



# HENLEY CHORAL Society

# HERE'S THE PITCH

Issue 39  
November 2019

## From the Editor

It is lashing with rain and wind outside but there are two Christmas concerts to look forward to and enough fascinating articles here by HCS members to warm the cockles of anyone's heart.

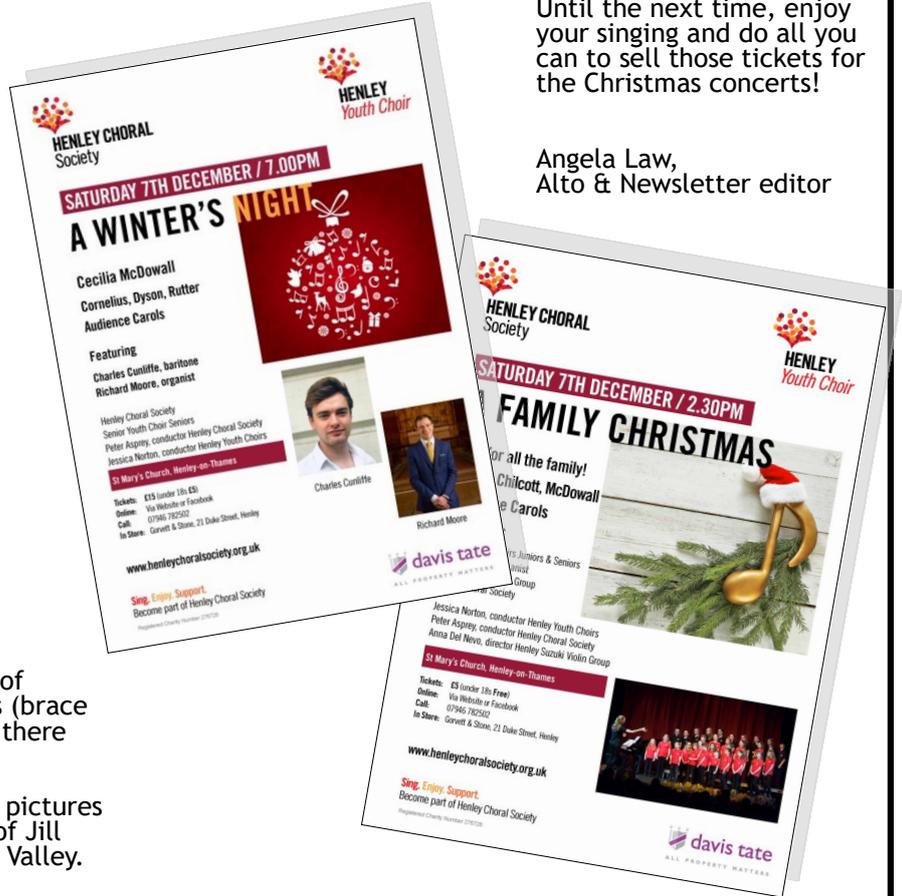
Alto and Friends' Secretary, Liz Ware tells us about the brilliant fundraising efforts of HCS members who slept out to raise money for Action for Children (you can still donate, see page 2); Soprano Joss Lynch explains the work of Help Musicians UK; and Bass Tim Osborn-Jones shares details of an annual concert in honour of patron saint of music St Cecilia. St Cecilia certainly blessed Bass Michael Kay's family judging by an intriguing account of his composer ancestor who knew Haydn and Beethoven.

Closer to home, Liz Ware thanks the Friends of HCS, I recall attempts to recruit more male singers and Soprano Jane Hutton tells us why she has stepped up to be Concert Manager. There's a chance to get to know HYC Musical Director Jessica Norton and HCS founder and Membership Secretary Wendy Hawkins contributes a moving post, originally made by Classic FM, on the value of learning music. In honour of Peter's love of jokes (brace yourselves for those at the Christmas Concerts...) there are some examples, also courtesy of Classic FM.

