

Wendover Choral Society

Registered Charity No 1107449



If you are interested in joining us do come along and try us out.

We meet Thursdays at 7.45 pm term time in the Halton Village Hall. Starting again on January 6th or join us for some carols on the 9th December.

Take a look at our website

www.wendoverchoralsociety.co.uk

This contains up-to-date information about our concerts and social events, as well as what to do if you would like to come along and sing with us.

New members are always welcome. No audition necessary.

Please check the website for rehearsal information.

7.30 Pm Saturday 4th December
At St George's Church RAF Halton

Wendover Choral Society
Music Director Peter Bassano
Presents

“Handel Revisited” MESSIAH

As Dubliners might have heard
it at its premiere in 1742

with the Brook Street Band



Soloists
Hannah Bradbury,
Ben Williamson,
Oliver Johnston,
John-Owen Miley-Read

Programme £1
www.wendoverchoralsociety.org

Supported by
**Wendover
Community
Trust**



Become a Friend of Wendover Choral Society

The generosity of our Friends is absolutely vital to the continued success of Wendover Choral Society.

In return for their financial support, Friends receive a pair of complimentary tickets to our concerts, and invitations to our social events.

For more information about becoming a Friend of Wendover Choral Society, please contact the Secretary on (01296) 623496.



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Wendover Choral Society **Our next concert**

will be held on the 7th May 2011:
our 50th anniversary!

The concert will be held in St Mary's Church
Wendover and the programme will be
Fauré: Cantique de Jean Racine
Widor: Organ Symphony No.5
Duruflé: Requiem

Wendover Choral Society

Soprano

Emily Atkinson
Heather Barrrett-Mold
Jean Cowell
Rosemary Cox
Jill Erdem
Sally Garrod
Carol Griffiths
Jean Long
Marian Louis
Catherine Mulcahy
Nicola Nathman
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Hettie Taylor
Fiona Webb
Jean White
Angela Worth
Jean Young

Tenor

Bill McGillivray
Bert Heal
Chas Martin
Alex Pidgen
Simon Robertson
Tony Young

Alto

Pat Cashmore
Barbara McGillivray
Phyllis Hall
Nicky Harding
Helen McKintrye
Suna Kayakiran
Sylvia Levitt
Fiona Peeler
Jill Richards
Alison Roberts
Mandy Smith
Monica Tompsett
Val Turnham
Olive Watts

Bass

Richard Cheetham
James Davey
John Lawrence
Mike Malone
Paul Nathan
Ian Sansbury
Greg Vallance

Handel Revisted Messiah As Dubliners might have heard it Wendover Choral Society

Peter Bassano	Music Director
Richard King	Accompanist
Hannah Bradbury	Soprano
Ben Williamson	Counter Tenor
Oliver Johnstone	Tenor
John-Owen Miley-Read	Bass Baritone
Simon Desbrulais	Solo Trumpet

Brook Street Band
Leader Farran Scott



Aylesbury Vale Arts Council

Wendover Choral Society is supported by
Wendover Community Trust and ValeArts

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Wendover Choral Society also acknowledges the support
given by the Josephine Baker Trust to the
soloists in tonight's concert.

Wendover Choral Society Singing Workshop

On the 5th February 2-5pm we will be
holding a singing workshop open to all. It
will be led by Paul Spicer. Free entry but
donations welcomed.

Programme

Handel: Messiah

Part the First

1. Sinfony
2. Comfort ye (Accompagnato: Tenor)
3. Ev'ry valley (Song: Tenor)
4. And the glory of the Lord (Chorus)
5. Thus saith the Lord (Accompagnato: Bass)
6. But who may abide (Song: Alto)
7. And he shall purify (Chorus)
8. Behold a Virgin shall conceive (Recit: Alto)
9. O thou that tallest (Song: Alto & Chorus)
10. For behold, darkness (Accompagnato: Bass)
11. The people that walked in darkness (Song: Bass)
12. For unto us a child is born (Chorus)
13. Pifa
- 14a. There were shepherds (Recit: Soprano)
- 14b. And lo, the angel of the Lord (Accompagnato: Soprano)
15. And the angel said unto them (Recit: Soprano)
16. And suddenly there was with the angel (Accompagnato: Soprano)

