



# Hemiola

St George's Singers

## HUMMED HARMONICS

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In 1864, at the premiere of Gioachino Rossini's *Petit Messe Solennelle*, eighteen year old Albert Lavignac conducted the work from the harmonium. This particular instrument was created by Alexandre-François Debainthe.

The harmonium is a stringed instrument made of wood, metal, brass, and cloth. For much of the 20th century, the harmonium was considered a solely Indian instrument, used extensively to accompany folk and classical music, dance and theatre. However, it was first designed in the west before travelling east.

Internet authorities cite a number of different inventors. Christian Gottlieb Kratzenstein is considered the person who created the prototype. He was a professor of physiology rather than music, based at the

University of Copenhagen. The earliest instrument of the harmonium group is thought to be the 'physharmonica' invented in 1818 by Antò Haecki in Vienna. His invention was inspired by the Chinese mouth organ, which was taken to Russia in the 1770s. Haecki had introduced the free reed to Europe and aroused the interest of certain physicists and musicians.

Other types of instruments, such as John Green's seraphine, appeared before Alexandre-François Debain patented his harmonium in 1840 in France. It was Debain's harmonium that was used for the first performance of *Petit Messe Solennelle*.

The design of Debain's harmonium was similar to a small sized organ. It produced sound with foot-



Harmonium Debain 1840

As an academic, Kratzenstein experimented with the effects of electricity on the human body. It is believed that Mary Shelley was so fascinated by his research that he became one of the inspirations for her classic novel *Frankenstein*. She even adapted his surname for her fictional scientist.

operated bellows which allowed the wind to pass through a pressure-equalizing air reservoir, which in turn allowed the metal reeds (fixed at one end and free at the other) to vibrate. The volume of the instrument was controlled by valves operated by the knee, knobs placed above the keyboard that allowed the wind supply to bypass the reservoir and the force used to pump the bellows. Truly a whole body experience.

In the Netherlands, where the singing of the Genevan Psalter had been ingrained into Protestant church culture since the sixteenth century, the harmonium was widely embraced

in homes. Johannes de Heer became a publisher of harmonium music and a dealer of the instruments. In the first half of the twentieth century, thousands of harmoniums found their way into Dutch homes and chapels.

As Europeans emigrated to the United States, they introduced the harmonium to the Americans. In 1854, Henry Mason and Emmons Hamlin founded their own company in Boston, Massachusetts. Mason came

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### ST GEORGE'S SINGERS

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**Saturday 25 March 2023**

St Michael and All Angels  
Church, St Michael's Avenue,  
Bramhall SK7 2PG

**Gioachino Rossini**

*Petite Messe Solennelle*

St George's Singers

**Conductor Neil Taylor**

**Soprano Monica Toll**

**Contralto Jessica Conway**

**Tenor Alex Grainger**

**Bass Terence Ayebare**

**Piano Pete Durrant**

**Harmonium Benjamin Newlove**

**Tickets:**

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Rossini wanted to avoid other composers ruining his work, orchestrating it using instrumentation that did not reflect his original work. So, in 1867, he created an orchestral version himself, expressly forbidding performance during his lifetime.

Rossini died 1868, the orchestral version premiered in February 1869.

## ROSSINI *PETITE MESSE SOLLENELLE*

It was once common to joke that Rossini's *Petite Messe Solennelle* is misnamed on the grounds that it is neither little nor solemn. At about 70 minutes long, it is not exactly short and much of the music has an elegant, joyous quality unlike the conventional ideas of devotional austerity. However, appearances can be deceptive, and it is now acknowledged that the piece has darker overtones than previously thought.

Rossini considered it to be among what he called his 'sins of old age', a series of late works written after his operatic career was over, and with very little deference to public, critical or institutional taste.