Finally, as a reminder of warmer days, you'll find pictures of the HCS Summer Party held by kind invitation of Jill Seward in her beautiful garden in the Hambledon Valley.

Until the next time, enjoy your singing and do all you can to sell those tickets for the Christmas concerts!

Angela Law,  
Alto & Newsletter editor



## It's great to have Friends...and you can be a Friend too!

Friends of Henley Choral Society, we have many reasons to thank you for your support - possibly more than you realise.

Of course, there's the opportunity to sing good music and deliver great performances to the local community to as high a standard as we're able, often alongside impressive young soloists and instrumentalists. We give extra thanks when we see the joyful faces of Henley Youth Choirs, led with great energy by Jessica Norton. Thanks to your support, there's the quality of the conductors HCS has engaged over the years. As one HCS member pointed out, Peter Asprey is so good at his job that 'he manages to stay positive even when we're not great'. But that's not all.

According to singing charity Music in Our Bones, something special happens when we sing with other people. We asked our members for their thoughts. What makes them leave home on a dark and cold Monday evening when staying in would be an easier option? Here are a few of their responses: 'The camaraderie,' 'Being part of a group. Particularly important if you live alone or are new to the area,' 'Congenial company,' 'A sense of belonging and purpose'.

Little surprise then that as recent research suggests,

choirs generate a sense of belonging and community cohesion. Apparently, singing with other people has an 'ice-breaker effect', bringing together unfamiliar individuals and bonding large groups (Pearce E et al 2015). According to Heart Research UK, the health benefits of singing include an improved immune system and better breathing. It also has an effect on our emotions, helping us to relax, reducing anxiety and fatigue (Coulton S et al 2018). HCS members seem to agree as they say: 'It's very uplifting,' 'I always feel more relaxed afterwards,' 'I get to rehearsal feeling tired but leave feeling better,' 'I'm still singing when I walk to the car park'.

HCS Friends, we thank you for the opportunity to sing together and the many benefits it brings to us and to the community. If you happen to be in Henley on a Monday evening, don't be alarmed by the number of smiling people humming tunefully on their way back to the car park. You know where they've been!

Do you know someone who could support us as a Friend? If you are a HCS member then please come and talk to me at a rehearsal. Alternatively please put them in touch with us at [henleychoralsocfriends@gmail.com](mailto:henleychoralsocfriends@gmail.com).

Liz Ware, Alto and Friends' Secretary

## Thoughts from a sleeping bag: HCS members sleep out for charity

2 a.m.

There's a church clock striking somewhere. I check my watch. We pitched camp in the darkest part of Forbury Gardens but it's still ludicrously light. Urban light pollution at its best. Sounds as if we're lying in the middle of a race-track. Where are they all driving at this time of night?

It's the 22nd Byte Night Sleep Out in aid of Action for Children. Scattered around the park are 91 people in sleeping bags. Five of us are from HCS - artfully persuaded by tenor, David Lewis who has been involved with the charity for years.

Hadn't expected such a fun evening. Good food, a quiz and thought-provoking charity presentations, all in a warm church. Then outside to our sleeping bags and a midnight feast of crisps, chocolate and homemade cherry vodka courtesy of HCS team mates, Dru, Mark, David and Susan. As we settle down for a slightly uncomfortable night, one fact I've just heard sticks in my head. Every 15 minutes, a child in the UK is taken into care.

3 a.m.

The clock strikes again. No let-up in the traffic noise and the lights are still glaring. But we're warm, thanks to the foil blankets from Action for Children. Miraculously, it's dry. Perhaps the first rain-free night in the last two weeks. Well-fed and reasonably comfortable, I lie and watch the clouds in the night sky, safe in the knowledge that a security guard is patrolling the Forbury Park boundary. How it would feel to be here alone, feeling scared and vulnerable? Even worse to be cold, wet and hungry too?



4 a.m.