has made several Festival appearances at Aldeburgh, Chester, Greenwich, Nottingham, the Three Choirs (Worcester Cathedral), as well as performances abroad with the Helsinki Philharmonic, Royal Danish Academy Symphony and Royal Oman Symphony. He has conducted a number of concerts with the RCM Chamber Choir (including the first performance in modern times of Beethoven's *Trauerklänge*), introduced a standing RCM Symphony Orchestra to an historically aware performance of Berlioz and directed the Baroque Orchestra in performances of three of Bach's *Brandenburg Concertos* at Buckingham Palace. In January 1995 he was one of the first conductors to appear at the newly built Paris concert hall, Cité de la Musique. He returned to this major Paris venue in July 1998 to conduct two concerts with the Grimethorpe Colliery Band to ecstatic reviews and high profile TV coverage. He has conducted the Eton College Symphony Orchestra, the Redhill Sinfonia, the Imperial College Symphony Orchestra, the Warwick University Symphony Orchestra and Ulster Youth Orchestra and received excellent press response for his recent debut with the National Youth Wind Orchestra.

A champion of new music he has commissioned and conducted the first performances of Tim Souster's *Echoes* (Manchester/BBC Radio 3), Joseph Horowitz's *Tuba Concerto* (Nottingham Festival) and Andrew Powell's *'Falstaff: Theme and Episodes'* (Paris, Cité de la Musique), Chris Batchelor's *Weasel Words & Winning Ways*, Max Charles Davies's *Trinity-Credo*, Simon Dobson's *Four Britten Sketches*, Gabriella Swallow's *Spit*, Esa-Pekka Salonen's *Stockholm Diary* and Ivor Bonnici's *Three Movements for Chamber Orchestra*.

He has been an external brass examiner for Birmingham Conservatoire, the Royal Academy of Music, the Royal Northern College of Music, the Royal Scottish Academy of Music and Trinity College of Music and adjudicated for the BBC Young Musician of the Year and the Royal Over Seas League competition.

Peter Bassano is a regular contributor to a number of music journals and has published research on topics as diverse as Beethoven, Byrd, Shakespeare and Veronese.

Peter Bassano

Peter Bassano has been Music Director of the Oxford University Sinfonietta, Oxford Touring Opera, City of Cambridge Band, City of Rochester Symphony Orchestra, Royal College of Music Brass Ensemble, Wendover Choral Society, and the professional choir The Gentlemen of the Chappell.

He is descended from a family of Venetian musicians brought to England by Henry VIII. He studied trombone and singing at the Royal College of Music, where until 2004 he was Professor of Trombone and Sackbut and Head of Brass. He has studied conducting with Sir John Eliot Gardiner, Nikolaus Harnoncourt, Elgar Howarth, Sir Charles Mackerras, Sir Roger Norrington, Jorma Panula and Bramwell Tovey.

In 1973 he joined the Philharmonia Orchestra as a trombonist, five years later he formed and was Artistic Director of the brass quintet, Equale Brass. This ensemble made seven records, toured world-wide, and commissioned twenty seven new works from composers as diverse as David Bedford, Peter Skellern, Roger Smalley and John Tavener. He has given masterclasses in the Sibelius Akademy, Helsinki, Royal Swedish Academy, Paris Conservatoire, Canberra, Melbourne and Sydney Conservatoires and has lectured at the Cambridge, Duke, Hong Kong, Indiana, Open, Oxford, Queen's (Belfast), Salford, Trinity and York Universities