Like many of the great composers, Rossini was born into a musical family. His father was the town trumpeter in Pesaro and his mother was an opera singer. As a talented boy treble, Gioachino was soon in great demand, and by the time he had reached his teens he could play the viola and the horn and was rapidly acquiring a reputation as a first-rate harpsichord-player and pianist. He went on to study at the Bologna Academy of Music, composing his first opera whilst still a student. From then on, his rise to fame was meteoric. He received his first professional commission in 1810, and with the enormous success of his first full-length opera, *Tancredi* (1812), and the even greater triumph of *The Italian girl in Algiers* (1813), he became celebrated throughout Italy and his international reputation was firmly launched.

At 23, Rossini was engaged as Musical Director of the two opera houses in Naples. He was required to compose a new opera annually, the ever-popular *Barber of Seville* being one of the happiest results. He travelled wide-

ly throughout Europe and, in 1824, settled in Paris as Director of the Théâtre Italien. A string of new compositions followed, culminating in his acknowledged masterpiece, *William Tell*, his thirty-sixth opera, completed in 1829 when he was still only 37.

At this point Rossini's life changed dramatically. After the composition of *William Tell*, he fell into a period of ill health, both mental and physical. He did not write another opera or barely another note until his old age. At the same time, he seems to have amassed a fortune and gained numerous rewards and honours. It appears that he had a knack of getting a lucrative contract to produce a work, which never materialised. He was notoriously idle and slapdash. His successes were approximately equal in number to his failures. A third of his operas are thought to be just rehashes of earlier works.

**Mel Rimmer (Alto) and Richard Taylor (Bass) will both reach their 20 years as members of the Choir when they sing in our concert. Many congratulations!**

Everywhere he went, Rossini ran into trouble with critics, audiences, mistresses, even the Austrian secret police; he seems to have scammed all over Europe at various times, escaping this or that 'local difficulty'.

But the less he did, the more people liked him. Rossini eventually retired to a luxurious villa at Passy, on the outskirts of Paris, where he would hold court, entertaining everyone

with his sparkling wit and good food, reveling in the adulation of a constant stream of admirers and eminent musicians. He managed to get away with extraordinary impropriety and blunders, simply because his audi-



In 2017, German choreographer Martin Schlapfer used the echoes of dance music from Rossini's work to create a 45-member ballet ensemble piece. Having loved the work as a small child, Schlapfer considered that 'the not at all 'small' composition reflects how Rossini faced the complexity of questions of faith in the 19th century.'

ences loved his tunes, and he made them feel good!

*Petite Messe Solennelle* was first performed privately, in a chamber version, in 1864, then revised and fully orchestrated between 1866 and 1868. As a statement of faith, it is steadfastly optimistic, though the work has its origins in personal sadness. The inspiration is thought to have been the death, in 1861, of Rossini's Swiss friend Louis Niedermayer, a noted scholar of Renaissance music. The choruses owe much to Bach and Palestrina, while the solos are reminiscent of Rossini's later operas.

Despite the religious text, *Petit Messe Solennelles* is unmistakably operatic in style. The music ranges from hushed intensity to boisterous high spirits, full of memorable tunes and rhythmic vitality.

The pieces was scored for 'twelve singers of three sexes, men, women and castrati will suffice for its execution'. He may have been nervous about his work being entrusted in part to boys' voices. 'Sour and out of tune' was his verdict on the voices of the boys choirs. Rossini spent a substantial portion of time in his last years lobbying the Vatican to lift its ban on the use of women's voices in church.

It was not to be in his lifetime, but the Choir are grateful for his early intervention in creating opportunities for girls and women to sing church!



When Rossini died 6,000 mourners, four military bands, a chorus of 400 singers and several of the finest opera soloists of the day attended his funeral.



# HUMMED HARMONICS *CONT*



Our poet laureate, Simon Armitage, wrote a poem focussed on a harmonium, 'gathering dust' in a church. Overall, the poem is an extended metaphor, comparing the dustiness of the harmonium to the deterioration of a father and son's relationship, and, in turn, the deterioration of the father's life.