Still awake. Reflecting on the judgmental attitude of some people towards homelessness. Heartened by the warm and generous response from HCS members to the Just Giving page David set up. Perhaps music opens our hearts? I think back to a young homeless musician I knew. During the day, she'd spend as much time as she could near the piano in St Pancras Station. The only place she felt safe enough to sleep. At night, she just kept walking. If the money we raise helps to keep other young people off the street then this sleepless Friday night will have been worthwhile.

6 a.m.

Didn't hear the clock strike 5. Must have slept for an hour. We all look a bit ragged around the edges. We're lucky. We're greeted by volunteers offering cups of tea and bacon rolls rather than judgement. Time to go home for a hot shower.

Liz Ware, Alto and Friends' Secretary

**Editor's note: it is not too late to support this great effort. Go to: <https://justgiving.com/fundraising/henleychoralsleepers2019>**



## Help yourself to get the most out of rehearsals

- [www.cyberbass.com](http://www.cyberbass.com)  
Free resource where you can play and download SATB parts to aid practice at home
- <http://johnfletchermusic.me.uk>  
Same as above
- [www.youtube.com](http://www.youtube.com) listen to performances: anything and everything & varied quality!
- Try Googling the name of the piece with 'voice' part after it. i.e. 'Purcell Dido & Aenas Tenor part'— you will be amazed at the variety of free resources, videos and recordings that turn up! Variable quality but very useful for basic note bashing.

Paid resources include:

- [www.saffronprompt.com](http://www.saffronprompt.com) Tel: 01799 586269; Address: Quintus Benziger, Great Stampford, Saffron Walden, Essex, CB10 2NY
- [www.choraline.com](http://www.choraline.com) Tel: 0845 3045070; you can buy SATB rehearsal CDs (or download MP3 Files from their website.) Address: Music Dynamics Limited, Stroud House, Station Road, Stroud, GL5 3AP

Whatever resources you use, practice at home will make rehearsals more productive and enjoyable.

## Men wanted!

A fun time was had at Henley Rugby Club on match days, trying to encourage chaps to join HCS. Huge thanks to Bass Bernard Carter for organising it all, and to the volunteers.

Like many choral societies, HCS needs to top up the male sections to keep the balance of the choir. Many of our tenors and basses have 'previous' as singers in school or church choirs, or with other choral societies and singing groups. Some tenors and basses find it easier to commit to rehearsals and concerts at a time when there is a change in the demands of work, career or family lives.

Many tenors and basses join from knowing existing singers, or attending concerts. If you know a tenor or bass who enjoys choral music encourage them to come along! There are NO auditions, a warm welcome for all...and drinks at the pub after rehearsals. **Interested tenors or basses call Membership Secretary Wendy Hawkins on 01491 576929, or come to any rehearsal, Monday 7.30pm during term times: d:two, Market Place, Henley.**



## 'Who do you think you are?' One member's musical heritage

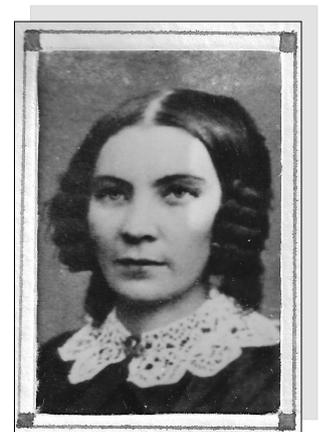
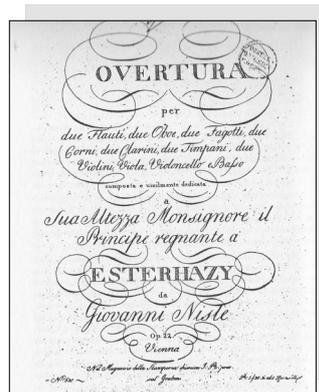
Do you come from a musical family? How far back does it go? And have you ever heard of Johann Martin Nisle?