He was assistant conductor to Paul McCreesh and his Gabrieli Consort and Players on his award winning *Venetian Coronation* and *Music at San Rocco*, and to Sir John Eliot Gardiner for his *Berlioz Romeo and Juliet* recording. He has recorded for ASV - *Venice Preserved* with His Majesties Sagbutts and Cornetts and The Gentlemen of the Chappell with music by Gabrieli, Monteverdi and their contemporaries Giovanni, Augustine and Andrea Bassano received excellent critical reviews. He has conducted at the Royal Festival Hall in the Royal Philharmonic Orchestra's International Series and at the Royal Albert Hall in a BBC Promenade Concert and at Symphony Hall, Birmingham. In addition he

17. Glory to God (Chorus)

18. Rejoice greatly (Song: Soprano)

19. Then shall the eyes of the blind (Recit: Alto)

20. He shall feed his flock (Song: Alto)

21. His Yoke is easy (Chorus)

Part the Second

22. Behold the Lamb of God (Chorus)

23. He was despised (Song: Alto)

24. Surely he hath borne all our griefs (Chorus)

25. And with His stripes (Chorus)

26. All we, like sheep (Chorus)

Interval

27 All they that see Him (Accompagnato: Tenor)

28 He trusted in God (Chorus)

29 Thy rebuke hath broken His heart (Accompagnato: Tenor)

30 Behold and see (Song: tenor)

31 He was cut off (Accompagnato: Soprano)

32 But Thou didst not leave (Song: Soprano)

33 Lift up your heads (Chorus)

35 Why do the nations (Song: Bass)

36 He that dwelleth in heaven (Recit: Tenor)

37 Thou shalt break them (Song: Tenor)

38 Hallelujah (Chorus) - will the audience please stand, in recognition of a tradition started by King George II

Part the Third

39 I know that my redeemer liveth (Song: Soprano)

40 Since by man came death (Chorus)

41 Behold I tell you a mystery (Accompagnato: Bass)

42 The trumpet shall sound (Song: Bass)

43 Worthy is the Lamb (Chorus)

44 Amen (Chorus)

Penny H. Dathan B.Sc(Hons), D.O.

Osteopath

Wendover Health Centre
Aylesbury Road
Wendover
Bucks
HP22 6LD

Tel/Fax 01296 696999

John-Owen Miley-Read

John-Owen Miley-Read (bass) is a 26-year-old Australian currently studying for his Masters of Voice at the Royal Academy of Music under Mark Wildman on a full scholarship. Previous teachers include Robert Alderson at the Dublin Institute of Technology and Angela Giblin at the Australian National University.

His recent roles include 2nd Mate in *Billy Budd* and The Goat in *Renard* at Glyndebourne, Giordano in *Romeo and Juliet* with Opera Ireland, Sarastro in *The Magic Flute*, Salieri in the Irish Premiere of *Mozart and Salieri*, Valens in *Theodora*, Schaunard in *La Boheme*, Strephon in *Iolanthe*, the Pirate King in *The Pirates of Penzance* as part of the Annual International Gilbert and Sullivan Festival in Buxton, a role which won him the Best Male Performer of the Festival award, Simone in *Gianni Schicchi*, Un Arbre in *L'enfant et les Sortileges*, Bluff in the *Impresario*, the Lion in *Pyramis and Thisbe* and Frank in *Die Fledermaus*. He was awarded the Yorke Turst Scholarship three times (in 2003, 2007 and 2008) and was the winner of the Royal Overseas League Christchurch Scholarship for performances in New Zealand in 2005. In 2008 he became the first non Irish Young Artist with the Opera Theater Company in Ireland.

John-Owen has performed concerts, oratorios and operas in Australia, New Zealand, Belgium, England and Ireland, with such singers as Matthew Best, Natalie Manfrino, Imelda Drumm and John Elwes. Future work includes his Royal Opera House debut in July of 2011 as the Prime Minister in the Royal Opera House's first performance of Massenet's *Cendrillon*, and Masetto in *Don Giovanni* in Dublin with Lyric Opera.

