



Conductor's Notes

As I write this call to arms for the new season, it has just been announced that Andrew Nethsingha, Director of Music at Gloucester Cathedral, has been appointed to the equivalent position at St. John's College, Cambridge. You will recall that, shortly after coming to Gloucester in 2002, he started changing the sound of the Cathedral Choir here, by getting rid of the old guard, starting with me. I only mention this, not out of 'sour grapes' – well, not **just** for the residual rankle - but because that action freed my time up to pursue other things, foremost of which was taking on Tyndale Choral Society! Gone are the days when Cathedral Organists like Brewer, Sumsion and John Sanders made it a life's work, something of which we enjoyed last year.

As a review of the November concert, I don't think I can do better than I said at the AGM: "The goal of bringing off a programme of three great elegiac pieces on Remembrance Day was one we rose to majestically. I think many of you were really moved by Elgar's 'For the Fallen'; I certainly was. The Handel Funeral Anthem may have been new to most of you, but it was delivered with an assurance that belied this, and shone through as the masterwork

it is, despite the alien sound of clarinets. The highlight of the evening - of the season - was of course the Mozart Requiem. This year cannot have been short of performances, but I like to think ours had all the precision, the variety, and especially the drama that it needs. In the new Levin version, there are things to learn and things to learn anew, but whatever our personal views of the changes we brought the same commitment in performance as to the real Mozart. A good audience was there to appreciate our efforts."

Sadly, because of conflicting bookings, we were unable to visit Amberley last year. When I realised we couldn't do the carols, I didn't think it would matter too much; after all, it was a very recent tradition, originally intended as a one-off fund-raiser. I have to say that in the event I really missed doing that evening with you, and I very much hope we can manage something this year.

So we move on to new challenges. In the Summer Concert, we shall work on two masterworks and an interesting example of a type of work whose heyday was the turn of the twentieth century, the choral ballad. Vaughan Williams' *Serenade to Music* was written to celebrate fifty years of Henry Wood as a conductor, and was

premièred at the Proms on October 5th 1938. Originally for sixteen solo voices, we shall all pretend to be Isobel Baillie, Astra Desmond (now there's a name!), Walter Widdop, Roy Henderson, or whoever, according to voice. The Five Negro Spirituals from Tippett's *Child of our Time* have a marvellous cathartic effect in the original oratorio, but stand up well on their own. (I am glad to see Schott's have not watered down Tippett's title in the cause of political correctness!) They are not easy to bring off, but I believe we will bring a great atmosphere to them.

I think I can guarantee you will not have come across *Phaudrig Crohoore*, an Irish ballad, before. Charles Villiers Stanford was a very adaptable composer; most of us know him for his settings of the Anglican church services, but he wrote some wonderful symphonies and piano concerti which are just beginning to attract the attention they deserve. He was also a master of the 'choral ballad' like this piece; where the whole choir tells the story. I hope you will look beyond the admittedly banal libretto with its self-conscious 'Irishisms' to the excellent music it inspired from Stanford. It is an Irish take on the Lochinvar story: girl loves boy - girl agrees to marry another boy - boy grabs girl at wedding - off into the sunset! If we do it well, there won't be a dry eye in the house as we sing, rather appropriately, "An the tears in her blue eyes stood tremblin' to flow".

And so to *King Olaf* in November. You all know this has been a pet project of mine, really since I took over the Society, and I guess I am in danger of overselling it. I just hope you will all experience the excitement I did when I first sang it at school, my first alto part! I can't do better to introduce it than the words I suggested for our application to 'Awards for all':

"Elgar's three great oratorios (The Dream of Gerontius, The Kingdom, The Apostles) have

long established themselves in the standard choral repertoire and receive regular performances. Those large-scale choral works just preceding *Gerontius* have, sadly, been unfairly overlooked; of these, *Scenes from the Saga of King Olaf* is held by most Elgar devotees to be the finest. It is our intention to remedy that in this, the 150th anniversary of the composer's birth.

"*King Olaf* is styled a 'dramatic cantata' and it is certainly dramatic. In places, it comes close to the opera that Elgar never wrote. It tells the story of how Olaf took Christianity to the people of Norway in the eleventh century, how this caused conflict with followers of the ancient pagan gods, which brought about his ultimate downfall. Against this sweep of political turmoil, expressed in great set-piece choruses, Elgar and his librettist Ackworth (based on the ballad by Longfellow) also show a gentler side in Olaf's largely unsuccessful relationships with three women. These various 'tableaux' are painted in music of wonderful power and delicacy, as appropriate.