He's a minor German 18th-century composer, and I discovered a few weeks ago that he was my great-great-great-grandfather. He's not a Mozart or Bach, but he stayed with Haydn and Beethoven and was supported at one time by the famous Count Esterhazy, and his music is sufficiently respectable to have been recently recorded. It can be downloaded from Amazon, which he would no doubt have regarded as black magic.

Actually, he was part of an extended musical family; and confusingly, like the Bachs, most of them were called Johann. Two generations further back, my great×6-grandfather Johann Conrad Nißle (or Nüßle) ran a pub in Geislingen, a market town nestling in the hills midway between Stuttgart and Ulm. Sadly, it was demolished in 1976 to make way for a bypass. Johann had many sons, most of whom were called Johann and died in infancy, but the fifth son, Johann (1735-1788) survived, and it seems he was taught to play the Waldhorn (French Horn) by visiting court musicians who regularly stayed at the inn. He acquired quite a reputation as a virtuoso horn player, and by 1763 was second horn in the Württemberg court orchestra, regarded by commentators as the best in Germany. It seems he also dabbled in composition, though at this stage things become confusing, because nothing was published under his name in his lifetime, and what exists was transcribed and probably reworked by his sons (most of whom, of course, were called Johann). Most of what we know of him is from his letters to his aristocratic employer, in which he was constantly asking (a) for money, and (b) for time off, because his health was suffering: horn players tended not to live long, and he wanted time to develop his skills on the violin so he had a fallback.

Several of his sons went into musical careers, two of them at least as infant prodigies. The one of most interest is Johann Martin Friedrich (1780-1873), my great×4-grandfather. He didn't do his brand recognition any good by spelling his surname variously as Nisle, Nißle, and Nüßle, and his first name variously as Johann, Jean, and Giovanni. Let's call him Martin to avoid confusion. His first compositions were published in 1801. He married in 1803 and had a son, who wasn't called Johann but rather Friedrich Wilhelm; but he abandoned his wife after two years and lived the rest of his long life travelling around Europe on his own, eventually being robbed and murdered on a journey to Paris at the age of

93, a crime which was never properly investigated because no-one knew which country it took place in. Only the fact that he had two valuable musical instruments with him at the time attracted some publicity. His musical career was very itinerant, taking him to France, Hungary, and Sicily, and when the pianist Franz Lütter decided to make him a subject for his PhD thesis in the 1970s, his manuscripts were found thinly scattered among court and monastery libraries all over Europe. What I've heard of it is eminently listenable to; perhaps a little old-fashioned for the time at which it was written (but that's not always known anyway: material was constantly reworked for another performance in another town with a different group of players).



How do I know all this? Well, my mother died earlier this year, so I've been going through her papers, and these include genealogical research from the 1930s in which an ancestor is described as Hofkappelmeister. I had assumed he was probably a parochial church organist, but a Google search showed otherwise, and pointed me to a German-language biography published in 2007; most of which consists of letters written by a previously unknown fifth cousin of mine, Lottie Krüger, describing her painstaking and often unrewarding researches around the (pre-Internet) archives of Europe. Friedrich Wilhelm had an out-of-wedlock daughter called Florentine Cornand-Nisle; Florentine was my grandmother's grandmother, so I heard tales of her from first-hand knowledge. It's strange to realise, however, that none of the intervening generations have actually heard their ancestor's music; we live in privileged times.

Michael Kay, Bass

## **‘Getting to know you’ - an interview with Jessica Norton, Musical Director, Henley Youth Choirs**

*Tell us about your first musical memory*

I don't have a specific first one, so I decided to ask my mother for her first musical memory of me. Apparently I was still in nursery and there was a band in our village running a jam session where members of the audience were allowed to come up and sing. I decided to join in and sang the longest song known to man in front of most of the village. I'm glad I don't remember this one...!