He has performed many of the Oratorios in the repository including Mozart's *Requiem* with the Glyndebourne Festival Chorus, Carlow Choral Society and DIT Choral Society, Handel's *Messiah*, Bach's Easter and Ascension Oratorios, his *B minor Mass*, *St Matthews Passion* and *St Johns Passion* all with the Dublin Bach Singers.

Oliver Johnston

Oliver Johnston (tenor) was born in 1989 and, as a treble took part in various ENO, BBC and theatre productions. In 2008 Oliver was awarded a Scholarship to attend the Royal Academy of Music where he is currently studying with the prestigious Scottish tenor Dr Neil Mackie CBE and is coached by Iain Ledingham. Recent choral solos include: Gounod's *Messe Solennelle-Gounod* in Dorchester Abbey, *Messiah* at St Martins in the Field, Puccini's *Messa di Gloria* at Banqueting House, Mozart's *Coronation Mass*, and the Haydn's *Nelson Mass*. Recent opera roles include: Albert in *Albert Herring* by Britten (Young Opera), Damon in *Acis and Galatea* by Handel (Woodhouse Opera), Don Basilio in *The Marriage of Figaro*, by Mozart (Young Opera), Aeneas in *Dido and Aeneas*, by Purcell (New College Music Society, Oxford University), The Soldier in *Fra Diavolo*, by Auber (Stanley Hall Opera), *Semele*, Chorus (Royal Academy of Music Opera with Sir Charles Mackerras). Oliver is also taking part in Opera Holland Parks productions of *Carmen*, *Fidelio* and *Pelléas et Mélisande*. In addition Oliver has also taken part in recitals at St Martins in the Field, New College Oxford and The Chichester festival. Oliver is generously supported by The Concordia Foundation's International Ensemble.

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Handel Revisited

In September 1741 at a small London house in Brook Street, a servant prepares food for his master (who has previously been known to possess an insatiable appetite) in the almost certain knowledge that it will be largely left untouched. For over a week his employer has been isolated in his study, with little food, obsessively working. As the servant opened the study door the startled employer, tears streaming down his face, turns to him and cries out "*I did think I did see all Heaven before me, and the great God himself*" George Frideric Handel had just completed the *Hallelujah Chorus*.

Handel, like the later composers, Haydn and Berlioz came from a family deeply opposed to its son becoming a professional musician. Although prior to writing *Messiah* Handel had been hugely successful as a composer of operas, oratorios and instrumental music, by 1741 he might well have thought he would have been better off listening to the advice of his parents; he was facing bankruptcy.

Handel's score was completed in the space of only 24 days: starting on 22 August to its completion on 12 September. The original idea of *Messiah* lies with the wealthy and socially superior librettist Charles Jennens, a friend of the composer and earlier collaborator on *Saul* and *L'Allegro* who felt that a new religious work would help the composer out of his financial difficulties. It seems that Handel had Dublin in mind for the first performance of the new oratorio because he had already been invited by the Duke of Devonshire, Lord-Lieutenant Governor of Ireland to give an eight month season of concerts there.

Handel arrived in Dublin on 18th November. Dublin, a city pursuing the mores of polite English society, witnessed both the aristocracy and merchant classes vying to be seen at anything remotely regarded as artistically enlightening.

Thus Handel experienced no problem filling the 600 seat venue, the New Musick-Hall in Fishamble Street. Finding adequate professional performers, both singers and instrumentalists proved more problematic, particularly since the choice of venue for a religious work was disapproved of by the established church who tried to ban its choir members from taking part. He was later to encounter church disapproval of the idea of sacred music given in a secular venue when he began to organise English performances too.

The premiere of *Messiah* was withheld until four months into the season and was then given on 13th April, the profits donated 'For the Relief of Prisoners in the several Gaols, and for the Support of Mercer's Hospital...and of the Charitable Infirmary' a philanthropic motivation which was destined to be linked to performances of the *Messiah* ever since. Its performance was greeted with acclaim by Faulkner's Dublin Journal:

'Words are wanting to express the exquisite Delight it afforded to the admiring crowded Audience. The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear'

Two further Dublin performances took place on 3rd June and 13th August before the first of its three London performances at Covent Garden Theatre on 19th March 1743. After this until the annual performances of *Messiah* initiated at the Foundling Hospital in 1750, the work was only performed twice.