"The piece was written for the North Staffordshire Festival of 1896, and uses a large orchestra and chorus, and three soloists. It continues to be a neglected masterpiece, with infrequent performances, which the Tyndale Choral Society would like to rectify as part of the Elgar celebrations."

Then there is our joint Workshop with St. James Church in September: the Fauré Requiem and Cantique de Jean Racine, together with the Handel piece that started my work with you, *As pants the hart*. I know many of you said you enjoyed doing the Handel at the time and it will be fun visiting it again relatively soon. It is a joy that Nigel Davies has agreed to play for us in what I know will be a rewarding day.

Ian Harrold

From the chairman

Dear Friends,

Welcome to our new season and an opportunity for most of us to extend our musical experience. Personally, I had not heard of *King Olaf* before Ian introduced it to the Society and said that he would wish to produce it, when we could afford it, on his acceptance of the post of musical director. The fact that it is by Elgar promises a treat in store.

We also plan to extend our social activities with a repeat of the cinema experience at Cromhall, a garden party at the end of the first half of the season and another workshop in September. Please try to keep the dates free as they give us a chance to get to know each other better, rehearsals allow little time for social interaction.

There are many of you who have ideas as to how we could extend both our music and friendship and your committee will always welcome your ideas. Please be bold!

There was an interesting article in my daily paper, 18th January, making the point that choral singing increased the sense of achievement, happiness and even lowered blood pressure of the singers; it said nothing about the effect on the conductor! As always we are looking for new members and perhaps the above benefits of making music together should be part of our promotional propaganda.

My best wishes for a happy, healthy season in 2007.

John Ewer

CONCERT INFORMATION

SUMMER CONCERT

Saturday 7th July at 7.30pm at St Mary's, Wotton-under-Edge

*Vaughan Williams,
Tippett and Stanford*

AUTUMN CONCERT

Saturday 10th November at 7.30pm St James' Parish Church Dursley with the Tyndale Sinfonia

*Scenes from the Saga of
King Olaf*

Concert rehearsals will be on the Mondays before each of the concerts, 25th June in Wotton Parish Church, and 5th November in Dursley Parish Church at 7.30pm. The rehearsals in church on the 7th July and on the 10th November will be at 2.30pm.

Dress:

Ladies: Long black skirt or black evening trousers and long-sleeved white blouse (black blouse for Winter concert).

Men: DJ or dark suit, white shirt and black bow tie.

AGM: Wed 28th November.
Venue to be arranged.

From your Secretary

It's a sunny Sunday morning, Desert Island Discs is on the radio, and I've just sung along with gusto to a snippet of the Mozart Requiem chosen by Edna O'Brian, and I realise THAT's why I joined the TCS – to learn and sing such wonderful music. (Edna's next choice was Piaf's *Je ne regrette rien* – but I already knew that!)

In trying to find if a quorum was ever set for the committee, I recently read through all the past AGM minutes. I found no mention of a quorum, but I met Mollie Neale and fell in love with her. I am too recent a member to have known our founder, but her dazzling personality fair leaps off the yellowing pages of minutes. Mollie's sense of humour, honesty, down-to-earth approach, lack of stuffiness, and life force just sing through. I'm told that her addresses at the AGM, first as Chairman and then President, were made without notes, always full of humour, and sometimes partly sung! I wish I'd known her.

In 1960, subs were 5/= and there were 70 regular singers. Membership appears to have peaked in 1970 with 108, but the performing chorus was smaller. Mollie oft bewailed the dearth of tenors and basses (sounds familiar!). Some members were asked not to sing in concert due to lack of practice. She said she would like to see 'less casual dipping in and out' and 'we must not get slack in attendance'.

Membership appears to have dropped steadily over the decades to, I think, 58 in 2000, and we are now at 67.

Some were urged to learn their 'rudiments', ie work on an introductory guide to music notation and sight singing, and to practise

between rehearsals. Mollie would often comment on concerts that the choir needed more Attack! More Confidence! and this would make for a bigger sound and better entries. She also said that 'good diction aids good tuning'.