*What has been your greatest experience to date as a member of the audience?*

I went to the BBC Proms for Liszt's 'Dante Symphony' and purposefully didn't listen to it beforehand to enjoy it live for the first time. As the second movement flowed seamlessly into the third and the off-stage choir appeared I sat in awe of the affect of Liszt's writing and live performances.

*And as a singer or conductor?*

There are far too many to choose from! As a singer it is hard to beat performing in the semi-chorus of Elgar's 'Dream of Gerontius' at the BBC Proms, conducted by Sir Simon Rattle. Last year I conducted Haydn's 'Nelson Mass' with original orchestration, which I thought would never happen so early in my career, so that performance was particularly special.

*Tell us about your formal musical education and why you chose the route you did?*

I studied undergraduate music at the University of Surrey which was perfect for me as I needed to explore the different areas of music I could focus on professionally. It was there I discovered my passion for conducting (although I began conducting orchestras). The University of Birmingham was a natural progression for my Masters degree as my lecturer would be none other than Simon Halsey of the CBSO and LSO Choruses. Studying with Simon for a year and spending upwards of five hours on the podium each week gave me such experience and confidence before heading out into the world of work.

*Who is your role model and mentor and why?*

I have many role models; Suzi Digby who has done so much for music education in the UK, Julian Wilkins (a former lecturer) who balances a port folio career with such professionalism and enthusiasm, and of course the myriad of conductors and singers who I am now honoured enough to call colleagues who are always doing such great work.

*What is special about working with children and youth choirs?*

I didn't study Singing until university but I had always sung in school choirs. Those years singing were so enjoyable for me and to encourage that for children now is wonderful. Children and Youth Choir rehearsals are particularly special because of the energetic atmosphere that keeps the room buzzing right to the end; there is so much excitement and passion in the room that can't be contained, particularly when singing a favourite piece of theirs.

*What do you think are the benefits for children and young people in singing together?*

Singing in a group forms a bond that can't be replicated in many other ways, and friendships made in choirs tend to last. It also teaches children how important being part

of a team is and how to listen to others. I try to put in harmonies as early as possible, encouraging the children to understand that everyone in the room is working together to create one outcome. Singing has been shown to bring people out of their shell, instil confidence and broaden their creative horizons.

*What music gets you on the dance floor?*

Being brought up on my parents' era of music, The Rolling Stones can always get me dancing! My mp3 has a huge variety of music from classical to rock, soundtracks, more modern contemporary... I think that's as much as I'm willing to divulge!

*What is your career highlight to date?*

While performances are always exciting and an important part of my career, my highlights lie in rehearsals where choirs who a step up in technique or grasp a challenging section of a piece. Seeing choirs develop is the most cherished part of my work and it would be difficult to reduce that to a single highlight.

*You have a multi-faceted musical career - how do you manage it all?*

I was lucky enough to be brought up by incredibly organised and conscientious parents, who taught me the importance of standing by commitments always giving your absolute best to each job you take on. A meticulous diary and note-book get me through every day; if I forget either one I feel completely lost!

*What alternative career might you have pursued?*

As everyone does I went through so many ideas of careers when I was growing up, most of which lasted a total of a few weeks... Coming up to the time I was choosing GCSE's it became apparent that music was it for me and, while I'm sure I would have found an alternative had music not worked out, I never thought about it. I put all my efforts into ensuring I could realise my ambition of my passion becoming my career.

*What are your ambitions for Henley Youth Choirs?*

There is room for improvement in every choir, so I am looking forward to seeing the Henley Youth Choirs grow in size and technique, while enjoying every performance that we do. I would love to see them perform some longer pieces and collaborate with other choirs and ensembles so they can experience music making on a larger scale. We are always looking for new members as well, spreading our enjoyment of singing through Henley and beyond.

Interview by Angela Law, Alto and Newsletter editor



# This is why we teach Music...

## Why Music?

1. Music is a Science
2. Music is Mathematical
3. Music is a Foreign Language
4. Music is History
5. Music is Physical Education
6. Music develops Insight and demands Research
7. Music is all these things, but most of all,

## Music is Art

### This is why we teach Music:

Not because we expect you to major in Music...