During Handel's lifetime the practical elements of performance; the size of choir and orchestra and the instruments of the orchestra would remain largely as Handel envisaged. Performance space, as well as performance convention meant that a choir of no more than 40 singers and an even smaller orchestra which played in the existing baroque style.

Those of us brought up with performances and recordings of *Messiah* with choirs, whose membership would have outnumbered the Dublin audience, accompanied by vast symphony orchestras with editions which sometimes include instruments like the clarinet (which hadn't been

Ben Williamson

Ben Williamson (counter-tenor) is currently on the Opera Course at the Royal College of Music. He was the winner of the 2009 RCM English Song Competition, a finalist in the 2010 RCM Singing Competition, and is a Retrospect Ensemble Young Artist. Ben was a Choral Scholar at King's College, Cambridge, where he read Philosophy.

Operatic engagements include Mirtillo (lead) in Handel's *Il Pastor Fido* (1734) and Tassile in Handel's *Alessandro* with the RCM International Opera School in the London Handel Festival, conducted by Laurence Cummings. Arsamenes in Handel's *Xerxes* with Fitzwilliam Chamber Opera; Hamor in Handel's *Jephtha* (staged) in the Grimeborn Festival; Alessandro (cover) in Handel's *Tolomeo* with English Touring Opera; George Saintsbury (covering Michael Chance) in *The Lovely Ladies* by Peter Cowdrey with Opera Unlimited; "Orpheus Britannicus - A celebration of Purcell" with the Mercurius Company at the Cadogan Hall; Kaspar Hauser (title role) by Alexis Pope, in the *Tête à Tête* and Grimeborn Opera Festivals; Raymond in *Cocteau in the Underworld* by Ed Hughes with Metta Theatre in the Grimeborn Festival.

Recent performances include Ben's Wigmore Hall debut in Purcell's *The Fairy Queen* with Retrospect Ensemble; Purcell's *Hail, Bright Cecilia* in the Armorial Hall, State Hermitage, St. Petersburg; Handel's *Dixit Dominus* and Vivaldi's *Gloria* with the Trafalgar Sinfonia at St Martin-in-the-Fields; Bach's *St John Passion* and Handel's *Messiah* with Charivari Agreeable; Bach's *Mass in B minor* with The Brook Street Band. Upcoming engagements include the role of Tragedy in Stephen Oliver's *Euridice* (after Jacopo Peri) with British Youth Opera.

Ben is generously supported by the Gladys Hay Award.

Hannah Bradbury

Hannah Bradbury (soprano), born in 1987, graduated in 2009 from the Royal Academy of Music's BMus degree course with First Class Honours and is now a postgraduate student on the RAM Preparatory Opera Course studying with Philip Dohan and Audrey Hyland. During her time at the Royal Academy, she has been awarded the Sir Arthur Bliss Prize, the Arthur Burcher Memorial Prize, the Samuel Douglas & Birdie Matthews Award, the Foundation Award and the Eldee Scholarship. Hannah has participated in Master Classes with Dame Kiri Te Kanawa, Robin Stapleton, Anne Howells, Robert Tear CBE, Barbara Bonney, Dame Ann Murray, Angelika Kirschlager, Ian Partridge CBE, Rosa Mannion and is also a Britten-Pears Young Artist.

Recently, Hannah was selected as a finalist in the BBC Kiri Prize and subsequently performed as a soloist with the BBC Concert Orchestra on "Friday Night is Music Night" broadcast on BBC Radio 2. Hannah was the winner of the Mozart International Singing Competition 2009 where she was also awarded the Young Singer 1st prize and the Sacred Song/Aria Special Prize. At the final of the Great Elm Vocal Awards 2009 held at the Wigmore Hall, Hannah was the recipient of the 3rd Prize and in 2006, she was selected to represent the Royal Academy in the Kathleen Ferrier Society Bursary for Young Singers competition where she was awarded the Joyce Budd 2nd Prize.