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from a musical family; his father was composer and educator Lowell Mason, who became known as the 'father of American church music', a visionary who was the first to bring music into the public schools of America.

Emmons Hamlin was not a musician, but a brilliant mechanic and inventor. While working in a melodeon factory, Hamlin invented a way to 'voice' organ reeds, so that they could imitate the sound of a clarinet, violin or other musical instruments. From the first organ harmonium, the company of Mason & Hamlin graduated to the American Cabinet Organ, a product that would earn Mason and Hamlin first prize at the Paris Exhibition of 1867. The fact that a small American company won the top prize over their much larger and well established European competitors astounded the music world. And they continued to win year after year, establishing a worldwide reputation for excellence.

The instrument found its way to the colonies of Asia, Africa and the Caribbean. In the early 20th century, usage of the harmonium declined in the western world because of people's changing tastes in music. However, the instrument achieved a second life in India. The Indian hand-pumped harmonium was traditionally used to accompany the Indian classical musicians, as they used to sit on the floor during performances. This new incarnation of the harmonium was more durable, less expensive to build, and easier to maintain and repair. By 1915, India became the leading manufacturer of the harmonium.

Ironically, just when the harmonium had reached its peak technically and musically in the West, it

suddenly found itself obsolete due to changing tastes and new electronic technologies and affordable pianos. By the 1950s, reed organ manufacture had stopped in Europe and the USA. However, there was a revival of interest as people came to realise that these were beautiful pieces of furniture and they became conversation pieces, not necessarily always played.

In the Sixties, the harmonium, in all forms, was established as a vehicle for devotional music, and became popular with more alternative groups, hippies and 'beatniks'. The Beatles used a harmonium in many of their songs including *Rocky Raccoon*, and *The Inner Light*. Pink Floyd later featured harmonium in *The Final Cut* and Queen used its tones in *Tio Tariotte* / *Let us Cling Together*.

Although the harmonium may not have the snob value of some 'higher class' of instruments, it remains one of the simple glories of western music to sit in a drawing room, a chapel or in the midst of a full orchestra. It is probably at its best providing a sustained harmonic foundation for instrumentalists, vocal soloists and choirs.

## HARMONIUM

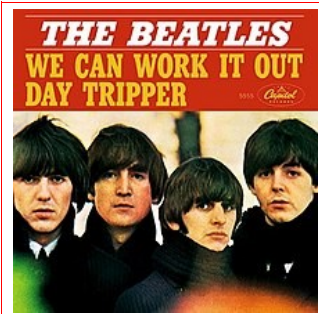
The Farrand Chapelette was gathering dust  
in the shadowy porch of Marsden Church.  
And was due to be bundled off to the skip.  
Or was mine, for a song, if I wanted it.

Sunlight, through stained glass, which day to day  
could beatify saints and raise the dead,  
had aged the harmonium's softwood case  
and yellowed the fingernails of its keys.  
And one of its notes had lost its tongue,  
and holes were worn in both the treadles  
where the organist's feet, in grey, woollen socks  
and leather-soled shoes, had pedalled and pedalled.

But its hummed harmonics still struck a chord:  
for a hundred years that organ had stood  
by the choristers' stalls, where father and son,  
each in their time, had opened their throats  
and gilded finches – like high notes – had streamed out.

Through his own blue cloud of tobacco smog,  
with smoker's fingers and dotted thumbs,  
he comes to help me cart it away.  
And we carry it flat, laid on its back.  
And he, being him, can't help but say  
that the next box I'll shoulder through this nave  
will bear the freight of his own dead weight.  
And I, being me, then mouth in reply  
some shallow or sorry phrase or word  
too starved of breath to make itself heard.

Simon Armitage



The Beatles recorded *We can Work it Out* at EMI Studios in 1965, during sessions for their *Rubber Soul* album. It took nearly eleven hours of recording and no record exists of the band members' exact contributions to the recording. However, John Lennon played a Mannborg harmonium on the recording.

