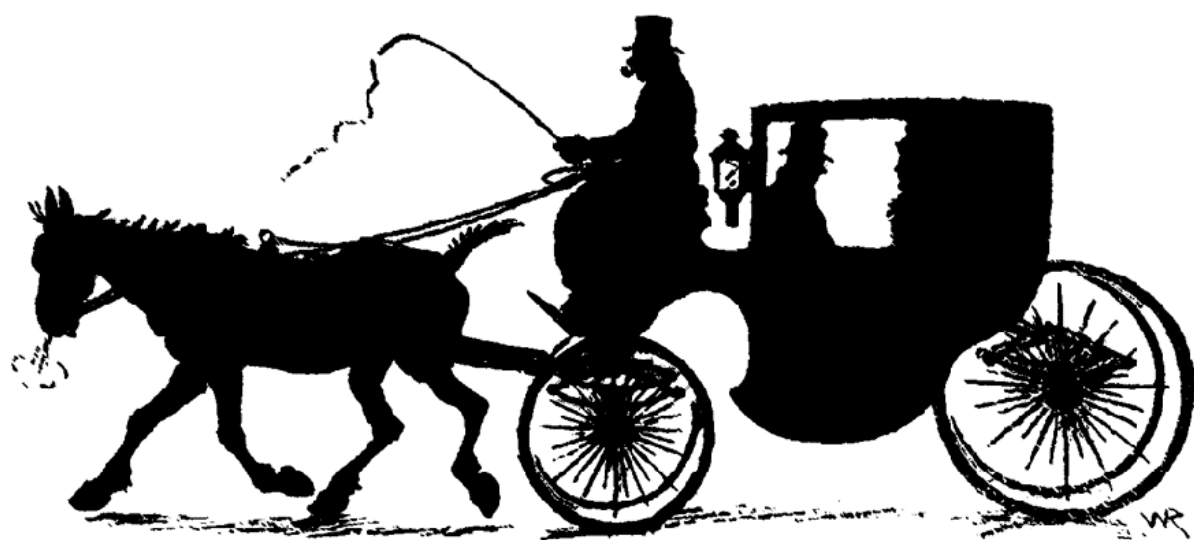


**Our knowledge of Ye Cronies history
is continually evolving.**

**Should you have any additional information
you think would enhance this volume
(or future time periods)
we would welcome your contribution.**

**For further details, please contact
The Club Secretary by the following email:**

yecronies@outlook.com



ye end of everything