Not because we expect you to sing or play all your life...

But so you will be human...

So you will recognise beauty...

So you will be closer to an infinite beyond this world...

So you will have something to cling to...

So you will have more love, more compassion, More gentleness, more good...

In short, more LIFE.

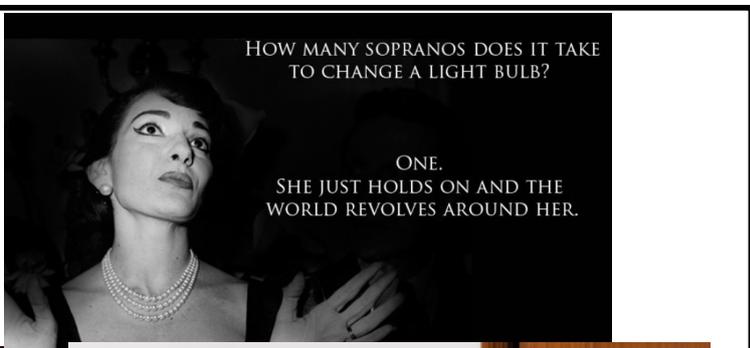
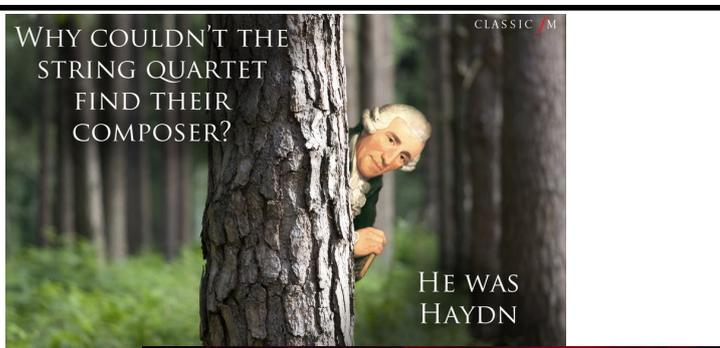
Wendy Hawkins, Soprano, HCS Founder and Membership Secretary from an original post by Classic FM

# You can support our Youth Choirs

The Junior and Senior Henley Youth Choirs have made great progress since their start in 2014. Their excellent performances (below on the Floating Stage at The Henley Festival 2019) are due to a series of dedicated Musical Directors, and, above all, to the army of volunteers, parents, supporters and sponsors who keep the Youth Choirs in action. As the post opposite describes so eloquently, we all know why an experience of learning music and singing together, especially when we are young, is so important. With the ongoing decline of music provision in state schools, the work of the Youth Choirs is more important than ever. Here are two ways to help.

1. Encourage any juniors (age 7-11) or seniors (age 12-17) to come along to the Youth Choirs on Thursday evenings (5.30-6.15pm junior and 6.15-7.00pm senior at d:two, Market Place, Henley. There are NO auditions and all are welcome. Plus they can enjoy a initial session completely FREE with no commitment! See [www.henleychoralsociety.org.uk/youth-choirs](http://www.henleychoralsociety.org.uk/youth-choirs) or contact Henley Youth Choir Manager and Administrator Fi Harding on [Fi.Harding@sky.com](mailto:Fi.Harding@sky.com) or 07947 658252

2. Provide an individual donation or sponsorship. Financial support provides bursaries for places in HYC for those who would otherwise not be able to afford it and ensures that the joy of singing is available to all children, not just to the fortunate. Contact Henley Youth Choir Manager and Administrator Fi Harding on [Fi.Harding@sky.com](mailto:Fi.Harding@sky.com) or 07947 658252; and help keep Henley Youth Choirs on song.



# HCS Summer Party



Great fun was had by all at the annual HCS Summer party!