Author Ian MacDonald commented on the song: 'Lennon's passages are so suited to his Salvation Army harmonium that it's hard to imagine them not being composed on it. The swell-pedal crescendos he adds to the verses are ... the first of their kind on a Beatles record ...'



**An audience viewpoint**

Eric Northey (Bass) has been singing with the Choir for many years. For this production, Eric was in the audience, alongside another loyal audience member, his friend and associate Tim, from *Reddish Men in Sheds*.

I asked Eric if he might make a few observations on the performance, both as an audience member but also a regular choral singer.

'... the temperature in the church was on the heroic side ...'

Eric Northey

## THE LARK ASCENDING *REVIEW*

In the middle of November, on a very cold Saturday, the Choir sang in celebration of Ralph Vaughan Williams, in the awe inspiring architecture of St George's Church in Stockport. In our dress rehearsal, the Choir responded to Neil's guidance, enhancing the tone of our singing, to fill the church with contrasting vigour and calm.

... the singing was excellent, especially the *pp* sections which made one sit up and really listen.

The Choir was delighted to welcome a long standing friend, organist Darius Battiwalla, whose skill with St George's Stockport organ was profound; his accompaniment to *O, Clap your Hands* shook both the earth and our souls, inspiring a glorious adulation of the



Almighty. Darius also performed a work by Fela Sowande, his *Kyrie* that is based on Nigerian melodies the composer would have heard in his youth.

The Soweda choice was inspired. I spent formative years in Nigeria and know how difficult it was to find European Music there at the time.

Alongside works of Vaughan Williams, the Choir performed an arrangement of probably the his most well-known composition, *The Lark Ascending*. For this arrangement

by Paul Drayton, the Choir sang as a wordless chorus, changing the vowel sounds to

When we performed *Spem in Alium* in this church, friends who came were really excited; they'd never been so near to singers. They felt they were being introduced as to how choirs actually work. Tim first heard this choir when Marcus sang at the RNCM, since then joining a community choir. So these concerts fo have these little life-changing effects on people.

suit what would have been the orchestral accompaniment to the solo violin.

We were joined by a great quartet of singers, as well as violinist Annabel Drummond, whose soaring and weaving lark could almost be seen up in the vaulted ceiling of the church.

**RETURNING TO THE WAY IT WAS**

It had been some time since the Choir produced a full carol concert, albeit without a brass band this time, so this year was very exciting.

A return to 'the way it was' also brought back a great deal more activity, in early preparation and planning, stage building, logistics on the day, catering and then putting it all away after the concert!

We had a huge band of helpers and volunteers from the choir as well as family members and other people who were standing still when the jobs were allocated.

And the Choir's thanks must go to those audience members who asked, 'Can I help?'



Following our Covid-restricted Christmas concert last year, we were so happy to be back at St George's Church, Stockport, along with the extraordinary children's choir from Bradshaw Hall Primary school under the 'baton' of Vicky Sunderland. Accompanied by Pete Durrant on both piano and organ, this was truly a 'Friends Reunited' event. And with the return of mulled wine, mince pies and biscuits, the aroma of Christmas celebration filled the church.

Our candle decorations set the scene for our opening carol *Away in a Manger*, initially sung in near darkness by soloists from Bradshaw Hall and then joined by the Choir as the church lights rose to reveal the anticipation of a Christmas rediscovered.

Our new stage manager, Tim Lambert, adopted a different approach to the location of the two choirs when we were performing; no chairs on stage was initially a tad scary but the lack of things to trip over was a relief!

The Choir enjoyed singing with our younger colleagues for *The Winter Carol* by Fiona Lander, a seemingly simple melody with light (but sometimes tricky) rhythms and harmony, beautifully suited to children's voices. A number of the Choir confessed to feeling quite emotional in the performance itself, full of admiration for the youthful voices around us.