Audiences in the early years were huge by current standards – but in 1967 the membership was still castigated for not selling enough tickets when *only* 253 attended the Winter concert. At various times, the subject of concert content would come up, with some wishing to sing familiar music, and others wishing to have new challenges. Some wished to introduce formal auditions, some wished to form a sub-group to sing separately. Mollie's response was always firm. She didn't wish inexperienced singers to be discouraged, and didn't wish to see any divisive moves. The music was to be a mix of the familiar and the new. In 1971, the Musician's Union asked for £7 minimum for one rehearsal and performance. We now pay an average of £125. That's inflation for you!

So it seems '*plus ça change, plus c'est la même chose*'; – the problems remain essentially the same! Membership and audience numbers, rehearsal attendance, skills levels, different tastes in music, rising costs. Comforting, in an odd way.

I think Mollie's philosophy can be summed up with two quotations from these AGM addresses: 'Altogether, we should try not to be too snooty', and she 'liked to see happy enthusiastic people making lovely music as this was the recipe for the perfect choral society'. Amen, Mollie.

Tyndale Choral Society Website

I thought you would be interested to know how the Tyndale Web Site has been doing since it came into operation. I hope quite a few of you have looked at the site and what it has to offer and, hopefully, used it.

In its first year the TCS website has grown from a handful of inanimate pages to an interactive system supporting on-line ticket sales, internet shopping, a members' notice board and a permanent archive of society memorabilia. More importantly, it has made a contribution to the society in each of its focus areas: attracting new members, marketing and fundraising.

Development has been a voyage of discovery: every page a personal first in terms of aesthetics, ergonomics and technology. Not surprisingly, there are inconsistencies and opportunities for improvement. What took shape in 2006 proved that it could be done; the goal for 2007 is to build a mature asset.

The 'first birthday survey', conducted in December and January, marked the end of the beginning; with a year of experience it was reasonable to expect replies to two key questions: 'what does the society need' and 'what do members want'. Next month, Julia and John will review the survey responses (plus other feedback) and plan for the next stage of development.

Cost

As all outgoings associated with the website were matched by anticipated donations, there was no cost to the society.

Revenue

The table below shows commissions (£s) received by the on-line shop in 2006.

	1Q	2Q	3Q	4Q	Total
Amazon.co.uk	26.29	23.98	32.29	66.90	149.46
Musicroom.com	2.75	4.13	5.95	6.87	19.70
0800flowers.com-	-	-	-	0.00	0.00
Total	29.04	28.11	38.24	73.77	£ 169.16

Clearly, most is due to purchases from Amazon. Sales have fallen off steeply since Christmas please keep using the shop (to tempt you, M&S has recently been added to the list of merchants).

Website - Technical notes and hints

If you find a useful page within the website you can *bookmark* it in your browser and return to it later (for example: the main news page or the shop).

The *site map* is an index of, and contains a link to, nearly every page. If you can't find something, it's worth looking in the site map (click *help* on the main menu and then *site map*).

The current version of the website has been designed *for* Internet Explorer (and *tested on* IE and Firefox). The next release will be designed *for* Firefox (but still *tested on* both). This decision has been taken to exploit Firefox's support for industry standards and thereby ensure consistent results across hardware platforms and operating systems; its timing reflects the fact that over half of our users (by page count) have now made the change. Usage of browsers other than IE and Firefox remains below 2% of our traffic, justifying the decision to ignore them.

The photograph album (such as it is) will migrate completely to 'flickr' in our next release. Now would be a good time to set up a user id. It is obvious from the survey that many members would like to see more photographs. This can only happen if *you* submit them!

The survey is now over but the feedback page is permanently 'open'. Input is always welcome. Please also speak to me if you think I can help further.

John Hicks

Committee members:

John Ewer	Chairman
Lorna Lane	Treasurer
Julia O'Connor-Beach	Secretary
Catherine Bennett	Concert Manager
Lisa Randell	Concert Secretary
Jill Brown	Fundraising Coordinator
Wendy Thomas	Publicity and Printing
Frances Neale	Friends Secretary
Ian Harrold	Conductor
Doreen Manning	Librarian
Audrey Sewell	NFMS Secretary

Critique of the

Autumn Concert in St James' Church on 11th November 2006

'A Remembrance Day to Remember'

The Tyndale Choral Society gave a large audience in St James' Church, Dursley a most rewarding and thought-provoking commemoration of the fallen in war on Saturday 11th November. Their unusual programme *Lest We Forget* featured two lesser-known but powerful works by the great composers Handel and Elgar, and a new solution to the completion of Mozart's unfinished Requiem.