Huge thanks to Jill Seward for hosting us in her beautiful garden



## Help Musicians UK

Over the past two years, I have become involved with Help Musicians UK, formerly known as The Musicians' Benevolent Fund. I have had great fun attending their auditions for awards to voice graduates at The Guildhall (where our very own Dave Smith was the accompanist!), a wonderful Opera Masterclass and their annual St Cecilia Day service, which will be at Westminster Abbey this year on 20th November. (See below for more information. Ed)

I have been very impressed by the way this charity works so I am sponsoring an advertisement in our Christmas Carol Concert programme, specifically for their new Legacy Programme in which I have become involved.

One area they are researching is 'the last inch' - many oboe players poke their heads forward to play and incur neck problems, so HMUK is working with John Moores University (usually thought of as a sports university) to overcome this. Simple, but such a common problem!

I thought you might like to know more about them and I would be very interested in any comments you have so that I can offer some feedback to them as I am convinced that Choral Societies such as ours would be a good source of new support. What do you think?

Jocelyn Lynch, Soprano

### Help Musicians, who are we?

Help Musicians is an independent charity with an extraordinary history.

For nearly 100 years, we have provided a broad spectrum of help, support and opportunities to empower musicians at any stage of their career, from times of great need to times of opportunity.

We want a world where musicians thrive and work tirelessly to provide creative development and preventative support to musicians of all genres and walks of life in an ever-changing musical landscape. Help Musicians is there for musicians starting out through to retirement, providing a lifetime of support when it is needed most.

### How do we help?

Through extensive research, we know that the nature of a musician's life can be challenging, with many complex difficulties that can leave them vulnerable and contribute to a precarious state of wellbeing, physically, financially, creatively and emotionally.

Help Musicians is uniquely placed to help music creators and those within the industry meet these challenges head on with individually tailored help and a diverse, integrated programme of support. We offer crucial help to sustain careers and provides catalytic funding at times of great need, as well as support to avoid injury, minimise mental health challenges, support hearing health and more; helping musicians thrive, not just survive.

### Why do we need your help?

Our insights show that the life of a musician can be precarious with many unique challenges that can impact emotional, financial and physical wellbeing.

In 2018, the demand for our support increased by 67% and this trend is set to continue. In order for us to continue to meet the rising need among musicians, your help has never been more important to us.

To find out more about our work and how you can help, please visit [www.helpmusicians.org.uk](http://www.helpmusicians.org.uk), or get in touch on 020 7239 9100 or at [info@helpmusicians.org.uk](mailto:info@helpmusicians.org.uk).

Registered Charity No.228089

## St Cecilia: 'Sung in her heart to God alone'

In 230 AD (approx.) St Cecilia, having vowed to remain chaste, was betrothed without her consent to Valerian, at that time a pagan. The wedding day arrived and while musical instruments were playing, St Cecilia 'sung in her heart to God alone', saying 'make my heart and body pure that I be not confounded'. She converted her husband and in due course both were martyred for their faith.

St Cecilia's day, 22nd November each year, has in modern times been marked in London by an extraordinary Festival, the three great choirs of St Paul's, Westminster Abbey and Westminster Cathedral joining together, hosted by each other in turn. The event is organised by Help Musicians UK as a 'celebration of music'.

The event is supported by the City of London Livery Companies and last year, as Master of the Cutlers Company, I was privileged to process with the other Companies and enjoy a fine seat under the dome of St Paul's. The massed choirs are an extraordinary sight and sound and, even if there has been a tendency to include some rather avant garde items, well worth attending. For me, any jarring notes are well lubricated by a fine lunch at Cutlers Hall afterwards. Happy listening.