## CAROLS BY CANDLELIGHT *REVIEW*

In sporting parlance, our professionals all played a blinder; focussed, talented, good humoured, team players and just such great company. Vicky Sunderland's tutelage of her choir was inspirational; many of our members who have taught music or led choirs in junior schools were very impressed and complimentary about her relationship with these children, developing their confidence and ability.

Pete Durrant's accompaniment ranged from the divine to the Olympic, as he moved athletically (at one point a sprint) from piano to organ and then back again. He and Neil Taylor reprised the much loved *Sleigh Ride* as well as the Tchaikovsky's *Dance of the Sugar Plum Fairy* and *Trepak*.

Neil Taylor's perfectionism, humour, skill and enthusiasm never seems to lessen and he constantly encourages the Choir to improve our technical ability and quality of sound. There is never a sense that the carol concert is a soft option; each piece is performed to our highest standard. We were aware that the Bradshaw Hall children, parents and friends were attentive as we performed, watching and listening and responding to the choral sound. It was a joy to sing with them, one mighty choir heralding the days of Christmas ahead.





## SGS CELEBRATED VIRGINIA FOX

At one of our Zoom based Listening Club meetings, Virginia Fox (Soprano) who has moved from Cheshire to Norfolk, was able to join us.

During the meeting, Virginia spoke about those aspects of the Choir that she misses.

We were very moved by her list of these aspects and I asked her to put that in writing, so that it could be shared.

Among many of the losses for me in moving away, one of the greatest has been leaving St George's Singers (SGS). At the time this was made harder by the fact that we had not all sung together in person for so long due to Covid. I sorely miss the friendship and the very special bonds one develops in a choir over many years; in my case that was 15 years.

I have been lucky to have had some very different but musically challenging and satisfying new choral experiences since being in Norfolk. The music doesn't end, and there are still friends to be made.

However, as I have spent time with other choirs in the last year, I have realised, quite objectively, how much SGS offers its members. I perhaps took this for granted, so I am grateful for the chance to



The Choir on tour in Costa Rica, here in Alajuela Cathedral

enumerate here some of those things that I have come to appreciate so much with the wisdom of hindsight.

The **outstanding musical direction** given by Neil. I always felt in utterly safe hands, knowing that we would be concert-ready when the time came, and that we would have inspiration, challenge and fun along the way. Together with a sense that he is utterly committed to giving the best to and getting the best from the choir.

The brilliant **standard of accompaniment** from Pete and from Geoff before him, all in the context of such obviously great rapport with Neil.

The succession of superb **Assistant MDs** and deputies working with Neil, all of such high calibre and with their own unique style and gifts to offer.

Our **librarian** Gwyneth's dedicated and astonishingly efficient provision and management of scores.

The tireless efforts of **the**

**committee**, making sure that the choir functions so well on every level. This gives an immense sense of security. A **well set-out rehearsal room**, a disciplined approach to **performance presentation**, dress, stage- management and so on may

sometimes seem less important than the music itself, but in fact these things hugely impact the quality of singing together.

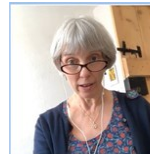
The wonderful **concerts** – repertoire, venues, soloists and sounds that give lifelong memories to those of us who participated as well as our family and friends in the audience.

The **'extra-curricular' activities**, again organised by selfless committee members and others; tours, social evenings, singing days, the music-listening club, open days, walks and so on.

The **atmosphere of warmth and friendship** generated by the shared experience of singing with all the benefits mentioned above.

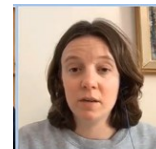
For all of this and for those things that I have perhaps forgotten to say – a huge **thank you!** SGS will always be my choral home and touchstone...