Hannah has performed as guest soloist with the Brandenburg Sinfonia at St Martin in the Fields and other concert work as a soloist includes many guest appearances with numerous Male Voice choirs. Her oratorio work includes Handel's *Messiah*, Haydn's *Creation*, Karl Jenkins' *The Armed Man*, Carl Orff's *Carmina Burana*, Mozart's *Requiem* and the Mozart *C Minor Mass* at Ely Cathedral. Operatic roles include Flora in Britten's *The Turn of the Screw* for the Dartington Festival 2010, Ninetta (Rossini's *La Gazza Ladra*), Aneska (Smetana's *Two Widows*), Lucietta (Wolf-Ferrari's *Die Vier Grobiane*) and Erste-Madchen (Zemlinsky's *Der Zwerg*) in the RAM opera scenes. Hannah has recently been selected to perform as a soloist for the Royal Academy of Music Song Circle. This is Hannah's third appearance with the Wendover Choral Society.

invented during Handel's lifetime) will have had our tastes shaped by that experience. Typical, but not exclusively so, is Sir Malcolm Sargent's famous 1946 recording with the Huddersfield Choral Society and Liverpool Philharmonic Orchestra. These performances from the early days of high fidelity recording are characterised by string players adopting Wagnerian-length phrasing and the use of post-Kreisler vibrato and a decibel level from the massed choir which would have deafened the 18th century Dubliners.

For those of us from this background coming back to what Handel wrote, performed in baroque style, (which is what we aim to achieve tonight), can be an interesting and sometimes disturbing experience. What you will probably notice is that some of the tempi we adopt are faster than you are used to, the orchestral playing will feel lighter, less romantic and the ubiquitous female alto solos like '*He shall feed his flock*' might make us feel unsettled in its unfamiliar counter-tenor guise.

Some musical commentators have likened (good) historically-aware performances to the restoration of an old painting. Sometimes this can hold surprises (pleasant or disturbing), as in the case of Rembrandt's *Night Watch* which, after cleaning was found to be a daylight scene. If this 'new-clothes' *Messiah* is a new experience for you, we hope that you will find tonight's performance of Handel's great oratorio a rewarding one.

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The Brook Street Band

Since its formation in 1995 by baroque cellist Tatty Theo, The Brook Street Band has rapidly established itself as one of the country's foremost interpreters of Handel's music. The name comes from the street in London's Mayfair where George Frideric Handel lived and composed for most of his working life. The term 'band' was used in the eighteenth century to describe groups of musicians. The Brook Street Band performs small to large scale repertoire ranging from intimate chamber music to concerts with double orchestra and choir. Its various prizes include BBC Radio 3 Young Artists' Forum and the Byrne Award, given by the Handel Institute for Handel scholarship.

The Brook Street Band has performed and taught extensively at prestigious British and European Festivals including the Dartington International Summer School, Barcelona Early Music Festival and Kuhmo Chamber Music Festival. UK concert venues include Wigmore Hall, South Bank Centre and The Maltings, Snape. The Band regularly broadcasts for the BBC.

The Brook Street Band's recordings have been universally praised; the Band's debut disc "Handel Oxford Water Music" was selected as Gramophone Magazine Editor's Choice. Subsequent discs have all received much critical acclaim.

Violins:

1sts: Farran Scott (Leader)
Ivana Cetkovic

2nds: Fiona Huggett
Naomi Rogers

Violas:

Lucy Theo
Nichola Blakey

Cellos:

Tatty Theo
Nick Stringfellow

Bass:

Antonia Bakewell

Harpichord:

Carolyn Gibley

Timpani:

John Chimes

Oboes:

Sharon Reading
Oonagh Lee

Trumpets:

Simon Desbrulais
William Houghton

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