**2019 Festival hosted by Westminster Abbey, Weds 20 Nov, 11.00-12.00 noon, seated by 10.30. Tickets for the public: [www.helpmusicians.org.uk](http://www.helpmusicians.org.uk) (020 7239 9100)**

Tim Osborn-Jones, Bass



## All the pleasures - and no lack of musical highlights

THERE were many highlights when the Henley Choral Society under their musical director Peter Asprey regaled a packed audience with an eclectic two-hour programme of choral and instrumental music spanning three centuries. The evening began with what was essentially a history lesson of English vocal music delivered by Peter Asprey that led us to a performance of Purcell's Welcome to all the pleasures, an ode for St Cecilia's Day.

Seventeenth century songs by Dowland and Purcell with piano accompaniment were contributed by Valentine Ford, a previous member of the choir making a very welcome return in a new and very convincing role as a professional soloist.

She was partnered by the society's resident accompanist David Smith, who contributed two virtuoso pieces on his own behalf in the second part of the programme. The Bell Quartet, four talented instrumentalists from The Royal Academy of Music, formed their ensemble recently as a permanent professional undertaking. They lost no time in establishing their credentials with William Byrd's Ave Verum Corpus in a convincing arrangement for string quartet. Another unusual contribution by the quartet to the first half of the programme was a lively and witty performance of La Oración del Torero by Joaquin Turina that clearly went down particularly well with the audience. The choir was involved too and contributed attractive works by Thomas Campion, CHH Parry and John Farmer. They ended the first half of the programme with a rousing rendition of Now is the Month of Maying by Henry Purcell.

The choir sang this piece from memory with infectious enthusiasm and perfect clarity of diction. This was in sharp contrast to some of their other contributions where an occasional quick glance at the conductor over their

music scores was not always adequate to ensure clarity of word beginnings and unanimity of phrase endings. After an interval involving substantial liquid refreshment and interesting tidbits, Valentine Ford and the string quartet gave an elegant performance of Retire My Soul by William Byrd.

The most emotive offering of the evening was Stanford's The Bluebird, sung immaculately and with immense charm by Valentine Ford from the pulpit with the choir below contributing a luscious warm effect achieved by having perfect balance across the voices. This performance really touched the hearts of the audience. The Bell Quartet ended their contribution to the programme with a flourish by playing an entertaining piece of traditional Danish music, Ribers No 8 "SterrandsRand", that was a convincing and much applauded display of their exceptional collective talent. This varied and entertaining concert ended with Elgar's six choral songs, From The Bavarian Highlands. This is a substantial work in six movements with piano accompaniment that the choir attacked with gusto.

John Burleigh reproduced from *The Henley Standard*



## Stepping up as Concert Manager

Every one of our concerts is made possible by an army of volunteers doing everything from publicity, to staging, to catering, to buying the flowers for the soloists (apologies to the cast of thousands not listed here, you know who you are). How does all this disparate activity come together to form a single coherent event? The answer is the Concert Manager. The person who works with all of our many volunteers to make sure there are no gaps in the plan.

Traditionally that has been done by the Chair, but our Chair is rather busy organising the society as a whole. Which is why they have asked me to be Concert Manager. HCS members might know me as a Soprano (for the last 20 years, a good bit of which as the Soprano Rep), but in my day job I also had 20 years in international events organising. Running conferences, exhibitions, incentive trips, product launches and all sorts of other events in Sydney, San Francisco, Barcelona, in fact in just about every first world country, typically for thousands of people at a time.

Admittedly these days I am an entrepreneur, creating,

running and selling small businesses, but I think I remember enough about events to make a go at it, so here I am! From this December concert onwards I will be Concert Manager, so if you are asked to volunteer for something, please jump in (in fact, volunteer for something even if you are not asked!) Our concerts simply could not be run without an army of our often invisible but amazing volunteers.

Jane Hutton, Soprano and Concert Manager



**Sing. Enjoy. Support.**

Become part of Henley Choral Society

[www.henleychoralsociety.org.uk](http://www.henleychoralsociety.org.uk)

Registered Charity Number 276728

**Gill Green**

**Pianoforte Tuner/Technician**

*Little Ditton, Colonel's Meadow, Oxford  
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*Tel: 01628 485942*