### Singing Foxes

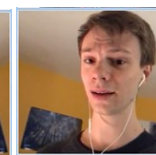
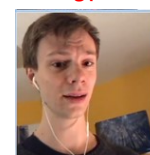


Back in those strange days of Lockdown, the Choir was able to meet weekly via Zoom, to

revisit the old and also learn new pieces in readiness for our release date.



Virginia, her daughter, Alice, along with her son Will, had their own family Zoom meetings and on one occasion devised a cunning plan.



This plan was reported in the Hemiola Covid edition 64 and involved technical wizardry similar to that which the Choir used during our musical incarceration. The 'Singing Foxes', with Will covering two voice parts (not at the same time) produced a version of William Byrd's *Ave Verum*.

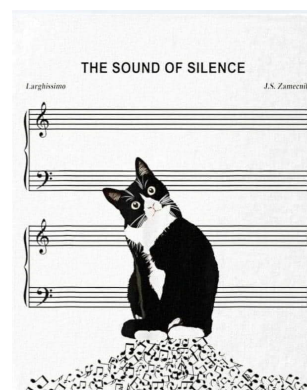
We had the joy of listening to this at our Zoom social near the end of that extraordinary year.

## CAPTION COMPETITION



At a recent rehearsal of *Petite Messe Solennelle*, a member of the choir took this photograph of the ensemble. Enthusiasm, focus, poise; what more could a choir master want? Well, probably a caption competition!

Answers to your editor, please, with the knowledge that first prize will be the admiration of your peers. And possibly a box of chocolates. With thanks to Jennie Nichol (Soprano) via our Facebook page for the brilliant idea.





As well as the entertainment of rehearsing glorious music, supping home-made soup and cakes, chatting with friends old and new, everyone attending the Singing Day had the opportunity of partaking in a tombola!

A variety of prizes (some more unusual than others) were scooped up by those happy to support the Choir and give that authentic tombola drum a whirl.

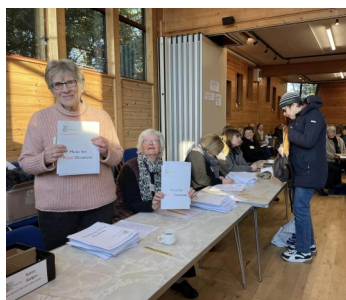
## SINGING DAY CORONATION ANTHEMS

Our annual Singing Day took place in brilliant sunshine on a cold day in January. This was our first full Singing Day post Lockdown and we knew it would feel very special.

The Coronation Anthems chosen for our singers look forward to King Charles' own coronation in a few months' time. The SGS Three Cathedrals Tour will be taking place in Clifton, Bristol and Gloucester, a fortnight after this national event, and will include the anthems as part of our repertoire.

The collection of music included some stalwarts of the repertoire; Handel's startling chorus *Zadok the Priest*, Purcell's sublime *Thou Wilt Keep Him in Perfect Peace*, as well as Parry's mighty *I was Glad*.

Throughout the rehearsal day, Neil Taylor and Pete Durrant led the assembled choir through subtleties of the pieces, adding context and meaning to these fine examples of British composers.



Collecting music for the day.

But the working day started with more prosaic matters, as a vast army of volunteers from the Choir turned up with prepared soup and cakes as well as sandwiches. Many stepped up to set up tables and chairs or to help in any way that was needed.

The hall kitchen was prepared for dispensing vats of soup at lunchtime as well as tea and coffee post lunch and during the



Never one to shirk the comical to engage an audience, Neil's warm up routine was a rendition of *The Hokey Cokey*. Judging from the laughter, it certainly relaxed the participants. And a relaxed participant sings well!



over to the church which was bathed in sunshine, shafts of light through the windows warming up the tenor and bass sections.

Neil's warm up routine is always a treat, something a tad

zany to get the blood flowing and the singing body parts ready for action. Pete Durrant is usually up for a challenge, which probably includes keeping up with Neil on a Singing Day as a key achievement.