Handel's Funeral Anthem *The Ways of Zion do Mourn* is relatively neglected compared with his Coronation and Chandos Anthems. Perhaps this is due to its sombre mood, which was perfectly suited to Remembrance Day. It would be difficult to imagine a more compelling performance than that produced by the Tyndale Choral Society and Tyndale Sinfonia under conductor Ian Harrold last Saturday night. The opening was powerful and dark, with good balance between chorus and orchestra, with precise orchestral rhythms providing vitality. The repeated lament "How are the mighty fallen!" was interspersed with lighter, more radiant movements celebrating the lives of the fallen. The chorus skilfully negotiated all these variations in mood. There was a hushed start to the final movement, which finally led to a major key hymn-like remembrance of the dead reminiscent of "As in Adam all Die" in Messiah.

Ian Harrold had the idea of retaining the dark instrumentation of Mozart's

Requiem for the other pieces in this concert. While it was strange to hear clarinets in Handel, this certainly worked for Elgar's *For the Fallen*. The brass playing was particularly fine. Sir Edward Elgar was clearly greatly moved by the Great War, and his music contains disturbing elements which seem at odds with Laurence Binyon's text. From the outset, Elgar strikes a mood of intense sorrow, but then at the words "They went with songs to the battle", he undermines the text with a burlesque march worthy of Mahler. This reflects the horror of conflict in the Great War much more realistically than the words. There is a noble setting of the famous words "at the going down of the sun and in the morning we will remember them". Elgar then builds a superbly emotional final climax, but again the heartfelt sorrow and uncertainty seem ill-matched with the crystalline reassurance of the text. The chorus were clearly totally committed to this music and more than able of presenting its varied moods, and the playing of the orchestra led by their authoritative leader Justine Tomlinson was a revelation in this complex score. Unfortunately solo soprano Jane Sherriff seemed ill-at-ease on this occasion, and insecure in the high register.

Mozart's Requiem is one of the prime works in the choral repertoire, popular with performers and audiences alike. Yet it has major structural problems, as Mozart died before he could finish it, and it had to

be completed by the competent but uninspired Suessmayr. Last night, the Tyndale Choral Society performed the work in a recent version by Robert Levin which attempts to address Suessmayr's deficiencies. The chorus generated great excitement in the dramatic opening movements, although the volume was unrelentingly loud. The Tuba Mirum was particularly fine with expressive solo trombone playing and the rich bass of Brian Pursey. He was joined by the lyrical tenor of Lewis Brown and the warm alto of Debra Blake in Recordare, where the ensemble of the solo quartet was most moving. The chorus was on great form, and sang with admirable vigour and accuracy in *Domine Jesu Christe*, and sensitivity at *Hostias*. Perhaps *Lachrymosa* could have done with warmer soprano tone, and the *Quam Olim Abrahæ* fugue with more rhythmic vitality. Levin's extensions of the *Lachrymosa* Amen and the *Hosanna* fugues certainly give the work more weight, but as there is only one Mozart, perhaps Suessmayr was wise in keeping his interpolations as short as possible. Nevertheless the vigour of Ian Harrold's direction and the Tyndale forces did much to cover up the work's problems.

This was a most imaginative programme, admirably suited to the occasion, and both chorus and orchestra were on top form. The audience could not fail to be impressed and moved by the quality of the music and the performances, and were warmly appreciative. Altogether an occasion for remembrance and to remember!

David Moss
12 November 2006

Wendy Thomas - a new recruit to the Committee

I'm one of the newer second altos—I just joined Tyndale in 2006 and perhaps because I sing near our Secretary, I now find myself doing publicity! Hmmm.

My accent probably gives me away: I'm not a native to these shores. Home is originally Cambridge, Massachusetts, but I've lived in New York City; Boulder, Colorado; and, all too briefly, Panama. I moved to London six years ago for work, ended up marrying an Englishman, and we escaped the big city for an entirely better life in Dursley in 2005. My day job is with the Environment Agency HQ in Bristol, where I work in the Information Services Unit (aka the library!). I am also on the board of the Women's Environmental Network, a national campaign for environmental issues that affect women and families.

I've always been mad about music, thanks to my parents, who taught me to sing along to Gigi at the age of two. Growing up in the 1960s, it was Pete Seeger, Leadbelly, Harvard University football songs, and a fair bit of opera. I began singing in high school, where an ambitious musical program included Carmina Burana, Brahms Lieder, and a rash of musicals. I majored in music at university, concentrating on history and composition; the only performing I did then was in an early music recorder ensemble.