With a 'staggered' break for lunch, over a hundred singers supped and munched in two sittings, welcoming the warm soup and tasty rolls to restore and revive.

After another session of rehearsal, it was tea time, and much needed liquid refreshment was accompanied by a wide selection of home made cakes, buns and snacks.

A final session topped and tailed the tricky bits, sorted out any errant syllables and generally ensured that the ensemble was concert ready. A brief break and they were off.



Darlings, you're all just wonderful!

And keep up that impression of being in control.

All the attendees at the event appeared to enjoy the start of the day, gathering for early tea and coffee as well as catch up chin wag for choir friends reunited. The atmosphere in the hall on that sunny morning was so heartening for current members of the Choir; we arrived early with anticipation, to prepare for the day and then found that the it was really happening, with chatter and smiles and introductions.

With the administration complete, our singers moved



Pete 'Fingers' Durrant keeping up with the modern world, reading the music from a tab whilst keeping an eye on the conductor's beat.

My goodness me, dear reader, your editor can affirm to the quality of sound in that concert; assured, dynamic, thoughtful and profound, I think that this was one of the best Singing Day concerts I have had the pleasure to attend. Many thanks to all.



## St George's Singers

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[www.st-georges-singers.org.uk](http://www.st-georges-singers.org.uk).

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those on our Mailing List.



Paper version on request. To  
receive a regular copy, complete the Mailing  
List registration on the website, or contact the  
Publicity Coordinator.

St George's Singers was formed in 1956 by Rev Eric Chapman and Geoffrey Verney, organist and choirmaster of St George's Church, Poynton in Cheshire, where the Choir still rehearses every Tuesday night. Geoffrey's dream was to build a community choir, capable of performing major choral works to a high standard and which would attract singers and audiences from neighbouring towns. Geoffrey died in 1964, but his legacy was nurtured by his successors Duncan Eyre, Ray Lomax and Stephen Williams, and is continued by our present Musical Director, Neil Taylor.

St George's Singers is recognised as one of the leading and most innovative choirs in the North West of England, performing an astonishingly varied repertoire, and with around 100 members drawn from an area far beyond the community of Poynton. We present at least four major concerts a year, in venues including The Bridgewater Hall, Gorton Monastery, The Stoller Hall, Manchester Cathedral and Royal Northern College of Music, hold annual Singing Days, and tour regularly in the UK and abroad.

St George's Singers continues to explore and expand the boundaries of choral music, and communicating the sheer enjoyment of singing together. Entry to the Choir is via audition, and new members are welcome to come along to rehearsals at any time.

### Duke Ellington speaks

'Music is the tonal reflection of beauty'

'Music is my mistress, and she plays second fiddle  
to no one'

'By and large, jazz has always been like the kind of  
man you would not want your daughter to associ-  
ate with'

Love is supreme and unconditional. Like is nice,  
but limited.'

'It don't mean a thing if you don't have that swing'

'I merely took the energy it takes to pout and  
wrote some blues.'

### ST GEORGE'S CONCERT DIARY

**Saturday 17 June 2023, 7.30pm**

**Ellington *Sacred Concert***

The Stoller Hall, Chetham's School of Music concert hall, Hunts Bank, Manchester (next to Victoria Station)

Duke Ellington's *Sacred Concert*, written and performed between 1968 and 1973, combines jazz, classical, choral, spiritual, gospel, blues and dance music: a joyous celebration of love, life and freedom.

**Friday 7th July 2023,**

**Walton *Belshazzar's Feast***

The Bridgewater Hall, Lower Mosley Street, Manchester, M2 3VS

Another opportunity for the Choir to join the students of Chetham's School of Music as well as once again performing the magnificent *Belshazzar's Feast*, in the great space of The Bridgewater Hall.

Ticket Hotline: 01663 764012

[tickets@st-georges-singers.org.uk](mailto:tickets@st-georges-singers.org.uk)