My latest musical obsession is an IPOD that holds 7,500 tracks—bliss! My playlists currently include bluegrass, old-style American country (Carter Family), and the usual suspects (Mozart, Beethoven, Brahms, Handel).

Non-musical interests include trying to train our mad Welsh Terrier puppy; losing sleep over my home baseball team, the Boston Red Sox; volunteering for Democrats Abroad and fighting for space in the kitchen with a partner who loves to cook.

Diary Dates and Other Matters

Committee Meetings:

Meetings are planned for Wed 11th April, Tues 17th July and Wed 20th September. If there are matters which you want to be considered or raised, please see members of the committee in good time.

New Members:

Please encourage potential new members to come along to rehearsals at the start of the season and make sure you introduce them to the Secretary so that she can welcome them and take their details. Remember there are Open Rehearsals on 2nd April and 3rd Sept.

Subscriptions:

Please pay early in the season. The rate will be £41 increasing to £42 on 7th May, and £20.50 increasing to £21 on 7th May for full-time students. If you pay tax and wish to Gift Aid your subscriptions so that the Society can reclaim the tax paid - a free bonus to the funds - this is very simple and Treasurer, Lorna Lane (alto) will be only too happy to provide forms.

Fundraising and Events:

We will have our cake stall in Dursley on Saturday 12 May from 9-11am.

Thanks to Elizabeth Young, we have been allocated the Wotton Town Hall teas date of Sunday 10 June, and we serve from 2.30 p.m. Do join in – the craic in the kitchen is something to behold!

Cinema Picnic:

In a slight change to the past format, you can now come self-catering. This year's celluloid Glyndebourne is on Saturday

30th June. This is primarily a social event, and open to non-members.

Garden Party:

Sandra and Mike Tucker have very generously made the Amberley Rectory garden available for us on Sunday, 22 July (12.30-3p.m.), and Catherine Bennett and Marjorie Harrison have offered to slave in the kitchen to provide us with a sumptuous spread. Those of us who attended Tyndale's 45th birthday garden party will no doubt be first in the queue to sign up – it was a fun gathering in a lovely setting, with first-class fayre. Members' partners and Society Friends will be very welcome. Tickets will be available nearer the date.

A further fundraising Christmas concert is also planned. More information on these will come later.

Sales Stall:

As ever, the stall will be in operation throughout the season. It makes an important contribution to the funds, so bring along books, plants and other produce, records, tapes and anything else that is saleable, and in any case visit the stall and buy.

Saturday 10th November - help will be needed to erect and dismantle staging so please contact the Concert Manager (Catherine Bennett) with offers of assistance.

Wednesday 28th November - **Annual General Meeting:** Dursley Tabernacle Upper School Hall.

Fauré Workshop – 29th September 2007

The Brahms and Parry Workshop last year was a cracking day – well supported, well sung, appreciated by the audience, and good for our fund raising target.

Some feedback from thank-you messages we received after the Brahms:

“...lots of people there, lots of laughing and talking - a really good vibe and community spirit...”, “Very enjoyable, excellent company and excellent grub.” “Many thanks for a most enjoyable Saturday making music in Dursley... It was good to meet with singers from quite a wide area, and I shall be telling members of Newent Choral that they missed a treat.”

We would like to make it a regular part of the Tyndale calendar, and the last Saturday in September seems to be a good time for it – not many societies perform concerts around then. The music will be the Fauré *Requiem* (Latin), Fauré *Cantique de Jean Racine* (French) and Handel *As Pant the Hart* (English). Both of the Fauré pieces were suggested by members.

As last year, the day’s success relies on the support of our membership: those who sing; those who bring friends and family; those who spread the word to other singers; those who don pinnies and rubber gloves... Whatever you did last year, please do it again! Please make a note of the date in your diary NOW!

Further details will be announced in due course, and watch the website.

Julia

South Cotswold Choral Calendar

Jos Gregson, Secretary to Thornbury Choral Society, has organised a brochure containing the 2007 programmes for Thornbury, Cirencester, Wycliffe, Stroud, and Tyndale Choral Societies. It is for distribution by the societies to all members, and to libraries, venues, etc in our areas. We welcome this initiative, and feel that such co-operation between our societies can only be of mutual benefit. If you can think of good locations to place the Calendar, please tell Wendy Thomas.

Friends of Tyndale Choral Society

The Friends package is being revised this year as discussed at the AGM.

The Friends subscription for 2007 will be £25 single or £40 for a couple. The Friends package will include an invitation to attend the summer and autumn concerts as our guests, including free programmes and free interval drinks, invitations to other Tyndale events including the AGM and copies of our newsletters.

We will also be offering the Friends package in the form of a TCS Guest Gift Voucher, which members may wish to give to friends and family as gifts. TCS Guests Gift vouchers will be available from the Treasurer at £25 each.

Choir Members

Sopranos

Fiona Chandler
Mavis Church
Jenni Culverwell
Glenis Ewer
Anne Glanville
Christine Gourd
Clare Harrison
Marjorie Harrison
Diana Hobbs
Lynette Magnone
Doreen Manning *L*
Marion Miller
Kathryn Palmer
Angela Pendlebury
Anne Shipton
Valerie Skinner
Judith Taylor
Joyce Theaker
Lesley Townsend
Sandra Tucker
Ros Wakefield
Vanessa Weaver
Elaine White
Elizabeth Young

Altos

Catherine Bennett
Jill Brown
Jenny Coles
Shelagh Fitzarthur
Betty Hebditch
Jacquelin Hill
Wenna Hills
Estelle James
Sally Lamerton
Lorna Lane *Tr*
Caroline Marshall
Francis Neale
Anne Nuttall
Julia O'Connor Beach *Sec*
Lisa Randell
Indigo Redfern
Kate Reeves
Wendy Richardson
Helen Roberts
Miriam Salman
Wendy Thomas
Alexandra Tomlinson
Eve Tudgay
Sue Walshaw
Lesley Wrankmore

Tenors

Rev Philip Butcher
Jean Dabinett
John Ewer *Ch*
Peter Harney
Alastair MacLeod
Hugh Richards
Audrey Sewell
Andrew Young

Basses

Brian Bolsher
Mike Chambers
John Hicks *WS*
Brian Kitching
Derek Manning
Brian Neale
Tim Page
John Palmer
Dick Skinner
Geoff Whiley

Names in *italics* - committee members:

Ch - Chairman: *Sec* - Secretary: *Tr* - Treasurer: *L* - Librarian

WS - Web Site * Editor

DIARY OF EVENTS 2007

Key: DMC Dursley Methodist Church BH Bank Holiday

MarchMon 26, 7.30pm, DMC,
First rehearsal**April**Mon 02, 7.30pm, DMC, *Open Rehearsal*, Taster Evening
Mon 09, B H, NO REHEARSAL
Wed 11, 7.30pm, North Nibley, Committee meeting
Mon 16/23/30, 7.30pm, DMC, Rehearsal**May**Mon 07, 7.30pm, DMC, Rehearsal (BH)
Sat 12, 9.00am, Dursley Cake Stall, Fundraiser
Mon 14/21, 7.30pm, DMC, Rehearsal
Mon 28, B H, NO REHEARSAL**June**Mon 04, 7.30pm, DMC, Rehearsal
Sun 10, 2.30pm, Wotton Town Hall Teas, Fundraiser
Mon 11/18/25, 7.30pm, DMC, Rehearsal
Sat 30, pm, Cinema Picnic, Fundraiser**July**Mon 02, 7.30pm, St Mary's Wotton, Rehearsal
Sat 07, 2.30pm, St Mary's Wotton, Rehearsal
7.30pm, St Mary's Wotton,
Concert Performance

Mon 09/16, 7.30pm, DMC, Rehearsal

Tues 17th 7.30pm Gloucester, Committee meeting
Sun 22, 12.30pm, Amberley Rectory, Garden Party
Mon 23, 7.30pm, DMC, Rehearsal**August SUMMER BREAK****September**Mon 03, 7.30pm, DMC, *Open Rehearsal*, Taster Evening
Mon 10/17, 7.30pm, DMC, Rehearsal
Thur 20, 7.30pm, Wotton-u-Edge, Committee meeting
Mon 24, 7.30pm, DMC, Rehearsal
Sat 29, 1 pm, St James' Dursley, Workshop/Concert**October**

Mon 01/08/15/22/29, 7.30pm, DMC, Rehearsal

NovemberMon 5, 7.30pm, St James' Dursley, Rehearsal
Sat 10, 2.30pm, St James' Dursley, Rehearsal
7.30pm, **Concert Performance**
Wed 28, 7.30pm, AGM and supper, Dursley Tabernacle Upper School Hall.**December**

Sat 8, 7.30pm, Amberley Church, Carol concert, Rehearsals TBA